The Children’s Participation in Integrated Production and Pest Management (CP IPPM) Program

Manual on Social Mobilization and Advocacy (SMA)

World Education (INGO) Philippines, Inc.
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## Manuals on Social Mobilization and Advocacy (SMA)

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title/Topic</th>
<th>Page/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Social Mobilization and Advocacy as a Component of the CP IPPM Program”&lt;br&gt;Presents the objectives of Social Mobilization and Advocacy, its four dimensions, the CP-IPPM Program messages and SMA’s strategic framework within the program’s context</td>
<td>1-9</td>
</tr>
<tr>
<td>2</td>
<td>“An Exercise on Environmental Analysis”&lt;br&gt;Replicates an exercise conducted with the TOT participants; a basic tool for a deeper understanding of the socio-economic realities obtaining in the locality within which perspective the CP IPPM Program should find its context</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>“Creativity”&lt;br&gt;Discusses the need for creative openness to many possibilities in planning and implementing SMA modes and strategies; applicable not only for facilitating the CP IPPM Program and the SFS but also to personal life</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Folk Media as an Effective SMA Tool&lt;br&gt;Gives specific ideas on utilizing various forms of folk media to effectively convey the CP IPPM messages</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>“Print Media for Public Information”&lt;br&gt;Provides capacity building tips in the area of written (print) communication as well as basic guidelines on writing news and features and using various forms of illustration (photos, graphs, charts and the like) for information dissemination purpose</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>“Developing Facilitation Skills”</td>
<td></td>
</tr>
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<td>---</td>
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<td></td>
<td>Reviews the inductive pedagogical methodology and gives additional insights for clearer understanding of the critical process of facilitation</td>
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<thead>
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<th>“Broken Squares”</th>
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<td>An exercise to analyze the dynamics of cooperation and personal behavior in a problem-solving situation; provides a context in which the participants can reflect on cooperation in our global village.</td>
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<th>“Advocacy Planning”</th>
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<td></td>
<td>Advocacy assumes that all groups in society can have some impact on the wider social, political and economic environment on a local, national or international level. The target of the advocacy action may be within the organization if it is large, or it may be outside of the group. Advocacy maybe simple as using a public forum to express a position on an issue or as complex as seeking to preserve, change, or establish laws, institutions or organizational structures. Sometimes a group forms for the sole purpose of advocacy; more often, advocacy actions tend to be one component of a broader programme that focuses, for example, on education, working conditions, wages or land tenure.</td>
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<th>“Focus Groups”</th>
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<td>Focus groups can be used for any number of purposes – consciousness-raising, information gathering, analysis, and, in general, any step in a development process.</td>
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<th>“Communication: One-Way and Two-Way”</th>
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<td></td>
<td>To bring out different views of the same reality and to demonstrate how people view reality from different perspectives.</td>
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<th>“Conflict Resolution”</th>
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|   | The process allows conflicting parties to define the cause of a conflict and the dynamics of the relationship before devising
solutions. This can help the parties involved to clarify the conflict together and to avoid becoming entrenched in opposing positions. This discussion will not only lead people to a better understanding of why they are acting or feeling the way they do about the issue, but will enable them to present a clear picture of their interests and needs.

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<th>12</th>
<th>“Communicating with Officials and Outsiders”</th>
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<td>The ability to communicate with officials and outsiders is an important skill for groups or individuals trying to change or maintain some aspect of their lives. This tool can be used as part of a confidence-building process in which people recognize the value of their own knowledge and learn to communicate with outsiders.</td>
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<table>
<thead>
<tr>
<th>Annex</th>
<th>67</th>
</tr>
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</table>
I

Social Mobilization and Advocacy (SMA) as an Essential Program Component of the CP IPPM Program

1.0 Rationale

The Children’s Participation in Integrated Production and Pest Management (CP-IPPM) Program set up by the World Education (INGO) Philippines, Inc. in the provinces of Antique, Camarines Sur and Davao del Norte has been designed to serve as a model of collaboration with other agencies: the Department of Education, the local governments and the NGOs, among others.

The networking process involved in the undertaking necessitates a clear delineation of the unique and specialized role assigned to each participating agency. Consequently, the effectiveness of the program’s implementation largely rests on how well each collaborating agency utilizes and harnesses on different levels its own resources and powers to generate support for the program.

On the other hand, while the program has chosen the school as its most convenient setting, its goals and objectives address far-reaching concerns beyond the curricular confines of an academic community. Clearly, the program takes up the challenge of influencing or enhancing existing value systems within the larger community of farmers, consumers, businessmen, environmentalists, health advocates, legislators and policy makers.

Within this gray area one identifies the attendant need to formulate more specific policies and a plan of activities on social mobilization and advocacy for the purpose of communicating the important messages of the program and in the process upscaling its impact.

From the beginning, social mobilization and advocacy as an integral program component, although not explicitated, has been considered one of the more critical success factors of the Integrated Pest management (IPM) Program in the country and anywhere else in the world. More specifically, the Philippine national IPM Program has been mandated to initiate the building of multi-sectoral community-based support for its implementation especially on the local levels. In the course of its implementation, the CP-IPPM Program is fortunately backed up by the same cadre of government and community trainers and specialists from the ranks of the IPM Program. This write-up, therefore, will no longer dwell lengthily on the common experiences seasoned IPM implementers go through as standard practices in responding to the demands of coordination and integration between and among collaborating agencies. This article focuses more expansively on certain concerns of the CP-IPPM Program which have heretofore not been tackled sufficiently.
2.0 **Objectives of the Social Mobilization and Advocacy Component of the CP-IPPM Program**

As an integral component of the CP-IPPM Program, social mobilization and advocacy activities shall be undertaken in order:

- To ensure the full and active participation and cooperation of all government and non-government agencies involved in the program;
- To develop popular understanding of and interest in the program with the end in view of generating support and assistance from other government and community sectors and groups; and
- To promote the essential values of the program within the community so that in return it acquiesces and becomes its own advocate for change and development.

3.0 **Understanding the CP-IPPM Program Messages**

To effect deeper understanding and appreciation of the CP-IPPM Program not only among the pupils and students (who, as direct beneficiaries, have to pass through the actual technical processes of the course) but also of the community at large, social mobilization and advocacy activities must succeed in communicating the all-encompassing messages of the program. These general messages enable the community to comprehend the season-long course more easily and relate to the program as a truly significant human experience. A listing of the program’s messages and a brief discussion of each follow. A couple of them may be merged under one message title.

3.01 **The CP-IPPM Program Promotes Sustainable Development**

The CP-IPPM Program contains very specific contexts of one of the more popularly accepted definitions of "sustainable development." As drafted by NGOs during the United Nations Conference on Environment in Brazil on June 1992, sustainable development is seen as "a model of social and economic change based on a participatory vision of development which recognizes the environment and natural resources as the foundation of economic development. Agriculture is sustainable when it is ecologically sound, economically viable, socially just, culturally appropriate and based on a holistic scientific approach."

3.02 **The CP-IPPM Program Teaches Respect for Human Life**

One of the more profound values of the CP-IPPM Program lies in its tacit promotion of and respect for human life which, provided with options for
modern agricultural technologies, faces the risk and hazards of having to use toxic agricultural inputs. We can not overemphasize the concomitant dangers of pesticide application or of synthetically treated food on one’s health and life. In the Philippines, scientists have gathered strong evidence that pesticides had killed 4,000 farmers in Central Luzon alone during the midyears of the “Green Revolution.” Untold thousands of farmers annually suffer from chronic illnesses as a result of using “safe” dosages of chemical inputs.

3.03 The CP-IPPM Program Makes Farming More Economically Viable

The IPPM Program as an alternative agricultural technology is generally considered as the best option to produce more without harming the environment and exposing oneself to financial and health risks associated with modern farming. It has been proven that farmers who have shifted from conventional to sustainable farming practices have managed to maintain, if not improved, their level of productivity measured in terms of gross yield per hectare. But the more palpable assurance of increased financial viability derived from IPPM is seen in the dramatic decrease in major farming cost components brought about by eliminating or reducing the use of farm inputs (pesticide and inorganic fertilizer). Having sustained or increased his level of productivity, the farmer reaps a higher net profit and acquires stronger purchasing power after spending less on his farm.

3.04 The CP-IPPM Program Promotes Ecological Balance

The IPPM technology hopes to bring back to life a paradise lost.

Toxic farm inputs, likened to a “chainsaw” in the context of farm ecology because they “clearcut” the important and functional biodiversity of the farm, have killed thousands of insects and other beneficial organisms that keep the bad insects in check. Because ecological balance has been upset, toxic farm inputs can actually create monsters out of minor, relatively unimportant insects. Moreover, the annihilation of many species like edible frogs and snails, nutritious weeds and other local sources of nutrients, has prevented large sources of natural food and wealth from flourishing in the countryside.

3.05 The CP-IPPM Program Is for Responsible Stewardship of Natural Resources

The CP-IPPM Program provides a pragmatic occasion to integrate faith and life. Some quarters opine that the IPPM as an alternative farming technology finds a clear theological basis in biblical literature and church doctrines and encyclicals. This faith orientation guides man to practice responsible management and utilization of natural resources to perpetuate its service and usefulness to mankind.
3.06 **The CP-IPPM Program Is a Totally Scientific Farming Technology**

The IPPM system provides a laboratory for scientific observation, analysis and decision-making.

Every question that a field school participant may ask may find its answer within the same field school. By containing this series of questions, be they about insects, the soil, water levels or weeds, the participants of the field school, through sharing of traditional experiences or discovering patterns, move naturally into a point of view, where the frontiers of science are incorporated into local knowledge. The experiential discovery-based learning that permeates the IPPM field school reduces the participants' dependence on outside technology and increases their self-reliance. This way, indigenous research is encouraged, making participants in the field school stronger and more active partners who can hold research and extension systems accountable to local needs and priorities.

3.07 **The CP-IPPM Program Stands for Political Empowerment**

Apart from the participant’s discovery of his own capacity to conduct scientific processes and his independence from the dictates of “modern” technology, the participatory character of the IPM Program paves the way for his building of confidence in making a decision, an ENLIGHTENED decision. Because he has created wisdom to match our sciences, this wisdom allows for a freer flow of options and alternatives he can choose from. The IPPM field school participant then can no longer be dictated upon on what he should do or not to do where his field and his crops are at stake.

3.08 **The CP-IPPM Program Builds a Community**

A successful CP-IPPM Program is one that is enriched with the full participation and support of all collaborators and the various sectors of the community. This program thrust on unity and cooperation starts on the level of the field schools where participants come together for a meeting of minds and hearts. Participants collate field data as a group, pool together their individual findings, share their individual insights and experiences, steer group discussion towards a consensus and make a collective and united decision. An IPPM field school is an ideal community in miniature. Each member has a share in responsibilities. Each participant holds a stake in the group’s failure or success.

3.09 **The CP-IPPM Program Provides a Platform for Women Empowerment**

The long years of history of the implementation of the IPM program in the country have brought women to the frontlines of farm management and have highlighted their own competencies. Equal in footing to their
male counterparts, women have assumed important responsibilities in the areas of planning, curriculum development, field facilitation, assessment and evaluation, budget management and other critical-decision making activities of the program. It is safe to say that one-half of the total number of participants who have undergone the season-long course in IPM field schools are women.

It is this same respect and affirmation of women’s role in community building which the CP-IPPM Program underlines as female educators are trained to become IPPM facilitators and share with their male counterparts equally responsible tasks in running the program. In the same respect, the SFS opens the field for learning to both young boys and girls without dichotomizing the components of farm work according to gender.

4.0 The 4 Dimensions of Social Mobilization and Advocacy Strategies for the CP-IPPM Program

This particular part of the write-up attempts to present a hierarchy of social mobilization and advocacy strategies. It may be noted that the first of the four strategies (Linking with Government and NGOs on the Local Level) is already in place and has been functioning within the operational structure of the program. On the other hand, the stated goals and objectives of the program seem to allow implementation of social mobilization and advocacy initiatives only up to the second (Fostering Understanding of and Generating Popular Support for the Program) and third (Transforming Societal Value System and Structures) levels. The fourth level (Influencing Policy Reforms) may sound a bit too radical especially if it is immediately equated with mass action and lobbying.

4.01 Linking with the Government and NGOs on the Local Level

This first dimension in the paradigm is at the same time an institutionalized operational mechanism of the CP-IPPM Program which aims to gather locally available and competent resources and facilitate their active and committed participation in the implementation and management of the program. This operational scheme automatically provides the program with an effective built-in mechanism to be able to mobilize the best talents and skills in the locality who, in fact, can assume higher accountability to the needs of the place and its people.

It is through the building of this solid partnership that the core activity of the CP-IPPM Program --- the conduct of the School Field School (SFS) --- is realized.

4.02 Fostering Understanding of and Generating Popular Support for the Program

This second dimension of social mobilization and advocacy mostly requires the application of effective communication tools to convey the
strong and important messages of the program to the people. It is on this level where the program has to guide and effectively manage the varied and multi-faceted interests and initiatives of project implementers, facilitators, and beneficiaries as they take the lead in communicating the messages of the program through various modes and in different fora.

The School Field School as a center of learning, discovery and creative pursuits is by itself an effective agent for information dissemination. Through its activities in the field and various programs related to the IPPM training where the public is encouraged to attend, the efficiency with which an SFS is conducted is likely to produce a multiplier effect and become a household byword within the community.

Aside from the creative activities that form regular part of the conduct of an SFS, the messages of the program can be effectively conveyed and find their way to the hearts and minds of the people through sponsored mass media projects and undertakings: print and broadcast, theater, music, photography, dance and mime, the still art forms, symposia, exhibits, conferences, congresses and many many more.

But the activities appropriately falling under this level of social mobilization and advocacy have far-reaching financial and manpower implications. It is best to establish clear-cut parameters concerning what activities and projects can be done by whom on what level of the organizational structure and at what phase of the program’s implementation. Of course, the cost requirements of such undertakings are a totally different and equally important matter.

### 4.03 Transforming Societal Value Systems and Structures

Changes in popular beliefs, values and practices of the people may subsequently come about as a consequent result of effective information and message dissemination. The CP-IPPM Program may decide to include this area of concern in its overall assessment of the effectiveness of the program making use of practical indicators.

Social transformation as an effect of a successfully implemented CP-IPPM program may manifest itself in many forms: parents having been influenced by their children to shift to organic and pesticide-free farming; cooperatives wanting to adopt the participatory and discovery-based methodology of the CP-IPPM in other undertakings; an increasing marketability of organic and poison-free farm produce. The possibilities are almost unlimited.

When this happens, we are faced with one question. Who shall be accountable to the demands of an awakened and conscienticized community?

### 4.04 Influencing Policy Reforms
Aside from working within the structures it tends to influence, the CP-IPPM Program may choose to increase its impact through lobbying, the most common form of active advocacy work and a time-honored commitment of many NGOs. The rationale for this approach is simple: many of the causes of the world’s problems lie in the political and economic structures of an unequal world. In trade, commodity prices, debt and macro-economic policy; in the distribution of opportunities and resources; in the misguided policies of governments and the multi-lateral institutions which control them.

The CP-IPPM Program may find it necessary to draw the demarcation lines on how far it will allow initiatives to go at this level of social mobilization and advocacy. Certainly, there are many things to consider. For one, the effectiveness of this approach is only as good as the size of the critical mass that will intelligently and courageously support a cause. Then, it is also extremely difficult, if not impossible, to address local issues when other forms of action are necessary on the national or international levels where the bigger decisions are made.

5.0 Indicators for Assessment

<table>
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<tr>
<th>Dimensions of the SMA Platform</th>
<th>General Nature and Characters of Activities</th>
<th>Examples of Indicators of Success</th>
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</table>
| A. Linking with the Local Government and NGOs | • A built-in operational mechanism of the CP-IPPM Program  
• Harnesses available talents and skills in the community  
• Solid partnership built on sharing of responsibility, mutual trust and cooperation  
• Core activity: the conduct of SFS, ToT and related undertakings  
• Primary public: pupils and students  
• Main venue of activities: the school | • Local DedEd, LGU and NGO working harmoniously to implement the program  
• Series of training has produced a cadre of new dynamic facilitators especially from the ranks of teachers  
• Support of chiefs of participating agencies manifested  
• Targeted number of SFS conducted  
• Curriculum modules and lesson plans finalized  
• Differences and alienation of affection easily solved |
| B. Promoting Popular Understanding | • Stakeholders communicate program messages to the community through various | • Program activities attended by community folks  
• Palpable show of interest |
### C. Transforming Social Value Systems and Structures

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<th>and Support</th>
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<tr>
<td>Community develops interest in and understands the program</td>
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<td>Primary public: individuals and groups other than the principal stakeholders</td>
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<td>Venue of activities: within the school or community</td>
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### D. Influencing Policy Reforms

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<tr>
<td>People volunteer to provide manual help</td>
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<td>Financial contributions are freely given</td>
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<td>Community folks share their ideas, participate in meetings and discussion</td>
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<td>Institutional assistance is easily solicited from other government agencies, NGOs or POs</td>
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<th>C. Transforming Social Value Systems and Structures</th>
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<tr>
<td>Follow-up activities in response to the demands of an awakened community</td>
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<td>Possible program extension or expansion</td>
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<td>Focus is on consolidation and upscaling of the positive impact of the program</td>
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<td>Broader base of support needed</td>
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<td>Primary public: both the schools and various community sectors</td>
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<td>Venue of activities: the schools and the communities</td>
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<th>D. Influencing Policy Reforms</th>
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<tr>
<td>Critical mass of program followers already formed</td>
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<td>Formal structures and leaderships already present</td>
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<td>Thrust of activities: lobbying in various forms to shape or reform policies</td>
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<td>Linkages with other groups on the local, national and international levels are established</td>
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<tr>
<td>Primary public: the schools and the communities in more organized fashion</td>
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<tr>
<td>Venue: the schools, the</td>
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<th>D. Influencing Policy Reforms</th>
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<tr>
<td>Formal/official integration of the program in DepEd curriculum</td>
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<td>Linkaging between and among implementing agencies institutionalized</td>
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<td>Program included in municipal/barangay development programs</td>
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<td>Increased budget (financial and manpower resources)</td>
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<td>PTCAs have become active advocates of the program</td>
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<td>The youth take active lead in seeking policy changes</td>
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<td>• Communities, the government, and any arena where advocacy for change is needed</td>
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II

Workshop on Environmental Analysis

The CP IPPM Program may be better understood especially by the facilitators who are tasked to bring it to its principal beneficiaries, the learners, if it is clearly contextualized.

The previous chapter discussed the need to communicate the messages of the program. The list is by no means complete. There are many other profound messages that are attached to the program especially when it is taken as a tool for educational reform: e.g. its integral approach; the experiential and discovery-based methodology; building learners' confidence, etc.

A related activity which is undertaken before the conduct of a School Field School (SFS) is gathering of baseline data. The outputs of this exercise are expected to be synthesized and elaborated and subsequently utilized for a deeper analysis of the realities obtaining in the community. They help in clarifying the SOCIAL context of the program, specifically underlining certain conditions and practices within the community which the program may address and may be expected to introduce reforms within.

One concrete example among the many data and information acquired during the baseline data gathering pertains to the community farmers' practices: the quantity of chemical farm inputs applied on their plants, the cost of planting a hectare, the gross harvest from one hectare expressed in number of cavans of palay harvested or its peso equivalent, the various cost components of tilling the farm, etc.

The CP IPPM Program, using the season-long SFS, paves the way for a completely enriching experience when these data and information are used or referred to from time to time to compare the effectiveness of traditional farming practices vis-à-vis the outcomes of what the program is trying to introduce.

During the season-long Training of Trainors conducted in the three provinces, an environmental analysis exercise was conducted for the purpose of establishing the social contexts of the CP IPPM Program. Aside from sufficiently serving its principal purpose, the activity awakened the participants to many other related issues and concerns and clarified the program's relevance and connection to many other development projects of the government. The TOT trainees' prolonged discussions included such concerns as management of watersheds, marketing systems and the need for regulatory bodies to control the use of toxic farm inputs. The activity proved to be an effective vehicle to conscientize and establish platforms for advocacy.

Here are some suggested procedures on how to conduct this exercise:
1. Divide the participants into small groups of six to eight members. Instruct the groups to choose their overall facilitator, documenter and reporter.

2. The main subjects for the group discussion are the relevant “messages” the CP IPPM Program is expected to communicate to its publics. Each small group is assigned one topic. The “messages” were taken up in the previous chapter: “dignity of labor,” “an economically more viable alternative farming technology,” “promotion of environmental health,” etc.

3. Each group observes the following steps for discussion. A chart is provided for use in documenting the outputs of the group’s discussion conducted in the following prescribed order:
   a. Gathering, clarifying and discussing data and information pertinent to the topic (using facts and figures from the results of the baseline data gathering or from actual knowledge or experiences);
   b. Discussing the unfavorable consequences and effects of the existing conditions and practices;
   c. Concrete interventions which the CP IPPM Program may provide in relation to the unfavorable existing conditions and practices; and
   d. Description of the desired conditions and practices as a result of the CP IPPM Program’s interventions.

4. The outputs of the group discussion are presented to the bigger body. The participants of the bigger body are enjoined to give remarks and rejoinders.

A sample of the form to guide the small group discussion and to be used for documenting and reporting outputs is provided (see Annex 1).

The actual outputs of the small group discussions when this exercise was conducted during the TOT in Davao del Norte are likewise attached as an exhibit (see Annex 1).
III

CREATIVITY

BY WAY OF AN INTRODUCTION…

CREATIVITYÉ is a human quality we are gifted with. Because we are made in the image and likeness of God, we become sharers in His creative powers.

The only difference is God creates from nothing. We can only create with something concrete and tangible.

It is this human quality which empowers us to bring about POSSIBILITIES!

With possibilities we can explore new dimensions of our self, our life, and begin to discover alternatives for a better life, better relationships, better life projects, a better world.

Without possibilities, our lives and our world would be dull. There would be no growth, no change. Everything would stay as is. We would be deprived of finding newness in our everyday existence.

We must, therefore, cherish the human quality that we have and nurture it whenever possible! We must constantly be in touch with our creative potentials, and allow it to grow!

This way we can become more at home with our creative potentials and allow it to freely flow in our life. Only then can we find enrichment and fulfillment as we move on.

CREATIVITY…WHAT IS IT ALL ABOUT?

Oftentimes, people confuse being creative with being artistic. And because they perceive themselves to be ill-equipped with talents and ability to use a particular medium—paint, stone, body or words—to produce a work of art or something that interprets life in a beautiful and aesthetic way to give a fresh perspective to reality (which is what being artistic is all about), they conclude that creativity is not their cup of tea and, therefore, shun any effort or endeavor towards this direction.

It is true that not all of us can be artistic.
Certain people are more gifted with artistic talents. But it is a misconception to think that we can not be creative. 

All of us are endowed with creative potentials. We are not aware of this.

It takes creativity to be an artist. But not all creative people are artists. You can be a plain housewife, and yet produce so much creative work.

For one, it takes a lot of creativeness to be able to meet a family’s needs sufficiently within a limited budget. 
Or even planning a weekly menu involves creativity. 
Without you knowing it, you may be exercising your creative powers. Like, when you are working on a project that requires the drawing of lines and circles. Then, you found out you do not have the necessary equipment --- ruler and compass. 
Instead of deferring your project, you looked for alternatives, such as pencils and books to draw straight lines, and plates and coins to draw different sizes of circles. In this way, you are being creative. 

Or when there is jeepney strike and the usual transport you take is not available, creativity is that which helps you find other ways to get home. 

Creativity, therefore, refers to our ability to call out images and ideas in our head and come up with alternatives to help us remedy deficiencies and work around limitations. It also involves rearranging and combining these images and ideas to arrive at new ways other than the conventional ways of doing things. 

As it is defined, creativity is an ability, but it is also very much an attitude to life. 

Some people take things as they are. Creative people live with what is, but also explore what could be.

A non-creative person complains amid excesses. 
A creative person celebrates despite limitations. 

It is a whole disposition that constantly affirms our power to think of possibilities, Either to help us function within limitations, or to improve present ways of doing things.

**CREATIVITY AND THE CP-IPPM FACILITATOR**

In teaching, some of us may teach the same subject for several years yet always manage to remain interesting and interested. Our teaching method may be the same, but the way we approach each class with its unique personality may alter how we relate and communicate.

This way, we become different. I, the teacher, and the students---
we both grow in the process. And, therefore, teaching never becomes a dull moment

As teachers---and facilitators---of the CP-IPPM program,
the same creativity is what is expected of us.

We go to the fields with our students and wade in the mud, yet see the inconvenience as a significant human experience.

We grab the opportunity to study different kinds of insects, their life cycles, when they lay eggs, when they die. This is science, yet we combine it with the art of drawing and appreciating shapes and colors.

We observe with our students the rise and fall of the water level in the farm, the types of soil nutrients needed by the plant, the changes in the stalks of the rice plant about to bloom and show off its golden grains.

As we learn about IPPM in the field or in the classroom, we learn to celebrate life, the beauty of nature and God’s gifts which we are supposed to use to see to it that all of creation, which was handed down to us as one whole package, must be preserved in its pristine beauty.

Through creativity, we enable our own students to experience life and capture it in a song, a poem, a skit, a dance. Through creativity, we guide the young towards a deep and lasting appreciation of many human lessons and values and help them articulate these through role-playing, a collage, a game, a drawing.

But there is one more exciting challenge. Because IPPM has a lot of messages that ring true and good, we must communicate and share these messages to the bigger world beyond the field and the classroom. We can do this by letting loose of our inhibitions, our fears, and our doubts.

There are no trade secrets to creatively communicating the IPPM messages to the bigger community out there.

All we need, first of all, is our own willingness to experiment and make use of a variety of resources in order that, on one clear fine day, the people would see and hear these messages through us, and believe, and follow.

**CREATIVITY AND LIFE**

In our lives, we could move on through the years and still see and feel about ourselves the same way as we had ten years before. But with creativity, each new day presents an opportunity to grow and become.

Nothing ever remains the same.

That is why I say "Woe" to the person who, when asked:

*How do you see yourself ten years from now?"* would answer ---

I can see myself ten years older.
Creativity
as an ability and an attitude to life
makes a lot of difference.

**Exercise: Releasing Your Creative Powers**

Try this simple exercise to help you loosen up your mind and imagination and bring out your creative powers.

Normally we see things according to its functions and we stop there. A pen is for writing. A chair is for sitting. A bottle is to contain liquids. But notice how a child can have fun when he starts imagining the pen becomes a rocket ship; the chair, a push cart; and the bottle, a musical instrument. What fun a child can have. Let us be like the child and have some fun. Take one object, say a pen, and begin to list down as may things a pen can do other than its function of writing.

For example, a pen can also be a back-scratcher, a pointer, bookmark, hair clip, help in shoe fitting in dialing a telephone.

Play around with the object and come up with as many ideas as you think of. Take note that the above examples are still of practical use. Be free enough to think of ideas that may not be practical. The thing here is not to be critical with your ideas but rather to let them flow freely. Crazy ideas are welcomed.

If you have been too influenced to become an adult and have lost the child in you, do this exercise as a game with a nephew or niece and you may discover how children can outshine you in this area.

Now, continue your list for the pen. After you have exhausted your mind, try other objects, like the chair and bottle.

Do not be afraid. Try.

**THE APPROPRIATE CLIMATE FOR CREATIVITY**

Here we shall explore the factors which help build a conducive climate for the development of creativity.

We shall begin with identifying existing blocks to our ability to become creative. Here are some activities that may heighten your awareness of these blocks.

One favorite activity is the “Take One Wheelbarrow” introduced by David Campbell in his book, *Take the Road to Creativity and Get Off Your Dead End* which we shall adapt here.

The following is a proposed design for a new wheelbarrow. Write down some of your comments about this new design.
Look over your comments and find out what you notice about them.

Adults who have been subjected to this activity almost always gave negative remarks to the point of rejecting the new design. The reason? They were working on the notion of what an existing wheelbarrow is. Anything else that does not jibe with their present idea of a wheelbarrow is rejected.

Children given the same activity did not compare the new design. Instead, they looked into some interesting aspects of it and even added some innovative ideas.

Now where do you place judging from your comments?

The question is: How come adults react the way they do? What seems to be the factors present in us as adults that have rubbed off our ability to see things creatively?

Write down some of your reflections from this personal experience:
This wheelbarrow experience reminds me of *The Little Prince* by Antoine de Saint-Exupery. Remember his complaint about "grown-ups"? He would proudly show his drawing of a boa-constrictor swallowing a whole elephant, like this.

![Wheelbarrow](image)

And every grown-up would uniformly exclaim: "It's a hat!" This made him conclude that "grown-ups" are certainly the same, they have lost the capacity to see what is essential. They have become predictable!

Now let's try another activity. This time, it's the "Nine Dots Exercise" which we shall adapt from Sidney J. Parnes in his book, *Creative Behavior Guidebook*.

The following are nine dots. Your task is to connect all the dots by means of no more than four straight lines without lifting your pencil from the paper and without passing through any dot more than once. Try this activity.

![Nine Dots](image)

Observe yourself as you work on this problem. How are you approaching the problem? What are your attitudes while working on the problem? Are you giving up? What's blocking you from finding solutions to the problem?

Before the answer is given, you are invited to identify once more factors which contributed to your difficulty in solving the problem. Below, list down some insights you have.
In both the Wheelbarrow and Nine Dots activities, we could already surface some common blocks to creativity. The following are some responses repeatedly given:

a. We already have existing mental sets. We have fixed ideas of what should and should not be. This limits our way of thinking and imagination. In the Wheelbarrow, we use the existing wheelbarrow as our frame of reference. That was a mental set. In the Nine Dots, we thought we could not move out of the parameter of the dots. That was another mental set.
b. It is as if we have been conditioned to do certain things and this inhibits us from doing it in another way. So, the fear of getting out from conventional ways.
c. It’s also a fear to make mistakes and to be a failure. This could have stemmed from an upbringing that stresses right and wrong all the time and that emphasizes strongly on success.
d. We are reluctant to try. Largely, it could have come from a perceived inadequacy or a lack of trust in one’s capacity.
e. We take things too seriously. We have lost the ability to play. Or we look at things in terms of practicality and function alone. We do not enjoy being crazy anymore.
f. It’s possible we are too much after results. We do not feel comfortable with process. We stress too much on what to achieve; we neglect what is more important – how we achieve.

These are some of the most common factors identified by others in the course of doing the Wheelbarrow and Nine Dots activities. Which of these factors are present in you?

What we have identified are negative factors. They inhibit us from being and becoming creative. Let’s try now to translate them into positive terms for us to come up with a description of an appropriate climate for creativity.

Creativity thrives and grows in the following climate:

a. **A climate that provides stimulating activities, people, ideas and meaningful exposure to varied places and experiences so as to broaden our perspective of the world, of people, and of life.** This prevents us from developing rigid mental sets and creates in us a more complex view of life. We also develop conceptual flexibility which refers to a mental ability to shift perspectives and see things from other points of view. This is opposed to getting stuck with our mental sets.
With conceptual flexibility and exposure to stimulating backgrounds, a person develops a more complex way of perceiving and is capable of shifting and understanding different points of view. This contributes to the development of creativity in our person.

b. **A climate that respects individual uniqueness – which also means allowing room for differences and which gives persons the freedom to be.** This involves letting the person learn to make independent judgments. The more we are given the chance to discover and experiment, the more we grow in creativity. Remember the story “About School,” where a young boy felt so free to express himself in colors? Well, when he entered school, his teacher starts questioning his drawings, keeps comparing him to his classmates, and insists that he draws a tree like “everybody else!” In the end, he stopped his own self-expression and became like “everybody else.” Isn’t it sad?

With the experience of respect and freedom, especially in making independent judgments, we can feel free to go against conventional ways of doing things. As a result, we can discover more alternatives and possibilities. And that’s being creative!

c. **A climate that helps establish self-esteem, our assurance of our worth as a lovable person.** It is important that creative persons are affirmed of their worth without conditions. It’s important that I don’t attach my worth with straight As or honors or being good. This way, I learn to love myself also unconditionally. Then, I will have courage to bring out potentials, without too much self-criticism. Creativity thrives when we have basic assurance of our worth as persons. This means we recognize our strengths and limitations and live peacefully with them. At the same time, we believe that mistakes and failures do not negate our worth.

d. **A climate that teaches us to trust in one’s own capacity.** This is related to the previous factor and here we are made conscious that as long as we live we can grow and change. We only have to trust our innate capacities.

It is not surprising to find students in a probation status who happen to have very high abilities. The only difference they have with honor students is they don’t believe they have the capacity. Creative people have enough confidence in their abilities. (This excludes those who exude over-confidence!)

e. **A climate that allows playfulness and spontaneity.** Like little children, don’t take everything too seriously. Learn to find joy in little things. This includes the ability to play around with words, with ideas and concepts, with images, with materials.

If I write a book and think every word I come up with has to be perfect, I would not even be able to start. Writing a book means allowing the spontaneous flow of thoughts and words, putting them down and then, rearranging them again and again till they come out pleasing. This is the attitude of playfulness and spontaneity.
Creative people let go. They know how to flow.

f. **A climate that is process-oriented and, therefore, allows room for ambiguity.**
Being in a state of immobility. Staying in shades of gray. There is not as much interest in results as in the way things are moving. That’s why there is patience. Lots of them. Success and achievement are secondary to the creative process itself.

It’s the student who keeps working on A’s who eventually loses out on life and learning!

- Conceptual Flexibility
- Stimulating Experience
- Exposures
- Respect of My Person
- Freedom to Be
- Independent Judgments
- Self-Esteem
- Assurance of My Worth
- Trust in My Own Capacities
- Playfulness
- Spontaneity
- Process-orientedness
- Patience

*How much of these have my surroundings provided me?*
*How much of these am I providing for others?*
*Which of these do I need to develop more in my self and in others?*
*What can I do to develop more of these in my self and in others?*

Unless a climate is set by which these qualities would be internalized by us, creativity as a power and potential will not grow and develop. We must, therefore, build this climate ourselves whenever we can.

**Planning Creative Leisure**

Consider for a moment all the things you do as a form of leisure and recreation. List down:
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Look over your list and assess:
Do you find your leisure activities stimulating and enjoyable?

Do you perceive your leisure activities to be instrumental in developing your creative potentials?

Do you feel your leisure activities succeed in honing your talents and expanding your awareness without necessarily exhausting yourself?

If you answer "no" to these questions (or find it difficult to give a definite "yes"), consider adding to your list of leisure some activities that are more creative.

Examples of uncreative activities are: watching television, sleeping, loafing.

Explore some of these suggestions which could give ideas for more creative leisure:

**PLAY** (especially for those who did not have enough of this in childhood), construct and fly kites, do sculpture using modeling clay, engage in storytelling, go back to coloring books, do origami, cook or bake new recipes, read good books (not comics), play fantasy games with children and whatever else you can think of that is fun and constructive.

**EXPOSURE:** visit museums, watch stage plays (get away from commercial movies), try watching foreign films, go to different beaches, travel to different places, meet people, especially those who are very different from you, like, interview street children, get to know foreigners, visit the aged or the migrants, observe people (and maybe create stories about them) and others.

These suggestions are supposed to just trigger your mind and your interest. Choose some of them or come up with your own alternatives and give yourself a chance to experience them.

If you like them, think of consciously including them in your lifestyle. You will eventually discover that with these kinds of activities your life can be very rich!

**Living with Limits**

While the previous exercise was meant to enrich your life, the next one will encourage you to consciously limit your life in order to bring about your creative abilities.

Identify the things in your life which you are accustomed to living with. These are things you take for granted, for without them, you experience discomfort and imbalance. Examples of these are: money (your weekly allowance), wristwatch, certain type of food, people you depend on (for your physical maintenance or emotional needs). List some of them below:

__________________________________________
__________________________________________
__________________________________________
__________________________________________
__________________________________________
__________________________________________
Begin with an item that is relatively easy for you to try to live a day or two without it. For example, experiment on not wearing your wristwatch for a week. Then, observe how to manage without it. Be conscious of some alternatives which you have adopted to help you cope without the wristwatch.

Do this for the other items until you can manage with the barest essentials. Cut down on your allowance. Refrain from seeing people you tend to depend on too much. Limit your intake of food.

Then, list down some of the things you have discovered as a result of your limited situation. What are some things you did to help you manage your life under limited situations? How did this experience affect you personally in terms of your attitude towards self and life? What have you learned from this experience? Write down some of your spontaneous thoughts and insights below:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

THE 4 DIMENSIONS OF THE CREATIVE PROCESS

There are four dimensions of the creative process. They are: Flexibility, Fluency, Originality, and Synthesis and Elaboration. Here, we shall lead you to experientially understand each dimension and provide you with opportunities to enhance these aspects in you.

Flexibility

Clasp your two hands together and observe if your right or your left thumb is on top. Consciously now, clasp again your two hands but reverse the position on your thumb. If the right thumb is previously on top, this time purposely put it under your left thumb. Ask yourself: How does it feel? This simple exercise demonstrates how difficult it is for us to shift a behavior that has already been formed as a habit. We experience discomfort and resistance. In the same light, many of our perceptions, behaviors, feelings, and thoughts have been "set" by us that we find ourselves automatically and habitually responding in a certain way.

When I see a lazy person and I react by nagging, this experience can become my mental set. This means my perception of the person remains constant and, as a result, nagging follows.

Even when the person is not lazy (or not as lazy as before) the perception and reaction remain the same. It becomes a habit.

Flexibility, therefore, is the ability we have to see with a fresh pair of eyes, to shift from one perspective to another, literally, to move to a different standpoint.
This means that although I see a lazy person, I allow myself to check my perceptions by taking a different standpoint at looking at the person. By doing this, I may discover that he may be lazy in terms of doing the things I expect of him because it is not within his experience and capacity, but he may be zealous when it comes to other tasks which I don't see. Flexibility, in this context, expands my perception of a person and, thereby, saves a relationship from stunting.

You must then learn to be flexible. We must teach ourselves to experience reality --- persons, events, self --- from different angles and not get stuck with a single viewpoint.

Here's an activity to help you practice flexibility. It's called "Seeing Squares".

In the following diagram, find out the maximum number of squares you could find in it. (You may compare your answers with that of a friend).

![Diagram of a grid]

Notice the shifts in perspective in order for you to see the different groupings. Here is the correct answer for this activity:

- Total square: 1
- Perimeter of the inner 4 squares: 1
- Four quadrants: 4
- Four sets of 9 squares, one from each corner: 4
- Four sets of 4 squares, one from each side: 4
- The sixteen small squares: 16

A total of 30

It's not important to get the correct answer. The point here is for you to begin to be aware of the degree of flexibility you have and begin to develop this ability to shift perspective away from habitual ways of perceiving.
Fluency

This time, look for a stone. Any stone. Explore the stone and see if you can come up with as many descriptions for that stone. Jot down your descriptions.

Find out if your descriptions have exhausted all aspects of the stone — taste, smell, sound, shape, function, parts, composition, and others. See if you or a friend could add some more to your list.

This little exercise is a test of our ability for fluency. Fluency refers to an abundant flow of words, images, and ideas.

While coming up with descriptions for the stone, did you notice if you have a steady flow of words or ideas or if you found yourself stuck as they come in trickles?

It takes practice to be fluent. Let’s try some more activities.

1 - Can you think of how many ways you know to enable you to get home? Can you add some more, even if they do not sound practical?

2 - How do you usually introduce yourself to a group? Can you come up with alternative ways of introducing yourself? List down as many ways as you can think of.

3 - What are some possible ways for you to save money? Allow ideas to just follow out. Do not censor.

4 - Think of a particular relationship you have. What are some ways by which you could further enhance the relationship? Exhaust all possibilities.
If I were to ask you to make a story out of the picture above, what would be your description?

Originality refers to “the capacity to produce fresh responses arising out of each person’s unique perspective, personal history and reactions.”

Originality is not easy especially when, as a child, we have been discouraged from thinking of unusual, weird, and crazy ideas. For adults, everything must be sensible, logical and practical. That is why people who have lost the child in them become boring.

It is also difficult to determine what is most original. All of us are unique and are capable of producing unique ideas. Perhaps, people who bring out ideas that are out of the ordinary can call our attention. We proclaim them original!

Now try these two activities to stretch your mind for original ideas.
Think of the different uses you can have for a bunch of used paper cups. We may have already seen an original idea with the paper cup: Christmas lantern. Brainstorm and see if you can have an even more unique idea that we can call originally yours! Take your time.

Here’s a chance for you to make up in case you made a "booboo" earlier. You can rebuild your reputation. In the picture below, think of an unusual story—one that is far-out and will come across as different! Share your story with friends and find out if it seems unique and original to them.

**Synthesis and Elaboration**

Let’s try with words and see if you can come up with a poem. Below are some sentence stems (or incomplete sentences) grouped into stanzas. Simply fill in your words and ideas and polish the whole thing later.

<table>
<thead>
<tr>
<th>I used to</th>
<th>But now</th>
</tr>
</thead>
<tbody>
<tr>
<td>I used to be</td>
<td>But now I am</td>
</tr>
<tr>
<td>I used to think</td>
<td>But now I know</td>
</tr>
<tr>
<td>I used to wish</td>
<td>But now I have</td>
</tr>
<tr>
<td>I used to believe</td>
<td></td>
</tr>
</tbody>
</table>

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[Image of a hand holding a child's hand]

---
But now I feel
   I used to fear
   But now I can
I used to
   But now

How did you find this experience? What is difficult? Or easy? What helped and what hindered you in completing this poem?

To be able to put things together, such as in poetry, and come up with an organized, harmonious piece of work requires the skill of elaboration and synthesis.

Elaboration refers to "the ability to develop an idea or image, to make connections, and fill in details." Synthesis refers to "the ability to transform existing ideas or images into a new and integrated form or pattern."

It is not enough to allow ideas and images to flow. We must also learn to develop them fully into one meaningful whole.

This process is shown in the making of a story. It begins with some sketches of different characters, some ideas for plot and storyline, and a general theme or message.

How one weaves the characters and plot together to conform to the theme and arrive at one logical and integrated story involves the capacity for elaboration and synthesis.

Practice this capacity with an activity on "Constructing a Game."

1. With a group of friends or classmates, divide yourselves into teams of four or five members each.
2. Using the technique of brainstorming, which means allowing a generation of ideas, each team will collaboratively construct a game with an object commonly agreed on. The object may be a ball, rope, or whatever the group decides. Make sure each team comes up with the following:
   a. Objective of the Game
   b. Procedures
   c. Rules and Regulations
   d. Reward System or whatever is necessary.
3. When everyone is ready each team will now conduct the game they have constructed to the whole group.
4. After all the teams have finished, decide as a group which team has come up with the best game. Discuss the features that distinguish it as the best game. Also, discuss the factors which contributed to or hindered the teams in the construction of their games.

We have just illustrated and experienced the different dimensions involved in the creative process. Being aware of these, it is essential that we begin to hone these abilities in us
though practice. The creativity exercise at the end of this chapter is one area for practice and its focus will be on applying creativity in our relations and our activities in life.

CREATIVITY IN FACILITATING THE CP IPPM PROGRAM

Our responsibility as CP IPPM or SFS facilitators is not merely to teach subject matters related to the program. It calls for helping our students bring out and develop their potentials. One such potential is their creative abilities.

How do we develop the student’s creativity abilities? It is simply by providing a stimulating learning atmosphere.

Yet, today, what do we see happening in the main venue of learning, the classroom?

Majority of classroom time is spent on teacher’s lecture, mostly the teaching of facts and concepts.

Everything in the learning process is measured by grades which, in turn, are based on a set of “right” and “correct” answers.

Students are expected to behave according to a prefabricated set of rules, which may not necessarily address to their unique behaviors.

In discipline, silence is given utmost priority.

Even in today’s thrust of education which is Values Education, the thinking of many teachers is to teach good morals and right conduct. They presume that there is or should be a set of standards in which students should fit in.

The end is not anymore the bringing out of the unique gifts of the individual student. It is to produce — or yet, fabricate — a mass of people, robots.

Ask any students today how he feels about school. He would either shrug his shoulders taking school as a “give,” a necessary part of life. Or he directly tells you it is boring.

We are not criticizing schools and education per se. We are rather bringing to our awareness the fact that we, teachers, have failed to become exciting.

Yet, it is these very qualities — the aliveness, innovativeness, spontaneity, playfulness, and cheerfulness — in the teacher and in the atmosphere he creates in the learning arena which enhance and nurture the creative potentials of the student.
TOWARDS BECOMING A CREATIVE SFS FACILITATOR

The Open Moment

In the process of preparing yourself to become an effective facilitator of the CP IPPM Program, most especially during the School Field School activities, the selected teacher is expected to undergo a series of workshops and seminars, many of them on technical matters to equip him with the more exact and scientific data and information on the technological aspects of the lessons to be taught.

But it must be emphasized that the methodology to be used in facilitating (and not teaching) the CP IPPM lessons is the nonformal way. This methodology puts premium on the discovery-based, participatory and experiential nature of the program.

We conclude this material with an "open moment."

If you have faithfully read and, more significantly, performed the activities and exercises offered in this material, something must have happened to you.

We would like to invite you to articulate what you feel has been opened to you as a result of this material. It could be an insight, a feeling, a decision for planned change, a discovery, or a resolution.

Capture whatever is in you and express it here, practicing what you learned, in a creative way in a poem, a picture, a song or an ad.

Let us in to your open moment!
IV

TRADITIONAL or FOLK MEDIA
AS EFFECTIVE TOOLS FOR COMMUNICATING
THE CP IPPM MESSAGES

As channels of communication, traditional or folk media may be defined as "those verbal, action, aural and visual forms which are known or familiar to the folk, are accepted by them and are performed by and for them for the purpose of entertaining, informing, enlightening, instructing and educating. Traditional or folk media include the customs, traditions, beliefs and practices embodied in folklore.

As folk creation or expressions, the folk media have identifiable forms, how they are organized and how they are presented. But more important, these forms contain messages which are generally understood by the audience because their meaning is derived from common folk life and experience.

The folk media can include familiar religious rituals like the pasyon, cenaculo, moriones, putungan, panuluyan, and santacruzan; indigenous spectacles like the ati-atihan and the sinulog; and literary, poetic and dramatic entertainment like the awit at corrido, the epic, the balitao, the duplo or karagatan, the balagtasan, the comedy or moro-moro, the zarzuela, other forms of folk drama, and speech ways like proverbs and riddles.

Folk media can and tend to combine several formal elements into one medium. Thus a folk medium could contain both a religious and a social message, as in the pabasa or pasyon. It could also be in narrative poetry, presented in theatrical manner, as in the comedy or the balagtasan or the balitao.

Like all forms of communication or expression, folk media are dynamic. They are subject to change and adaptation. They take in new ideas, forms, methods and techniques, dropping those which are no longer meaningful or functional to society.

Forms of Theatrical and Literary Folk Arts

Several forms of theater and literary arts, which are clearly inspired by traditions and folklore, have been demonstrated as viable channels for development communication. Some of them are listed and defined below and may be effectively used to communicate the message of the CP-IPPM program. Many other forms, especially those that are purely religious in nature and content, have been excluded from the list.

DRAMA. These are performances of one-act plays, usually of the soap opera. Plays with moral lessons are favorites of Filipino audiences, especially in the rural areas.
Drama has a more serious function than mere entertainment in the Philippines. A drama presentation is an opportunity for sharing insights into life, for learning lessons about man's relationships and their implications for personal and communal welfare.

**ZARZUELA.** The zarzuela is a musical play similar to light opera. It has its roots in the Spanish zarzuelas --- simple comic operas dealing with the manners, customs and foibles of different segments of society. It is always accompanied by dances and songs, making the play a type of musical.

The main appeal of the zarzuela lies in the satire and the biting social criticism underlying the sharp, witty, humorous and often earthy language of the dialogue. The home-spun wisdom, common problems, catchy tunes, lively dances and attractive sets involve the audience in a zarzuela and establish instant rapport with the audience.

The zarzuela has built-in originality and versatility. It is a flexible and dynamic form with local situations and issues, ordinary characters, familiar problems and native songs and dances.

**CANCIONAN.** Very popular in the Ilocos Region, it is a form of argumentation in song and verse. It is a usual feature in town fiestas, a contest that pits male against female in argument on a particular topic. The cancionan uses wit, humor, irony, and satire as natural components, preventing it from becoming a dull musical contest. It provokes the audience to take sides.

**BALAGTASAN.** This is a poetic debate between protagonists using rhythmic colorful language, with humor, satire and irony. It is a popular form in the Tagalog Region.

Balagtasan can lend itself to any topic, issue, idea or sentiment provided an opposing view exists. Although it is essentially a debate, it is invested with a sense of drama because of the fast and sharp exchange in the arguments between the protagonists which give it an impression of a dialogue, perhaps planned, but certainly well structured, compact and rich.

**BALITAO.** This is a courtship-debate in song and dance, performed by a man and a woman. The man presses his suit, and the woman, out of modesty, declines his advances and offers resistance to his sweet songs by singing and dancing her objections.

Although the subject matter of the balitao is mainly about love and courtship, it may have variations which are interspersed with other topics. Tradition, history, religion, customs and sociocultural values can all be used in advancing an argument, pressing a point, or in challenging or warding off an opponent's reasoning. At the end, resolution may come when the girl accepts the suitor's proposal, or she may succeed at other times in warding off the suitor and win the argument.

**BANTAYONAN.** Another poetic debate form found in the Christian areas of Mindanao, the bantayonan usually focuses on love, courtship and marriage. Today, however, public affairs and other popular issues are integrated into the bantayonan.
CARILLO (SHADOW PLAY). Puppetry is a popular art form in Asia. At one time there was a type of shadow puppet play in the Philippines called ōcarillos. Over the years, however, the tradition of the ōcarillos was lost and in its place came the more colorful and popular hand or rod puppet show. The ōcarillo is a play of cardboard figures projected on a white screen while being manipulated by skillful hands.

FOLK EPIC. The folk epic is a long oral narrative based on tradition, beliefs, customs, ideals and social values. It tells of the adventures of supernatural beings as cultural heroes, like Lam-ang of the Ilocanos and Bandiong of the Bicolanos. Many ethnic groups in the country which resisted Christianity have been able to preserve their folk epics like the ōHudhudō and ōAlimō of the Ifugao, and the ōDarangansō of the Muslims.

DUPLO and KARAGATAN. The ōDuploō was introduced to relieve the monotony and sadness of the prayers for the dead. It consists largely of puns, jokes and riddles in the vernacular. These verses became so emphasized that the prayer itself became minor and was relegated to the end of the ceremony. The prayer in verse was called by the Tagalogs as ōDalitō.

The ōKaraganatos is less formal than a ōDuploō. Whereas the ōDuplerosō are well-trained players, the ōKaraganatos players are merely guests who are called upon to extemporize verses. The ōKaraganatos is essentially a play of words. It has no plot. Generally it has a love team. The characters merely parade on stage, speaking their versified lines.

AWIT and CORRIDO. The English equivalent of the ōAwitoō is the metrical romance. It is written in 12-syllable lines. The ōCorridoō on the other hand, come in 8-syllable lines. Both forms appear to be escapist, fantastic adventures or miraculous happenings set in the distant past. They became popular principally because they provided temporary release from harsh realities. They provided ōSafeō entertainment during the Spanish period when political and literary censorship was strict.

BAYOK. Muslim Filipinos still perform today the ōBayokō or ōEmbayoka,ō resembling the modern ōDuploō. It is a debate in verse between a man and a woman. It is followed by a handkerchief game called ōSayatanō which culminates with a woman placing a hanky on the shoulder of one of the young men. In the Muslim tradition, the couple will be the first in the community to get married.

MORO MORO or COMEDIA. The ōMoro morō is a theatrical presentation intended to convert. As a dramatic form, it is supposed to have been inspired by a group of children playing moros (or non-Christian Filipinos) and Christians at war with one another. The usual plot of a ōMoro morōrevolves around a Christian princess kidnapped by muslims. The king organizes a rescue party to pursue the enemy. They fight in the forest and in the plains. They are attacked by lions, tigers, giants and other monsters and are bewitched by fairies and ogres. The moros are vanquished and converted at the end and the princess is saved.

Some indispensable features of the ōMoro morō are the ōTorneō (tournament), the ōEscaramosaō (display of skills in twirling weapons) and the ōFandangoō and ōBalitawō (folk dances).
BUGTONG (RIDDLE). The riddle is usually a test of wit which requires that the audience see the meaning between the object literally described and the object referred to. It is an exercise of intellectual skill and quickness of wit. It is written in very simple form, usually couplets, with one line balance against the other.

SALAWIKAIN (Proverb). Proverbs are practical guides to living life. They provide man with lessons that allow him to cope with the problems of living or with ills in his society.

TANAGAS (or short poems). These are pieces that contain more than two lines. The majority are quatrains that are made up of seven or eight-syllable lines. It is full of metaphors known as “talinha” which is associated with mystery, obscurity and parabolic speech.

The “tanaga” and the “salawikain” both seek out the relevance to man of objects and activities around him, yet they are vastly different. The “tanaga,” considered a short poem, is more emotional and intellectual in tone. The four lines of the “tanaga” could pass for two proverbs.
The Print Media as a Tool to Communicate the CP IPPM Messages

NEWS WRITING

WHAT IS NEWS? There is no clear-cut meaning of the word news. The most common definition is that news is a report of any event or situation, a record of the most interesting, important and accurate information obtained about the things man thinks and says, sees and describes, plans and does.

According to the former Radio News Editor of the New York Times, Carl Warren, "all new is intended to interest, inform or entertain somebody somewhere—a large section of the public, if possible. No news attracts the attention of everybody everywhere."

In other words, news is something that affects man in the total struggle for survival. Such an event affects the ebb and flow of human drama or any significant happening in an urbanizing society.

The News Elements

1. Immediacy
2. Proximity
3. Oddity
4. Conflict
5. Suspense
6. Human Interest or Emotions
7. Consequence
8. Significance
9. Humor

Types of News Lead

In writing the story, we are interested to know the lead which is the introductory sentence of the news story. There are various types of lead that the newswriter must use in handling the story. The different types of lead which are also applicable in writing specific news stories, sports, crimes, business, etc., are the following:

1. PUNCH LEAD is a brief, concise and arresting epigram.
2. PICTURE LEAD this is a colorful and significant description or sketch of an event.
3. FREAK LEAD this is a kind of lead which is unique by using typographical effects or enhance their appeal. Example: Wanted: Husbands.
4. CONTRAST LEAD a kind of lead that compares two events.
5. QUOTATION LEAD — this type of lead is a sufficient statement or remark to be quoted by the reporter in the opening of the story.
6. TEASER LEAD — is the most popular lead. It uses a well-known phrase or quotation or begins with a verse or jingle or employs literary allusion.
7. DESCRIPTIVE LEAD — is a kind of lead which describes the subject of the news story.
8. SUMMARY LEAD — this is the common lead in news writing. It is actually a general summary of what really happened or what is going to happen. The summary lead tries to answer the five Ws and one H (what, why, where, when, who and how).
9. EXCLAMATORY LEAD OR ASTONISHER LEAD — it is a type of lead which calls for an exclamatory remark or arouses surprise or astonishment.
10. CARTRIDGE LEAD — this is a very explosive lead and the shortest way of telling a bit of news.
11. QUESTION LEAD — is a kind that tries to answer the question raised in the story. The newsman employs techniques to make the story readable so as to pique the reader’s interest at once.

Pointers in News gathering

1. See for your self
2. Find the person who knows
3. Compare all versions
4. Get both sides
5. Don’t give up too easily
6. Be tactful and courteous
7. Make and keep friends
8. Get it into print

The News Structure

Hard news vs. soft news. Hard news or straight news is the standard fare of most newspapers all over the world. Hard news is objective, direct and factual. Soft news, on the other hand, is a feature which is subjective. The difference in structure between the two forms is shown below.

HARD NEWS

(Lead) primary or more important facts
(Succeeding paragraphs) facts become important
(Ending) least important facts that can be stricken out

SOFT NEWS

(Lead) least important facts
(Succeeding paragraphs) facts become more interesting
(Ending) prime or more interesting facts
The inverted pyramid. All straight news are written in the inverted pyramid form. This is the traditional form of news writing. The most important facts are placed at the beginning. The details and the background are woven in the succeeding paragraphs, in descending importance.

The inverted pyramid form has the following components:

**Primary or main lead.** Usually a single paragraph, it contains the four *w* (what, who, where, when and how); this may take from three to five lines, in typewritten form.

**Secondary or support lead.** This portion explains or complements the main lead. Normally, its length is twice the main lead in the typewritten form.

**Details or particulars.** To give flesh to the story, all available facts are included here especially those answering *why* and *how*.

**Background.** Relevant past events are recounted and incorporated in the story. This portion may be deleted, if space is limited.

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**FEATURE WRITING**

**Definition of a Feature Writer**

A feature writer, in one sense, is one who knows fully the art of fine writing in all its dimensions. It means, too, a journalist who not only can report facts, but can transmit the mood and the tone of an event, who can impress upon the reader the significance of what happens. Facts for authority; mood and tone for sympathy; interpretation for lucidity. These are the responsibilities of the feature writer.
Reporting commits the feature writer, first of all, to be on the scene of news. He must select a special viewpoint from which he witnesses the event, and learn all there is to know about the subject. When the writer turns to his typewriter he must have seen and felt the event, so that he can lead the reader to seeing and sensing it with equal clarity and emotion. The feature writer, too, must have a distinctive way of telling the story.

Finally, the feature writer must be able to transmit enough information about the event to instill in the reader the sense of confidence which goes with knowledge.

The News Feature

All reporting requires a degree of creativity to get the story, to ask questions which will bring out newsworthy answers, to sense the mood and tone of an event, and to find an angle (a theme) which will interest the mass of readers. But the news feature much more than the straight news depends upon creativity. For that reason, not all reporters are capable of reporting and writing features. The reward for discipline is the knowledge that news features are the most read and the most remembered stories of all.

As a whole, a news feature is developed from an on-the-spot news event. It rarely is pre-plotted; at most it is loosely expected. In attending an event, the feature writer makes observations and undertakes interviews which demand a style and attitude different from that of straight news. If a straight-forward, objective-as-possible story is the standard style, put a splash of color into it and you have a news feature.

Types of Feature Articles

Feature articles might be categorized into various types. Some of the clear-cut classifications are the following: 1) Human Interest Sketch  2) Biographical Features  3) Narrative in the first person  4) Historical Features  5) Personality Sketch  6) Confession  7) Travel

Biographical Feature. Sketches about interesting people, both men and women, are worth telling because they are historical and important personalities in whom interest survives long after they are dead, thereby justifying a biographical feature article.

Narrative. This type of feature is based on description, on-the-scene observation and personal comment. He makes use of the first person account, sometimes of quotes and a sequence of action.

Historical Feature. Historical features, although dealing with events or personalities of the past, have interest for the present-day readers because the facts they give (1) are timely; (2) are unique; (3) throw new light on a familiar story; (4) debunk popular beliefs; (5) promote a better appreciation of minor prophets, (6) offer interesting speculation revolving around the word if.

Personality Sketch. In the personality sketch, the reporter is duty bound to make special stress upon the personal traits, characteristics, point of view and philosophy, as
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well as achievements, of the celebrity. The reporter gives his readers a total word picture of the celebrity's personal appearance and his lifestyle.

Confession. This type of feature article is considered to be the most delicate to handle. The reporter will take the extra care in gathering and writing the "inside story" of the controversial event for the reading public. Naturally, the reporter becomes a sensational figure for revealing "for the first time" the unknown information, then giving glimpses of the personality involved and bits of other exclusive information to give life to the story.

Travel Sketch. Travel sketch satisfies a human desire for more knowledge about things outside our immediate experience by telling of 1) unusual or interesting people, or 2) unusual or interesting places.

PHOTOS AND ILLUSTRATIONS

Today, newspapers use more and more photos not only to improve their makeup but also to effectively convey their messages. Editors have realized that the use of visuals as photos and illustrations can simplify and make more effective the art of communicating.

In the Philippines, surveys show that the proliferation of comics-magazines in the provinces has helped popularize Tagalog as the country's national language. The illustrated magazines in Tagalog are being read even in the non-Tagalog regions. This only confirms the fact that the use of visuals is vital to an effective communication process.

Functions of Illustrations. The art of communicating by pictures or other images is called iconography. Readers often depend on iconicity of the presentation of stories that they read. There are five main functions of photos and other images, namely; 1. to attract attention; 2. to illustrate a point in the story; 3. to tell the story itself through the aid of caption; 4. to tell the story in sequence with other illustrations; and 5. to give visual relief to the design or makeup of the story.

Attracting attention. Pictures are selected to symbolize an article's theme and are given prominence by means of size or position in the layout. Their role is to catch the reader's attention starting with the caption, and on to the title and, finally, the text.

In trying to tell the stories with pictures, some magazines and newspapers present a "lead" picture just as a good story begins with a strong "lead" paragraph.

In magazine and advertising layout, the pictures that attract immediate attention are large ones or those with strong visual message.

Illustrating a point. The simplest role of an illustration is to make a point. This is typified by the head-and-shoulder portrait, also called the "mug shot." When the article is about a person or the person's name has been mentioned, then his photo helps readers find out how he looks like. In some instances, illustrations help the readers know the
place mentioned in the article. A photo of Boracay, for example, may accompany a travel article, showing the pristine beaches on the Island of Aklan.

Charts, diagrams, bar graphs, maps, and other visual devices are also being used intensively to explain a point. Oftentimes, figures and statistics are confusing. The editor, therefore, uses these devices to explain a story.

**Telling a Story.** There are pictures that by themselves tell a story. Only a minimum of caption is needed or a caption may even be superfluous. Editorial cartoons usually don’t have captions, but they tell stories or make a point.

**The Picture Story.** This is the use of a series of pictures with a minimum of words called a caption story. Popularized by the now defunct Life and Looks magazines, it started a new approach to news writing called *photojournalism.*

The *picture story* is also used to illustrate a *how to* article. How to build a communal dam, for example, can be best illustrated with the use of visuals. When the primary goal of the story is to *show* the reader something and not just *tell* him, then the role of pictures becomes dominant and words only secondary. In all cases, however, a skilful merging of the two is necessary.

**Illustrations as design tools.** Pictures are used to break the monotony of a new page. Illustrations may be used as a page decoration. If its only purpose is to create a favorable impression on the reader, it is a valid function. After all, according to J. W. Click and Russel N. Baird in their book, *Magazine Editing and Production,* people hang paintings and photos on their walls for aesthetic reason only.

**Qualities of a good photo.** Some of the qualities of a good photo are:

1. **Prominence.** Just like in a story itself, pictures of prominent personalities attract the interest of readers. Newsmakers are always good subjects for photos.

2. **Action.** In pictures, as in stories, readers are attracted by action, *Action speaks louder than words* so goes a trite adage. If a photographer asks his subjects to line up against the wall for picture-taking, his *firing squad* photo may just end up in the editor’s trash can.

3. **Human Interest.** Human interest covers many suspects. In some unguarded moments, you can take pictures of children acting like adults. Shots of the excitement of fans in a basketball game, or a mother weeping silently as she hears the news of the death of her soldier-son in Mindanao. Because they are pictures which show emotions that you can relate to, they can be very interesting.

4. **Drama.** This is another form of human interest. Pictures of fires, accidents, or victims of an earthquake or typhoon, belong to this category.

5. **Timeliness.** As in news stories, timeliness or immediacy enhances the value of a picture.
VI

Developing Facilitating Skills

Much has been written about the art of facilitating and many workshops have been designed to teach it. The following points do not pretend to capture all the wealth of information generated. Instead, they offer a few important guidelines. One aspect missing in many books on facilitating is how to ensure that the views, interests and needs of those often ignored are not silenced by the more powerful. Most often, techniques suggest ways to hear different perspectives, but they do not offer advice on what to do when a group is trying to decide on an action and the views of a group are not allowed to enter into the decision-making process. It is difficult, but still possible, for a facilitator to make a difference at this point.

Facilitating for change

The notion of facilitation is undergoing radical changes. It once implied that the facilitator/trainer was the knowledgeable one who had something to teach, and the participant was the learner. This one-way process does not take us toward equality.

The workshop method can break this one-way, up-down, unequal relationship between teacher and learner. The workshop process involves sharing ideas and information. Workshop activities create opportunities for learning by doing. The trainer facilitates the process by leading the discussion and dialogue towards a conceptual goal which could be open-ended or specific and finite.

Whatever the specific content of the workshop may be, its intention is to set off new ways of looking at life and new ways of thinking which lead to a change in perception, understanding and behavior. A well-planned dynamic workshop allows the maximum freedom for every participant to express himself or herself without fear of failure or ridicule, releasing the creative potential in individuals at each one’s own pace. Encouraging the silent or less articulate, and subduing the aggressive, over-assertive to make space for others, starts off a process of leveling which the facilitator(s) must handle with sensitivity and care. Learning is more likely to be internalized when every participant is involved in the collective process which seeks to build understanding from shared experience.

In our endeavors to bring about social change, we do not presume that the poor, the non-literate, and the inarticulate do not know that they are exploited victims of oppression. Of
course they know it they live it but they may not know why. Setting off an analytical chain of thoughts to motivate questioning is an attempt to break the acceptance of one’s lot and move from the reliance on fate and destiny towards self-reliance.

The ultimate outcome of the workshop must be a sense of self-worth. We see ourselves in relation to others. Our image and opinion of ourselves is a reflection of how our families see us, how our group perceives us, and how well we meet the standards and norms set by the society in which the live. A workshop can be deemed successful when we create our own image and come home with a sense of positive self-worth.

**Ethics for facilitation**

- Demystify your role so as not be perceived as the authority and reach a consensus with the group on the scope of you work.
- Ensure that the group understands your role.
- Be explicit about your ends.
- Encourage the group to take responsibility.
- Do not use facilitating techniques to control the group.
- Facilitate to help a group work together.

**The qualities of good facilitators**

- Good listening skills;
- Respect for the participants;
- Interest in what people have to offer;
- Assertiveness that is not overbearing — knowing when to intervene decisively;
- Clear thinking and observation of the whole group;
- An understanding of the overall objectives of the group.

**Factors creating a participatory environment**

- Choose a space that accommodates all.
Avoid classroom-style seating with people in rows and the facilitator at the front.

Plan meetings with an awareness of the schedules of the participants.

Arrive on time even if you have to wait for the group to come.

Divide large groups into small teams.

Use humour without belittling people.

Celebrate the group's work.

A tangible product of the discussion such as charts, a video recording, a song or speech committed to memory by a local orator, maps, drawings, or a written report are ways to keep the discussion and its outcome in the minds of the participants.

Honor individual and group contributions.

Assume that some wisdom lies behind every contribution.

Pay attention.

Intervene and mediate when some people are dominating and call such behavior into question for the sake of the group.

Avoid being a visiting important person (taking the best chair or place).

Avoid over- and underdressing.

Mix freely with participants.

Avoid positioning yourself with one group (gender, age, ethnic, etc.).

Demonstrate some form of identification with the participants.

**Discussion technique**

30-minute discussions are often well received. If the topic requires more time, break it down into smaller discussions.
• Prepare good questions – questions that cannot be answered by yes or no and that are not vague.

• Explain the purpose and importance of the discussion

• Try asking everyone in the group to answer a question to accustom people to participating, or divide the group so one part answers one question and another the second question.

• Be prepared to rephrase questions in several different ways or provide an example.

• If the discussion is straying from the topic, restate question and acknowledge the other issues raised as important enough to come back to later.

• In disagreements, make sure each understands the other’s point of view and summarize the disagreement

• Help participants clarify vague ideas by asking them for an example.

• But firm with those who have spoken too much or who are answering questions for others by turning the discussion to other people in the group.

• Ask someone to remember or take notes on the points raised and ask note takers or local orators to summarize at certain stages.

• Use every opportunity to encourage people to reflect on what they are saying or proposing rather than reflecting yourself and telling them what you think.
VII

Tools for Change:
“Broken Squares”

OBJECTIVE: To analyze the dynamics of cooperation and personal behavior in a problem-solving situation. To provide a context in which the participants can reflect on cooperation in our global village.

LENGTH OF ACTIVITY: 25 minutes for the exercise and 35 minutes for discussion.

MATERIALS:
- Chalkboard/newsprint and supplies
- Tables that will seat five participants each (or enough room to permit the participants to group together in fives);
- One set of instructions for each group of five participants and one for the Director;
- One set of broken squares for each group of five participants (see directions below).

PROCEDURE: This exercise should be completed and processed strictly as the human relations exercise it was designed to be before any attempt is made to jump to the global level.

You can introduce the design with a discussion of the meaning of cooperation. This often leads to suggestions from the group of some of the key elements in successful cooperation. You can list these elements on the board and explain that the Broken Squares will give them an opportunity to test these elements.

Some of the elements which may surface are these:

1. Each individual must understand the total problem;
2. Each individual should understand the strengths and weaknesses he brings to the solving of a problem;
3. Each individual should be aware of the potential contributions of other individuals.
When the preliminary discussion is finished, distribute one packet of five especially prepared envelopes (see directions below) to each table. Instruct the group that in each packet there are five envelopes, each of which contains pieces of cardboard for forming squares.

When the signal is given to begin, the task of each group will be to form five squares of equal size. The task will not be completed until each individual in each of the groups has before him a perfect square of the same size as that held by the others.

Specific limitations imposed upon the groups are announced:

1. No member may speak;

2. No member may ask another member for a piece or in any way signal that another person is to give him a card;

3. Members may, however, give pieces directly to other individual members.

Check to make sure that the instructions are clearly understood by each of the participants. You should monitor the tables during the exercise to guarantee that the rules are strictly observed and to answer any questions. When all questions have been answered, instruct each of the participants to take one envelope and begin the task.

The exercise is brought to a close when all the groups have completed the task.

PROCESSING THE EXERCISE: The discussion that follows should focus on questions such as these:

1. Who was willing to give away pieces of the puzzle? Why?

2. Did anyone finish the square and then divorce himself from the efforts of the rest of the group? How did others feel about this?

3. How did participants feel about the person who could not see the solution as quickly as others?

4. How did participants feel when someone holding a key piece failed to see the needs of others?

5. Was there a critical turning point in the exercise at which time the group began to cooperate?
Participants should be encouraged to apply learning from this exercise to any of their own life situations that are relevant. You might direct their attention back to the chalkboard and discuss their earlier feelings about cooperation in light of this experience.

Once this educational design has been fully processed as a human relations exercise, you might want to use it as a springboard to a study of cooperation on a community level.

**DIRECTIONS FOR MAKING A PACKET OF "BROKEN SQUARES"**

A packet consists of five envelopes containing pieces of cardboard (or heavy paper) which have been cut into different patterns and which, when properly arranged, will form five squares of equal size. One packet should be provided for each group of five persons.

Prepare a packet, cut out five cardboard squares of equal size, approximately six-by-six inches. Place the squares in a row and mark them as below, penciling the letters a, b, c, d, etc. lightly so that they can later be erased.

The lines should be so drawn that, when cut out, all pieces marked a will be exactly the same size, all pieces marked b and c of the same sizes etc. By using multiples of three inches, several combinations will be possible that will enable participants to form one of two squares, but only one combination is possible that will form five squares of six-by-six inches.
After drawing the lines on the six-by-six inch squares, and labeling them with lower-case letters, cut each square as marked to make the parts of the puzzle.

Mark each of the five envelopes A, B, C, D and E. Distribute the cardboard pieces in the five envelopes as follows:

- Envelope A has pieces i, h, e
- Envelope B has pieces a, a, a, c
- Envelope C has pieces a, j
- Envelope D has pieces d, f
- Envelope E has pieces g, b, f, c

Erase the penciled letter from each piece and write instead the appropriate envelope letter. This will make it easy to return the pieces to the proper envelope for subsequent use when a group has completed the task.

If you desire to focus on the “pieces of development” label the three pieces of each square in this manner:
VIII
Tools for Change:
“Advocacy Planning”

Purpose
Advocacy assumes that all groups in society can have some impact on the wider social, political and economic environment on a local, national or international level. The target of the advocacy action may be within the organization if it is large, or it may be outside of the group. Advocacy may be simple as using a public forum to express a position on an issue or as complex as seeking to preserve, change, or establish laws, institutions or organizational structures. Sometimes a group forms for the sole purpose of advocacy; more often, advocacy actions tend to be one component of a broader programme that focuses, for example, on education, working conditions, wages or land tenure.

Materials
Pen and paper.

Process: Social analysis

Step 1: Identify the social, economic, cultural and political constraints on the work of your group. As you think about the different constraints, consider how they relate to each other. Does one seem to be the driving force to the most powerful barrier? For example, if the goal is to have increased access to land for food production, then the barriers may include large landowners, economic policies that give incentives for large-scale or export production, law against communal ownership, law against women owning land, or cultural attitudes honouring the wealthy. Analyze how these social, political, economic and cultural factors support one another.

Step 2: Prioritize these problems, and decide which one to address now. Priorities may be based on importance or what is most readily resolved. Try to clarify both the current social order and the goals to be achieved in transforming these conditions.

Step 3: Assess how advocacy might fit in with the other actions/programmes of the group (e.g. ongoing or periodic education or social organization of technical assistance programmes). Does the group have extra time and resources to put into advocacy? Are there other groups doing advocacy around similar issues? Perhaps you will want to connect with another group’s advocacy efforts.
Strategies

Step 1: Review the interrelated political, social, economic and cultural elements that are hindrances to your goal. Restate the social analysis of the current social order and the prioritized goals for change.

Step 2: Identify your allies. Which individuals and groups may be interested in the same goal? How can you get their cooperation and support? What resources (social, political, economic, cultural) are available within your group and among your potential allies?

Step 3: Identify your opponents. What are the specific structures, policies and individuals involved in maintaining the social order as it is? Assess the interests, resources, and current strategy of these opponents. Who are the potential allies of your opponents?

Step 4: Identify observers. What groups and individuals may feel they have no stake in the goal you are advocating? Can these neutral parties have an effect on the outcome of the programme? Will they support the status quo or can they be organized in support of your cause?

Step 5: At this point you should have an outline of the groups and resources in support of your goal and of those likely to oppose your goal. Identify your strategy using specific objectives. Include plans for contingency, responsiveness and maneuverability with each objective. The strategies may be primarily social, political, economic or cultural, or may combine several or all areas. The strategic plan may need to include elements such as building and educating a constituency, training and mobilizing for action(s), organizational or movement structure and leadership, and possible resolution scenarios.

Methods and tactics

Step 1: Review the interrelated political, social, economic and cultural elements that are hindrances to your goal. Restate the social analysis of the current social order and the prioritized goals to seek to change. Then review your strategic plan.

Step 2: Identify methods. What methods of action could be effective (and safe) against the opponent? What resources are available to be used? Some resources might include: the media, public opinion, elements, or petitions.

Reassessment/Resolution

Step 1: Constant review and revision of a strategy is very important. After every action of your group there will be a reaction by the opposition, and the stakes and positions (not necessarily the interests) will have changed on both sides. You may need to review and refine your strategic plan and to reassess the choice of methods or tactics for the next step.

Step 2: You may want to go to Conflict Resolution when ready to end this particular advocacy action. Also with a broad advocacy campaign, negotiation efforts may be happening simultaneously with advocacy actions on different fronts.

Remember
To make appropriate choices of strategy and method, you will need to balance effectiveness with potential risk to yourself, the participants and the larger community.
IX

Tools for Change:
“Focus Groups”

Purpose
Focus groups are fairly small discussion groups (10 to 15 people) led by a researcher or facilitator. They enable outsiders to understand and describe better the range of perspectives in a community or local organization through small group discussions. Focus groups can be single or mixed gender, they are very useful as single gender groups in cultures where women are not comfortable speaking in large assemblies or with men. Even when women do participate in mixed gender groups, they may speak more freely or cover more risky topics in groups of only women. The same is true for members of some class, age, caste, religious, and ethnic groups who may hesitate to speak out in a mixed group.

Focus groups can be used for any number of purposes – consciousness-raising, information gathering, analysis, and, in general, any step in a development process. In the US and Europe these group sessions are now used along with public opinion polls for everything from elections to product development and marketing. They have also been used to generate community time lines and trend lines on resource use, to explore sexuality and reproductive rights issues, and in research/action to encourage analysis of oppression. Focus group discussions can be useful to show:

- Priorities for community action based on gender, class, ethnicity and other markers of identity;
- The level and nature of resource awareness and environmental interests of both men and women;
- Women’s and men’s perceptions of institutional effectiveness.

The objectives of a focus group are to:

- Cover a maximum range of relevant topics;
- Provide information that is as specific as possible so as to direct the discussion towards concrete and detailed accounts of the participants’ experiences;
- Foster interaction that explores the participants’ feelings and opinions in some depth;
- Take into account the personal context that participants use in generating responses.

Materials
Prepare the questions you want to ask ahead of time. Paper and markers (cassette recorder or video camera optional).
Process

Step 1: Plan and write questions before the meeting. For an unstructured discussion, two broadly stated topic questions will usually suffice. For a structured discussion, facilitators often use four or five topic questions with more specific points under each major topic.

Step 2: In some focus groups, each participant makes an individual, uninterrupted statement about her or himself at the start of the session.

Suggestions for low facilitator involvement
- Present initial topic followed by unstructured group discussion.
- Introduce second topic, based largely on points that have already been raised.
- Allow discussion to come to an end on its own, perhaps with a subtle cue from the facilitator.

Suggestions for high facilitator involvement
- Apply an outline throughout the discussion; maintain clear and consistent order.
- Begin the structured discussion with a general question not intending to get a full answer, but to set up an agenda of topics within the limits of the outline.
- Hold off comments that do not quite fit in a particular stage of the discussion, but reintroduce then at a logical point, i.e. “I recall that some of you mentioned something a little different earlier and I wonder how that fits into what we are discussing now.”
- End session with final summary statements from participants.

Some ideas for questions for a focus group meeting with a farmers’ association

Types of organizational questions which can be adapted for any group:
- What is the purpose of the Farmers’ Association (FA)?
- What financial resources does it have? Who supports it?
- How does it recruit/organize people on behalf of the organization?
- How do men’s and women’s responsibilities in the FA vary?
- How does the community view the FA?
- How does the FA make decisions?

Some specific activity questions:
- How has access to farming changed in this area over the past ten years?
• Are there government policies which affect farming techniques; what most common problems do you encounter; where do you sell your produce; etc?
• How much is deforestation affecting your farming?
• How much does farming provide for the overall sustenance of your families?
• How do you think farming in this area will be different five years from now? Ten years from now?

**Remember**
Include all people in the discussion.
Divisions still exist within single gender focus groups (by class, religion, age, race and ethnicity).
Avoid closed questions.

**Examples**

A focus group meeting with the Fishermen’s Association of Tubod, Siquijor Island, the Philippines

Barbara Thomas-Slayter

For the people living in the coastal of Tubod, on Siquijor Island in the Philippines, fishing constitutes a major livelihood activity. In 1991, researchers from Clark University and the Visayas State College of Agriculture investigated the relationships among gender-based responsibilities, livelihoods, community action, and environmental degradation. The research team was eager to talk with the Fishermen’s Association (FA) to obtain the views of members on a range of topics related to the declining fishery resources, and their strategies for addressing the changes. A meeting with the FA was scheduled for an evening at a public site in the village, at both a time and a place convenient to the community.

Approximately 20 fishermen attended, along with 10 to 15 observers, some of them wives of fishermen who came on behalf of their husbands, thus assuming an important representational function often designated as women’s responsibility.

Researchers led the meetings informally with a series of questions leading to a discussion of a particular topic. The discussion was free-flowing with light direction on the part of one of the team members while another took notes. The meeting lasted about two hours and there was vigorous discussion of the organization, the issues which the community faced in regard to fishing, and the ways in which the Fishermen’s Association was trying to address these problems. Some of the topics explored during the meeting were later investigated in more detail through household or key informant interviews.

Two categories of topics were covered in the focus group discussion with the Fishermen’s Association:
(1) Organizational or institutional topics with a series of questions about the purpose of the organization, its membership, decision-making processes, resources, interactions with the broader community, range of activities, gender-based differences in responsibilities, the broad provincial and national context in which the group functions, and leadership issues.

(2) Detailed information about and perceptions of fishing, including:
- Observations on changes in levels of fish catch over time and members’ explanations for these changes;
- Attitudes toward the creation of a local fish sanctuary;
- Views of government actions and responsibilities in regard to fishing;
- Seaweed culturing;
- Changes in fishing techniques;
- Competition from outsiders for island fishing areas;
- Way in which fishing fits into other livelihood options;
- Marketing arrangements;
- The impact of erosion and siltation on fishing;
- Dynamite fishing;
- The different roles for men and women in the fishing business;
- Fish pots and other equipment;
- The changing relations among government, fishermen, traders, and non-Filipino fishermen.
X

Tools for Change:
“Communication: One-Way and Two-Way”

OBJECTIVE: To bring out different views of the same reality and to demonstrate how people view reality from different perspectives.

LENGTH OF ACTIVITY: 45 minutes.

MATERIALS: Two sheets with illustrations easy enough to draw or replicate.

PROCEDURE: Ask one of the participants to come to the front of the room and turn facing away from the group. Select another to act as observer to keep notes on the reaction of the participants.

Give the demonstrator the illustration on Chart I and ask her to study it carefully. In the meantime have the rest of the group take out a pencil and sheet of paper.

The demonstrator is to give verbal instructions to the group on how to draw the first illustration (on Chart I). The demonstrator can give only verbal instructions and she must remain with her back to the group. No one is permitted to ask any questions or to make any comments.

When the demonstrator is finished, the participants are asked to mark on their paper how many details of the original illustration they drew correctly. Ask for a show of hands to give the group some idea of the estimated accuracy. How many think they drew the illustration very accurately, fairly accurately, poorly?

Then show them the master illustration of Chart I (it would be helpful to have this chart on a sheet of newsprint or posterboard). Stress the point that certain details of the illustration should be found in their own drawings for their work to be counted correct and accurate.

Before any discussion of the results, have the demonstrator face the class and this time give her Chart II. Once again she is to give the rest of the group instructions on how to duplicate the illustration. This second time, however, the demonstrator may do anything she thinks would be helpful except showing the chart to the group. The group may stop her at any time to ask questions or to seek clarifications.
When the group is satisfied that they have completed the task, ask for a show of hands to indicate estimated accuracy. Show them Chart II, ask again for a show of hands, and then compare the results with the earlier estimates.

**PROCESSING THE EXERCISE:** The observer is invited to begin the discussion of the entire exercise by offering his comments on the reactions of the demonstrator and of the participants during the time spent on Charts I and II.

The discussion may be brought to a close with a quick summary: One-way communication is often quicker and less accurate. The level of confidence on the part of the listener is lower. Two-way communication, on the other hand, takes more effort on the part of the demonstrator, but the results are more likely to be accurate and the level of trust is much higher.

You might then ask the group to discuss any of their own personal experiences with one and two-way communication. In what ways was the dynamic of the exercise similar to a real-life experience of any of the participants? How was it different?
XI

Tools for Change:
“Conflict Resolution”

Conflict resolution I: DEFINITION

Purpose
The process allows conflicting parties to define the cause of a conflict and the dynamics of the relationship before devising solutions. This can help the parties involved to clarify the conflict together and to avoid becoming entrenched in opposing positions. This discussion will not only lead people to a better understanding of why they are acting or feeling the way they do about the issue, but will enable them to present a clear picture of their interests and needs. Negotiations often focus on positions (how much the parties want) rather than on interests (the underlying reasons why they want it). By focusing on their own interests, people will be better able to develop creative and collaborative options for resolution.

Materials
Pen, large sheets of paper (cassette recorder optional).

Process

Step 1: Explain that the purpose of the exercise is to form a group definition of the conflict at hand, not to think about solutions to problem.

Step 2: If the group is large, break it up into smaller groups. Ask for volunteer(s) to record information for the group(s) and to ask questions such as:

- What is the issue that is causing the conflict?
- Who are the main parties involved?
- Why are they involved in this conflict? What are their goals?
- What are the underlying interests in support of this goal?
- How did the parties in conflict relate to each other before this issue arose?
- How have these parties dealt with conflict in the past?
- How have you dealt with this conflict thus far?
● Are the traditions, beliefs, and/or values embodied in this issue? If so, which ones?

● What effect would winning or losing the conflict have on you?

**Step 3:** Bring the group together to document the major points which may be used later, along with information gathered from other conflict analysis exercise, to formulate an analysis and solutions.

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**Example**

**Conflict on Siquijor: Tubod Residence versus the San Juan Beach Corporation**

Tubod is the small community (barangay) in San Juan municipality on Siquijor Island in the Philippines. In 1990, an Australian venture capitalist acquired seven hectares of shorefront for a tourist lodge and related activities. The land is adjacent to the village for launching fishing boats and for gleaning. The Australian and several Filipino friends by the nearby island formed the San Juan Beach Corporation to begin the process of developing tourism on the island of Siquijor and especially in the San Juan municipality. They were being encouraged by the Congressman from Siquijor who was Chairman of Tourism in the Congress. However, many people feared that the loss of access to this shorefront would be harmful to the local residents.

In several focus group discussions with residents of Tubod, the ECOGEN research team used the approach and questions offered in the exercise on conflict definition. This approach helped to clarify the issue not only for the team but also for the residents, some of whom favoured building the local capacity for tourism and others of whom opposed it. Discussion helped to define the conflict, the underlying interests, and the options for action.

First, the exercise brought out the range of perspectives on the issue. For example, the 81-year-old mayor of San Juan, Mr. Mamhot, greatly favoured the tourist report being proposed by the San Juan Corporation. He hoped tourism would help the people of his municipality. Mr. Mamhot was clearly associated with the prevailing ideology of the national government, as represented by the Congressman, and the thrust toward seizing opportunities to earn foreign exchange. He saw tourism as a way to bring additional resources/jobs/opportunities into his municipality.

On the other hand, the mayor’s grandson, Richard Mamhot, disagreed. He asserted that the barangay had no resources except fishing and that it was critical that this source of livelihood not be damaged. Richard Mamhot was instrumental in the effort to keep the San Juan Corporation in check. He objected to tourism coming to the island and feared it would cause immorality and a deterioration of local values. He argued that Tubod and other communities like it needed business and industry but only those which would benefit Filipinos, not foreigners.

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**Remember**

In some cultures people do not like to admit there is a conflict. In a gender-based conflict women and men may admit separately to a conflict but not as a mixed group.
Thus, the mayor was a key figure behind the policy promoting tourism for San Juan and a key supporter of the San Juan Corporation while his grandson, Richard was a strong opponent. Richard and his grandfather had many debates--- both privately and in public--- about the value of tourism to the people of San Juan and Tubod. Richard Mamhot did not doubt his grandfather’s good intentions on behalf of the San Juan municipality, but he completely disagreed with his judgment about the best approach for improving livelihoods for the people of this community.

Over the months, the Tubod Barangay Council became disturbed about the plans of the San Juan Beach Corporation and specifically about its efforts to acquire other land in the municipality. There is much pressure on the land, and the lowlands are the best for cultivation. Ultimately, reflecting widespread concern among residents of the community, the Council prepared a resolution limiting the land the Corporation could acquire to the existing seven hectares. All the barangay captains and councilors from all 15 barangays in San Juan municipality shared their concerns. They supported the resolution which was presented to the Provincial Government.

**Conflict Resolution II: WALKING IN OTHERS’ SHOES**

**Purpose**

Part of building a collaborative approach to conflict resolution is to develop empathy for and understanding of another’s situation. It is also important to know how others perceive your interests, needs, threats, demands and offers.

**Materials**

List of questions, pens and paper or poster paper and markers.

**Process**

**Step 1:** Divide the group into pairs. Ask questions such as those listed below of volunteers from each of the groups in conflict or address them to the entire group. Design questions ahead of the time that encourage participants to think about the issue from the perspective of the other party.

**Step 2:** Explain that each person should try to imagine him or herself in the position of the other. Use the following questions pertaining to the issue or conflict and to the other party’s context to help each understand that other’s situation.

- Who are you?
- What is your position?
- What pressures operate in your life?
• What expectations do you have?
• What are your needs?
• What are your constraints?
• What are your interests?
• Why are you in conflict with X?
• Who is responsible for the conflict?
• Are you all in it or just some people?
• Are you afraid of giving up something?
• What position have you taken or what demands have you made?
• What does the position the other side has taken mean to you?
• How do you perceive the other group?
• What could you do to help resolve this conflict?
• Is there a way to satisfy the interests of both groups?
• What has the other group demanded from you?
• Why are their demands unreasonable?
• What does the other group offer?

Step 3: After finishing this role play so that all participants have had an opportunity to be in the other party’s shoes, reconvene the group to discuss the insights they gained from the exercise such as:

• How did it feel to be the other party?
• What common grounds exist between the groups?
• What behavior or strategy may be helpful in gaining their respect and operation?
• How can the parties work together?

Example

Learning from a PRA with Somali Pastoralists

Jeded is a village of nomadic households located in north-eastern Somalia. Founded in the early 1950s because of a new well and good grazing, Jeded is an important watering point and provisioning station for a large nomadic community. In 1994, with support from GTZ and in collaboration with the Bari Regional Council and several Somali NGOs, the people of Jeded determined to undertake a planning exercise in the form of a participatory rural appraisal (PRA) and to develop a Community Action Plan (CAP).

During the courses of the PRA, a dispute began to simmer as a result of the ranking exercise. By previous agreement, about 100 men and women sat together to work out the details of the ranking of village problems. Yet some of the older men felt uneasy, perhaps even annoyed, that women were participating on equal terms with the men to make decisions about Jeded’s future. Three men even walked out of the ranking session as a protest against women participating in village decision-making. The PRA team had a problem. It was becoming increasingly clear that ignoring the tension would lead to a total collapse of the PRA process and principles. Yet to take on the dispute could lead to unfortunate and perhaps even disastrous confrontations between and among
men, women, and the PRA team. No one would emerge as beneficiary from such a dispute.

Steering Committee and Task Forces: Jeded Village

![Steering Committee and Task Forces Diagram]

On one hand, the team wanted to respect traditions and procedures within the village. There was no government, which meant that the elders were the only formal structure through which to work. Thus, respect for the elders' position was quite important. On the other hand, the PRA team had been meeting regularly with Jeded's women and had gathered fundamentally important information about their view of problems, causes, and possible solutions. Further, the very basis of PRA's rationale is that one of the necessary prerequisites for sustainable resource use is equity in resource access.

The PRA team leaders chose a third option, namely, begin a process of enabling each group to ‘walk in the others shoes.’ In meetings with small numbers of elders and also with women leaders of the village, they launched a process of reflection on the viewpoints of others involved in the PRA and on ways to facilitate working arrangement among members of the community and the PRA team. The PRA team raised questions...
about needs, interests, and perceptions of all parties and proposed a series of task forces as well as a PRA Steering Committee. Task forces would focus on specific project activities and include interested people from different groups in the village. The Steering Committee would include three members each from Jeded’s three major groupings; elders, women, and the young adults (youth). The cluster of task forces would replicate the problems identified in the ranking with some very sensitive sorting out of responsibilities. Their duties would parallel, as closely as possible, the priorities which each village group has identified.

The chart shows the steering committee and task force structure which emerged. One these clarifications and divisions of labour were assigned, tensions began to dissolve. The men felt comfortable that they had been consulted and that the structure of the Steering Committee was consistent with village traditions. The women were pleased as the arrangement gave them a formal role in the Steering Committee and specific responsibilities in human health, income generation, and shared duties in water. Even before the formal village meeting to discuss proposed structure, elders, women, and youth were all indicating broad satisfaction with the arrangements.

Conflict Resolution III: NEGOTIATION

Purpose
Conflict is the natural, inevitable and even useful part of human activity. It is an opportunity to learn more about the underlying values and assumptions of people and it offers the chance for greater clarity, creativity and growth in relationships. Conflict can lead to substantial personal and social change, but it can also damage or destroy positive relationships. The process of resolving conflict can be used to generate specific solutions and to strengthen relationship between the people in conflict. Recognizing when one form of conflict resolution will work better than another helps people to devise the best possible solutions to specific instance of conflict.

Materials
Pen, paper.

Process
Before initiating a conflict resolution process, both parties must recognize that there is a conflict and must be willing to enter into the process of negotiation. Bringing the conflict into the open at an appropriate time is also important.

Step 1: Identify the group’s own formal and informal methods of conflict resolution by asking them to describe how a conflict was resolved in the past.

Step 2: Identify and separate interests and positions. Positions are the concrete things you want. Interests are the reasons you want what you want. Ask each party to describe
its positions and interests while the others to listen. Ask them to be as specific as possible and not to attack the others personally I separate the people from the problem. After each group has spoken, encourage questions to clarify the interests of each.

**Step 3:** Ask the group to brainstorm for solutions to the conflict. Ask people to express their ideas and not to criticize others. The goal is not to come up with the perfect idea, but to get as many ideas as possible. Encourage participants to consider carefully the ideas suggested by others. Identify as many solutions as possible that would fulfill any of the interest described by the participants. Record all suggestions without evaluating them.

**Step 4:** Evaluate the proposed solutions. Present all possible solutions and eliminate any that are objectionable to their party based on its interests. Jointly develop a set of questions to evaluate the remaining possible solutions. Some questions include:

- Which interests does the solution satisfy? Which interests does it not satisfy?
- What does the implementation of a particular solution involve?
- What are the potential outcomes of each course of action?
- Is the solution acceptable to those who must live with it?

**Step 5:** Choose the solution. Decide what steps are necessary to ensure its implementation. Decide who will do what, when, where and how. Determine methods to review and evaluate.

**Conflict analysis summary**

**Parties**

- Who are the main parties and their key spokesperson?
- Who are the secondary parties?
- Are the parties well-defined?
- Do the parties want to work towards a solution?
- Are the parties capable of working with each other?

**Substance of the problem**

- How do you characterize the conflict?
- Different interests? Different values? (strongly held?)
- Perceived differences that do not really exist?
- Most constructive way to define the problem? Central issues? Secondary issues?
- Are the issues negotiable?
- Key interests of each party? Interests the parties have in common?
- Positions that have been taken? Options for resolutions?

**Procedures**

Ask for suggestions by the parties about forms of conflict resolution or management.
The Children’s Participation in IPPM Program
World Education (NGO) Philippines, Inc.

- Does a consensus process serve the parties’ interests?
- What constraints might affect the structure of a conflict resolution process (timing, legal activities, resources)?
- What other obstacles must be overcome?
- Are the parties (or other groups) experienced in using dispute resolution procedures?
- What are the chances for success?

Conflict facilitation – rules for fighting fair

- Identify that conflict is happening?
- Disagree with ideas, not people. Do not accuse or blame.
- State an issue or a problem as a shared one: ‘We do not agree about X’ instead of ‘You are wrong about X’
- Identify and focus on the central issues to the conflict. Do not digress into general discussion.
- Do not compromise too quickly. Quick compromise may mean that you have not adequately explored the problem or solutions. The ideal solution gives everyone what they need and meets their interests.
- Those not directly involved in the conflict can be invited to pay close attention to both sides and add perspective on the process as well as the content.
- Be aware of your own opinions and feelings. People tend to think their wants and needs are logically justifiable so often they focus on rational arguments even though their feelings may be the driving force.
- Use quiet time. If the discussion becomes too heated, a few minutes break or a schedule that permits meeting over several days or weeks may facilitate the decision.

Checklist of steps for successful conflict resolution

- Allow enough time to deal with conflict.
- Define the problem in terms clear and acceptable to all parties in the conflict.
- Deal with negative feelings in positive ways.
- Help participants identify in concrete terms what makes them unhappy with the situation to distinguish between feelings and reality.
- Encourage each participant in the conflict to identify his or her own real needs and values.
Tools for Change:
“Communicating with Officials and Outsiders”

Purpose
The ability to communicate with officials and outsiders is an important skill for groups or individuals trying to change or maintain some aspect of their lives. Often people are wary of authorities and not inclined to approach them, and some cultural norms make it more difficult for women to do so. This tool can be used as part of a confidence-building process in which people recognize the value of their own knowledge and learn to communicate with outsiders. It is particularly useful in cases where a facilitator can help a group to prepare for a specific meeting with officials.

Materials
Paper and markers (cassette recording and/or video camera optional). Props for role play can include information the group wants to present, such as maps, diagrams or speeches. Someone representing the authority figure could dress the part for the role play.

Process

Step 1: Encourage the participants to discuss their experiences with officials and other outsiders (health officials, government extension officers, the police, NGO staff, local authorities, bank officials). Some questions to ask include:

- What did you accomplish in this exchange with an official?
- How did this experience make you feel?
- Are there both positive and negative examples of these interactions, and what specifically about them was positive or negative?
- If you had the chance to meet the official again, how would you want it to be different?

Step 2: Set up a series of role plays, such as a woman asking a local bank for a loan; a group of informants interviewing a researcher on the use of her/his research; a meeting with representatives of various donor agencies interested in doing projects in the community; a group participating in a study trip or people asking a livestock extension officer to vaccinate their animals. Discuss what information they would like to know, questions they need to ask, problems they might encounter and how they would like such
a meeting to proceed. Ask them to suggest guidelines for dealing with outsiders. Questions for discussion include:

- Are the interests of the group (in the context of the meeting with authorities) one or many?
- Can you speak as a group?
- What useful knowledge do you have that the officials do not?
- What authority do you (the group) have?
- How can you use the authority as residents of this community, as users of these resources, as managers of this ecosystem, as crop experts, to your advantage in this meeting?
- What questions do you have for the officials?
- What point do you want to ensure are clear to them?
- What are some ways you would behave toward authorities?
- Is some behaviour more useful than others?
- What do you think the officials want? What are their interests?
- How do you think they might respond to your ideas?
- How can you gain support from authority figures who are initially opposed to an idea or action?
- What can you do if authorities doubt your ability to carry out a specific action?
- How can you help each other to deal more effectively with outsiders?
### WORKSHOP ON ENVIRONMENTAL ANALYSIS

Area of Concern: ____________________________

<table>
<thead>
<tr>
<th>Existing Realities</th>
<th>Adverse Effects of Existing Realities</th>
<th>IPPM Intervention to Abate / Eradicate Existing Realities</th>
<th>Desired Impact of the IPPM Program</th>
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## Workshop Results – Davao del Norte

*Asuncion, Davao del Norte*

*January 11, 2003*

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Program Message: THE CP-IPPM PROGRAM TEACHERS RESPECT FOR HUMAN LIFE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Members: Omar Ayco, Carlos Juguilon, Vergie Elejorde and Armando Arcenal</td>
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<tr>
<th>EXISTING/EMERGING LOCAL CONDITIONS AND PRACTICES</th>
<th>DESIRED LOCAL CONDITIONS AND PRACTICES</th>
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<tbody>
<tr>
<td><strong>Environmental Facts and Data</strong></td>
<td><strong>Adverse Consequences</strong></td>
</tr>
<tr>
<td>Unnecessary use of pesticide shows little or no regard for health and safety of people</td>
<td>Polluted air, water and soil cause higher morbidity and mortality</td>
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<tr>
<td>Practices leading to unbalanced ecosystem do not put man at the center of human activities</td>
<td>Pesticide toxicity causes human sterility</td>
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<td>Many living organism die depriving man of additional food</td>
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<td>People inflicted with incurable disease</td>
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<tr>
<th>Group 2</th>
<th>Program Message: THE CP-IPPM PROGRAM PROVIDES A PLATFORM FOR WOMEN EMPOWERMENT</th>
</tr>
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<tbody>
<tr>
<td>Members: Gods dela Vega, Malou Runas, Fely Bernil and Edwin Gacote</td>
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<td><strong>Environmental Facts and Data</strong></td>
<td><strong>Adverse Consequences</strong></td>
</tr>
<tr>
<td>Many cases of battered wives</td>
<td>Women’s loss of dignity and self esteem</td>
</tr>
<tr>
<td>Wives/women do not share equal responsibility and decision-making roles on family affairs</td>
<td>Broken homes, estranged spouses</td>
</tr>
<tr>
<td>Farmers’ wives make do with meager family income raised by</td>
<td>Women are psychologically upset, prone to poor health</td>
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</tbody>
</table>
- Yet, approximately 40% of FFS graduates are women acting as proxies for their busy husbands
- 80-90% of the teaching force is composed of women
- breadwinners
- The dominant female population within the teaching force in an opportunity to empower women through the CP-IPPM program
- Women regain lost confidence and self-esteem
- Increased family income
- Women become more productive
- Happier marriages, happier families

### Group 3

**Program Message:** THE CP-IPPM PROGRAM DEVELOPS FARMER SCIENTISTS

**Members:** Oliver Ataylar, Delenia Duran, Ricky Grejaldo and Peter Llemit

<table>
<thead>
<tr>
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<tr>
<td>Farmers lack of intensive education on farming</td>
<td>Non-adoption of scientific technology produces low yields</td>
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<tr>
<td>Farmers are degraded for being ignorant and uneducated in their craft</td>
<td>Resistance to learning causes higher costs and lower profits</td>
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<tr>
<td>Farmers are dependent on dole-out from the government and other donor agencies</td>
<td>Individualism hampers absorption of useful knowledge and skills gained from others</td>
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<tr>
<td>Many farmers follow traditional farming systems and practices</td>
<td>Overdependence makes the farmers less inquisitive and creative, discourages them to ask questions and discover for themselves</td>
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<tr>
<td>Most farmers are individualistic</td>
<td>Through conduct of ToT and SFS and other info dissemination program where:</td>
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<tr>
<td>Through series of training (ToT and SFS and other info dissemination program where:</td>
<td>- Scientific knowledge on pest and production management is imparted</td>
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<td>- Discovery-based learning becomes a way of life</td>
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<td>- Decisions are based on AESA</td>
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<td>- Decisions are based on group thinking and discussion</td>
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<td>Through series of training (ToT</td>
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### Group 4

**Program Message:** THE CP-IPPM PROGRAM BUILDS A COMMUNITY

**Members:** Igme Samillano, Jojo Cadiente, Malou Llemet and Dodong Artigo

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<td><strong>Adverse Consequences</strong></td>
</tr>
<tr>
<td>Farmers show title concern for</td>
<td>Many pests occur due to lack of</td>
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- Non-adoption of scientific technology produces low yields
- Resistance to learning causes higher costs and lower profits
- Individualism hampers absorption of useful knowledge and skills gained from others
- Overdependence makes the farmers less inquisitive and creative, discourages them to ask questions and discover for themselves
fellow farmers
- Most of the time knowledge and skills in farming are not mutually and common shared
- Little cooperation and coordination are manifested
- Farmers sometimes are bitterly competitive against one another

coordination and synchronization of farming activities
- Selfishness and individualism result in lessened acquisition of knowledge and skills
- Low production yield; lower income
- Many problems are not solved on personal level leading to stress and anxiety

and SFS, participants learn the values of:
- Dialogue and exchange of ideas and experiences
- Inter-personal communication
- Being open
- Consensus building
- Cooperation
- Coordination

their activities, sharing with and caring for one another

<table>
<thead>
<tr>
<th>Group 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Message:</strong> THE CP-IPPM PROGRAM MAKES FARMING MORE ECONOMICALLY VIABLE</td>
</tr>
<tr>
<td><strong>Members:</strong> Ronnie Gella, Jovic Aligean, Rey Solis, Juan Manzano and Mabel Edillio</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Environmental Facts and Data</th>
<th>Adverse Consequences</th>
<th>CP-IPPM Intervention</th>
<th>Desired Favorable Consequences</th>
</tr>
</thead>
<tbody>
<tr>
<td>35% of rice farming in Davao del Norte is dependent on agri-chemicals for crop protection and fertilizer management</td>
<td>Higher expenses without guarantee on high yield</td>
<td>Training includes ways and means to economize on several costs like farm inputs</td>
<td>Chance of higher volume of harvest due to observance of scientific methods and practices</td>
</tr>
<tr>
<td>Farmers are contented using local good seeds</td>
<td>Locally produced good seeds not an assurance of good harvest</td>
<td>Scientific approaches are part of studies</td>
<td>Minimized cost of farm inputs</td>
</tr>
<tr>
<td>Poor drainage</td>
<td>Poor drainage prevents efficient flow and ready availability of water</td>
<td>Water management is given emphasis as part of the integrated farming system</td>
<td>Higher profit</td>
</tr>
<tr>
<td>Polluted water supply</td>
<td>Polluted water supply contaminates plants</td>
<td><strong>Group 6</strong></td>
<td></td>
</tr>
<tr>
<td>Farming system and practices not integrated</td>
<td>Non-integrated system and practices do not offer optimum opportunity for increased yield and income</td>
<td><strong>Program Message:</strong> THE CP-IPPM PROGRAM PROMOTES SUSTAINABLE DEVELOPMENT</td>
<td></td>
</tr>
<tr>
<td><strong>Members:</strong> Gilberto Buladaco, Esterlina Sebastian, Bertito Deferia, Felife Casquijo and Gilbert Caceres</td>
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<td><strong>Program Message:</strong> THE CP-IPPM PROGRAM PROMOTES SUSTAINABLE DEVELOPMENT</td>
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<td>Minimized cost of farm inputs</td>
<td><strong>Members:</strong> Gilberto Buladaco, Esterlina Sebastian, Bertito Deferia, Felife Casquijo and Gilbert Caceres</td>
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<tr>
<td>Higher profit</td>
<td><strong>Program Message:</strong> THE CP-IPPM PROGRAM PROMOTES SUSTAINABLE DEVELOPMENT</td>
</tr>
<tr>
<td>Stronger purchasing power</td>
<td><strong>Members:</strong> Gilberto Buladaco, Esterlina Sebastian, Bertito Deferia, Felife Casquijo and Gilbert Caceres</td>
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<td>farming is able to provide more for the sustenance of the family</td>
<td><strong>Program Message:</strong> THE CP-IPPM PROGRAM PROMOTES SUSTAINABLE DEVELOPMENT</td>
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<td><strong>Members:</strong> Gilberto Buladaco, Esterlina Sebastian, Bertito Deferia, Felife Casquijo and Gilbert Caceres</td>
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</tr>
<tr>
<td>EXISTING/EMERGING LOCAL CONDITIONS AND PRACTICES</td>
<td>DESIRED LOCAL CONDITIONS AND PRACTICES</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Environmental Facts and Data</td>
<td>Adverse Consequences</td>
</tr>
<tr>
<td>• Prevalent use of toxic farm inputs</td>
<td>• Soil qualities degenerate leading to</td>
</tr>
<tr>
<td>• High production cost of farming</td>
<td>loss of natural fertility</td>
</tr>
<tr>
<td></td>
<td>• Toxicity of inputs harm people's</td>
</tr>
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<td></td>
<td>health and endanger their lives</td>
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<td></td>
<td>• High cost of production threatens</td>
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<td></td>
<td>viability of farming as a source of</td>
</tr>
<tr>
<td></td>
<td>income</td>
</tr>
<tr>
<td></td>
<td>• Environment is no longer clean and</td>
</tr>
<tr>
<td></td>
<td>safe as toxic elements pollute</td>
</tr>
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<td></td>
<td>bodies of water</td>
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| Group 7                                                                                     |
| Program Message: THE CP-IPPM PROGRAM PROMOTES ECOLOGICAL BALANCE                                |
| Members: Edmund Labuson, Sol Ryan Geroche, Janeth Gomez and arnie Campano                     |

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<tbody>
<tr>
<td>Environmental Facts and Data</td>
<td>Adverse Consequences</td>
</tr>
<tr>
<td>• Wanton use and misuse of toxic chemicals</td>
<td>• Soil becomes more acidic and less</td>
</tr>
<tr>
<td>• Too much dependence on inorganic fertilizer</td>
<td>fertile and productive</td>
</tr>
<tr>
<td>• Practice of burning rice straw</td>
<td>• Carbon dioxide is produced and helps</td>
</tr>
<tr>
<td>• Water mismanagement</td>
<td>destroy the ozone layer</td>
</tr>
<tr>
<td></td>
<td>• Burning of rice straw destroys</td>
</tr>
<tr>
<td></td>
<td>natural habitat of insects</td>
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<tr>
<td></td>
<td>• Mismanagement of water causes</td>
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<td></td>
<td>more expenses and invites pest like</td>
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<td>kuhol and weeds</td>
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</tbody>
</table>
**Group 8**

Program Message: **THE CP-IPPM PROGRAM STANDS FOR POLITICAL EMPOWERMENT**

Members: Flavanio Cariaga, Amada Bangcaylan, Lorna Escobar, Arnold Vila and Lucio Cubar, Jr.

<table>
<thead>
<tr>
<th>EXISTING/EMERGING LOCAL CONDITIONS AND PRACTICES</th>
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<tbody>
<tr>
<td>Environmental Facts and Data</td>
<td>Adverse Consequences</td>
</tr>
<tr>
<td>• People can not make independent decision, so:</td>
<td>• Unwise voting and choice of public officials</td>
</tr>
<tr>
<td>- they sell their votes to politicians during election periods</td>
<td>• Corruption in government</td>
</tr>
<tr>
<td>- their projects and activities are not sustained</td>
<td>• Failed projects and programs</td>
</tr>
<tr>
<td>- they believe in false promises</td>
<td>• Very slow delivery of public services and utilities</td>
</tr>
<tr>
<td>- community and group projects and activities are managed and treated like personal ones</td>
<td>• Lost faith, lost integrity</td>
</tr>
<tr>
<td>- people deal with issues on a personal rather than objective level</td>
<td>• Slow development</td>
</tr>
<tr>
<td>• Through the training and seminars related to be conduct of ToT and</td>
<td></td>
</tr>
<tr>
<td>- Prolonged life span of human beings and animals</td>
<td></td>
</tr>
</tbody>
</table>

**Group 9**

Program Message: **THE CP-IPPM PROGRAM IS FOR RESPONSIBLE STEWARSHIP OF NATURAL RESOURCES**

Members: Lilian Andres, Rowena Nalangan, Cora Pamonag and Rico Jara, Jr.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Environmental Facts and Data</td>
<td>Adverse Consequences</td>
</tr>
<tr>
<td>• Pestices and inorganic inputs are most commonly used to control</td>
<td>• Shortened life span of human beings brings</td>
</tr>
</tbody>
</table>


pests nad manage the crops

- In related areas:
  - Illegal fishing is rampant using electrical mechanism and chemicals
  - Illegal logging is not stopped due to protection from powerful in the government
  - Illegal mining is also rampant using explosives and mercury
  - Waste disposal management is not efficient, polluting and contaminating bodies of water

- Incurable diseases
- Small fishes are killed
- Marine habitats are destroyed
- Destruction of forest and watersheds cause flash floods, landslides and siltation, destroying ricefields and other croplands in the plains and polluting the countrysides
- Ozone layer is depleted, global warming occurs
- Garbage pollutes the water and the air causing untold damage on health and human lives

SFS as well as other support activities, participants and the communities are made more aware and vigilant of the importance of a healthy and balanced eco-system.

- The intervention extends even to areas which may not be formally included in the IPPM curriculum but are integrated into the whole concern about balanced environment
- Advocacy for stricter observance of laws or changes in policies.

- Cleaner healthier food for consumption
- Higher level of productivity and income
- Law-abiding citizens