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DESIGNING SARAR MATERIALS

A Manual for Artists

PROWWESS/UNDP
Involving Women in Water and Sanitation
LESSONS - STRATEGIES - TOOLS

Promotion of the Role of Women in Water
and Environmental Sanitation Services (PROWWESS)
United Nations Development Programme
304 East 45th Street
Room FF-12108
New York, N.Y. 10017
U.S.A.

Tel: (212) 906-5862
Fax: (212) 906-6952

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A Manual for Artists

by

Lyra Srinivasan

PROWWESS/UNDP Technical Series
Involving Women in Water and Sanitation
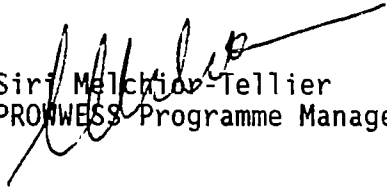LESSONS, STRATEGIES, TOOLS

July 1991

PREFACE

One of the things that has struck me most in working with the promotion of women's and community management has been the crucial role of learning materials in participatory training.

Community members, whether literate or illiterate, find that hands-on, flexible, and often pictoral material helps them in making group discussions and planning sessions more analytical, creative and enjoyable experiences, where everyone participates.

Trainers find it useful to have supporting materials, especially if they have had a role in developing them. The trainers may already have learned of methods to approach community members, but having good training materials readily available to them it becomes easier for them to keep up and apply the methods they have learned, as well as to explain to other project staff what it is they are doing.

Artists can find themselves in a new role. They become very much a part of the whole process, listening to the problems, translating them into materials. If the artists know the communities well or even come from the communities themselves, they know better than most what will be appropriate. The lengthy process of adaptation and field testing, which is a usual part of developing materials, can be speeded up, when community members, trainers and artists together create the materials, inspired by methodologies such as SARAR. This way, the materials may be "micro-adapted" - created for individual projects, even if the population covered is very small in numbers.

This dynamic interchange between the population, the trainers and the artists is central to the SARAR approach, and to the manual which follows. We do hope you will try it and that we will hear from you about your experiences.

Siri Melchior-Tellier
PROWWESS Programme Manager

ACKNOWLEDGEMENTS

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INTRODUCTION

This manual is intended to help you, as an artist, to become skilled in developing SARAR participatory training materials.

To start with, you must know clearly what SARAR is all about: what it stands for, what it aims to achieve and in what way it is different from the way we usually learn in school. This is explained in Section I below. Instructions for developing specific SARAR-type of tools are then given in Section II.

PROWWESS has used the SARAR methodology in many different countries and has developed new tools on the same principles. You can do the same. Although PROWWESS has worked mainly in the Water Supply, Sanitation and Health sectors, participatory tools can be applied to any sector. Your skills in developing such aids will therefore have wide appeal.

The illustrations in this manual are only examples. They were done by different artists in different contexts. Your art work will need to be based on the local culture in which your materials will be used. Before producing materials you will therefore need to make notes on how people in the community live, dress, interact, and work; what they do for entertainment; what problems they have, and what they usually do to solve them. For the Water Supply, Sanitation and Health Sector, look in particular at how people use (or misuse) water, how they transport and store it, how sanitary (or unsanitary) is the environment, and what are some common hygienic (or unhygienic) practices in the community.

A list of materials you should try to have on hand is given on page 40. Not all of these materials are necessary but you should have at least those marked with an asterisk. The approximate cost in the U.S.A. in US dollars in 1990 was $300. You will need to calculate the cost locally to make sure that there are budgetary provisions for your supplies.

From the above I hope you will see what an important role we believe you have in the process of participatory training. Do write if you have any questions or suggestions. It would be good to hear about your experiences.

Lyra Srinivasan
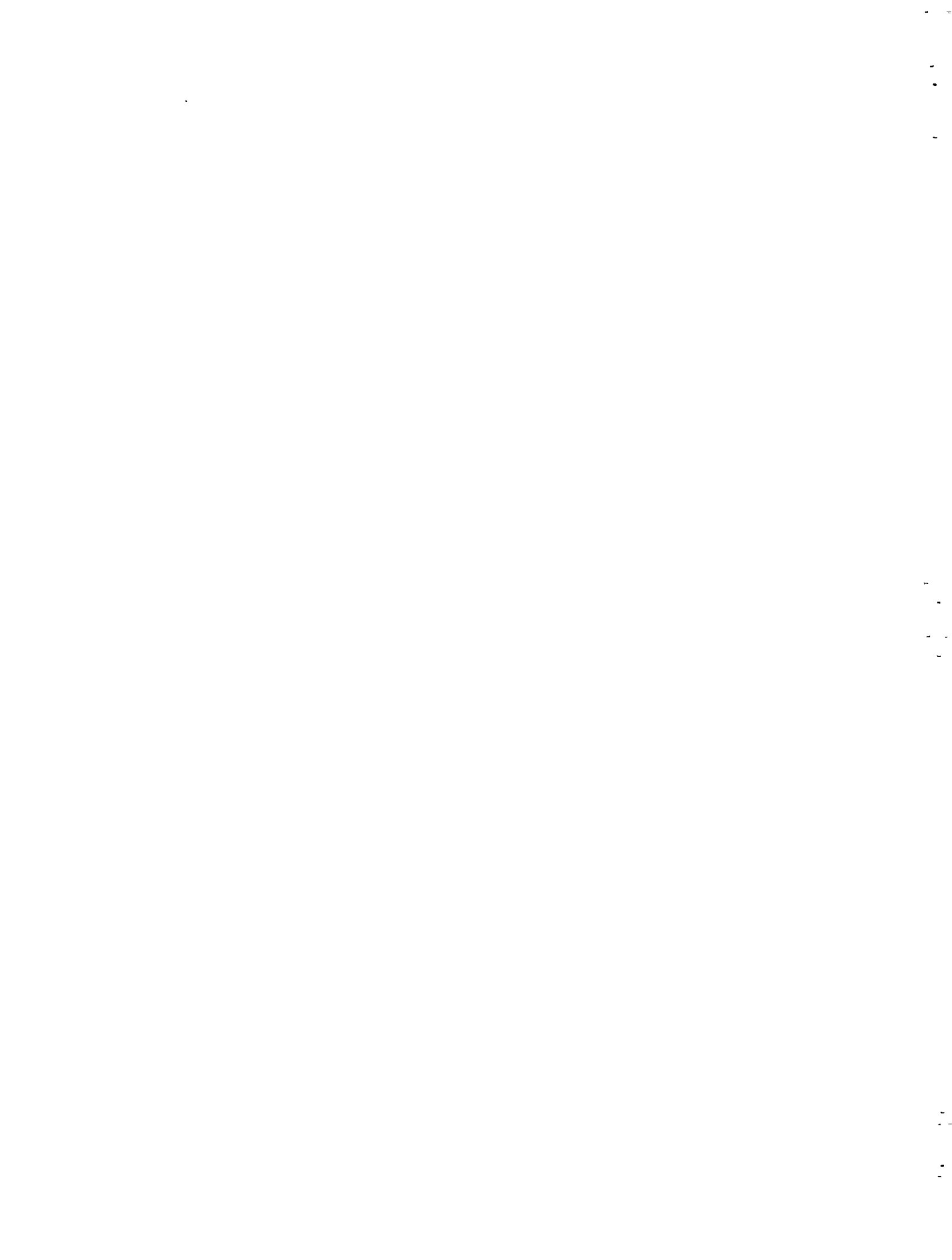
I. WHAT IS SARAR? WHAT DOES IT STANDS FOR?

The term SARAR stands for five desirable personal qualities which the participants discover and develop in themselves through the methodology.

S	stands for Self-Esteem:	When people come to realize that they have far greater creative and analytic capacities than they believed they had before, their confidence increases and they can place higher value on their personal contributions. Thus self-esteem increases.
A	stands for Associative Strengths	When people share ideas as peers in a group and when they work closely together in solving problems, their feelings of being effective, as a group, increases. Team work is strengthened.
R	stands for Resourcefulness:	This is another name for creativity. A creative resourceful person looks at the environment and sees many possible ways of solving problems and coping with needs. Resourceful individuals and groups can do wonders where others fail; they are therefore an asset to the community.
A	stands for Action Planning:	Planning for action to solve problems is central to the SARAR method. Major changes can be achieved when groups plan and carry out appropriate actions.
R	stands for Responsibility:	Members of a group who plan and undertake some action must be willing to take responsibility to complete it and to make it work. It is only when individuals and groups take their share of responsibility for follow-up, that lasting benefits can be expected.

II. IN WHAT WAY IS SARAR DIFFERENT FROM TRADITIONAL TEACHING?

The objective of the SARAR method is not to teach a specific message or subject matter, but to stimulate the learners to think through problems for themselves and to help them develop their own analytic, creative and planning abilities.

Teaching specific messages or content through "one-way" communication is known as didactic teaching. In the didactic teaching style, the teacher or instructor is mainly concerned with how best to transfer a particular message or content from a flip chart, poster, text book or from the teacher's own head to the learner's head.

SARAR participatory methodology emphasizes the opposite: more importance is attached to getting the learners themselves to share their experience, ideas, feelings, hopes, fears, beliefs and needs so that the person conducting the session (known as the facilitator) can come to understand them better and can help them learn through their own creative problem solving.

To do so, the SARAR method involves the participants in a variety of activities. Some of these activities require the use of pictures or other visual materials, some utilize common objects from the environment such as pebbles or leaves for voting, and still others require little or no materials at all, e.g. socio-drama, songs and mime.

The learning activities themselves are of different types: Some require the use of analytic skills, others emphasize creativity, still others combine analytic and creativity in a planning exercise. In every case it is the learner who is actively involved in thinking, sharing and doing.

The difference between didactic teaching and participatory learning is illustrated in the following cartoon by an artist in a World Education assisted project in Nepal. Although intentionally exaggerated in the cartoon style of humour, it dramatizes the contrast in the role of the group leader (teacher in one case, facilitator in the other) in the two styles of a learning session.

Didactic

Planning

Participatory

Analytic

Creative
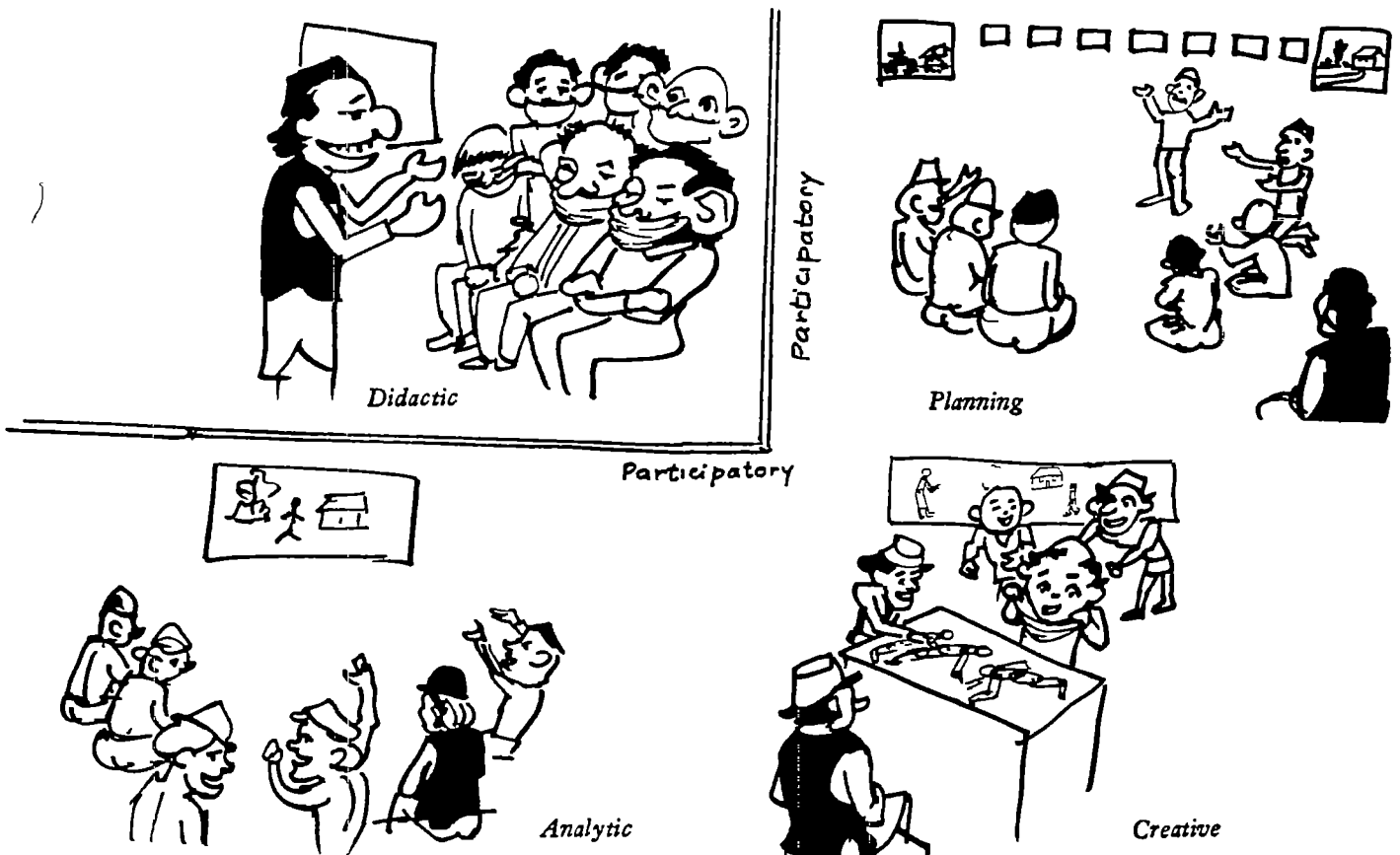
III. HOW TO DESIGN AND PRODUCE SARAR MATERIALS

This section introduces you to specific SARAR materials and explains how they are designed and used. A few "do's" and "don'ts" which apply to all of them are added to the descriptions at the end.

SARAR materials* fall under 5 categories: Creative, Investigative, Analytic, Planning and Informative.

The materials described here and their categories are:

MATERIALS	CATEGORY
Flexi-Flans	Creative
Unserialized Posters	Creative
Pocket Chart	Investigative (data-gathering)
Three Pile Sorting Cards	Analytic
Contamination Routes	Analytic
Maxi-Flans	Analytic
Story with a Gap	Planning
Road to Health Game	Informative

These categories refer to the many ways these materials were intended to be used. They can, of course be used in other ways: For example flexi-flans can be used in an analytic activity or as tools for planning. The Story with a Gap - which is a planning activity - can involve a great deal of creativity as well as analysis. The main point is that these tools should be used so as to evoke independent thinking and participation rather than to pass down messages.

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*   Among materials, Flexi-Flans were designed by the author in Bandung, Indonesia in 1972; Unserialized Posters in Nueva Ecija, Philippines in 1975; the Pocket Chart and Story with a Gap in Indonesia, 1979; Maxi-Flans in the Dominican Republic, 1979; The Road to Health Game in India, 1975; The Three Pile Sorting Cards and Contamination Routes were designed by SARAR Associates Jacob Pfohl in Dhaka, 1980 and Ron Sawyer in Lesotho, 1987.

(i)   FLEXI FLANS*

Purposes

To encourage participants to freely express themselves in a visual form, e.g. to convey ideas from their experience or to reflect on some aspect of their lives or to plan some changes they would like to see happen.

What the flexi-flans are

Flexi-flans (popularly known as "flexis") are so called because they are flexible figures (of men, women and children) which can be arranged on a flannel board (or on other rough material) to compose a meaningful picture.

Participants will need a large variety of flexi figures representing normal community members of different ages, heights and builds (old, young, thin, fat, tall, short) skin colour, economic levels (rich, poor, average) also people whose occupations can be identified from their uniforms (e.g. doctor, nurse, engineer, priest, soldier, policeman, etc.).   The greater the variety, the more enthusiastic and free the participation is likely to be.

Materials needed:

- Light cardboard or stiff paper preferably of skin colour
- Pencils, paints, markers
- Glue
- Sandpaper for backing, so that the flexis can stick on flannel board
- Eyelet fasteners such as used for shoes or belts to connect moveable parts to the body
- Scissors (preferably curved)
- Flannel, blanket or other rough material

Note: The paper or card should be stiff enough to hold its shape when cut out but not so heavy as to be difficult to punch through when two or more thickness have to be pierced, as when joining 2 or more body parts.

How to make them:

o   Draw the figures on stiff paper or card. The limbs which are to be attached to another part of the body (e.g. the torso) should be drawn separately from the body or other body-part (e.g. thigh and leg, forearm and arm) as in the illustration.

o   Make sure that the figures are not all facing in one direction. To compose a scene where people are talking to each other or are participating in a meeting, they should be facing in different directions.

Include some frontal views but not too many. A three-quarter angle view is more useful than a full face view when representing interaction with other figures.

o   Draw a line around all the body parts to be assembled for one figure, to keep them from being mixed up with those of another figure.

o   Draw a dot on the limb and on the other body part in the exact spot where the two are to be attached with an eyelet.

Make a few of the figures more flexible than others. Since attaching parts to the body is time-consuming, avoid useless joints. For example, to attach flexible feet to a figure which has been drawn facing directly front can be wasteful; flexible legs are also not likely to be necessary for a frontal view unless the person is to squat in buddha-style. Flexible arms are okay.

o   It is best to colour the flexi figures before cutting them out.

o   Assemble the moveable parts of a figure with eyelets and a staple gun or cobbler's tool.

Make sure that the eyelet is not punched too close to the edge of the body parts; if you do, they may tear the card and fall apart.

o   Attach bits of sandpaper to the back of the flexi figures with glue. Sandpaper is needed particularly for the heavy part, (e.g. the torso and to hold moveable parts in position when placed on the flannel board.

o   The same drawing can be reproduced in multiple copies and made to look like different people by colouring the clothes, skin or hair differently.

o   You can get help from one or more of the participants in colouring and cutting the figures and in gluing sandpaper. If they are unable to assemble flexis immediately with eyelets, each figure and its parts should be held together with a paper clip and/or wrapped in paper to avoid losing any of the parts.

o   Since, flexis tend to fall off the flannel board especially on a windy day, try pressing them against the felt board surface and giving them a slight push up and down to squeeze out the air between the two surfaces.

o   Make a very large paper envelope marked "FLEXIS" in which to store the flexi-flans.

o   If three groups wish to work simultaneously with flexis, make similar sets in three copies and put them in three large envelopes marked with the group's name, (e.g. Group A, Flexis).
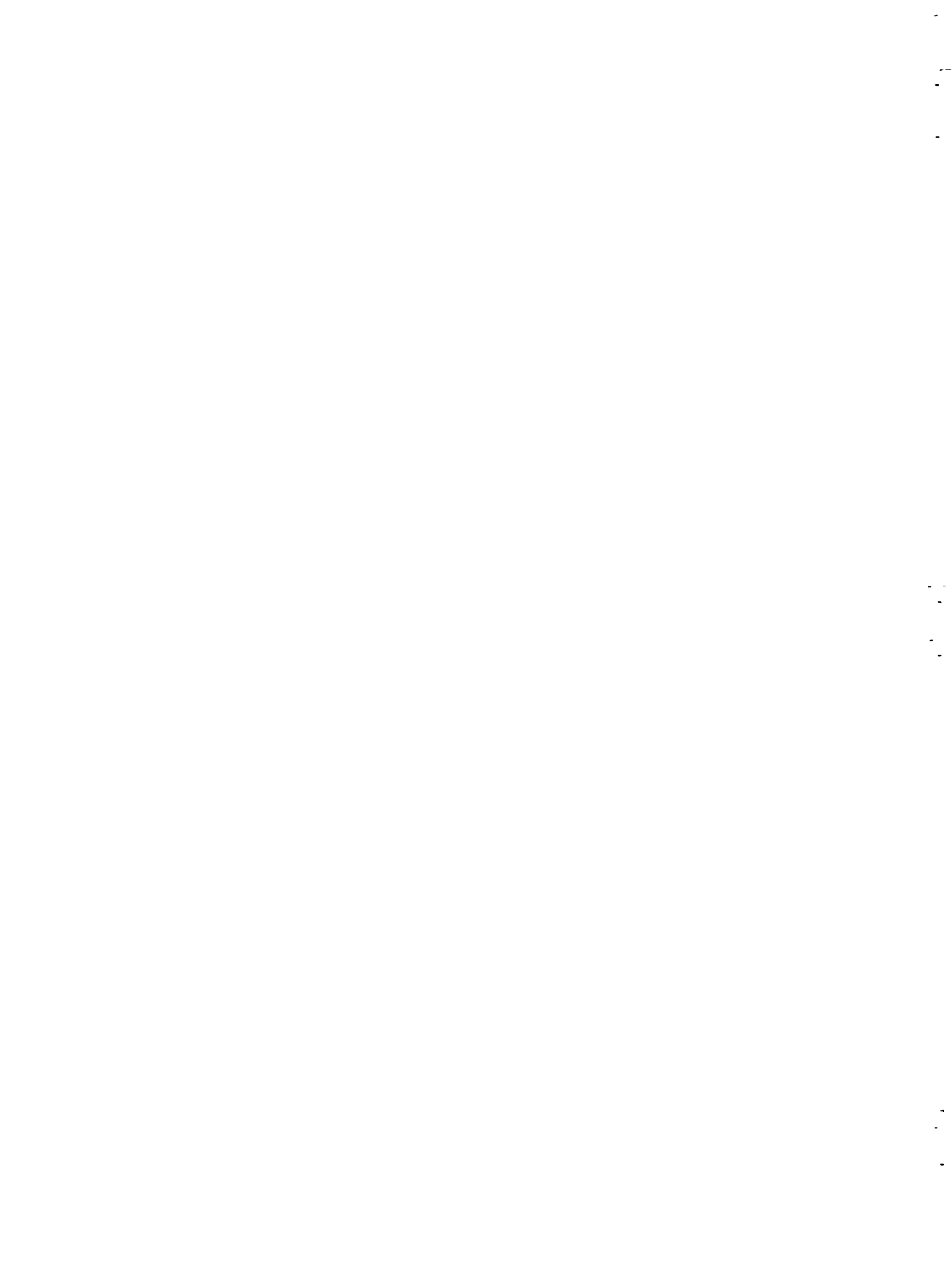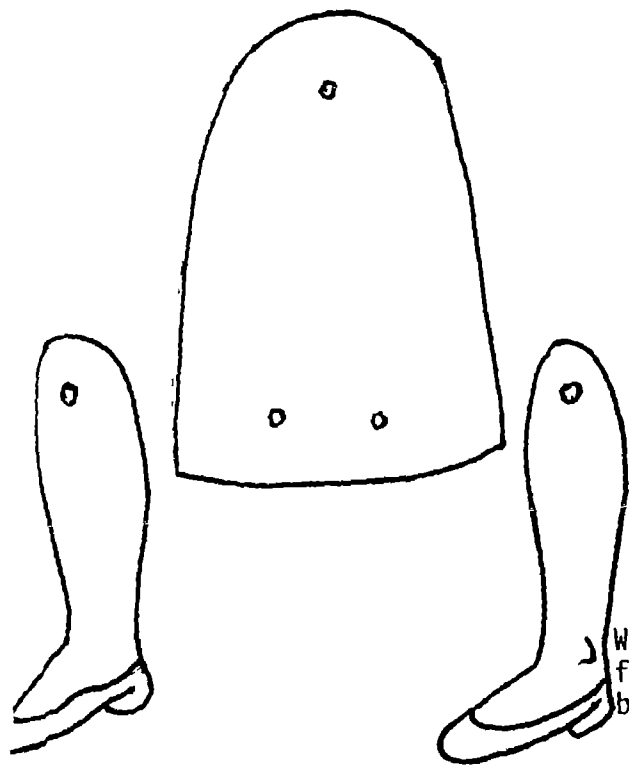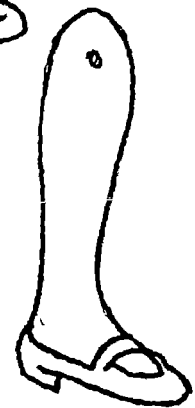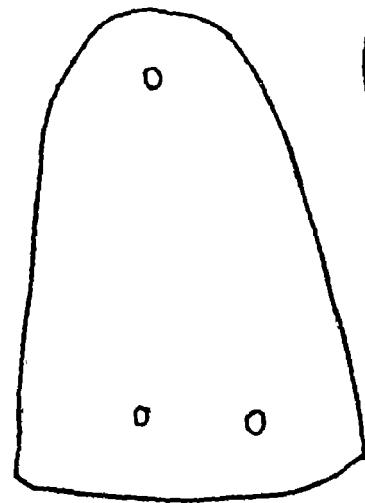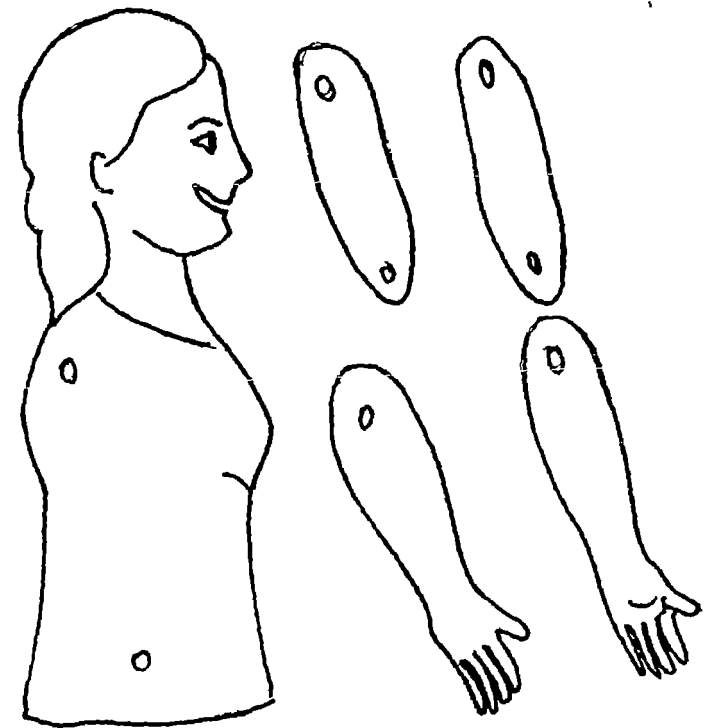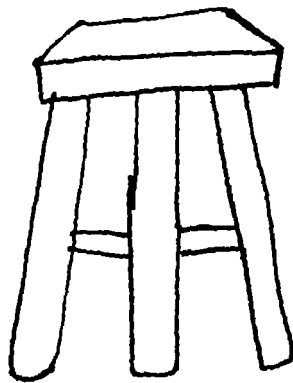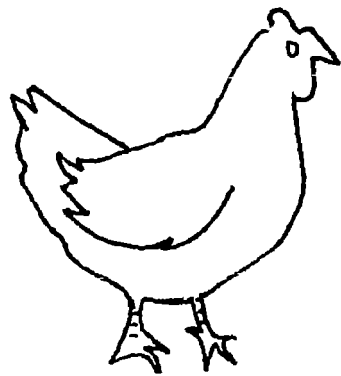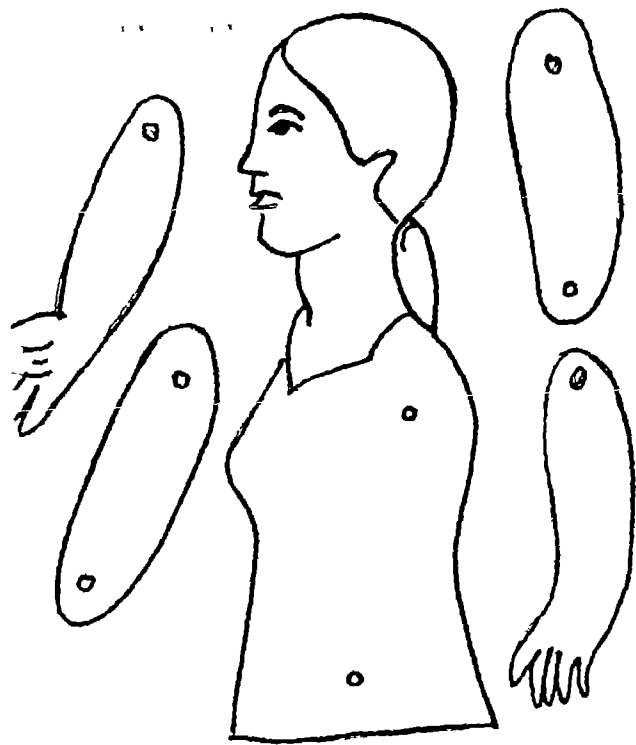
When making human figures, make sure that they
face in different directions. The "props" should
be in proportion to the "people" flexis.

When punching in the eyelets for joints, do not press so hard that the joint is hard to move. The figure should be so flexible that it can be made to express different emotions and human interaction.
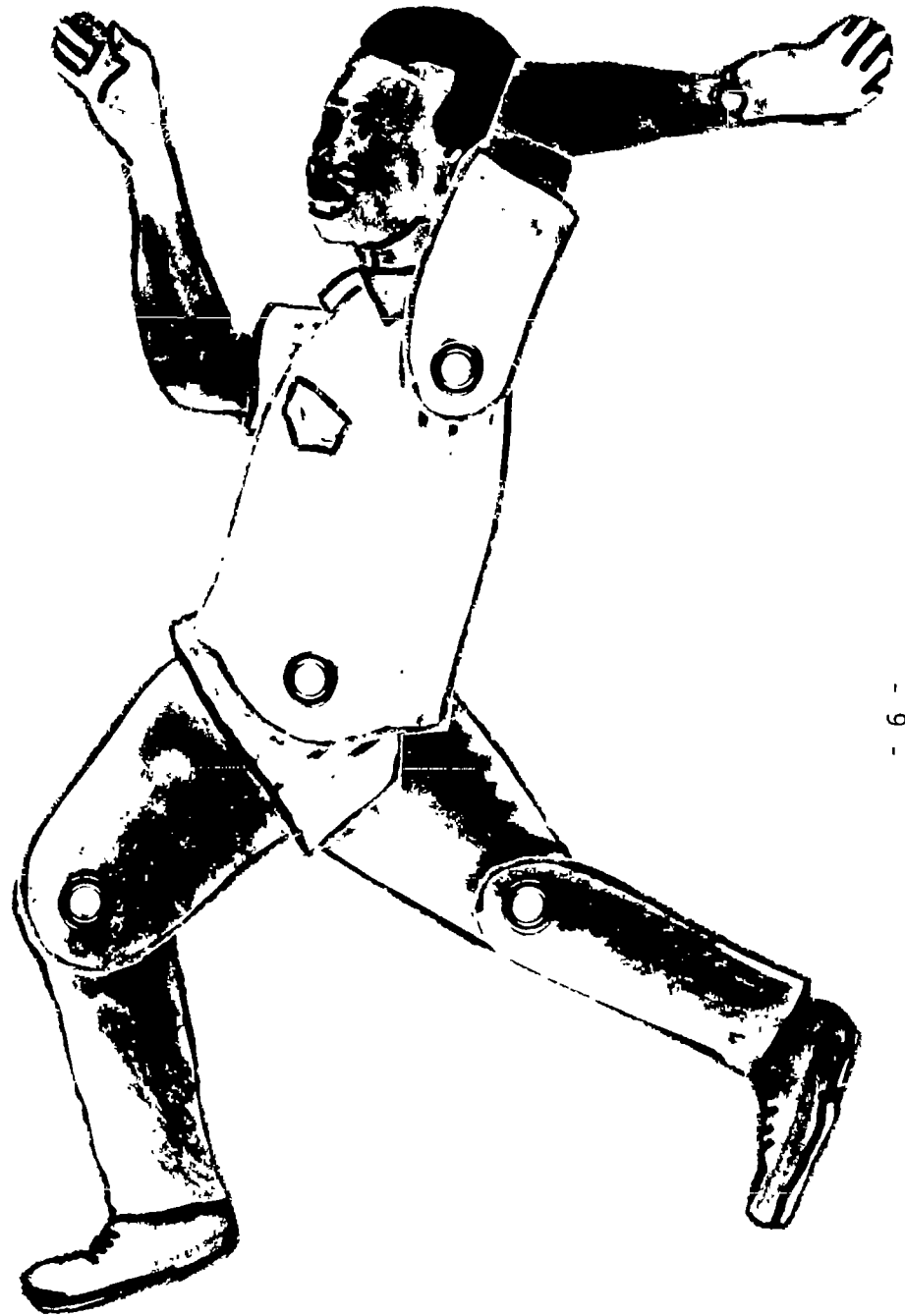
Compare the postures and body language of the two flexis here and on the next page. This is an example of how flexible the figures should be.
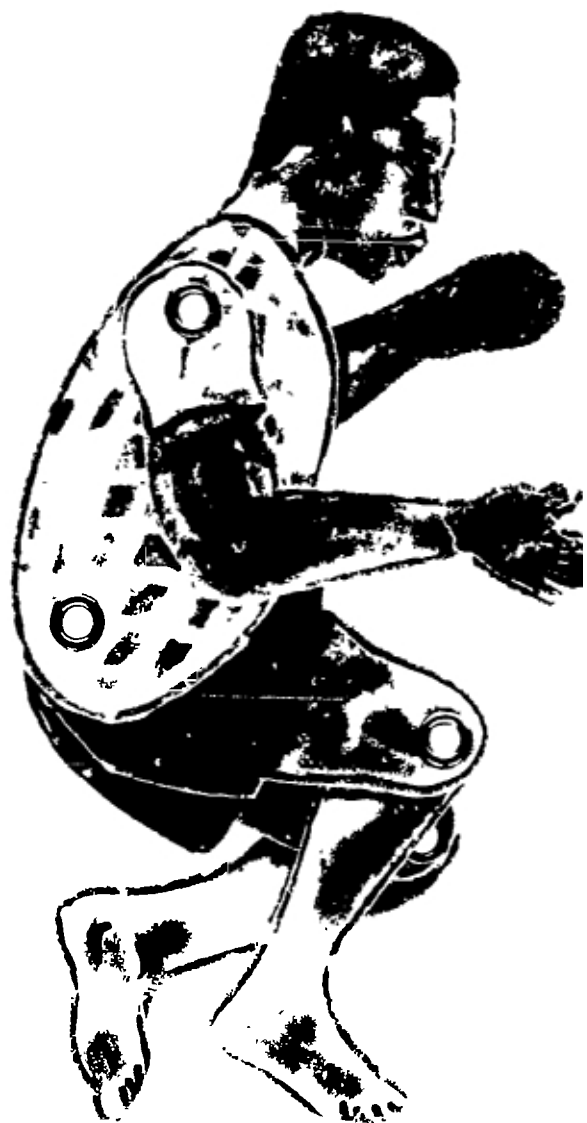
Notice that in both cases there is no joint at the elbow. You really don't miss it here but in some other figures you may want to make even the arms more flexible by joining the two parts of the arm at the elbow. See for example the woman on page 8.
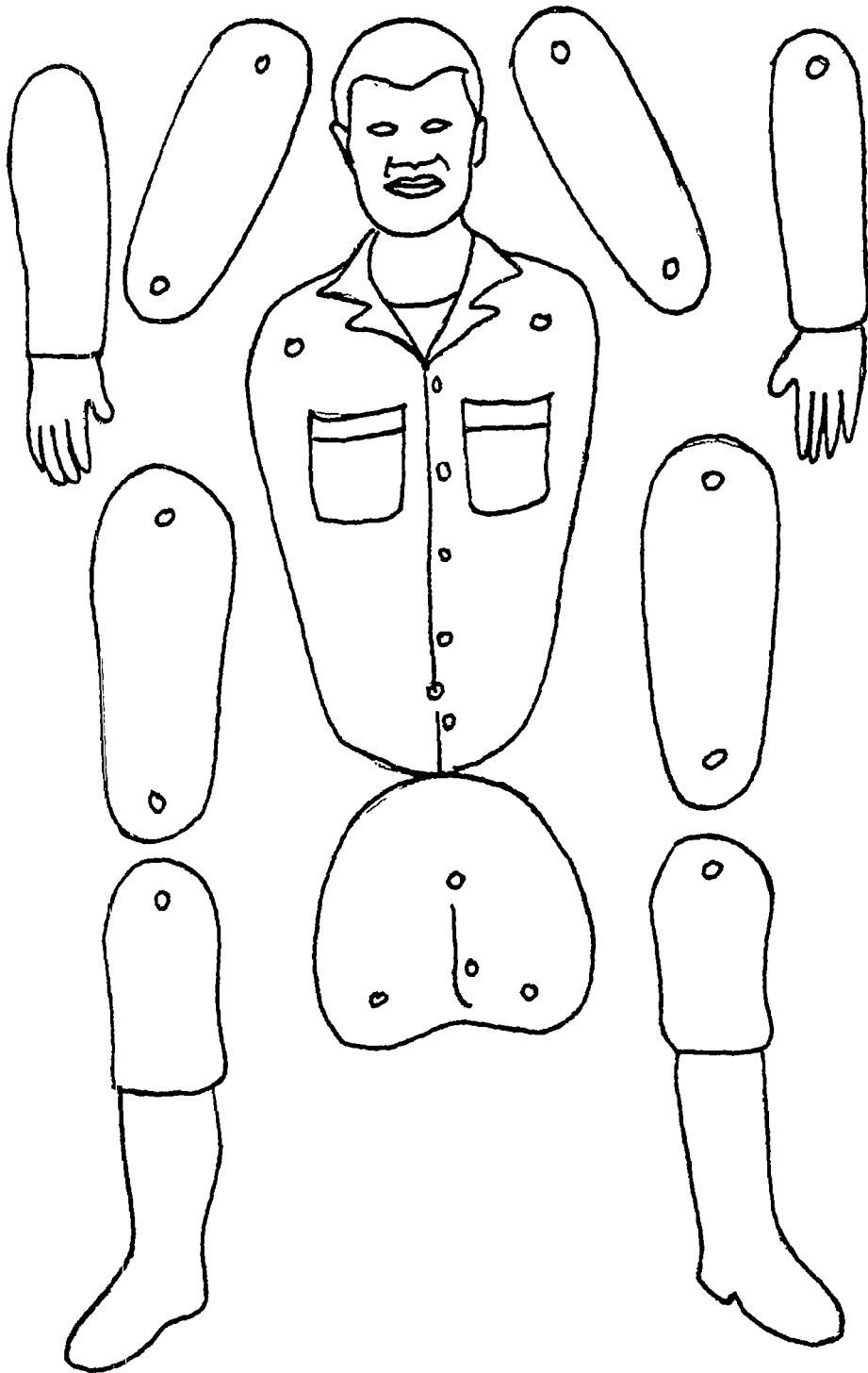
Making flexis is time-consuming. Avoid unnecessary joints. When the flexi is drawn facing front, you do not need so many flexible parts. Try making only the arms and the waist flexible. The legs can be connected to the lower body.
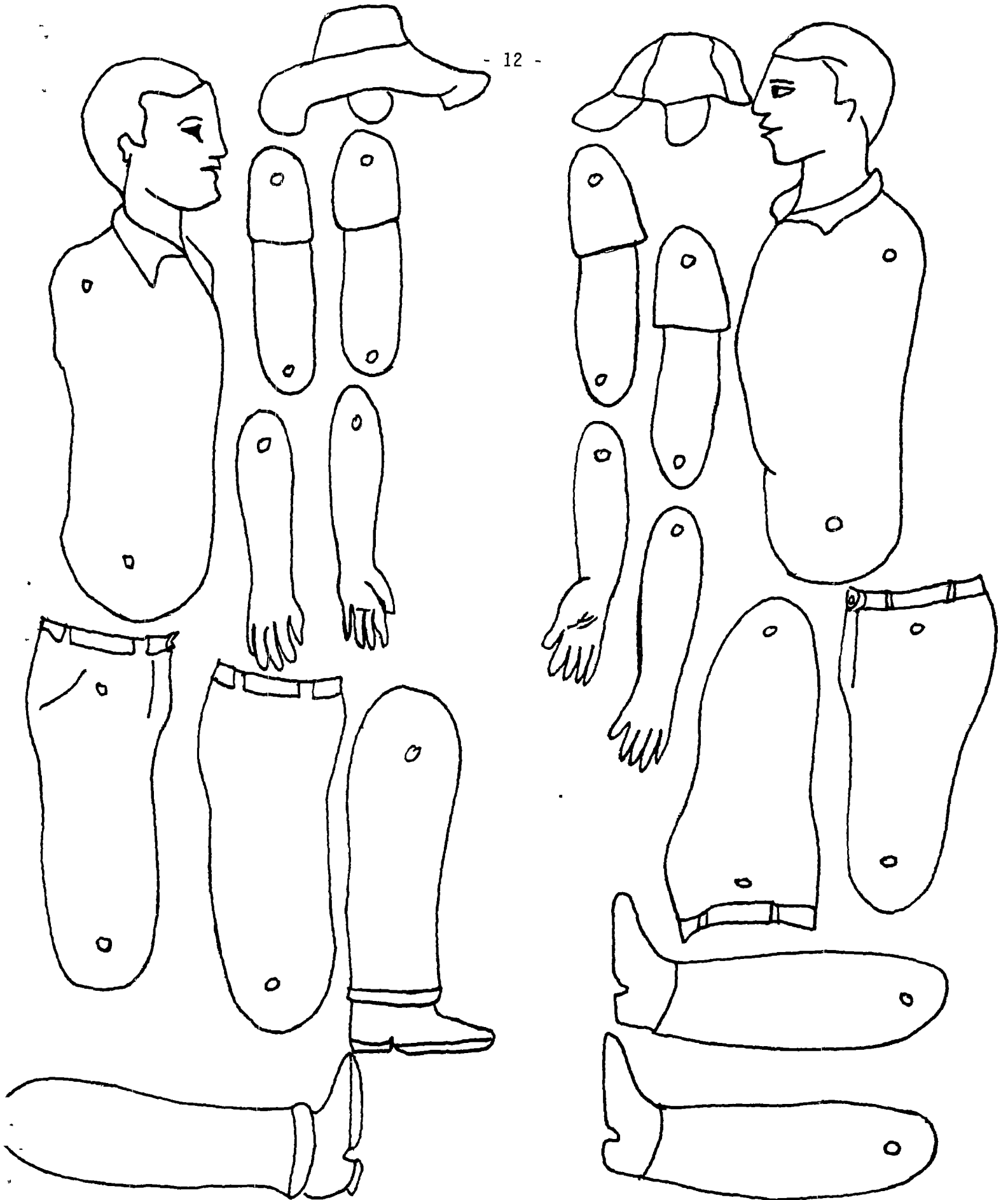
Do you feel that all these joints are essential for all flexis? How much time does it take you to make one? How can you reduce the time and still keep the figures flexible?
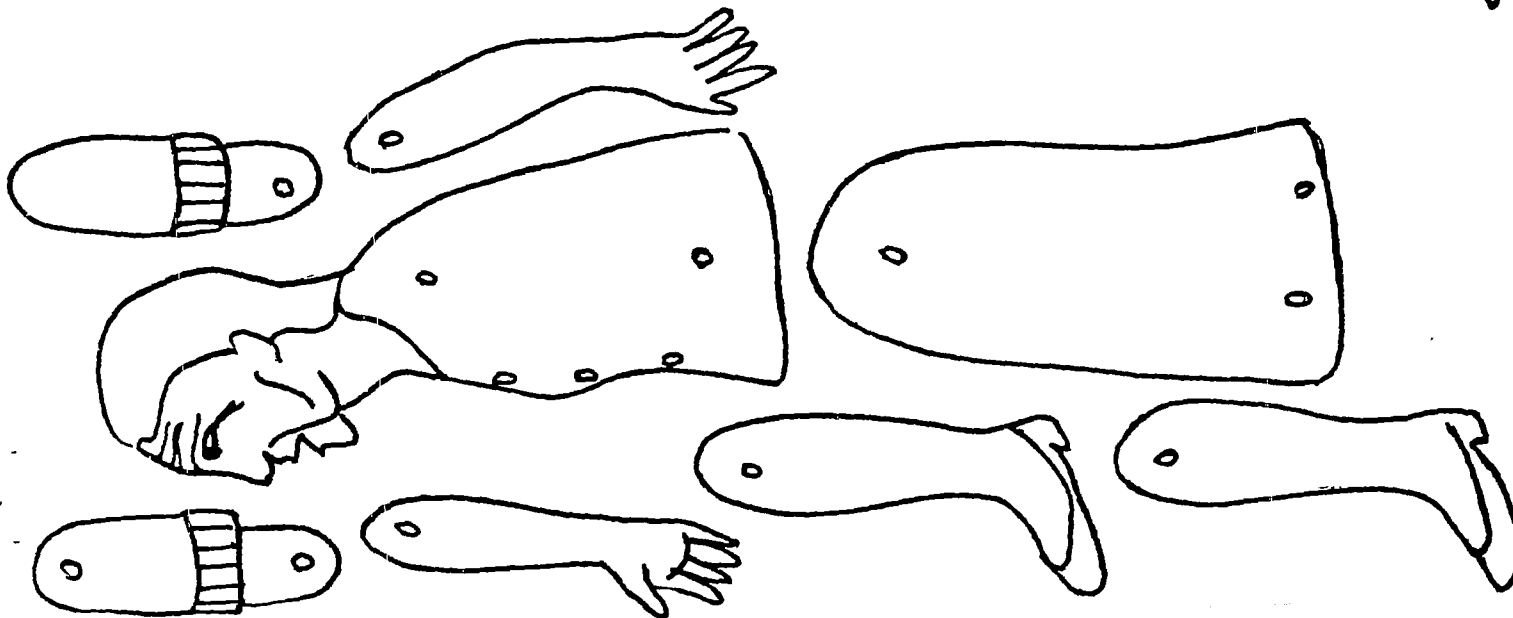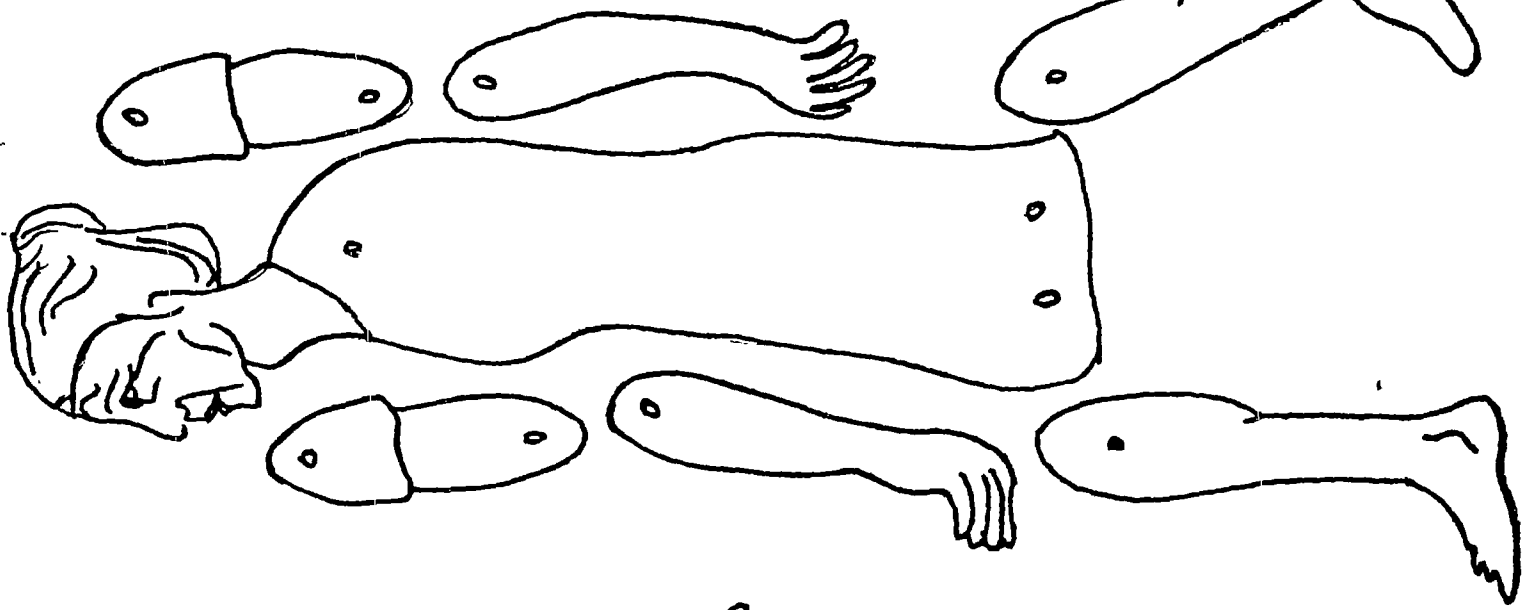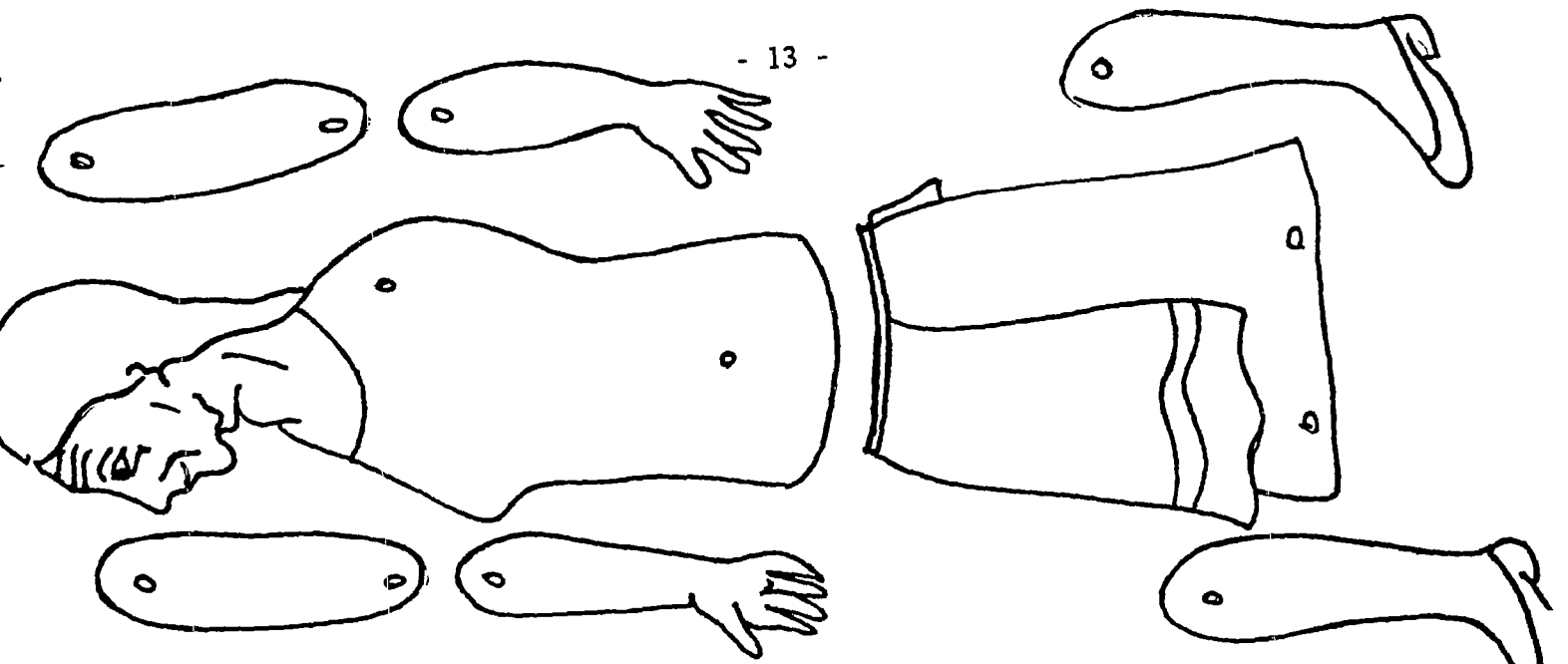
Besides flexible human
figures, you will need
to make a variety of
"stills" or "props"
including tools, objects,
animals, birds, trees,
rivers, houses, transport
vehicles, health centre,
school, etc.
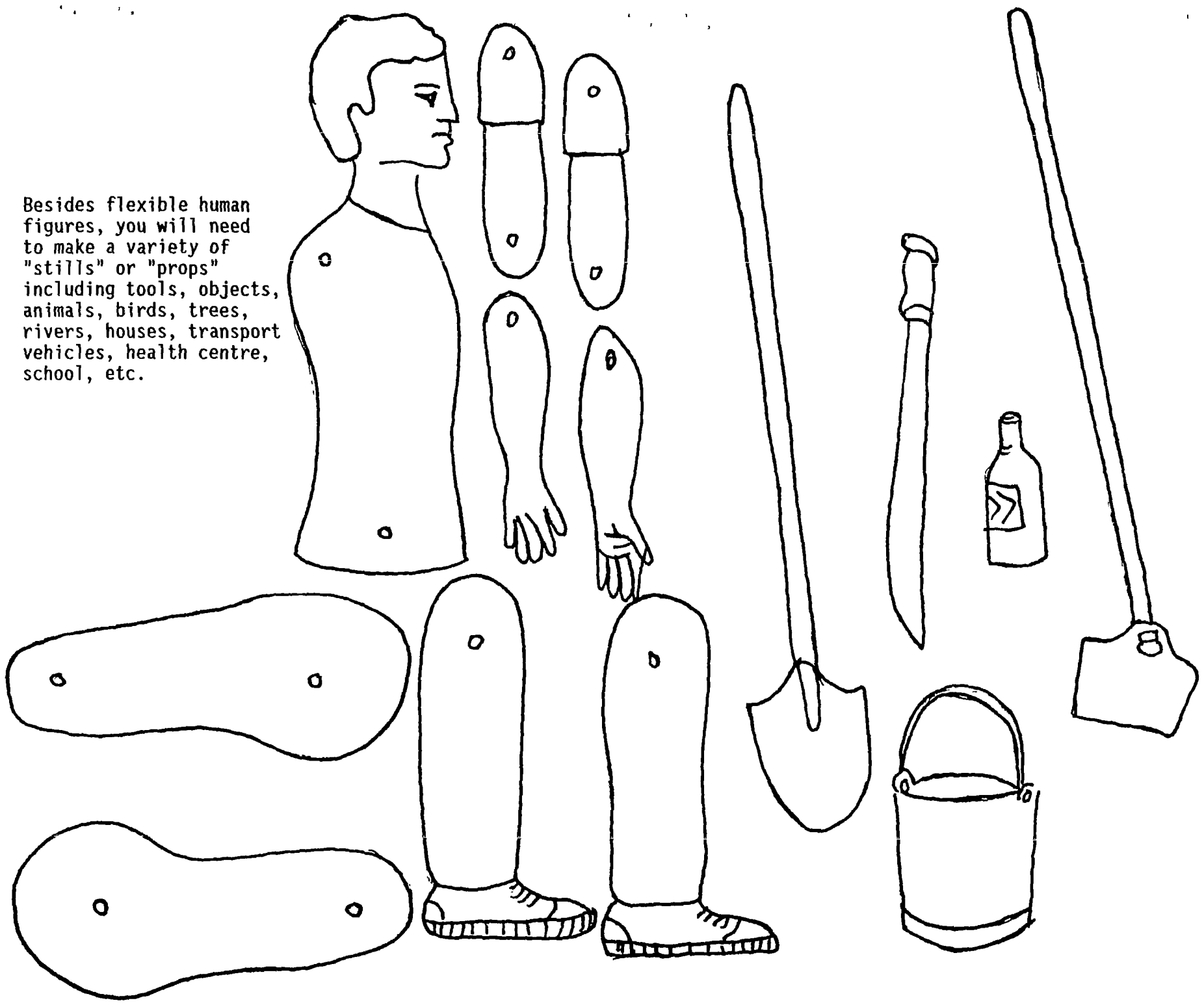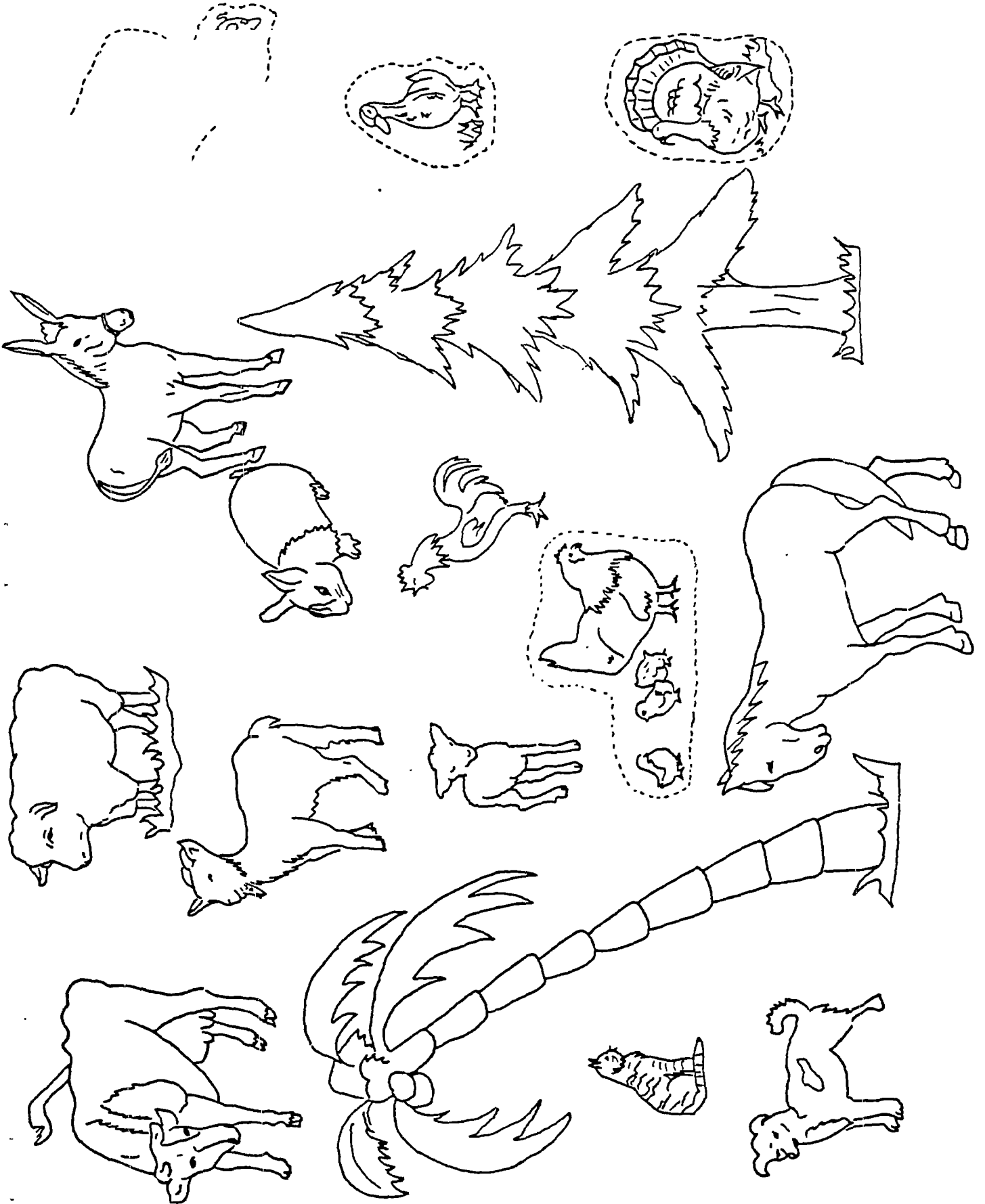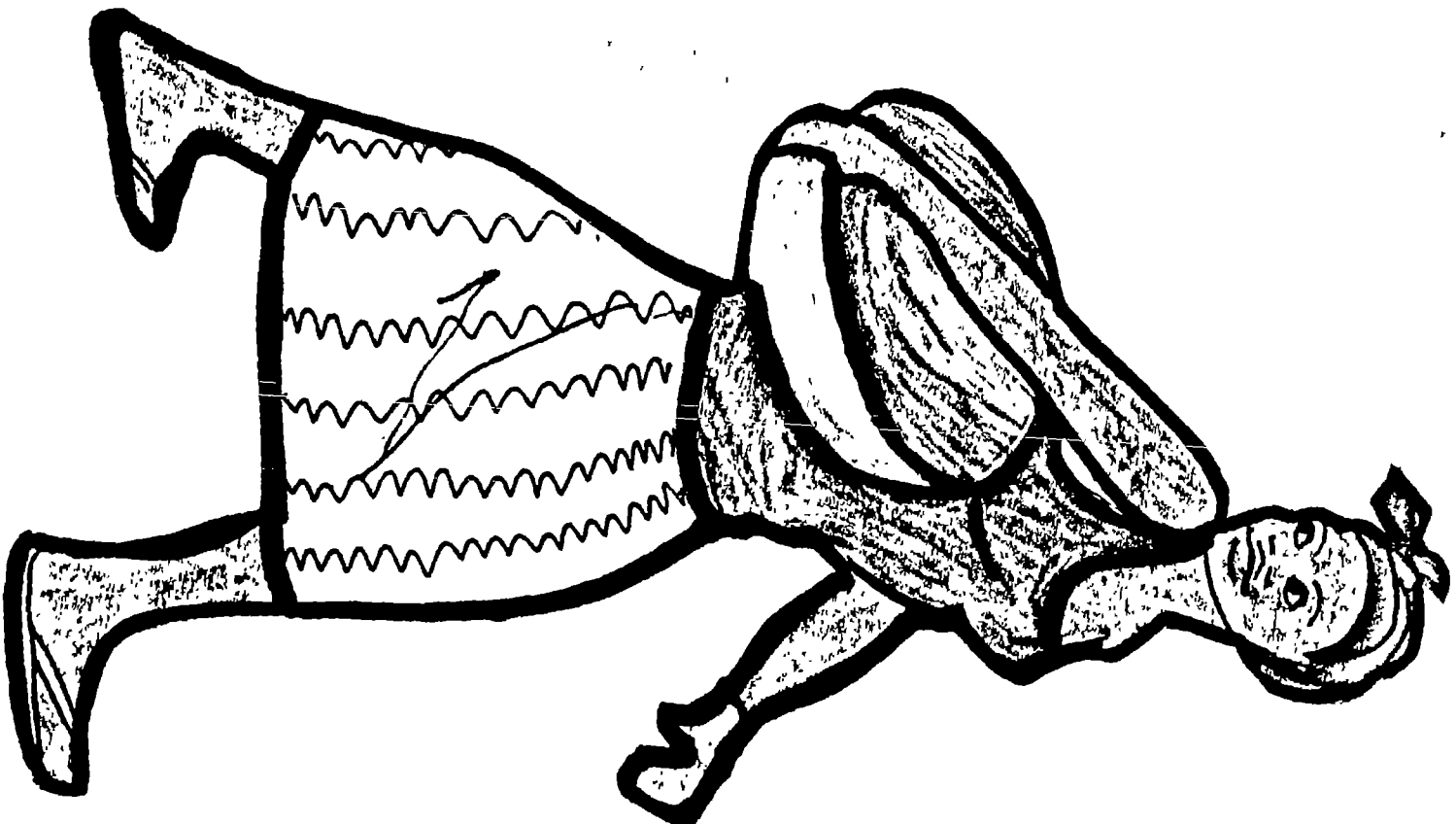
These are "stills" not flexis.
already suggested by the basket and the fruit, and their limbs
cannot be moved to change their pose. However, it is useful to have
a number of "stills" of men, women and children to supplement the
real flexis, especially when the "scene" to be composed requires the
use of many human figures.

(ii) MAXI FLANS

Purpose:

To identify different characters, preferably in an open-ended story or problem-drama, where there is a main character who receives advice from 2 to 4 other characters.

What they are:

Maxis are large cut out figures of men and/or women from head up to waist. If desired, flexible arms can be attached. Also the expression of the face can be changed by making the neck and face detachable and reversible. Alternatively use an eyelet to attach two different heads to the body; the heads can then be rotated so that when one expression is visible the other is hidden behind the torso.

Materials needed

- cardboard (white or skin coloured) large enough for drawing figures which are approximately 60 cm. by 15 cm.
- pencils, paints, scissors, glue, brushes
- shoe eyelets if flexible arms and head are needed
- sandpaper if maxi flans are light enough to attach to flannel board
- adhesive tape if they are to be attached to the wall or blackboard

Preparation

Draw and colour figures of 3 or 4 characters for an open-ended story. Paste these pictures on stiff cardboard and cut out. If arms and head are to be flexible, cut them out separately and attach to the torso with eyelets.

The main character in the story should have a full front view. The other characters should have a profile view since they are to be placed on either side of the main character. It is important that profiles should be such that one or two of them can be placed to the right of the main character and the other (s) to the left.

It is important that you complete a set of maxis (with all the characters ready for use) before making copies. To make multiple copies of one characters at a time may be easier for the artist but is not helpful to the participants.

If names have been given to the characters they should be written in block letters on separate cards to be placed next to the maxi to which they correspond at the time the character is introduced.

This maxi's head can be removed and substituted for one with a different expression, to match different episodes in a story.
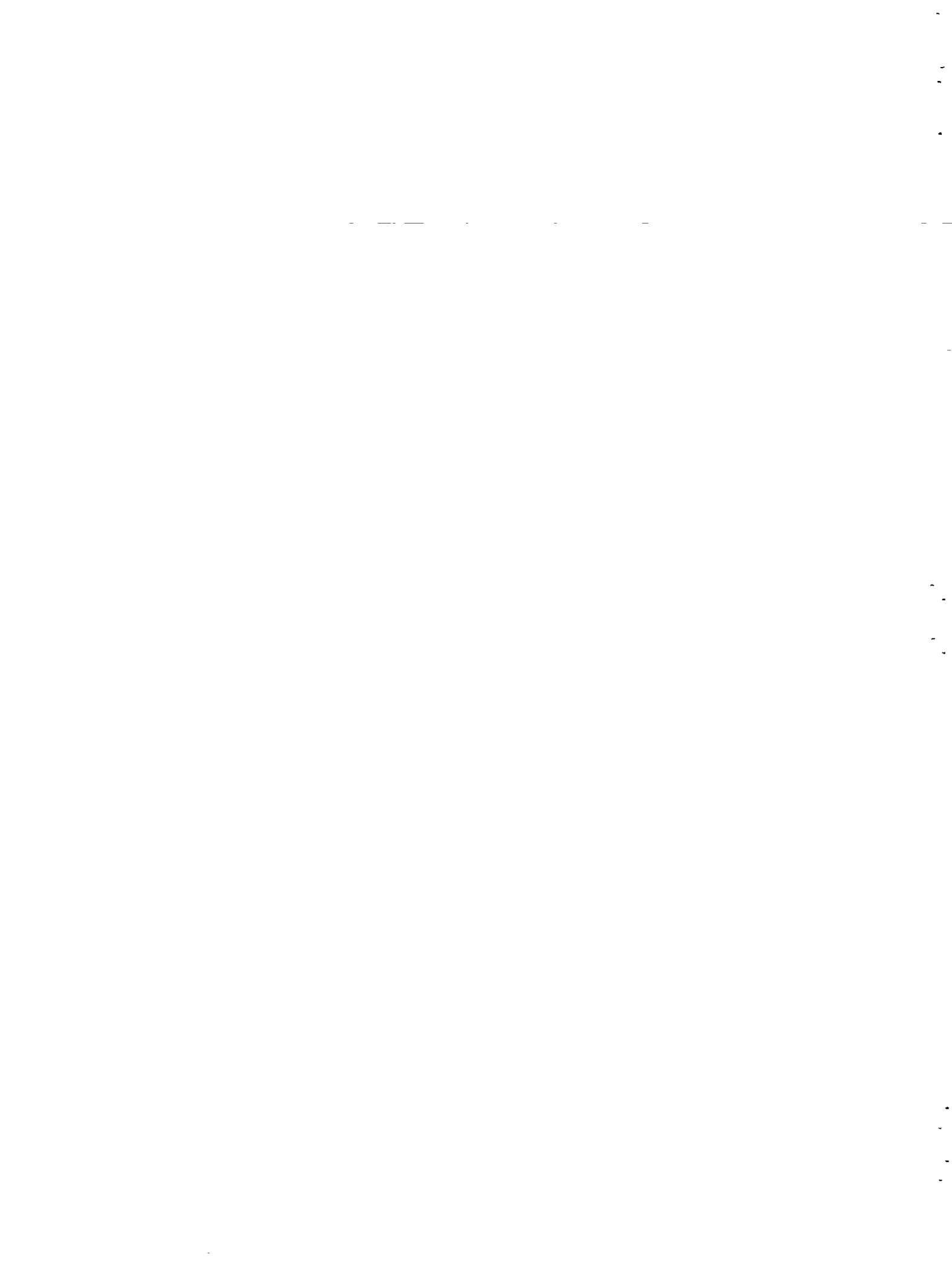
You will need to make 2 or 3 other maxis representing people who come to give advice to the main character. Make sure that they match the description given of them in the story, and that some face left and others right, so that they can be placed on either side of the main character.

This is a very beautiful maxi but she has her mouth closed. It is preferable to show the lips slightly parted as if speaking to the main character.

The same applies here. Also, be sure to include both male and female characters if the story has them.

(iii) UNSERIALIZED POSTERS

Purpose:

   To encourage the use of creative imagination in making up stories which reflect the participants' reality and their personal experiences.

What they are

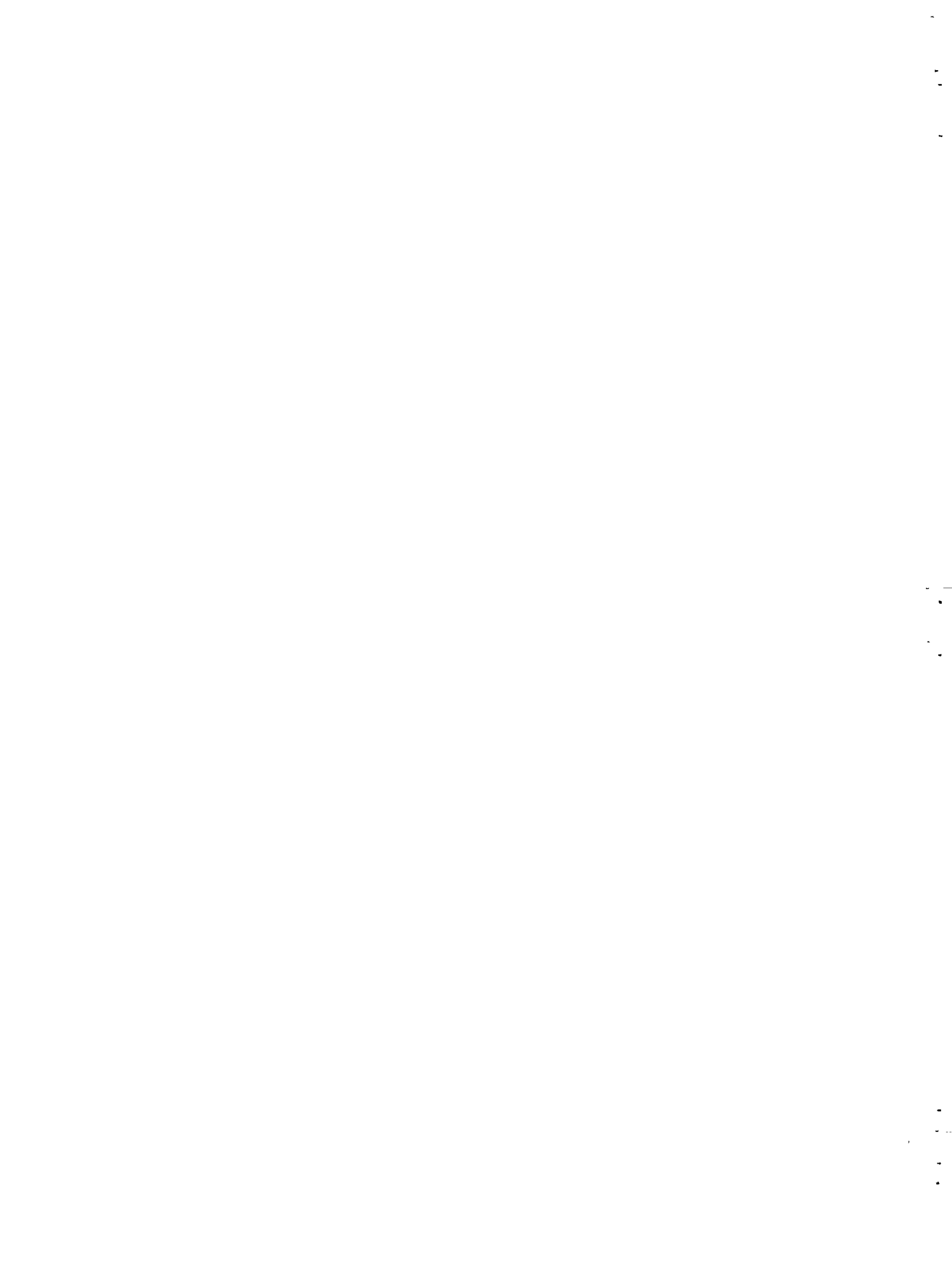   Unserialized posters are a set of 10-15 pictures approximately 21.6 cm. by 27.9 in size, each of which shows a different dramatic human situation. the situations should be drawn in such a way that they are open to many different interpretations. For example, a scene in which several boys are running and a woman is shouting could be interpreted as if she is the victim, and the boys are the culprits, or that the boys are chasing a thief at her request or that there has been an accident and they are running for help.

   Unserialized posters are so called because they have no set order or fixed sequence, unlike a flip chart. They can be mixed and combined in any way that the participants choose.

   Participants are instructed to choose any four pictures from the set and make up a story based on the pictures. Since the dramatic incidents in the pictures are open to many different interpretations, the stories made up by each group is likely to be very different.

Materials you will need:

   - Stiff paper,
   - Pencil, colours and brushes or markers,
   - Scissors,
   - Ruler

How to Make Unserialized Posters

   o   Use stiff drawing paper to cut out posters approximately 21.6 cm. by 27.9 cm. in size

   o   Leave a narrow margin approximately 1 cm. all around

   o   Make a list of dramatic human situations (the participants can help you with suggestions from their experience).

      Examples:

      - A family tragedy, (e.g. sick child or a funeral procession)
      - Husband and wife seemingly quarrelling
      - Two men (or women) congratulating each other or looking pleased
      - A community scene with two people arguing or bargaining
      - Two or three men with worried expressions facing a seated authority figure, etc.

o   Make sure that most of the pictures do not relate to one major theme such as health, water supply or family planning. If you do, the participants may be influenced to compose stories which are limited to that theme or sector.

o   Keep the pictures simple, i.e. not too many details. Solid colours and simple outlines for the figures are best. Shading is not necessary and may be confusing to village people.

o   It is sometimes useful to use the same colours for the clothing of one or two of the people in some of the pictures but not in all of them. This type of colour-coding helps participants to imagine the same person(s) as principal characters involved in different situations; they can then build a story around those main characters. However do leave the main characters <u>out</u> of some pictures, so that you allow participants to weave <u>other</u> characters into their plot. Even the person who seems to appear in several pictures should not always be colour-coded. The story tellers need to have the freedom to decide what identity to give to the persons seen in the four pictures they have selected.

SAMPLE UNSERIALIZED POSTERS
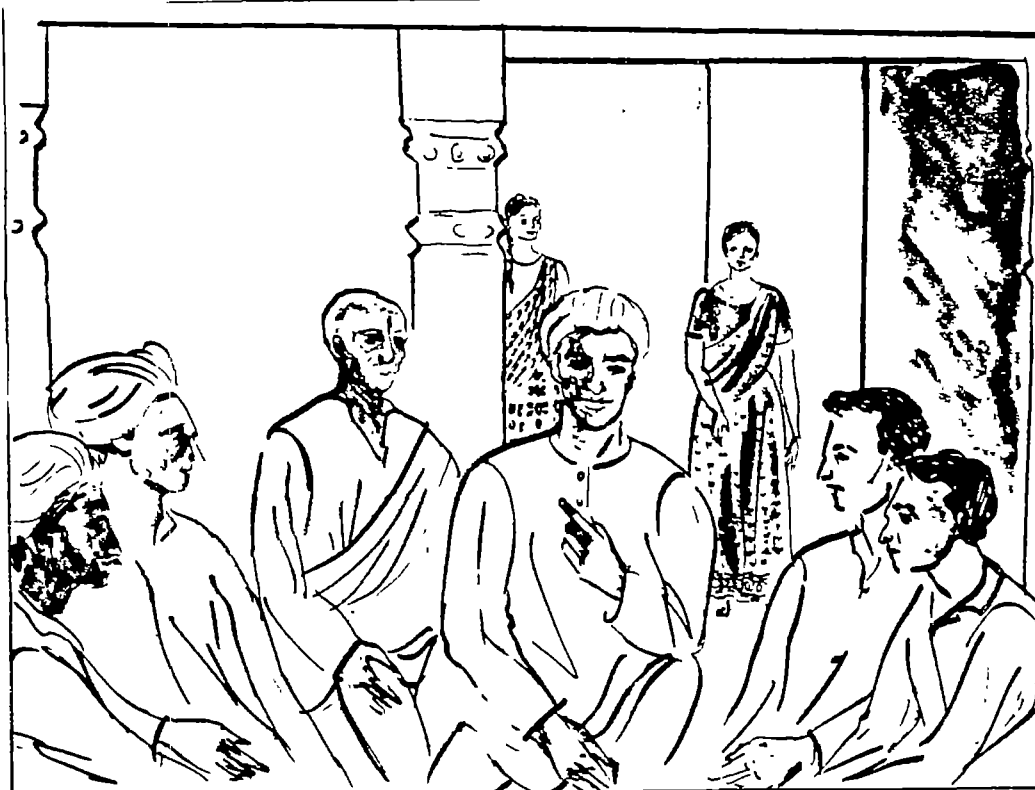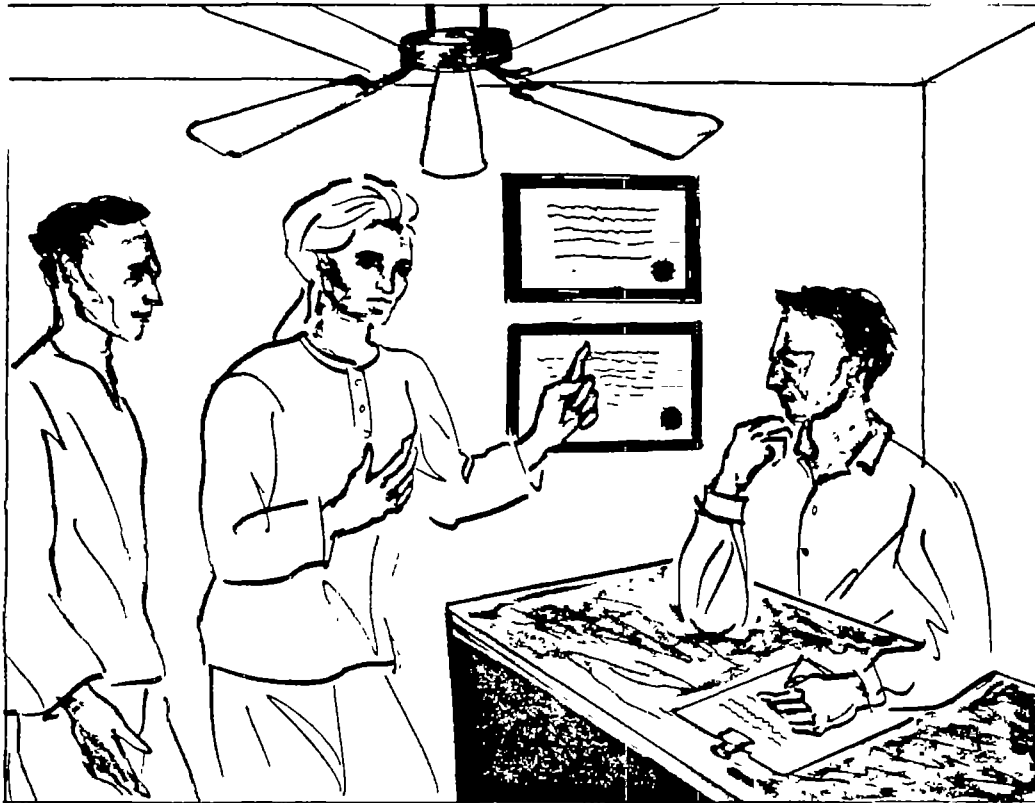
Look carefully at these sample unserialized posters. Each one is supposed to represent a dramatic human situation. Do you see why they are considered "dramatic"? Observe also that we can give any interpretation we wish to what is happening in each picture. This freedom to interpret is important.

SAMPLE UNSERIALIZED POSTERS

One or two of the persons shown in the pictures should, by their general appearance, look as if they may be the same persons in different situations, as in the two pictures above. If the colour of the dress is the same in several pictures, identification with one character becomes easier. However, this may reduce the freedom of the story teller who may prefer to interpret the personages as different people. Therefore, we should not overdo it.

(iv) **POCKET CHART**

Purpose:

To help participants analyze their situation and their own attitudes and preferences by using a system of voting with pockets under a set of pictures representing options.

Materials needed:

o A large card or sheet of paper approximately 70 cm. by 76 cm. for use as the base. (In some countries pocket charts have been made out of cloth to be more lasting and easier to carry).

o Stiff paper or light cardboard on which to draw pictures as options to be placed in the top horizontal row.

o Voting tokens, pebbles, or disks cut out from stiff paper preferably in different colours for men and women voters. Pebbles can only be used if not too bulky.

o Envelopes or paper pockets (9 cm. by 10 cm.) to be attached in rows directly under the pictures of options.

o Small envelopes in which to store the voting slips

o Stiff plastic pockets (9 cm. by 10 cm.) to attach the top row in which pictures can be placed. (Note: By using plastic for the top row of pockets, the pictures can be removed and replaced with other pictures to change the topic on which voting is being done. If plastic pockets are not available, simply attach the pictures with adhesive tape).

o Strips of paper (one for each vertical row of pockets) on which to attach the voting discs with masking tape at the time they are being counted.

Preparation:

If you are using plastic pockets, attach them horizontally to the large base card or paper so as to form a top row for pictures. In each pocket place a picture to indicate one option on which voting is to take place.

Directly under the horizontal row of plastic pockets attach one row of envelopes or paper pockets (9 cm. by 10 cm.) to receive the votes. Make sure that the votes cannot be seen through the pocket.

Note: To make it easier to remove the disc from paper pockets when voting is completed, fold two edges of the paper (a and b) like a concertina and attach to the background sheet with glue or masking tape on 3 sides (a, b and c)
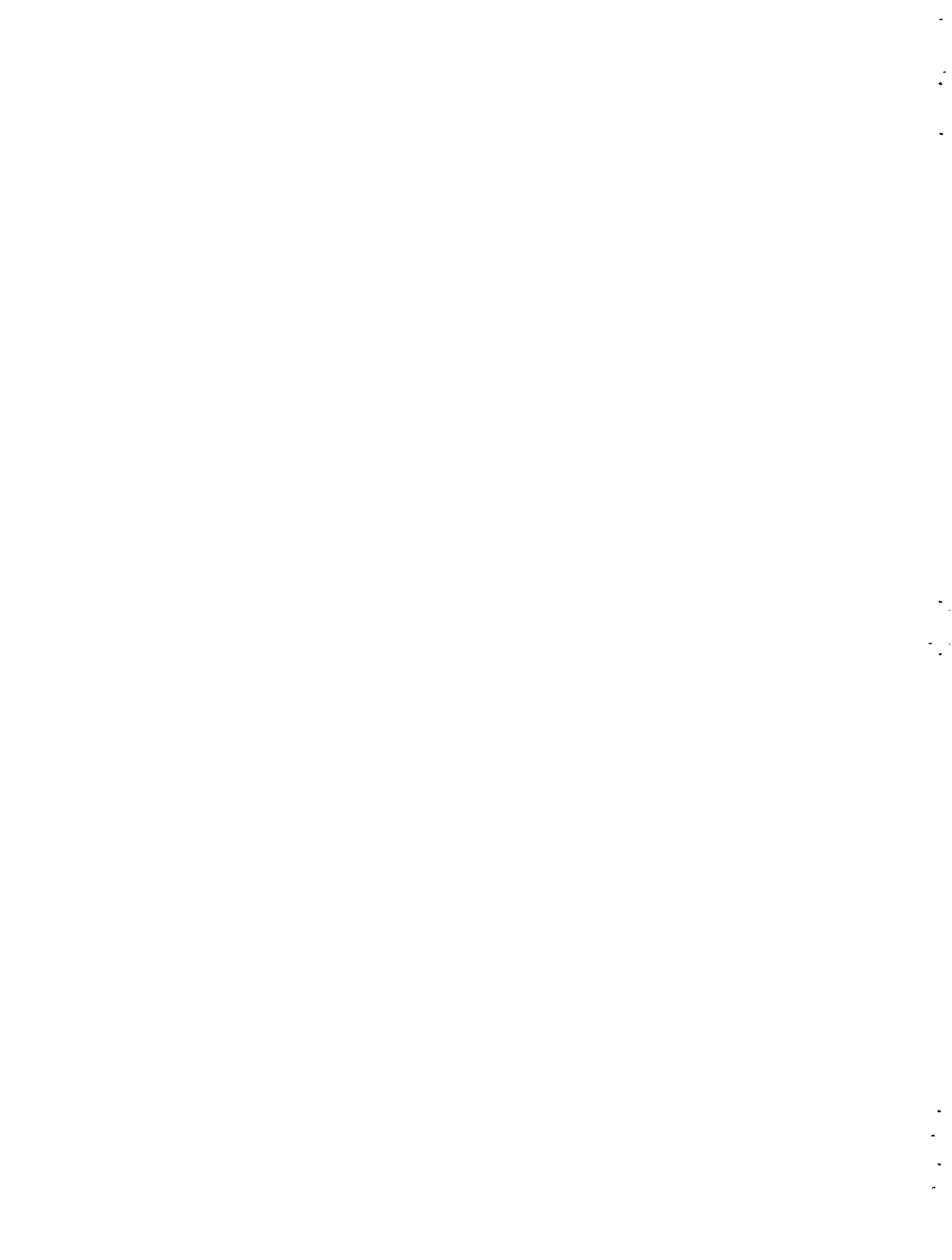
The following are examples of topics on which voting may take place:

- Sources of water
- Uses of water
- Defecation practices
- Causes of illness
- Treatment of common ailments
- Methods of refuse disposal
- Priority problems of the village
- Resources for solving local problems
- Causes of common ailments

When the facilitator and participants of the Workshop have decided on the broad topic on which to vote, they should give you specific sub-topics for the pictures of "options" you are expected to produce. For example, if the broad subject is "Water Sources" you may need to draw pictures of different optional water sources such as a river, a pond, an open well, a covered well and a pump. Or if broad topic is "Community Level Problems" the specific pictures to be drawn will be different, e.g. on malfunctioning taps, lack of sanitation, poor housing, flood conditions or unemployment. These sub topics on community problems are more difficult to illustrate that water sources. You should therefore discuss your sketches with the facilitator before you finalize them to make sure that the idea is clearly presented and that it is culturally accurate (e.g. the pump should look like pumps used locally).

When complete, your pocket chart should look something like the one in the illustration.

Note: This is the simplest form of the pocket chart. For a more complex voting exercise, you will need to attach 2 or more horizontal rows of pockets to receive the votes and in the left hand margin you should attach a vertical row of plastic pockets to hold pictures of variables (e.g. if the main topic is water sources the side variables may show different purposes for which water is used such as for drinking, cooking, bathing, washing clothes or care of animals; or if the main topic is sanitation and the top horizontal row of pictures shows different sanitation tasks such as household garbage collection, cleanliness of canals, sanitary condition around garbage dumps, etc. then the side vertical row of pictures might show "who" is expected to be responsible for each of these tasks: the male head of the household, the women of the household, the state agency or the community, etc.

Your pocket chart for this more complex voting exercise will therefore look something like the one on the next page.

Some field projects first used transparent plastic pockets. However, they found that this made people notice how others had voted. So they made the pockets opaque by inserting a white card in each one, which could be removed at the time of tallying.

a

b

c
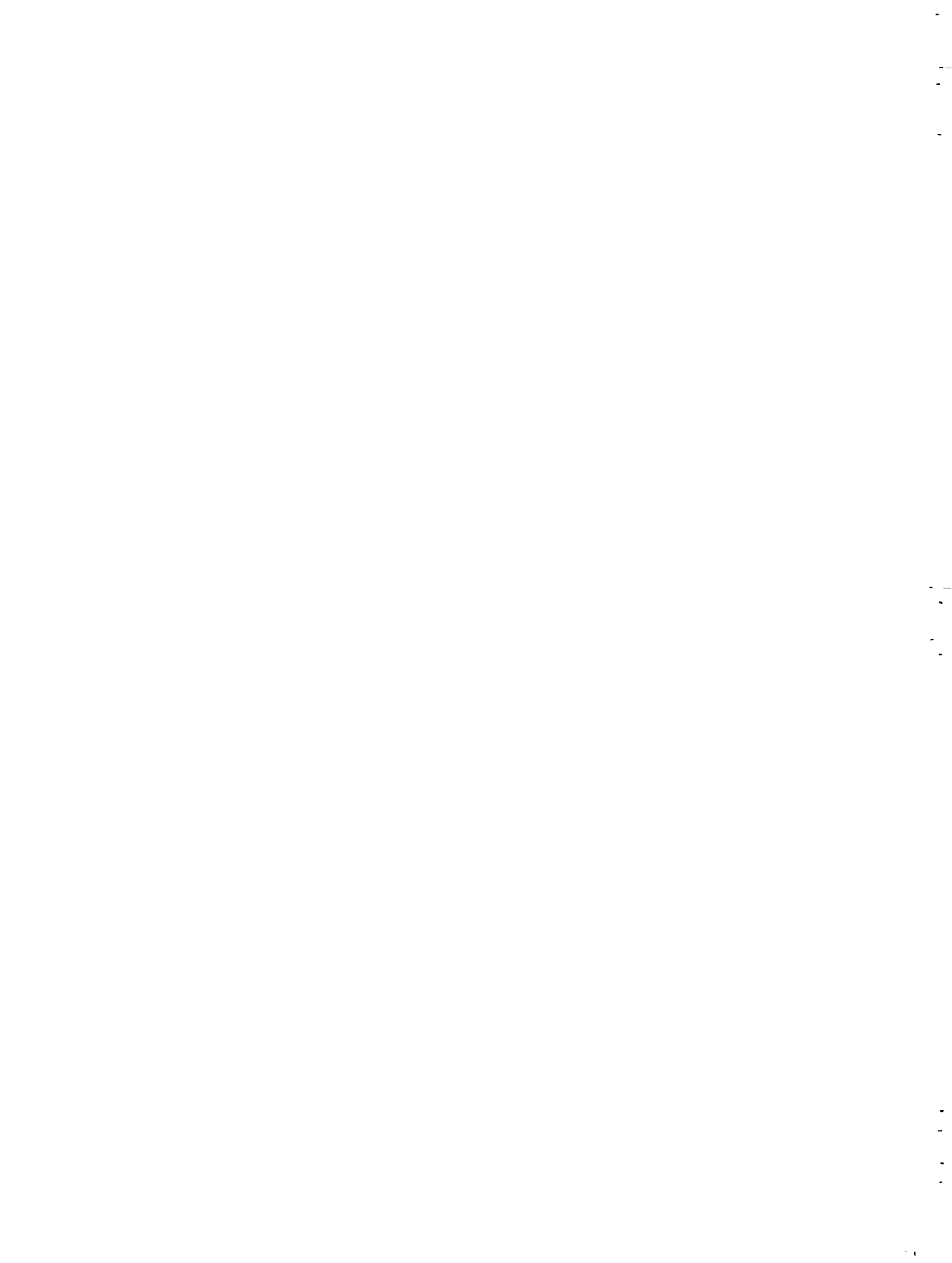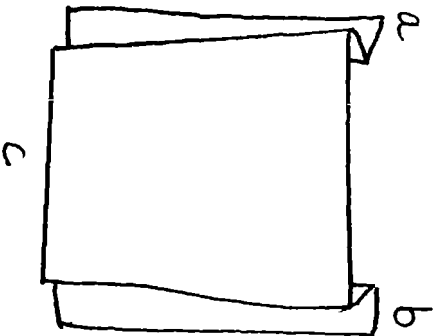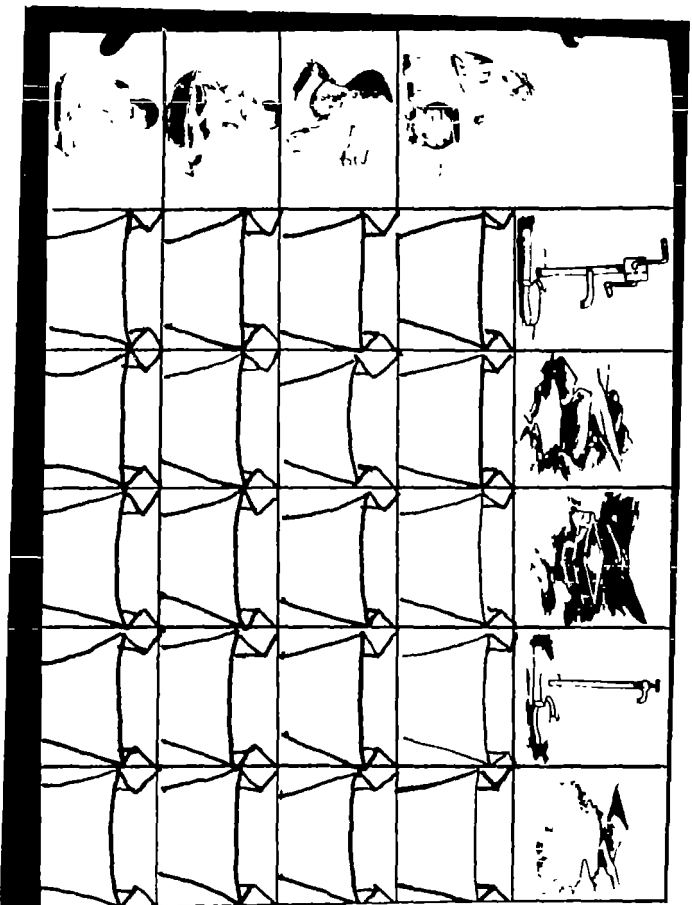
Glue the flat side of a & b to the base cardboard. The fold allows room to pick out the votes easily. Glue c to the base also, so that the voting slip does not fall through.

(v) THREE-PILE SORTING CARDS

Purpose:

    To engage participants in sorting out pictures into three categories, e.g. good health, bad health or "in-between"; the third category (in-between) is for pictures which have some good and some bad aspects. The topic need not be health; any topic can be treated in this way.

Materials:

- Stiff paper or light cardboard to make 9 to 15 cards approximately 30.5 cm. x 30.5 cm. in size
- Scissors
- Pencil colours and brushes or markers
- Ruler

Preparation:

    The facilitator should give you a list of topics to draw on the cards. Ask for clear details of what you should depict. For example, a woman bathing her child could be classified "Good" but if she is bathing her child close to the pump or the well, it would not be sanitary for others who use that water source. It could then be classified as "In-between". Make sure that there is a proper balance of "Good" "Bad" and "In-between" pictures in your set.

    The set should be photocopied and cut out into 3 identical sets for use simultaneously by 3 groups. Obviously the photocopying should be done before colouring.

SAMPLES OF THREE-PILE SORTING CARDS
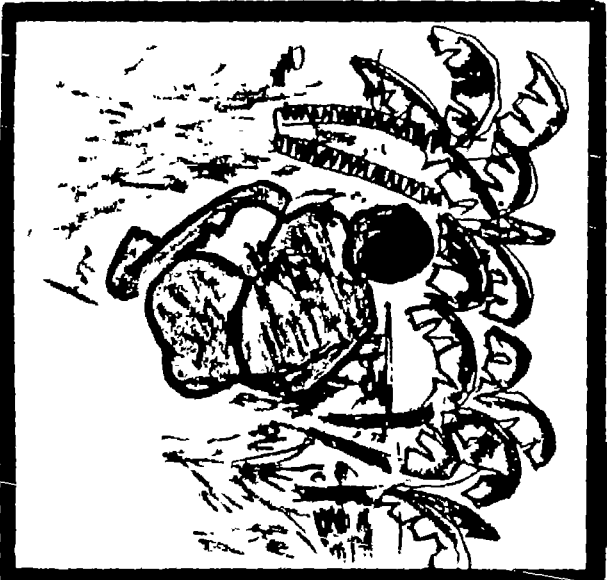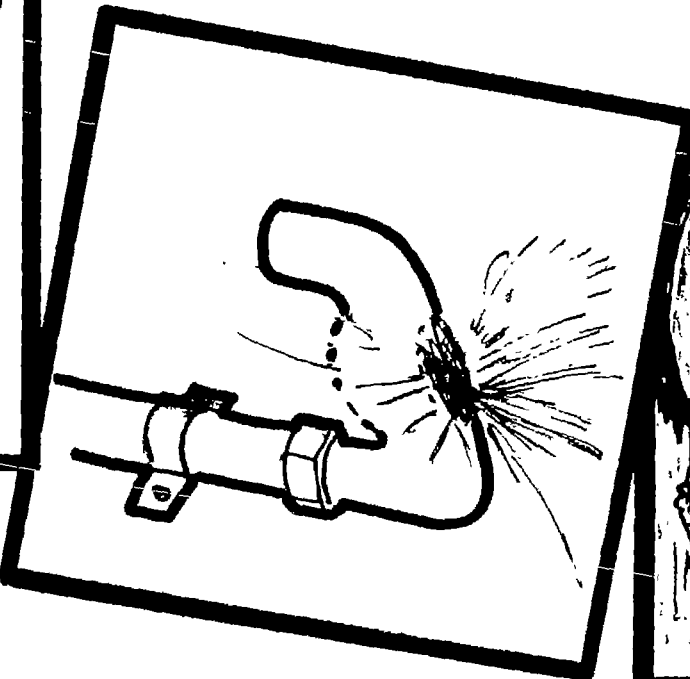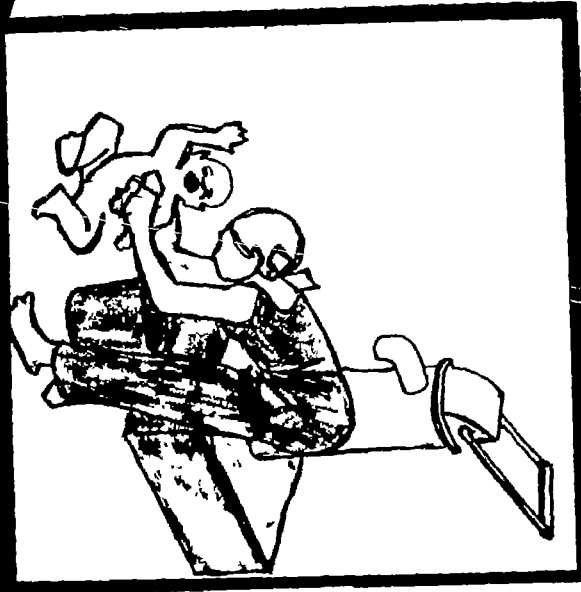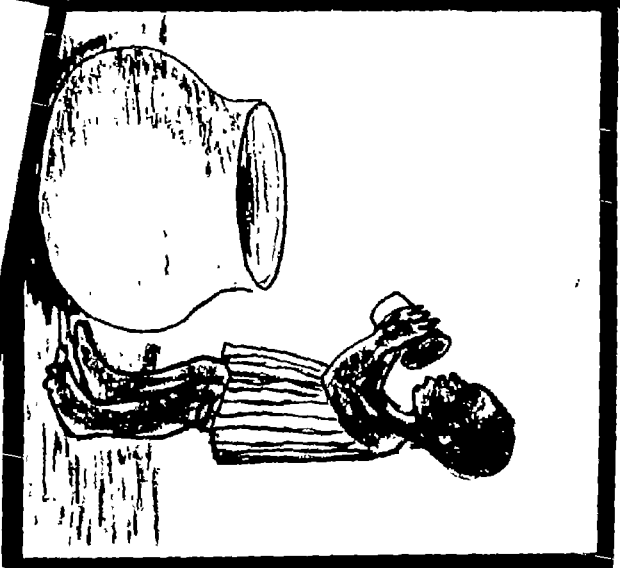
(vi) STORY WITH A GAP

Purpose

To provide participants with practice in systematic planning by comparing a negative situation with a positive or desirable one and then planning the steps needed to change from the negative to the positive.

Materials:

Two large poster size pictures (approximately 27 cm. by 38 cm.) one showing a "before" or negative situation and the other an "After" or improved situation. A set of 8 - 12 smaller pictures (approximately 13 cm. by 20 cm. each) showing the steps that may be taken to reach the improved situation.

Procedures

Draw and colour three sets of pictures each of which would consist of two contrasting pictures (one of a dirty village and the other of the same village in an improved condition) and 8 to 10 smaller pictures representing steps the villagers could take to change from the "Before" condition to the "After". As an example of these two opposite situations, the first village could have litter strewn all over the place, children playing in the mud next to animals, a broken pump, someone defecating near a river or pond and people looking tired and sick, etc. By contrast the improved village could have garbage cans in use, clean streets, a working pump, animals in their pens, children's playground, latrines, healthy people, etc. The topic should be given to you by the facilitator(s) to correspond to the problems being discussed with the participants.

In drawing the picture make sure that the "Before" picture is recognizable by the local village people as <u>similar</u> to their daily environment and <u>not too much worse</u>. Also that the "After" picture shows improvements that can be done in a relatively short time at low cost and without major changes in the buildings, roads, etc. which might require heavy costs.. (For example, in one workshop the participants asked the artists to depict the village with paved roads and brick buildings in locations totally different from the old roads and mud houses; this would mean breaking down existing structures to make way for the road, relocating the school and clinic, etc. Obviously this would not be realistic under normal circumstances in a short time although it could be done after some years. The participants who are involved in the exercise should suggest the "steps". These may include a picture of a community meeting and one of local fund raising. If you are asked to sketch the "steps" on your own, be sure to include different activities which the people themselves can undertake to solve the problem as well as those in which they can collaborate with services and resources available at the community level.

The three sets of pictures could be identical if they are going to be used primarily as a practice exercise. However if they are to be used at the community level as a planning tool, the pictures should reflect some of the local conditions in the 3 villages where field work is to be conducted by participants.

> Note: Instead of drawing pictures of before and after, the same exercise use can be done using flexi flans and props to create the two contrasting scenes.

Variation: Story with two gaps

Proceed as before except that instead of 2 contrasting pictures you will need three. The first one is the "Before" situation while the second and third should depict two different endings: one a clearly improved village and the other a village that has clearly deteriorated.

> Note: In some countries we have even used a story with three gaps ,
> i.e. a village that (a) improves, (b) deteriorates or (c) remains
> unchanged over a period of time (say 2 years). In each case the
> reasons or causes of the "After" situation were discussed and
> served as basis for planning "action steps".

SAMPLE STORY WITH TWO GAPS
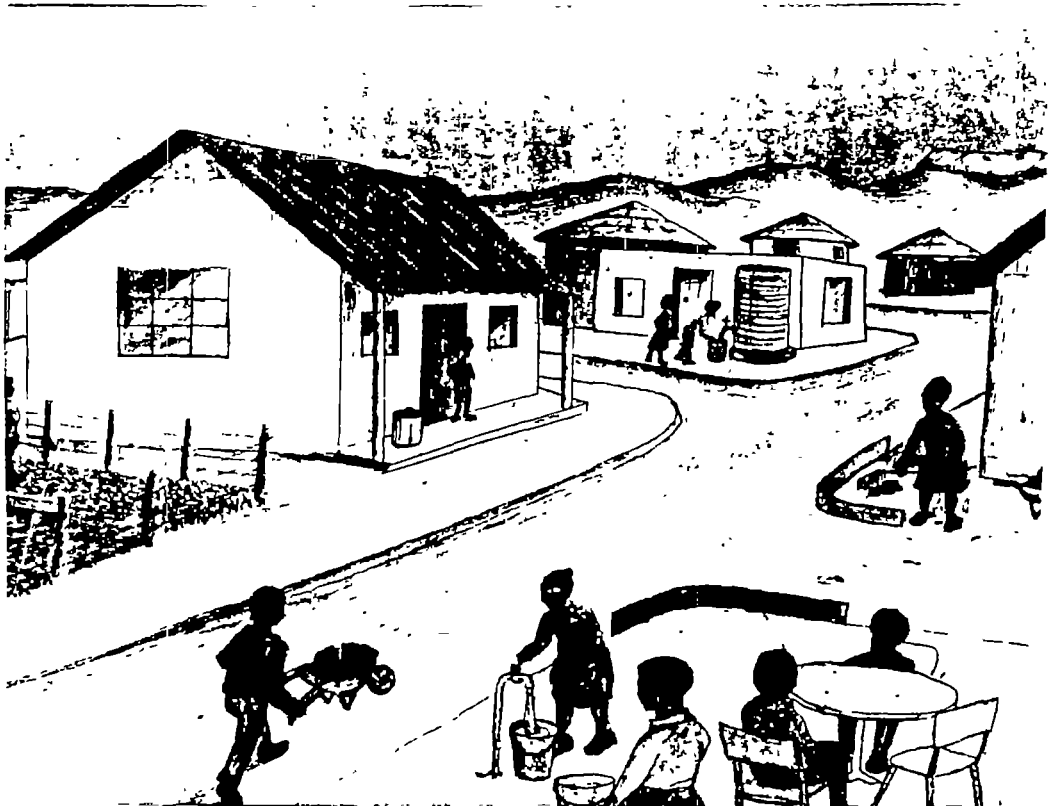
(vii) **SARAR SANITATION HEALTH GAME**

Purpose

        To involve participants in decision-making about the type of situations to avoid in order to safeguard health.

What it is: A board game.

Materials you will need:

- Stiff paper or light card on which to draw the board game
- One pebble (the size of a walnut or large coin) on which to draw a human skull representing disease
- Six to twelve smaller pebbles (or circles cut out from heavy cardboard) to represent community members
- Pencil, colours or markers and brushes
- Scissors
- Ruler
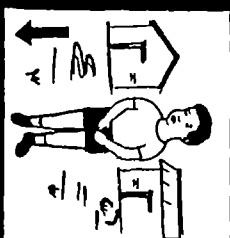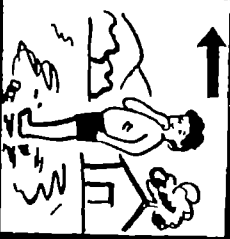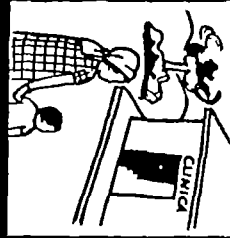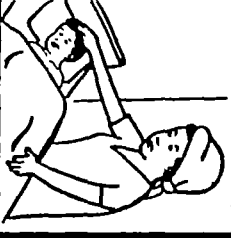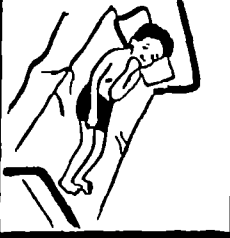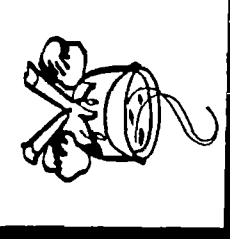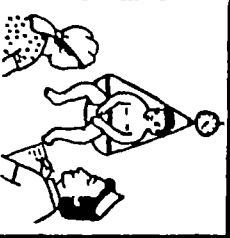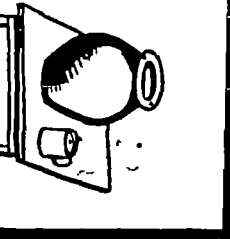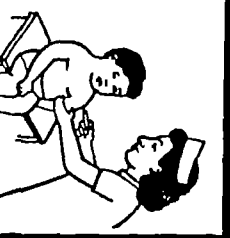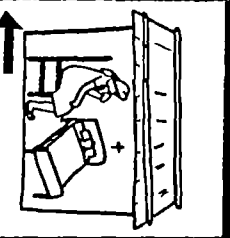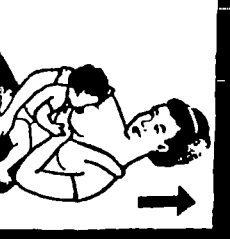
Preparation

        Divide the board into 4 segments as in the diagram. The two middle sections where pictures are to be drawn should be broader than the ones on the outside where houses are to be drawn.

        Start by drawing the houses (not less than six and not more than twelve). The row of houses on the right should appear in bad condition. Those of the left should be in good condition. In the two middle sections draw pictures showing good or bad health practices, environmental conditions, etc. as follows:
        In the first square at the bottom of the right hand row of squares draw a good situation, in the next square a bad situation, then 2 good followed by 2 bad, and repeat the pattern.

JUEGO DE LA SALUD

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(viii) SARAR RESISTANCE TO CHANGE

Purpose

To create awareness that different members of a local community may react differently to a message from an outside and that some of these reactions may be more resistant than others.

To help participants grade different reactions along a diagram (steps of a ladder) in which each step represents an attitude that is a little more open than the previous one.

Materials you will need

- 2 sheets of white paper to join into one long sheet
- 1 sheet of white paper from which to cut balloons
- masking tape
- marker pens
- scissors

Procedure:

On the large sheet of paper, draw a series of steps, seven in all. Number each step on the inside, left hand corner.
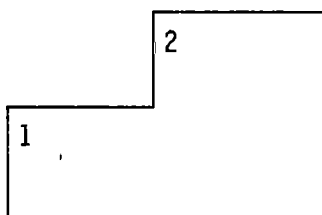
Cut out two or three dozen balloons of the size shown in the picture. Colour the outer e ge in red for most of them and in green for a few (approximately two thirds red to one third green).

The Facilitator will write quotations in the balloons. If you are asked to write them, make sure the words can be clearly read from a few feet away. Typetwritten quotations will not do.

Keep an assortment of flexiflans ready for participants to use when putting up the quotations.

Also keep a set of labels ready for the seven steps, as in the illustration. They are to be put up by the Facilitator while explaining each step in turn.

THESE SEVEN LABELS SHOULD BE MADE LARGER TO FIT THE STEPS

No Problem	Yes, I know there is a problem, **but** it's not my fault. I am helpless.	Yes...but I doubt - the agency - the agent - the solution - the community - my own capacity

Yes...I would like to adopt the solution **but** am afraid of the	Yes...I am **interested** in what you suggest. **Tell me more about it.**	Yes...I am **convinced** and am prepared to **demonstrate** to others	Yes...I **agree** with what you say. I am **ready to try...**

SAMPLE BALOON
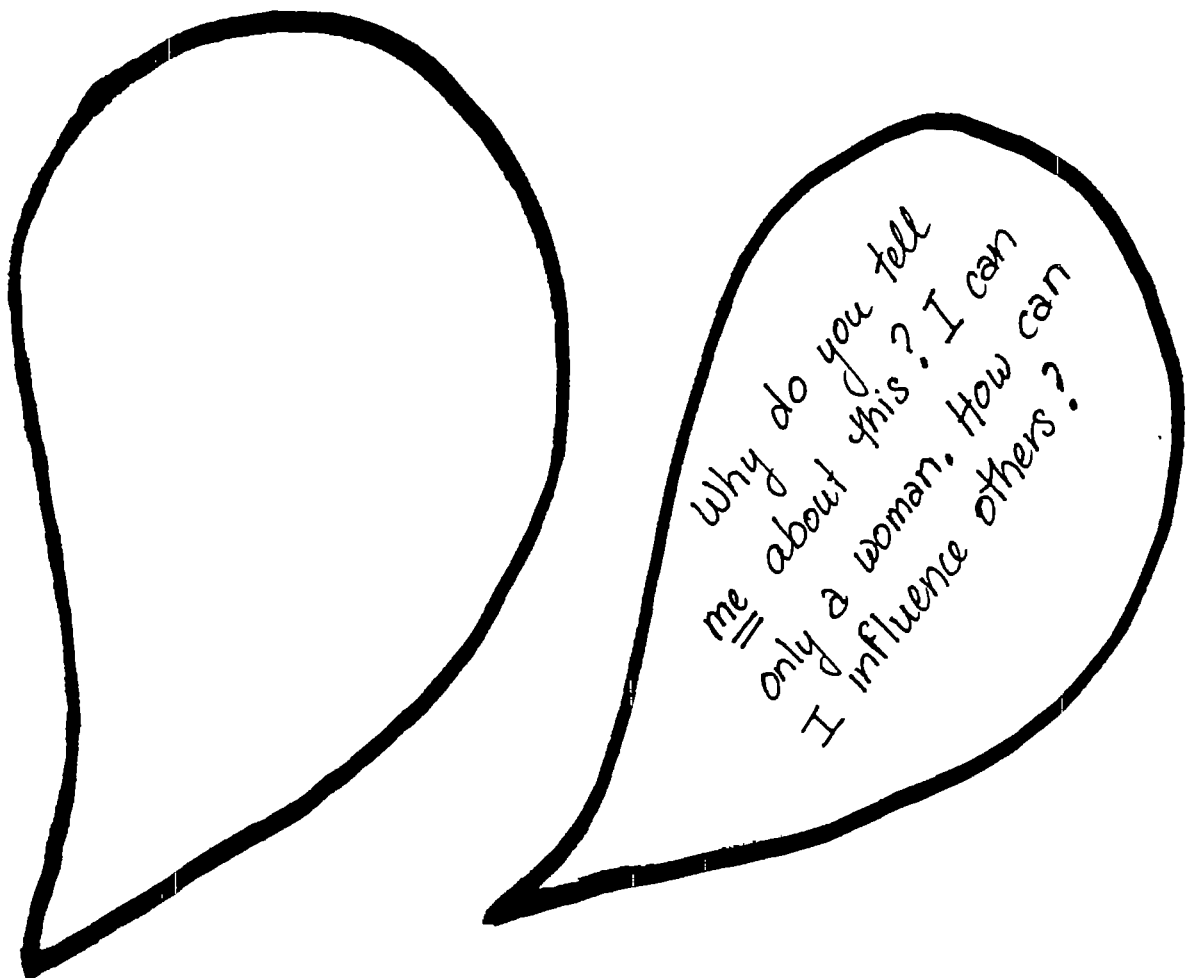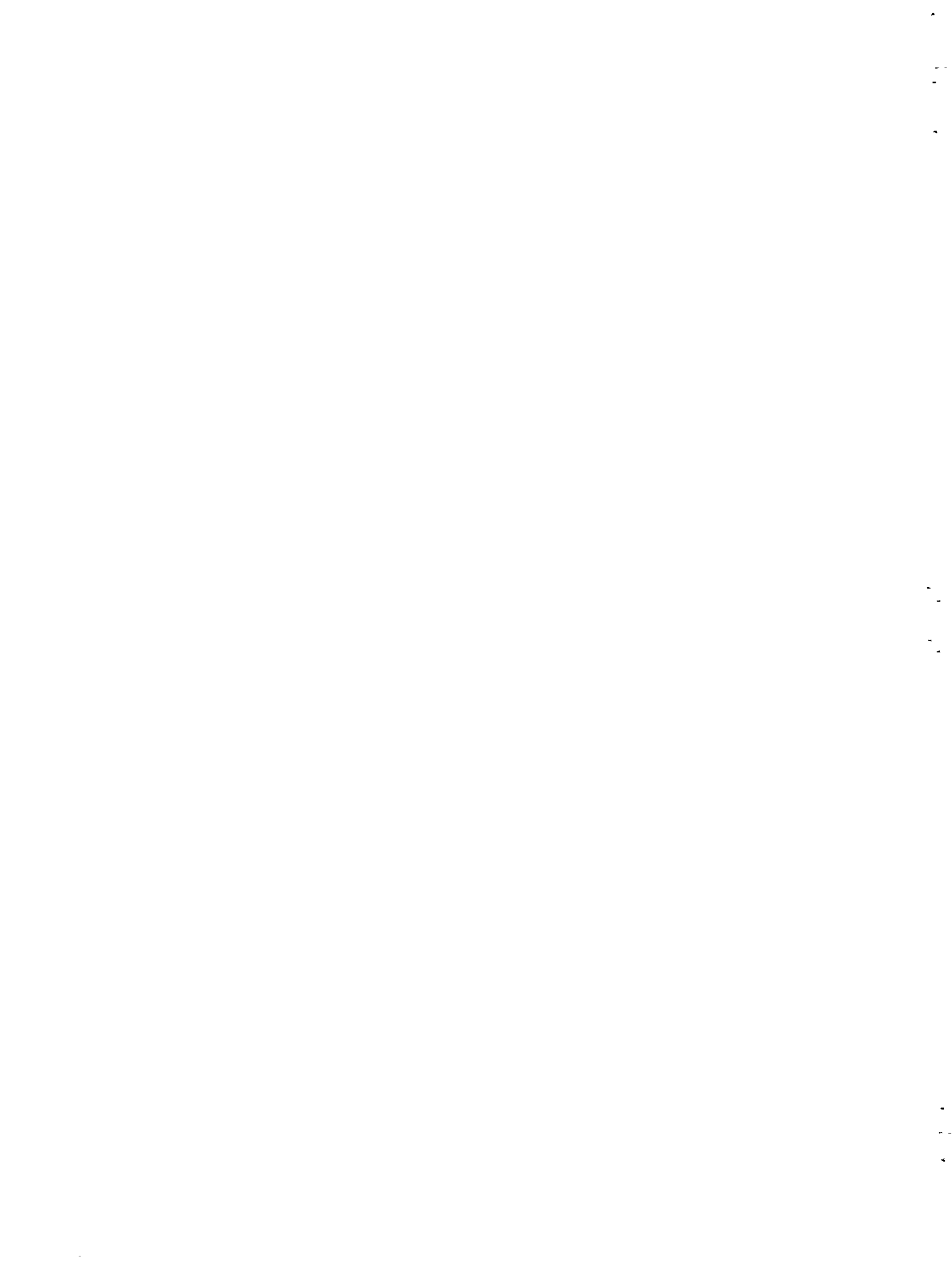
IV.   Some Do's and Don'ts for Producing SARAR Materials

o   Do keep your style simple. Avoid shading and too many details. Use flat colours and clean firm outlines rather than sketchy ones.

o   Don't be a perfectionist in drawing human figures. Since speed in producing materials is important, make quick sketches and as long as they are recognizable that's all that matters. Don't worry about making the figures exactly proportionate. You are not being judged as an artist from the classical school.

o   Do make your pictures large enough to be seen from a distance. Remember that the materials are to be used with large groups.

o   Don't start making copies of a set of pictures until you have completed the set. Once a set has been completed it can be tested. If it is only half finished and you start making copies of just the part you have finished the group will have to wait longer before they can use any of it.

o   Do plan how you will display the materials at the end of the workshop so that visitors can see what was done and understand why it was done. The final display is extremely important to build up support for the future use of such materials.

o   Finally, do plan ahead on how you will remove and store the materials for future use. When the workshop is over, participants will be busy saying goodbyes and getting ready to leave. You need to organize a team well ahead of time to take pictures off the walls, remove the masking tape and pack materials away in large envelopes or boxes, duly labelled. If possible, prepare a checklist at the time of putting up the exhibit so that when it is taken down, no materials are left behind or lost.

List of Materials

	1	Newsprint pad (flip chart) 46 cm. by 61 cm. approx. 100 pages
*	2	Stiff paper pads 23 cm. by 30 cm.
*	2	Expo Dry Erase Marker Set (four colours)
*	1	Poster colour set (five basic colours)
*	3	Brushes (camel or bristle, different sizes)
*	12	Large construction paper sheets (assorted colours)
*	3	Rolls masking tape
*	2	Sheets of sand paper
	3	Large piece flannel material or blanket
*	2	Eyelet punchers (for individual use)
	1	Large size eyelet puncher (for mass production)
*	3	Boxes eyelets
*	4	Glue sticks or 2 Elmer's glue
	3	Pairs scissors
	1	Exacto knife
	2	Boxes paper clips
	2	Dozen thumb tacks
	2	Rulers
	1	T-Square
	1	Stapler
	1	Guillotine

LESSONS, STRATEGIES, TOOLS
PROWWESS PUBLICATIONS

CURRENTLY AVAILABLE FOR DISTRIBUTION

General

1.   PROWWESS/UNDP: PROWWESS, 1990 (English/French). Brochure of information on the PROWWESS programme.

2.   PROWWESS/UNDP: Women, Water and Sanitation - or Counting Tomatoes Instead of Pumps, by Siri Melchior, March 1989, (English/French). Overview of issues, lessons etc. for general audience.

     The above item is also available on a full-text reference collection available on compact disk, "Library-to-go", by Decade Media with support from INSTRAW. To order this compact disk, contact Decade Media, Inc., 1123 Broadway, Suite 902, New York, N.Y. 10010, U.S.A.

Case Studies, Country Reports, Field Research

3.   PROWWESS/UNDP: India - Twenty Lessons Learned from Social Feasibility Studies, by Lucy Goodhart, 1988, (English), 11 pp. Based on four social feasibility studies of rural sanitation in India.

4.   UNDP/World Bank Programme and PROWWESS/UNDP: Kenya - People, Pumps and Agencies, by Deepa Narayan-Parker, August 1988, and South Coast Handpumps Project, Final Report, by L.K. Biwott. Companion reports on the South Coast Handpumps Project, one a case study by PROWWESS analyzing the role of KWAHO (Kenya Water for Health Organization) in partnership with Government and donor, the other by Government staff on the overall project evolution. To obtain, contact UNDP/World Bank Programme, 1811 H Street, N.W., Washington D.C. 20433, U.S.A.

5.   PROWWESS/UNDP: Dhaka - Volunteers Against Diarrhoea, by Elsie Shallon, December 1988, (English) 25 pp. A description of a programme working with women volunteers in an urban slum area to improve health education and action. (NC)

6.   PROWWESS/UNDP: Indonesia - Evaluating Community Management, by Deepa Narayan-Parker, August 1989, (English). A case study of PKK/Ministry of Health Activities in West Timor. Emphasis not only on changes occurring (effects on water use, maintenance, economic situations, women's lives etc.) but particularly on framework for analysis of effects and role of participatory research methodology. (NC).

7.   UNDP/World Bank Programme and PROWWESS/UNDP: From Pilot to National Programme - Rural Sanitation in Lesotho, by P. Evans, D. Narayan-Parker, R. Pollard, M. McNeill, and R. Boydell, 1990,(English), 26 pp. Case study on evolution of a privatized rural latrine construction programme, including the role of community participation and health education. Includes data on costs and cost recovery, health effects.

8.   World Health Organization and PROWWESS/UNDP: Four research reports, Indonesia, Nepal, Sri Lanka, Thailand, 1989 (English), each 100-200 pp. The reports are the result of four studies of action projects which seek women's involvement in water and sanitation, showing participatory research methods utilized, the role of data in project implementation, as well as documenting the changes which occurred in the communities.

9.   Final Review of Case Studies of Women's Participation in Community Water Supply and Sanitation. Report of a Workshop held in Kupang, Indonesia, May 1988 (English) 40 pp. Discusses lessons learned from four reports mentioned under item 8 for future such research activities.

10. PROWWESS/Africa: Training in Community Participation - Report of an African Regional Workshop for Programme Staff, February 1989 (English), 29 pp. Summary of PROWWESS/Africa's first regional workshop held in Morogoro, Tanzania, 31 August to 16 September 1988.

11. PROWWESS/Africa: <u>Femmes, Eau et Assainissement - Penser et Agir avec les Communautés Rurales: Atelier régional de formation des formateurs des pays francophones et lusophone, Ouagadougou, Avril 1989</u> by Aminata Traore 1989, (French). Report on the Regional Training-of-Trainers workshop for francophone and lusophone African countries held in Ougadougou, Burkina Faso, April 1989.

Strategies - Guidelines for Project Planning, M&E, Inter-Agency Strategies

12. PROWWESS/UNDP: <u>PEGESUS</u> by Deepa Narayan-Parker, April 1989 (English, Spanish), 11 pp. Analytical framework for designing and assessing projects and programmes, concentrating on goals and management tasks.

13. PROWWESS/UNDP: Goals and Indicators for Integrated Water Supply and Sanitation Projects, by Deepa Narayan-Parker, April 1989, (English, Spanish), 20 pp. Emphasis on design of indicators for planning and evaluation, within framework mentioned under item 10.

14. UNDP Central Evaluation Office: <u>Findings</u>, 1991, (English) 4 pp. Short description of an evaluation framework for water/sanitation projects, based on items 12 and 13.

15. PROWWESS/UNDP and INSTRAW: Interagency Task Force on Women - Proposals for 1989-90, 1988, (English). Reviews progress with respect to women's participation aspects in UN organizations active in the water/sanitation decade, assesses major challenges for the future, proposes a work plan for agencies concerned.

16. PROWWESS/UNDP: <u>Taking the Pulse for Community Management in Water and Sanitation</u>, by Deepa Narayan-Parker, September 1990 (English). A brief interim report of the Monitoring and Evaluation Workshop, Geneva, June 1990.

Tools - Field Manuals, Training Instruments etc.

17. PROWWESS/UNDP: Tools for Community Participation - A Manual for Training of Trainers in Participatory Techniques, by Lyra Srinivasan, December 1989, (English/Spanish, Portuguese and French forthcoming). A field manual for trainers in field projects. Particular emphasis on SARAR methodologies, experiences in application in PROWWESS/UNDP activities.

   Complementing the manual, a video is available (English and French, forthcoming Spanish, VHS, systems PAL, NTSC, SECAM).

   To order, contact PACT, 777 U.N. Plaza, New York, N.Y. 10017, U.S.A. for US$35.00).

18. Playing Cards for Better Health - Training Guide for the Treatment of Diarrhoea. PROWWESS has designed this simple training package which uses illustrated cards as a basis for training mothers to treat their children's diarrhoea. Designed by Ron Sawyer and Patricio Canton, and published by United Nations Children's Fund, the package was prepared on behalf of Mexico's Secretariat of Health which requested help in introducing a more participatory method.

PROWWESS/UNDP

PROWWESS stands for "Promotion of the Role of Women in Water and Environmental Sanitation Services". It focuses on women, in the context of their communities, because they are the main collectors/users of water and guardians of household hygiene and family health. In the past, even field projects with community participation focus have often neglected to involve women in decision-making, for lack of knowledge about their role or difficulties in reaching them.

The PROWWESS programme is demonstrating ways of involving women in wider community planning, operation, maintenance and evaluation of drinking water and waste disposal schemes. Its experience so far in well over 1,000 communities in Africa, the Arab States, Asia and Latin America shows that:

early and wide participation by women and their communities pays off in
better maintenance, higher cost recoveries, improved hygienic practices
and other socio-economic gains for the community.

Based in the United Nations Development Programme (UNDP), Division for Global and Interregional Programme (DGIP), PROWWESS works interregionally in support of the International Drinking Water Supply and Sanitation Decade (1981-1990). Starting with funding by Norway in 1983, it has since received financing from Canada, Finland and the U.S., as well as from UNDP. It collaborates with many national and international organizations, both governmental and non-governmental.

PROWWESS/UNDP Technical Series

PROWWESS/UNDP is developing, documenting and disseminating information on the participatory methods it promotes and on the outcome of their use. This can help to enrich policies and programmes, both nationally and internationally.

Part of this effort is the PROWWESS/UNDP technical series called "Involving Women in Water and Sanitation: LESSONS - STRATEGIES - TOOLS". It includes:

-       case studies, project reports and country profiles giving
        lessons from specific experience;

-       guidelines, for project analysis, development and
        evaluation, and other strategies of action; and

-       data collection and research instruments, training
        methodologies, materials production and other tools for
        field work.