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Item 9 of the Provisional Agenda

COMMUNICATION AND CULTURAL ACTION:

- (a) THE PERFORMING ARTS
- (b) THE MASS MEDIA

SUMMARY

(a) The performing arts

A common feature of the performing arts in Asia is their harmonious blending of drama, music and dance in composite art forms. Another characteristic, which they share whether they are religious or secular in origin, is that a ritual function is closely associated with them, in which the artist is the intermediary. Festivals or ceremonies thus provide a particularly active and effective structure for communication for what is depicted, rich with historical or cosmic significance, and drawn from epic or from local tradition, is the very order of society, in the harmoniousness of which people participate.

Differing in this from the situation in civilizations where they reflect the crises of society, the performing arts in Asia afford proof of an ever-renewed vitality, the reason for which seems obvious: the relationship between the audience and the performance is as vital to the development of the communication process as is the relationship between the creator - or performer - and the work itself. Here, the awakening of critical consciousness carries the action of the performance over into the life of society, turning the inexhaustible powers of the imaginary world to account for enriching and changing reality.

(b) The mass media

"Since there can be no culture without communication, any cultural policy implies a communication policy."

Both should take account of the functions of communication in society; the cultural influence of the media; the problems of accommodating traditional culture within modern media structures; and questions of access to culture and communication and participation therein.

The impact of technology and the possibilities for greater cultural exchange through international media, and the threats and promises involved in both, bring to the fore the need for more training and for more research into communication in the Asian region.

The need for communication policies which are clearly articulated and harmonized is increasingly recognized, and mechanisms are required to ensure broad participation in the process of policy formulation

(a) THE PERFORMING ARTS

Introduction

1. In Asia, the performing arts have often originated in rural societies, which developed them for popular performance at their festivities. Their aim was partly to entertain, but their main purpose was to represent the community's relationship with the gods. They were rituals intended to bring about external changes in daily life: to call down rain, to secure a good harvest, to pacify evil spirits, and to enable the gods to become incarnate and make contact with the rural society through the bodies and voices of the actors, as the mediators in the process of communication.
2. Princes and emperors, who wanted to add to the charms of court life, brought into being another class of performance, whose branches include the Sanskrit drama of ancient India, the Thai, Khmer, Burmese and Javanese dance-drama, the Bugaka and Nô of Japan, the masked dance drama of China or Korea, the shadow theatre of Java, Bali, Thailand and Cambodia ... All these forms have achieved a high standard of beauty and perfection. Their themes are drawn from legend, mythology and epic literature in which the religious and philosophical principles of their time are embodied. These aristocratic arts have had a tremendous influence and performances are still surrounded by the same glamour, although the context is now completely different. As means of communication, they have also served as models for the folk arts. The latter, in their turn, were further developed in urban centres, particularly in Japan, during the eighteenth and nineteenth centuries, in response to the escapist yearnings of the town-dwellers who belonged to neither court nor village. In more recent times they have also come under the influence of Western cultural values and forms.
3. In Asia, the performing arts - drama, dance and music - have often been for centuries together the basic elements of culture. The inclination to imitate is in fact as fundamental to man as breathing or eating. In order to understand the natural world around him and himself, man has acted out the rôles and situations in which his life has been cast. His relations with uncontrollable forces, with his fellows and with nature - all these have been represented. At different times in history, almost all communities of men have protected the imitative art of the theatre. Man has found joy and wonder in the rhythmic movements of his body and in the melodies of music.
4. A common feature of the performing arts in Asia is that they fuse drama, music and the dance into harmonious composite forms, whereas in the West, since the time of Aristotle, strict boundaries have been drawn between these different arts.
5. The West has thus created separate and distinct forms: the spoken drama (without dancing or singing), concert music (without spoken drama or dancing), ballet (without singing or spoken drama) and opera (as a rule without spoken dialogue, and often without dancing). Asian experience is varied, and there is a great wealth of different forms to be found in it, including spoken

drama with dancing and music, plays consisting of singing, dancing and ballet with dialogue, and opera, consisting wholly of dancing, with dialogue.

6. Very complex styles of dancing have been developed, and very elaborate orchestral ensembles devised, chiefly to accompany dancing and dramatic performances. Here, the music of the theatre represents the main stream of musical development. Throughout the world, too, the art of the dance is expressed through the movements of the human body, but in Asia these movements take on an added symbolic value.
7. Masques, puppets and the shadow theatre are similarly outward expressions of the creative spirit and, as it were, extension of the powers of expression of the actor's body.
8. For the Javanese, for example, the shadow theatre expresses the quintessence of their highest cultural values. Historically speaking, the drama performed by actors has emerged from the oldest and most highly revered forms of this shadow theatre. In Japan, masked drama developed into the NÔ, i.e. into one of the most sophisticated and elaborate forms of the performing arts.
9. Reference might be made to many such instances in Asia, where theatrical forms are too numerous to describe, but an attempt may be made to trace the main lines of force discernible.
10. The first impression emerging from an analysis of the different types of performing arts in Asia is that of a multiplicity of forms in which it is difficult to detect common features. The importance of those two major centres, India and China, is, of course, quickly apparent but their respective influences (which are sometimes intermingled), acting on different civilizations, have had dissimilar effects.
11. In Indonesia, for example, Hinduism, through the Mahabharata and Ramayana legends, continues to provide inspiration for the dance and the shadow theatre. Similarly, China's contribution to Japan goes far back into the past: the court dances (Bugaku) and the more popular entertainments (Sangaku) are the source from which has sprung a development culminating in the creation of particularly original dramatic forms.
12. Indian and Chinese influences have been variously assimilated, and have contributed to the flowering of a diversity of art forms. When we try to find general features distinguishing these forms, it may be suggested that the Asian performing arts are all marked by the part that religion plays in them. This is, however, a moot point.

Indian theatre

13. In civilizations where life's main occupations are accompanied by ritual, propitiatory ceremonies are associated with the preparations for a performance; this is true alike of the erection of a temporary theatre in classical India or of shadow-theatre performances in the little Malay State of

Kelantan. It might perhaps be said that there is no sharp dividing line between the sacred and the profane, or that the sacred to a greater or lesser extent imbues all aspects of living wherever Indian influence has made itself felt. Classical Indian dancing, more than any other form of artistic expression, gives the human being the transcendent appearance of godhead, and is regarded as the physical manifestation of the cosmic rhythm.

14. The dance is the major art of Hindu civilization: the visual arts simply fix the movements of the dance in lasting form, while music simply hints at feelings and rhythm which become clear and alive only through the dance.
15. The legends of the gods refer constantly to the power of dancing. Until the middle of the nineteenth century, temples in India kept troops of dancing girls who regularly gave performances on themes drawn from the legendary tales of the cycles of Shiva, the Ramayana, the Mahabharata and the Puranas.
16. The relations between the visual arts and the dance can be seen in many respects, first and foremost as regards aesthetics: the human form is of interest only in so far as it makes it possible to suggest a state of emotion, while the real and the particular lose all importance and do not even provide the starting point for the artist. For both dancer and sculptor, artistic expression follows upon a state of spiritual discovery, and the artist must seek only, through his art, to express the truth of what he has perceived.
17. Centuries of practice have subtly brought this means of communication to perfection, so that, through grace and beauty, it is able to stir the soul of the spectator at will. Without pursuing the analysis of these processes any further, it may be said that, in Indian dancing, the human form is the sacred instrument for communicating the most lofty symbolism to the audience, in such a way as to bring out its timeless, enduring quality. Personal, subjective and purely physical elements have no part in it: Indian dancers and sculptors alike seek to use the human body for the same purposes, and this explains the similarity of the techniques developed in these two spheres.

Chinese theatre

18. By contrast, religion has left scarcely any mark on the second of the two great sources from which the performing arts in Asia draw their strength, namely China. Singing and dancing are the distant ancestors of most of the Chinese dramatic arts. In the traditional theatre, two essential elements are closely linked with a literary script - written in scholarly style, by men of letters, or in popular style, by anonymous authors. Profane dancing plays a leading part in this theatre; conventional and stylized in presentation, it has nothing to do with the expression of relations with the transcendent, but reflects the feelings of the characters, and their many and varied ties with one another, with great psychological discernment, every posture having its own special significance. Music and singing are traditionally regarded as important cultural factors in China; they serve to extol virtue, to make people happy and men better, and promote harmony throughout the world. Singing is inseparable

from dancing in the traditional theatre, where it has always held a prominent place.*

19. The popular theatre, which made its appearance in the sixth century, was not slow in developing. Within a short time it had split up into several regional types: most of the works, derived from mimed folk songs, pleased the general public but, because of their naïvety, were looked on with less favour by the literate. Composed by anonymous actors or authors, they were in fact very simple. They were often performed in the open air, sometimes on a makeshift stage, without scenery or effects, and with very simple costumes and make-up.

20. But the Chinese national theatre is still, first and foremost, the Peking Theatre, which has very special features of its own: stereotyped characters, symbolic make-up, conventional costumes, special modes of delivery and stylized ways of acting, all go to make up a very remarkable means of expression. The style of acting, derived from dancing, is not at all realistic. The actors' gestures are simply conventional movements, corresponding to the rank of each character. The plays are presented with scarcely any scenery: time and place are suggested by mime, reinforced by the music. The leading actor is often the producer. The scripts have scarcely any literary merit. Their authors were often poorly educated actors who contented themselves with borrowing from the classics and adapting original texts to well-known tunes. Later, they based their themes on material drawn from romances or from popular and historical sources.

21. This theatre, which brings together several traditional arts (singing, dancing, recitation, mime and acrobatics) is much enjoyed by Chinese audiences; its ingredients go to form a rich heritage, built up through the ages, which even today is still of considerable importance in the lives of the ordinary people. In China, the theatre is not only a means of entertainment but also one of the liveliest and most effective forms of communication, particularly in rural areas which have not yet been much influenced by the cinema or television.

Japanese theatre

22. Next to the two main branches of the performing arts in Asia, the Indian and the Chinese, the Japanese theatre deserves special attention. Originally it was derived from China, springing from unripe seeds transplanted into the particularly receptive and fertile soil of eighth-century Japan; there followed a long incubation period, during which the seeds became acclimatized and so much a part of the island culture that, by the fourteenth century, it was difficult to find any trace of them as they were at first. From this time onwards, the Nô, the Jôruri and the Kabuki developed and flourished, each in turn, these being the three most original Japanese contributions to the arts of Asia.

* Spoken drama, without singing or dancing, was introduced into China only 50 or so years ago, under Western influence.

23. However, the distinctive feature of the Japanese theatre is that, while constantly exploring new paths, it has secured and preserved any fully mature forms in a strict, uninterrupted tradition, while genres which failed to develop completely or satisfactorily have often retained a foothold in local or folk traditions.
24. After 1868, the "Meiji" revolution was to open up the traditional performing arts to Western culture and techniques. An original civilization, which had, however, for two centuries been turned in upon itself, was to find itself face to face with facts which it had so far deliberately ignored. This explains to some extent the violence of the attacks launched by the "modernists" against everything reminiscent of the old repertoire. In the long run, these extreme attitudes and the very excesses of the pioneers were to contribute to the re-establishment of a new balance through the use of the performing arts as a means of promoting awareness of sociological and political realities. The virulence of the attacks made on all the classical forms led more thoughtful minds to seek out what good they might contain, and also to sift everything which until then had been accepted or admired without question. At last the dawn of a new era was at hand, in which national traditions and techniques derived from Western thought could be combined to form a well balanced whole. Furthermore, the ancient and revered forms such as the Nô and the Bugaku, purified of the dross which had inevitably accumulated over the centuries, became the repositories, not of fossilized tradition, but of a genuine classicism, with difficulty preserved and revitalized, allowing for continuous interpretation and interaction between contemporary feeling and those values of the past which deserve to survive in the collective consciousness.

Indonesian theatre

25. Of all the performing arts, the drama and the dance are those which best express Indonesian civilization, and also those which have remained most lively.
26. Some people think that the earliest form of drama here, was the shadow theatre; others take the view that it was the masked play; but the distant past remains shrouded in uncertainty. Whatever its origins may have been, the theatre in Indonesia developed in two forms, the shadow theatre and the dance drama, which are both, in their classical forms, based on episodes from the Ramayana and the Mahabharata.
27. Theatrical performances, especially in rural areas, are linked with festivals. In the villages, where traditions are more faithfully kept up, weddings, pilgrimages and cremations all provide ritual opportunities of offering the guests an attraction in the form of a more or less elaborate performance. Sometimes, as in Bali, village communities do what families in modest circumstances cannot: there is not a single temple festival without one or more performances.
28. In South East Asia, therefore, festivals and ceremonies provide the steadiest communication structure for the performing arts, conditioning and influencing the content of their message, which draws on a wide range of socially-oriented themes and symbols.

29. A considerable share of the resources of community funds is allotted to these artistic displays, in which the regional authorities take a very great interest.
30. Another important feature of the traditional performing arts in Asia, which is probably nowhere more noticeable than in Indonesia (and in South East Asia), is the absence of professionalism - in the Western sense of the term. The artist usually has another occupation, nearly always in agriculture. He has become an artist through a natural inclination and for his own pleasure. Being at one with his community, he does not need his audience to possess the keys to a particular culture so as to make himself understood. (The only difference lies in the standard of performing technique and it is for this that the best artists are most appreciated.) Communication is established from the outset between the performing artist and the public, which remains the best guardian of the authentic tradition within which the artist moves and which he gives back to the public, revived by his creative inspiration.

The shadow theatre

31. One of the most typical aspects of the ordinary people's entertainment is the shadow theatre, which probably came from India and is one of the oldest forms of dramatic art. Each civilization has moulded it according to its beliefs and aesthetic canons.
32. In Cambodia and Thailand, for instance, the shadow theatres are remarkable for their scope and the prominence given to the dance. In Java and Bali, it is probably the musical aspect which predominates. In Malaysia, the lifelike manipulation technique is the principal charm. The Malaysian shadow theatre, the Wayang Kulit of Kelantan, is the most famous of its kind, having acquired, centuries ago, a personality and style all its own.
33. In this form of drama, the dalang, or puppeteer, has a special place as the isolated central pivot and creative spirit of the whole. His training starts in early youth and long years of apprenticeship are needed for him to achieve mastery of the art. He must learn a technique handed down by word of mouth, either from master to pupil or from father to son, long before he is able to impersonate the heroes, all of whose rôles he has to learn. He must also be familiar with the various postures of the characters and their relative positions on the screen in each episode of the legend. But the dalang is above all a highly gifted actor and mime who must be able to practise subtle shading and modulation of his voice so as to create the impression that each character is played by a different actor. He must also be a wonderful storyteller, in order to embellish the narrative he recites with images welling up instantaneously from his imagination, and, where appropriate, must demonstrate his virtuosity, by improvising and bringing his heroes to life through the spoken word. The dalang is therefore a typical product of oral tradition; he does not create characters, as these already form part of the legend, but he generates a feeling and an atmosphere produced long ago by a great civilization.

34. Because of the means of transmission used, in a traditional culture, an art never becomes fossilized, but on the contrary is forever being reinvented by those who practise it. It is a living art, backed by steady inspiration from reality: each performance is a new dramatic creation, although the story is always the same and strict canons must be observed. The dalang embodies the highest achievement of folk tradition. He is not so much an artist as an inspired priest but, like the artist, musician, poet, dancer and visionary, he appeals to his audience at the instinctive level, conveying his vision to them; and excites and delights them, because his vision, which is for him, a dream, real and imperishable, subsisting from the time of the earliest ancestors, is for his audience the reflection of an enchanted, vanished world.

Communication

35. As intermediaries bringing the creators' will to the audiences' consciousness, the performing arts in Asia take on an importance rarely found in the West. In the relationships thus brought into being, acceptance and participation are so strong that they seem to be a necessary precondition and the very reason for the theatres' existence. Hence the importance of the performing arts as a means of identification and social communication.

36. In societies where writing predominates for recording important deeds, the spoken word and memory have often come to take second place. In Asia, on the other hand, it is thanks to these and through the performing arts - embodying both the permanence of myth and the will to change - that certain political and administrative lines of action, and sometimes even very complex economic practices, have for a long time been propagated. The performing arts thus provide a particularly good meeting-point for traditional values and the requirements of progress. Their form is by no means set in rigid structures: the strict requirements of oral tradition and of handing down from memory necessitate social supervision of creation and rule out too personal and individual performance. The great majority of these works would be nothing without an audience to receive them and pass them on; they are developed in a group, for a group. Their traditional content is subject to constant change, as the experience of each generation is slowly passed on to the next, fulfilling a social purpose.

37. These arts, which are not crystallized into the rigidity of the written word, and which have absorbed much added richness from each successive generation, offer the soul of the people constant opportunities of fresh creative activity and exemplify the cultural and educational value of the performing arts in Asia, representing the world not as a stable entity but as something continually developing and growing. It is not surprising that, in their living creations, Asian cultures have given pride of place to the development of their fundamental values. Nor is it surprising that most oriental cosmogonies share the idea that all living beings - men and animals, trees and plants - draw on the same vital energy.

38. This may suggest two corollaries which seem essential to the subject under consideration. The first is that all beings - man included - sharing the

same life, show forth an underlying unity. The second is the attitude of man, who finds his place in the world not only by distinguishing himself from that which is not himself and his works, but by becoming aware that he is a part of nature, subsisting with it. In order to produce results, his works must be attuned to his environment, in partnership with it and not in conflict.

39. Thanks to the performing arts, these two collective attitudes have for centuries been a part of the everyday experience of the Asian peoples. They show among other things, what contribution they can make - through culture - to an appreciation of the most effective paths of progress.

Cultural action

40. What can be done to ensure that the live performance continues, in this way, to be an active and efficient means of communication for all social classes and in all sectors, despite the growing influence of the cinema, radio and television?

41. How can non-professional artists still retain the possibility of practising their art, in spite of the drift away from the land, the exhausting life of industrial workers, or the gradual decline of public interest in traditional forms of art in consequence of the changes coming about in ways of life?

42. There are many different ways of solving these problems. In the first place, care should be taken to see that the various kinds of live performance and their components, are correctly handed on, especially to young performers.

43. Music, dancing and drama are not all handed down in the same way, however. From one point of view, musical techniques are the most likely to survive over a long period. The preservation and transmission of the dance are more complex matters. Dance structures defy definition by any means other than oral tradition, and require constant watchfulness to protect them from contamination and degeneration and from gradual changes of style. It would therefore be well to take steps for the preservation and continuing development of the various forms of the performing arts by the most suitable means now available.

44. First and foremost, measures should be taken to protect those who are the repositories of tradition. Sad to say, there are many who die, after a lifetime spent practising their art in the midst of difficulties, without having been able to hand down their knowledge in satisfactory circumstances.

45. The fate of their pupils is scarcely any better, since it is still unusual today for even the most gifted young artists to enjoy prestige on a par with that to be gained in other professions, or to have a comparable station in life.

46. Printed material is coming into wider and wider use. The quantity and variety of printed works available to the general public, are steadily increasing in Asia; in many countries, priority is given to the masterpieces of the different national literatures. This has made the major dramatic sources,

such as the Ramayana, the Chinese legends, the Jataka and the Mahabharata, accessible almost everywhere in editions which the ordinary people in general can afford. Next come books dealing with the various sources of the dramatic art, intended particularly for young students, explaining the techniques of singing, speaking, gesture and movements. This steady spread of the printed word can be a considerable help in theatrical communication.

47. Another thing that needs to be done is to open more schools for the performing arts and to provide them with suitable infrastructures and equipment for modern teaching.

48. In countries where such schools have been operating for many years, their beneficial effects on the performing arts as a whole have proved constant. These schools, set up in large towns and cities, furnish an unrivalled means of preserving and handing on the performing arts. They treat the classical traditions with respect, and their students are encouraged to reproduce the features and characteristics of these with accuracy. At the same time, they are able to experiment with new forms and combine them harmoniously with the traditional ones.

49. Thirdly, it would be desirable for fuller instruction about the performing arts to be developed at primary-school level; this would have the effect, not only of encouraging more individuals to take up such callings, but also of creating broader awareness among the general public, who are increasingly coming under the influence of the mass media, especially in the towns. Education of this sort may be one of the most efficient means of safeguarding and revitalizing the essential communication process that the theatre represents.

50. The determining influence of the school could be backed up by measures designed to encourage the formation of amateur groups and artistic associations which would help in spreading the performing arts.

51. A fourth possibility lies in the use of the mass media, such as the radio, cinema and television, to broadcast and popularize plays. Contrary to what might have been supposed, the mass media can be very effective in making live dramatic works better known. Showing a play on television, far from reducing the number of those attending performances, increases it considerably. The mass media can be of indirect help in prompting people to seek to experience the magical and mysterious atmosphere of immediacy.

52. A fifth way of contributing to the development of the performing arts consists in organizing international festivals. Since the end of the Second World War, festivals have on the whole stood comparison with the international exhibitions of visual arts, which were started at the beginning of the century in the Western world. In fact, national and international festivals of drama, music and dancing are one of the most stimulating means of advancing the performing arts: the opportunities for direct comparison, the information passed on to professionals, and the new departures in technique and expression brought to the notice of the public, are all potent factors for progress. Leaving aside the many folk festivals regularly organized in Asia at local, national or regional

level, there are international events, such as the Ramayana festival, organized in 1971 by Indonesia, and the Baalek and Shiraz festivals organized by Lebanon and Iran for many years past, which provide typical examples of the stimulating and regenerative effects produced.

Conclusion

53. All these practical and administrative measures together will be calculated to maintain, strengthen and improve the quality of the works and of the performers, and to enhance the influence of the performing arts in Asia.

54. But there is one fundamental point that must be stressed once more: in Asia, as elsewhere, a performance is essentially a social phenomenon; it arises from society; it reflects its image back to the community, which either accepts or rejects it.

55. The real value of the work depends on an audience; it is created through contact with the audience; it changes; it adapts itself; it is enriched or weakened according to whether the audience accords or withholds its approval; it is, in the strongest sense, the product of the audience. This is a more complex relationship than that which connects the mass media network to its millions of viewers or listeners. Cinema, radio and television are not addressed to the community as a whole, but to each of the individuals who go to make it up. Before they are exposed to an audience, films and radio or television programmes are complete and finished works. In their case, the relationship between the work and the audience is not determined in the course of the performance, but beforehand, by way of the production structures. Freedom - the freedom of the audience as well as that of the creator - is thereby produced to certain foreseeable advances. In the case of a live performance, however, the relationship between the stage and the audience is still of fundamental importance, defining the scope of its freedom. Any action taken and any hope for the future, must therefore rest on this basic assumption: the relationship between the audience and the performance is as necessary to the unfolding of the communication process as the relationship between the creator (and the performer) and the work itself. It is for that reason that the most serious attention should be given not only to the status of the performing arts and to the conditions in which they are practised, but also, because of their power of communication, to their ability to give life and concrete form to all those problems concerning the relations between the individual and society as a whole which now face our world.

56. The demand for a theatre which will stir critical awareness is not a phenomenon peculiar to any particular culture, but represents a universal trend and an advance in thinking which may extend the influence of the performing arts within the fabric of society, using the inexhaustible powers of the world of imagination to enrich and change that of reality.

(b) THE MASS MEDIA

Communication and society

57. Society has been defined as people in communication. Communication has been defined as the sharing of human experience. Cultural communication has been described as the returning of the community to itself. Attempts to define the community have often resulted in frustration since every man is a member of many communities at many different levels of his social contact (family unit and extended family, local community, religious and linguistic groups, local government administration, work-place, nation, region, world).

58. In cultural change, one most important consideration is the constantly expanding dimensions of societies. No society, large or small, family, club or country, can exist without communication. If the lines of contact cannot be maintained, then that society will fall apart. It is this reality which has been primarily responsible within the last century for the development of institutions of mass communication capable of providing to the ever-growing communities the necessary flow of information and culture which welds them together. The communicators - the journalist, the broadcaster, the film producer, the writer and the printer - are the "mediators" of society. The media institutions are now integral parts of the social fabric.

59. It was on the basis of such concepts that the Intergovernmental Conference on Cultural Policies in Europe (Helsinki, 1972), in the preamble to its recommendations, recognized that "since there is no culture without communication, any cultural policy implies a communication policy" and recommended to European Member States that they "formulate policies, appropriate to their respective socio-economic structures, which take into account the cultural potentialities of the media, especially in relation to education, information and leisure and which are based on a systematic analysis of needs and goals".(1)

60. Cultural development involves the processes of modernization and adaptation to change which in turn entail a complex set of changes in the organization of culture and in man's perspective of his culture. In cultural development there can also be seen a movement towards more complex, highly differentiated and specialized institutions and rôles. One innovative task in cultural development is to foresee what the new society and the new culture should be. Obviously it should improve the quality of life, not only by enhancing material welfare but also by giving shape to those transformations of lifestyle which are required for full self-realization by the individual.

61. Within this transformation process the possible functions and contributions of the mass media have to be spelled out.(2) "A developing country can use

(1) Recommendation No. 10.I.1.

(2) By mass media it is understood that all those industries which mass-produce communication services or products are included. Typically these will include newspapers, periodicals, books, cinema, radio, television, records, tapes, tape cassettes, comic books, outdoor and mail advertising and the network structures of news agencies, micro-wave linkages, etc.

communication to extend the idea of change, to raise the aspirations of the people so that they will want a higher standard of living and a higher quality of life. It becomes necessary to mobilize the people for participation in the common effort to build a modern nation and to take part in planning and governing."⁽³⁾

The cultural influence of the media

62. James Brandon, in his study "The Influence of the Performing Arts on the Mass Media in Asia" (1973), suggests firstly that the mass media, although they are Western-inspired and can be considered as technological media, may express a people's culture as clearly as any other form of expression in Asia. Secondly, that the live performing arts that exist within an Asian culture represent one important and often untapped reservoir of cultural identity which could be drawn upon by the mass media. Thirdly, although in certain countries the mass media may accelerate change in cultural forms and media forms, in others they may channel it, or may slow its pace.
63. Narayana Menon, in his paper "Music and the Mass Media", notes that within Asia about fifty per cent of sound broadcasting time is devoted to music. All India Radio, for example, employs over two thousand musicians, and over the past twenty years the national programme of AIR has attempted to project the best of India's national heritage in music. It can be said that AIR has perhaps been the greatest single instrument of musical education and appreciation in India during this period. The media are seen to be the prime creators of public taste.
64. Menon also notes that the media have been the creators of new forms. Music is an important ingredient of the Indian film, and "film music" has a somewhat unusual connotation in India. "To extreme purists and votaries of classical music, this music is anathema. To the public at large this has become the most popular form of light entertainment. With considerable sections of the music-loving public it has become a craze".⁽⁴⁾
65. At the same time it must be admitted that the increasing speed of interchange of ideas through the development of international communication networks has been one of the main contributors to the encouragement of the "international pop culture" which is fast becoming the common expression of the youth of the world. Cultural divisions are not now so greatly determined by geographic boundaries as by "stratification" along lines of age and education. In some countries it is "policy" to prevent the dissemination of this pop culture since by its nature it sets out to break down traditional values. It is seen as a "consumer culture" imported from the developed countries through the media, the mass-produced products of the entertainment industry. (It is interesting to note that, at the same time, many among youth of the West rebelling against this consumer culture are seeking the religions, the fashions, the music, the poetry of the East to try to find a non-consumer basis on which to identify themselves with an international fraternity.)

(3) Wilbur Schramm, "Communication Development and Development Process", in Lucian W. Pye, Communication and Political Development, Princeton University Press, 1963.

(4) Narayana Menon: "Music and the Mass Media", 1972.

66. "Thus we have the paradox that on the one hand the mass media promote the continuation and growth of the traditional arts while on the other hand they hasten Westernization (which is not the same thing as modernization) and the loss of local colour."(5)
67. A study undertaken in 1967 in Japan suggested that in certain less advanced parts of that country the audience tended to welcome an escape from tradition. On the other hand, in those urban areas where modernization had been making rapid strides, quite the opposite was true in that the majority of people expressed a desire to "preserve our traditions". Unexpectedly, it was the younger generation - persons in their twenties - who more frequently advocated preservation, but the principal reason given was not one of conservatism but one of new discovery and the desire for a fresh basis for creative inspiration.
68. While the mass media in Asia can be seen to be the creators of taste, they are also in many ways the reflectors of values important to the society. For example, in any content analysis of films produced in Asia, there is a greater emphasis on the struggle for existence; love is treated more tenderly and reticently, and sex seldom exploited as such; courtesy in human relations is seldom ignored; violence usually has a heroic tinge connected with traditional warrior codes which foster national pride; sentiment and emotion are presented without apology and whatever the subject, music, song and dance are indispensable ingredients for the success of the film.
69. "In China today we find a unique fusion of the arts of theatre, film and television ... In opera, the themes, characters and situations reflect life in China during the past twenty years. The major figures are peasants, workers, soldiers, and party cadres. Costuming and decor are essentially realistic, but traditional Chinese opera singing style has been retained. Traditional movements and especially the acrobatic fighting ones are adapted to the new plot requirements and mixed with modern actions. The aim is to put new content into a well-known and loved form".(6)

Accommodating traditional culture within modern media

70. All members of the Asian Broadcasting Union which include the national radio and television organizations of most countries of the Asian region, are contributing in various ways to the preservation of their national cultures and the dissemination of this material by the collection of recorded libraries of ethnic and folk music and, in those countries where television exists, by the establishment of film libraries of cultural material related to the dramatic and visual arts.

(5) Kim Yang Ki, Professor, Surubul Arts College, Republic of Korea.

(6) James Brandon, "The Influence of the Performing Arts on the Mass Media in Asia". 1973.

71. Accommodating the traditional arts within the confines of mass media structures, however, presents many problems. Traditional forms intimately involve the performer with the audience. Consequently within them the beginning is a warming-up, the middle portion establishes the rapport, and the end does not necessarily involve that denouement or climax which is essential to the sense of completion in Western art. Thus strict time is not an ingredient of most folk forms, whereas within the media the clock and programme schedules are in many instances the masters. Hence, the adaptation of traditional forms of music, drama, discussion and even news relays find difficulty of accommodation within the inherited programme structures of the modern media.

72. For example, Indonesia is but one of the countries of South-East Asia which has a tradition of folk shadow plays which draw on a common heritage of Indian culture, and stories borrowed from the epics of the Ramayana and the Mahabharat. It would be thought that such plays were primarily visual media and, consequently, many attempts have been made to translate them into television terms. But in reality the structure of these plays is maintained by the voices of the characters and not by the pictorial representation of their struggles and their interaction. Since 1958, Radio Yogyakarta has sponsored a monthly all-night Wayang shadow-play which is followed with great interest by a large number of listeners. This programme is so popular that other radio stations have followed the example, with the result that people can now listen to a shadow-play many times a month. Television has also taken up the Wayang Julit shadow-play, but has been forced to compress this into much shorter half-hour programme episodes.

73. This stresses two points: that radio can be effective when it leaves visualization to the listener's imagination, and that television programming can accommodate much more easily those cultural forms such as the newer dance pantomimes which are less dependent on ritual and audience participation.

74. Although it can be said that the book is a truly indigenous medium in Asia, it must be realized that it is still in a stage of transition from a medium for the élite, which it has been for many centuries, to a medium of the masses. While the book has all the qualities to become a mass medium and while there are no longer technical handicaps for mass production, the price problem has still to be surmounted. Low prices within the means of the poor masses can only be achieved through large print runs.

75. The prerequisite to such wide diffusion of mass-produced books is their accommodation to the taste, comprehension, vocabulary and receptivity of potential readers. Books for mass consumption, unlike textbooks, cannot hope for subsidies and are therefore subjected to the brutal law of supply and demand of the market. Thus, they have to be attractive both in physical appearance and in content. This may require a rethinking of national publishing policy to reconcile the content of mass-produced books with the taste of their potential market.

Access and participation

76. Too often it is presumed that, because mass media exist and that they are media capable of broadcasting in the widest possible way, automatically the whole population then has access to essential information and the national culture.

Certainly since the advent of the mass media many more people have been able to receive a much greater variety of cultural experiences than was possible before. However, since participation in communication may be an essential component of participation in the development process, it is important to understand what access to communication really means.

77. A recent study conducted by Professor Alfred Opubor in Nigeria indicated that this question of access to both the printed word, the broadcast sound and the televisual image had to be related not only to the range of distribution or transmission, the number of receivers for radio and television or printed copies for press and books, but also to the variety of linguistic and cultural frames of reference of the recipients. Broadcasting of information, in any form, which cannot be assimilated is valueless.
78. Can the Asian mass media fulfil their potentiality in the processes of cultural development and social change in the region? "Japan excepted, most fair-sized Asian nations (and some small ones) are economically backward. Poverty, illiteracy and social stagnation are heaped on a burgeoning population and together they add up to a frightening prospect. What can the mass media do in this situation? Can they reach out to the millions, create an awareness of the challenges ahead, motivate people to change, and influence the decision-maker?
79. As of now, the Asian mass media (barring those of Japan, Hong Kong and Singapore) are ill-equipped to undertake this task. Newspaper circulation in the region is very limited, while the reach of radio, television and the cinema is inadequate. The average diffusion rate for newspapers is low: four copies per 100 of the population. Even this figure is illusory as it takes into account the high rates of Japan, Hong Kong and Singapore. Many countries, including India, have a diffusion rate well below four per 100. In radio and television sets too, Asia occupies a low place. Of 674 million radio sets in the world in 1968, Asia had a mere 77 millions; the corresponding figures for television sets were 236 million and 23.5 million (of these Japan alone accounted for 25.7 million radio sets and 21 million television sets)." (7)
80. "With a population of about 910 million people of 28 per cent of the world total, the 18 developing countries of the Asian region produced 29,790 book titles or 7.3 per cent of the estimated world total productions (408,000 titles). This represented only 32 book titles per million inhabitants as against a world average of 127 or an average for Europe of 418 titles per million population. The situation of domestic production was even less satisfactory in terms of book copies than in terms of book titles. The region produced an estimated 128 million copies or only 2.6% of the world total (5 billion copies). Moreover, books produced in the region usually contained fewer pages than in the industrialized countries. The average print run per title (about 4,300) was considerably lower than elsewhere in the world. Since per copy production costs fall very rapidly as runs increase, this low average run results in comparatively high production costs and, consequently, in high book sales prices." (8)

(7) Editorial in VIDURA, Vol. 10, No. 1, February 1973.

(8) Report on the Regional Meeting of Asian Experts on Book Education and Distribution, Tokyo, 1966.

81. A recent survey on media consumption conducted by the research division of the Department of Information of Sri Lanka aimed to study those factors which influenced the listening patterns to radio. Special consideration was given to the urban or rural environment within which the audience lived. There was a very significant difference between the urban and rural responses to such questions as: "How often do you listen?". Only 5.3 per cent of the urban group said they did not listen to radio at all, compared with 35.7 per cent of the rural sample. Another significant point was that whereas the urban groups predominantly listened in their own homes, 42 per cent of people working in agriculture and fisheries said they listened outside their own homes. This custom in rural areas of listening in the bazaar, in a tea-house or some other public place arises partly from the habit of outdoor living and may be partly due to the shortage of receivers, but is also related to an acquired image of radio as a community medium.

82. This was recognized as early as 1949 when All India Radio introduced its radio farm forum programme which contributed considerably to community development in rural areas for a number of years. (The same radio-based system of agricultural extension is now being used equally successfully in Indonesia.) A community television approach to agricultural education - "Krishi Darshan" - in India has been disappointing in its results but many lessons have been learned from the experiment. These include the realization that the type of programming must be changed as the social structure of the community changes. The real needs of the people for different types of information must be continually checked. An approach proved successful through one medium is not automatically successful through another. The community television receiver in a group where individuals are competitive rather than co-operative is a focus of individual attention but not a catalyst for community action.

83. Within the Asian context, two approaches to community participation in the communication process through the mass media may be foreseen. Firstly, the establishment of such sophisticated feedback mechanisms so that local interests can be reflected within the national media and, secondly, a move from centralized distribution through national networks towards such more appropriate institutions as local radio and community rural press which can serve local needs.

84. It has been suggested that in the future the new means of "teledistribution" (such as multi-access cable systems and cassettes) may contribute most to the re-establishment of a group dynamic and permit participation in and access to communication. The translation of these media into Asian terms is an important subject for discussion (see paragraph 33).

The impact of technology

85. More than five hundred years ago Asia gave the book to Europe. Yet, in general, it is true to say that the countries of the West have bequeathed the modern media to Asia. Over many years it has been hoped that processes of adoption and adaptation would allow these media to develop styles which were essentially local and assimilable into national cultures. However, with new media such as television this has not yet happened. This gap is well recognized by Asian broadcasters but they, as broadcasters in any other region, are subject

to day-to-day pressures to produce and fill in air-time and are not afforded that necessary luxury of time for experimentation and the development of new cultural forms.

86. Many policy-makers still tend to see the media only as vehicles for established cultural forms and are looking for ways in which these media can absorb traditional arts, and maybe translate them into something which is "televisual". But at the same time the media themselves should be developing new forms of audio-visual expression which are an amalgam of a local cultural ethos and the fullest possibilities of the new technology. The best of present-day television in other countries has grown out of technological developments, creative ability and disciplined teamwork under high pressure. It is in this way that television in a number of advanced countries has changed from a mere technique of transmission and dissemination into a means of creative expression - a popular art form in its own right. This was achieved not only through the design of more sophisticated equipment and more extensive networks out of the electronic revolution but, more importantly, through the talent of a growing number of creative directors and producers.

87. Within this age of technology, the artist has to take up the new electronic tools capable of allowing him greater dimensions of expression than could be conceived of half a century ago. This the broadcasters of the Asian region have realized. They continue to give encouragement to living composers by broadcasting their works, to authors by commissioning the work of living writers and the adaptation for the air of literary masterpieces of the past, and to numerous artists, actors, etc., by providing them with reasonably regular employment. The broadcasting organizations seem to have replaced princes and priests as the new patrons of the arts.

88. All the while technology moves on providing innovations and refinements which enable reproduction of higher fidelity, transmissions less distorted by noise, increased speed of production and distribution. These modifications to the media have increased their efficiency and effectiveness and extended the "bandwidth of information capacity" of which they are capable. The "artist" should approach these innovations not with fear, but with understanding of their creative possibilities.

89. Within the last few years media have been developed which are essentially techniques of recording and reproduction and consequently of storage and retrieval of audio-visual material. Although initially the production of the mass consumer society, they are more and more being considered as capable of serving the needs of selective discriminating audiences and catering to the interests and tastes of individuals rather than to the masses. The selling point of cable systems and video-cassettes is that they offer a multiplicity of choices. Dialed access, audio-visual libraries, community participation in the media, these are the dreams for the future which the new media conjure up. But the realities, the real constraints, the limitations, tend to be glossed over. The key problem for Asian countries is not the adoption of the new media, it is the adaptation of the new media to their own purposes. Such a realistic approach presupposes within each country that basis for research wherein the technologist, the sociologist, the psychologist, the economist, the

policy-maker and the planner can work together in functional teams to ensure that new technology is meaningful.

90. Another aspect of communication which holds great promise for educational and cultural development is the new technology of satellite broadcasting. India is conducting the SITE experiment which may enable television to penetrate to the remotest village. In the long run a comprehensive satellite-based system may well be the only communication option which can solve the problems of an archipelago of three thousand islands spread over three thousand miles such as Indonesia. But in order to embark on such grandiose schemes the overriding aims and objectives for the communication media within the culture and the enlarged definition of society must be clearly established. Whether new technology can solve social problems more effectively and efficiently than so-called traditional methods will determine if nations should leap into the new space age. The possibility that a revolutionary implantation of modern technology in unsophisticated rural communities may cause a state of "culture shock" has to be considered. Maybe a communication evolution rather than revolution should be planned.

Need for training and research .

91. A number of regional professional non-governmental organizations devoted to various aspects of communication in Asia are already in existence. Many have been working for a number of years to ensure ways in which the media can best contribute to the cultural development of their countries. For example, the Asian Broadcasting Union, the Press Foundation of Asia, the South-East Asia Publishers Association, the Asian Mass Communication Information and Research Centre and many others already provide for those essential meetings of minds on the cultural relevance of different communication forms.

92. From the deliberations of these organizations a number of common needs have been recognized. Firstly, the importance of training for media professionals. Secondly, the need for "media education" within the curricula of primary and secondary schools and within the media themselves. Thirdly, the need to develop a critical consciousness of the content of media and to develop new communication forms which can encourage democratic participation within the decision-making processes at both the national and local levels.

93. The need for research into both the effects and the effectiveness of communication media has been stressed, together with the need for establishing feedback mechanisms which can change media of information into means of communication. It has been realized that in the West these feedback mechanisms are, in the main, part of market research. In Eastern Europe they are means of monitoring the social relevance of media content. In the developing countries of Asia they have to become an integral part of the communication process of returning the community to itself, and this will require the establishment of more effective feedback systems than now exist.

94. On questions of training of professional communicators-journalists, writers, publishers, graphic designers, producers of radio and television, technicians and engineers and managers of the new systems - training at the national level is seen as a fundamental requirement, together with regional centres to meet the

needs of a number of countries. It is also generally agreed that students can benefit fully from foreign training only when they have a good background in their home situation. Unrealistic concepts, frustration and even alienation are often the product of premature overseas training.

95. Examples of regional training centres already established are the book development centres in Karachi and in Tokyo. A regional broadcasting training centre is at present being established in Kuala Lumpur, but its effective contribution to the massive training needs of the region could be jeopardized by inadequate financial support.

Cultural exchange through the media

96. In recent times cinema has played a major rôle in revealing to the rest of the world Asian culture and civilization. It is important to remember that several Asian countries are among the largest feature film-makers in the world (1970 statistics show that Japan produced 423 feature films; India 396; Korea 224; Pakistan 141; Hong Kong 127; Burma 60; and Sri Lanka 25). The same is generally true for the production of documentary, educational and cultural films. But how many of these films have found their way into the world distribution system compared, for example, with the number of American films which have received a showing in the Asian market?

97. This imbalance in communication exchange, not only in film but also in television programming, radio programming, news agency traffic, book production and distribution between the Eastern and Western, the Northern and Southern regions of the world, is one of the key issues which must be considered in any deliberation on cultural exchange through the media. This tendency towards a one-way traffic in cultural materials has been proved in a research project carried out by the Research Institute of the University of Tampere in Finland in association with Unesco (International Inventory of Television Programme Structure and the Flow of Television Programmes Between Nations).

98. Most Asian countries import a large proportion of their programme time in the form of low-cost series, the majority of which come from the United States. Why this need to import? Most young broadcasting organizations have neither the staff nor the facilities to fill six to eight hours of daily transmission: therefore they import and, unfortunately, whether they be civil servants or businessmen, the people who control the mass media in many countries, because of financial restrictions, look for the cheapest "time-fillers" which can often be equated with the lowest common denominator in consumer taste. To give the community a complete repertoire of locally originated broadcast material demands a vast amount of talent, time and money, which is not readily forthcoming.

99. Some exchange of television materials is arranged within the Asian region by the Asian Broadcasting Union but so far the amount of material is not very large. This is mainly due to language differences and to practical problems or in finding types of programmes which are likely to be of interest to a considerable number of countries. Furthermore most Asian countries have little to offer to the average European television viewer. In 1968 the ABU started to exchange a news feature called "Asia Vision" twice a month. This exchange programme lasted for three years but fell away largely because delivery was unreliable.

100. A number of problems are apparent with regard to importation and exportation of books. The continent will continue to rely on the import of books related to higher education and scientific and technical subjects. Asian books reflecting the wealth of Asian culture and knowledge will hopefully find their way abroad as indigenous publishing develops. It must be seen, however, that imported books are not generally suitable for the majority of the mass reading audience. This is equally true for textbooks and general books, but especially relevant for books for children and juveniles. Due to the shortage of national publications, school curricula are still too heavily dependent upon imported books which are in most cases an alien tool which does not depict the user's world, environment and thinking.

101. It is probably through radio that the greatest possibilities for the wider dissemination of national cultures through the Asian region can most easily be effected. In this respect, all members of the Asian Broadcasting Union have repeatedly expressed their conviction that broadcasting services not only have special responsibility to assist in preserving the cultural heritage of their own countries but also to make available to their audiences examples of the culture of other countries, particularly of countries in the Asian/Pacific area. Cultural exchanges are recognized as the best foundation for international understanding.

102. In the foreseeable future it may be space communication which will open up new perspectives for cultural exchange through the media. At the moment the main contribution of satellites is to permit point-to-point communication, which can provide the networks for multi-way interchange of programmes between national broadcasting organizations for retransmission by conventional television stations. However, within this decade the further development of the broadcasting satellite will enable the direct reception of radio, television and newspaper facsimiles in community centres, and probably at a later stage in homes.

103. Such possibilities are variously seen as both threats and promises. The promises provide the prospect of solving many national communication problems in the vast countries of Asia which were not solvable before. The threats are seen as those of "cultural dilution" and what has lately been labelled "communication colonialism".

104. Problems of frequency allocation for the satellite broadcasting service are at present being studied by the International Telecommunication Union. The questions of accidental or purposeful spillover of satellite television signals across national boundaries are looming large. Foreseeing these problems, the 1972 General Conference of Unesco adopted a Declaration of Guiding Principles on the Use of Direct Satellite Broadcasting for the Free Flow of Information, the Spread of Education and Greater Cultural Exchange. The Declaration stated that one objective of satellite broadcasting is "to foster greater contact and mutual understanding between peoples by permitting audiences to enjoy, on an unprecedented scale, programmes on each other's social and cultural life including artistic performances and sporting and other events". It goes on to say, "Cultural programmes, while promoting the enrichment of all cultures, should respect the distinctive character, the value and the dignity of each, and the right of all countries and peoples to preserve their cultures as part of the common heritage of mankind".

105. Another article of the Declaration provides that States, "taking into account the principles of freedom of information, should reach or promote prior agreements concerning direct satellite broadcasting to the population of countries other than the country of origin of the transmission".

106. The conflict of interest between culture being imported from outside and culture created as an indigenous element of national and local life has been defined as "the right to culture versus the rights of cultures".

107. The right of cultures to resist dilution by alien forms will rest largely upon the ability of national communities to develop, record and communicate the culture of their own people. This requirement will demand a diversified network of communication within the country and stretching beyond its borders. Only thus can the community be returned to itself and a cultural identity established. Here are further essential questions of cultural policy and of communication policy.

Communication policies

108. Depending on the way they are used, the mass media of communication can be tools of cultural enrichment, national cohesion and advancement, and understanding and peace among peoples through a "truer and more perfect knowledge of each other's lives", or they can become the "new opiate of the masses", debasers of standards and instruments of cultural domination. The choice implies deliberate decisions of policy, which must be guided by the findings of research.

109. The need to establish national communication policies is increasingly recognized. Communication policies already exist in every society, though they may be frequently latent and disjointed rather than clearly articulated and harmonized. What is proposed is not something radically new, but rather a new look, an explicit statement and a deliberate formulation of practices already generally established.

110. Policy-makers in many countries are faced with a number of dilemmas, often framed in the form of controversies between ideals and reality, which have to be resolved and reconciled under the heading: "Communication Policy and Cultural Policy". Some examples of the dichotomies of viewpoint to be considered by policy-makers and planners and researchers include:

How do you compare the rights of individuals for access to foreign cultures with the rights of national cultures to resist dilution by alien influences?

How can one achieve the human right of "equal access to information" when media tend to be urban-oriented and when the information "gap" between developed and developing countries tends to grow even wider?

Ideally, the media should be the bonds of society and open vehicles of culture, education, information and leisure time entertainment and yet, in reality, the media can often be viewed as commercial enterprises or as political tools.

On the one hand it is contended that the media will reflect the values and the norms of society and on the other they are seen as imposing values and lowering thresholds of public sensitivity.

In view of the realization that media communicators are the "mediators" of modern society, what can be done about the increasing lack of empathy between those communicators and the real needs of the social groups they serve?

Whereas the technological possibilities suggest a vast increase in the number of channels for information and culture where such proliferation has been accomplished the result has often been "multichannel unanimity at the lowest level" of content.

There is an innate desire, among most peoples and in most countries, for media which can offer the greatest diversification of opinion and viewpoint and serve the greatest variety of tastes and yet, in the modern world, the economic tendency seems to be towards a concentration of ownership and a reduction of outlets.

The communication satellite and other new media have been seen as providing the possibility for the free access to information and education on an international scale: equally, they could form the base for a "new communication colonialism" and "cultural imperialism" if the tendency towards a one-way traffic is not reversed.

111. In achieving the compromises between these opposites, communication policies are interrelated to cultural policies. But at the same time, communication policies are related to national policies for science and technology and to policies for social, economic and educational development and planning. It is important that the concepts of "communication policy" and "communication planning" should not be equated with constraint and censorship, with "dirigism at the top". On the contrary, both should be concerned with assuring individual freedom of expression and communication within systems which are compatible with the needs for social dialogue. However, since communication cuts across established administrations and is a political factor, experience in other fields indicates that the basic orientation of policies, and the co-ordination required for their concretization and translation into planning, calls for endorsement by the highest authorities of the State.

Practical approaches

112. What then is the rôle of the public authorities in relation to the new media as vehicles for culture and means of creation and expression? Whether broadcasting is governmental, public corporation, or private enterprise, all governments have ultimate responsibility in the use of broadcasting frequencies in the public interest.

113. The fostering of a fertile ground for creative work and a climate of public appreciation should be coupled with the development of an extensive infrastructure of a variety of communication media capable of facilitating the propagation and the growth of culture, the interaction between the cultures of various

societies upon which national development depends, and, lastly, the proliferation of national culture through a system of interchange with other nations. The basic infrastructural requirements will entail the provision of sufficient numbers of newspapers, book publishers, bookshops and libraries, cinema seats, radios and television sets to enable effective communication to the majority of the population.

114. According to the extent of their involvement in both communication and cultural development, governments can make resources available through direct budgets, grants (subventions to radio orchestras, etc. or through "arts councils" subsidizing programmes) or provide fiscal advantages to quality productions, or offer preferential customs duties. Where necessary, they may make allocations of foreign currency for the materials essential for communication (paper, film rawstock, tapes, etc.) and the equipment necessary for transmission and reception (radios, television receivers, etc.).

115. Broad participation in the formulation of national communication policies may be achieved by some such mechanism as a communication policy council, representative of both media professionals and others concerned with the rôle of communication in society.

116. The need for talent to feed the media will grow as the capacity of the communication media increases. Communicators and artists must be trained, they must learn to look again at their own society, at the heritage of their traditional culture, to handle the new tools, to adapt the new techniques which will enable them to act as intermediaries in the process of "returning the community to itself".

117. Thus an initiative is necessary in setting up or encouraging institutions for training and research in the media of film, radio and television broadcasting, printing and book production, and all the other new techniques for cultural communication. For twenty years Unesco has been trying to assist governments in this task of developing their own mass media for communication, in the planning of radio and television services, in the development of book production, and in the training of creative people without whom the mass media are nothing but sterile machines.

118. Culture is more than communication, it is more than creation, it is more than education. It is the ability of people to master the necessity of change and development without feelings of frustration or alienation. Therefore money invested in the means of communication, creation and education is not only for leisure and beauty; it is for the happiness of whole nations in the context of their own abilities and achievements.