

INTERFACE OF A COMMUNICATOR, PARTICIPATION AND CULTURAL RENEWAL PROCESS: A REVIEW ON BANGLADESH'S PERSPECTIVE

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Abstract

A real communicator should have two interacting sides of his face- what is said as interface. He is not only a sender but the participant also in any act of communication under a given socio-cultural context or perspective. A presenter of television apparently narrates the news events in his own style through video supports sitting inside a studio to the audience without their physical presence. But, he knows that his audience is virtually visible despite they are in a state of amorphous by nature. He is to communicate them in such a manner that would engage his audience in a virtual participation through the live spot interviews, talk shows, group discussions, lip services or any other format of actual two-way or group communication. A class room lecturer is basically a one-way communicator, but, he might have the advantage of making his class participatory, but one book writer may not have that advantage rightly but what he writes or thinks he has to share with his potential readers- i.e., readers' circle or *Pathak-chkara*. He can find it in the class room or outside of the classroom. But he cannot confine his creation only for his own. Creation virtually lies in a circuit of transmission and retransmission. If someone keeps his creation in confinement, in a true sense, he is not a communicator rather a simple mechanical transmitter of any information in a very linear channel. The meaning of it, one side of his (inter)face is

missing or blind. The essence of interface, which is based on dialogical communication, is more fruitfully found in folk medium like popular theatre *jatra* or *kavi gaan* through the spontaneous sharing between actors and the audience. Under globalized concept of cultural renewal process, the issue has renewed the urgency of dialogical communication. A scientist or a folk artiste or even an experienced cultivator is not only a transmitter of innovation, rather he shares his innovation and to have effect-affect from his beneficiaries also, and in the process participation becomes the life-blood of any act of communication. Thus, the article basically delves into the insight and exterior world of interfaces of a true communicator in one end, and to understand it in a newer cultural perspective of Bangladesh on the other.

Keywords: interface, communication, participation, culture, renewal process, context

Introduction

Any individual whatever he may be, a teacher, a scientist, a philosopher or a folk artiste like a *Jatra* player or even an experienced farmer, should not monopolize his knowledge or skill or the pack of entertainment or infotainment they have in this age of sharing world and globalized cultural vicinity. One has to share his knowledge and skill, messages and enlightenment what he learns or accumulates through his own intuition, exercise or experience or what he acquires from the other in any form; rather he should transmit and share that knowledge or skill in a very participatory manner as if everybody can share his knowledge and diffuse that further to the consumers or reciprocals at secondary and tertiary level. If he creates a shield around him projecting him simply a eccentric *Pundit* or *Guru* but no intention of sharing, the meaning of that he is not at all a real communicator in the horizon of human communication; rather he just failed to project his philosophies or stream of cultural heritage. A completely regimented intra-facial communicator in a true sense is not a communicator. His one side in this case is open but the other side is simply blank. 'Effective interaction depends largely on the degree of and growth of understanding between the individuals concerned' (Watson &

Hill, 1989:92). As per Johari window¹ there are four self i.e., Free area, Blind area, Hidden area and Unknown area, and one of them is hidden self which ‘contains things you about yourself but wish to keep hidden from others’ (Watson & Hill, 1989:92). A true communicator should have two faces i.e., interfaces. For a communicator interfacing and participation are very two important ingredients also. This is said to be continuous interaction in the process of participation. ‘Through interpersonal communication we can come to understand ourselves better and increase the size of free area and decrease the size of other three’. For example, ‘self disclosure can reduce the hidden area and increase the free area and thus enhancement of communication with others’ (Watson & Hill, 1989:93).The attempt of this paper is thus to explore and project the inner and outer side of a communicator of any field and to understand the issue of interfacing and participation in light of newly emerged cultural renewal process with special emphasis of the role of Bangladesh’s indigenous media..

Departure from linear level of communication

With a trend of departure from traditional Aristotlean audience-targeting linear nature of communication for the first time, for instance, a theorist of communication, Harold D Laswell (1948) developed a model of communication which has been mostly used for best purpose of any act of human communication for a long. The model says:

Who

Says what

In which channel

To whom

With what effect

The first four ingredients of the model appropriately identifies the communicator, the message, the passage or media through which the message being transmitted, and the last one is audience or the receivers, which is exactly similar to SMCR (Source Message Channel and Receiver) model of another theorist David K Barlo(1960). But, most

¹ The term Johari Window is derived from the first names of those who devised the model- Joseph Luft and Haring Ingram. Luft’ theory of the Johari Window expounded in his work entitled Of Human Interaction (1969), is a useful way in which to look at such factors of interpersonal communication as self-disclosure and feedback and the way these may influence our self-concept (Watson and Hill, 1989:92).The Johari Window model of four self can be used to analyze many aspects of interpersonal behavior.

important ingredient of any act of (interpersonal or mass) communication is the impact or effect on the audience. The term *effect* or *feedback*¹ is almost outdated in the newer practices of human communication, rather *reflection*² is much more appropriate term to perceive the understanding assimilating and counter reacting mode of receivers. But the question is- how they (audience) are influenced or how their reactions are reflected with the admission of the original sender or transmitter's messages? Do they simply influenced or reacted or really reflected? Do they act simply like a traditional communicator or recipient in line of concepts of last centuries or being the participants of any communication act like a *jatrapala*? Is any act of communication to be Top-down or Down-top, or to be Top-down-top or participatory or even zigzag or is it simply for the creator's self satisfaction? This actually raises the validity of communication, and it projects the validity of interface of a communicator and the communication act under a given socio-cultural context and dominant globalized social perspective. A round of communication is not a separate or single entity of any act involving the apparently dominating sender and a nod from a receiver's point of view; rather it is a bond, a nexus and never ending process between the participating parties as the action and reaction being done on any given social context within the continuous mode of renewal process of communication. And this is the insight of interface.

What do we mean by 'Interfacing'?

Interfacing is 'originally a chemical term referring to the interaction of substances in a kind of mutual irritation', but, 'it has been broadened to deal with the whole culture' (Fishwick, 1972:13). Fishwick (1972) further clarifies that 'in its most natural form interface emerges as random conversation of dialogue--bits and snatches. ... The interplay of multiple aspects generates insights and discovery. Interface is random contact with the life of forms' (p.13). This is the reflection of never ending process of continuous interaction within self which stimulates someone to share with others as no individual is isolated one; rather he or she is the entity of a living and stimulus producing system.

¹ Feedback is the 'return of part of the output of a system to the input as means towards improved quality or self-correction of error' (Watson & Hill, 1991:69). Feedback was originally used for mechanical process of communication, later it effectively used for human communication also.

² Paulo Freire along with Ira Shor (1989) in their book *The Pedagogy of Liberation* conceptualized the two terms 'Dialogic action' and 'Reflection' (White, 2002:24).

Generally speaking the greater the free area (of a creator) in any given situation, the easier the interaction (Watson & Hill, 1989:93).

We view the concept of interfacing as one which undergoes the key elements of communication leading to understanding. It is a process of interpersonal dialogue, confrontation of differing perspectives and points of view, searching for relevant or useful information, and coping with the realities of the dialogic interchange. The constraints on the dialoguing actors are self-image, personal needs and values, expectations, goals, standards and norms, and perceptions. The interfacing process meshes information, understanding, and perceptions. The interfacing process meshes information, understanding and knowledge of the past with experience, new information, emerging understandings, and new knowledge acquisition of the present (Lippitt, 1982 as cited in Nair & White, 1994: 171)

Therefore, 'interfacing implies the willingness to listen 'supportively' rather than 'defensively' (Nair & White, 1994; 171). It is, according to Gordon Lippitt (1982), 'a readiness to listen' as the other person expresses him/herself 'without artificiality,' in their own way, out of their 'own culture', and in their 'own manner and language.' 'The process of interfacing 'creates new words and meaning from the shared experience' (Nair & White, 1994; 171).

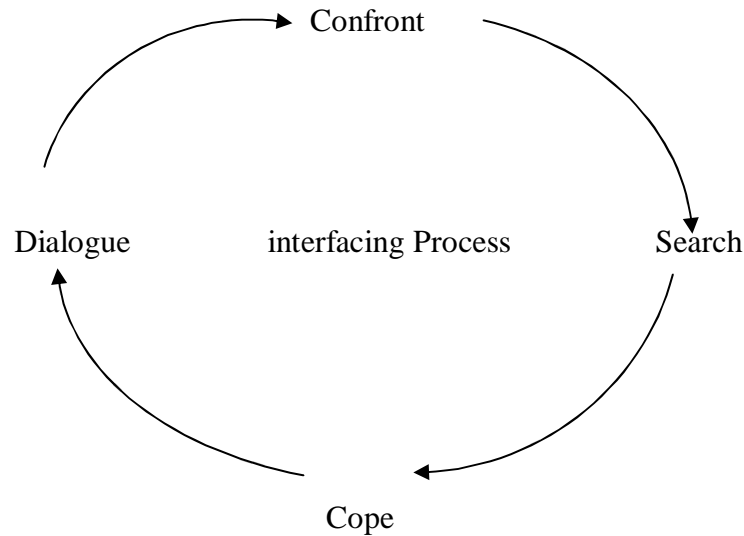
Shor and Freire (1990) note the essential nature of dialogue saying that 'dialogue is itself creative and re-creative'- a notion very close to seeing dialogue as instrumental in a renewal process. In Freire's (1990) words 'Dialogue belongs to the nature of human beings, as beings of communication. Dialogue seals the act of knowing, which is never individual, even though it has an individual dimension' (Nair & White, 1994; 171).

Probably the most difficult aspect of the process is to maintain a nonjudgmental attitude because communication is 'inevitably evaluative' (Nair & White, 1994; 171). Nair & White (1994) further citing Lippitt (1982) said,

'Because each participating entity has a right – in self-defense- initially to expect the other to seek an advantage, it is incumbent upon both to contribute a modicum of trust, not as a gamble but in demonstration of caring, and to suspend judgment until understanding is as complete as possible..... Strangely enough, it is not absolute truths with which we abide

that cause our travail; so much as it is interpretations of these truths (p.171).

Figure: the interfacing Process (IFP)



Source: Nair & White, 2002:172

‘In the process of interfacing, goals are identified and shared, problem solving emerges and experimentation, flexibility, and spontaneity develop. All appropriate resources are utilized in the communication transaction incorporating a problem-posing and a problem –solving approach. Since judgmental behavior is not present, social trust (and/or task trust) is established with a minimum attempt of controlling behavior. It is a process of jointly coping with a solution to understood problems.

Protecting one’s own independent thinking and justifying positions is important to preserve one’s autonomy. However, in the process of interfacing there is an ‘unfreezing, change and refreezing process in a Lewining sense which results in modifying ones independent thinking. This modification obviously takes on elements of thinking offered by the second party in the interfacing process.

Finally, the interfacing process requires openness. Using Lipitt’s explication:

Open communication is confronting the ‘self-fulfilling prophecy nature of interface... An effective information system is essential, but can only be as good as the data, the trust and the problem-solving skills of those who utilize such a system.

As was suggested earlier, successful interfacing does not come naturally. The process can be taught through information and practice, along with role modeling. Dialogue is the critical element of the model upon which

other elements depend. Dialogue is at the heart of understanding and is essential to every communicative act in the cultural renewal process. It is the interfacing process which is ongoing as a part of every other process in the Cultural Renewal Model' (Nair & White, 2002:172-173)

The Cultural Renewal Process

Interfacing has got the character of a human face from the chemical surrounding. Therefore, interfacing is other way said as 'cultural renewal process' and that (interfacing) characterizes this process as a shared communication experience- an exercise in developing respect, building trust, clarifying expectations and arriving at shared understandings which lead to cogenerative power sharing and action based on consensus (Lippitt,1982 as cited in Nair & White,2002:170).

Cultural renewal model would be based on a communication process activated by people themselves, engaged in a systematic relationship, acknowledging that resources come from both external and internal sources. For example, if the internal unit of renewal is a village, the external renewal facilities would come from government, other agencies, or villages in response to internal forces within the villages (Lippitt, 1982 as cited in Nair&White, 2002:170).

'Cultural renewal is a dynamic process of goal-oriented cultural and structural change facilitated by pro-active indigenous communication transactions amongst local people within a specific cultural context' (Nair & white, 2002:138). 'Traditional media employ various indigenous motifs and colour schemes as well as a variety of local lore and music. Folk traditions are flexible and sensitive to contemporary events. ...The folk artist is not a special kind of person in the village. Rather, every villager is a special kind of artist' (Ghosh, 1996:41). Therefore, dialogical communication is the core of any kind of indigenous communication. A successful dialogue depends upon supportive communication¹ from the participants of both sides. The footnote below is an elaboration

¹ 'The interfacing process requires supportive communication to avoid arousing defensiveness in others. Gibb (1961) characterized the communication behaviors we view as necessary for an effective renewal dialogue and supportive climate for communication.

i. Description vs. Evaluation. A dialogue which factually describes one's traditions, heritage, or values offers information upon which groups can relate, select, and build. However, evaluating worthwhile ness without factual information would bring about defensiveness.

of the interfacing process and the concept of supportive communication. Understanding the nature of these as concepts and processes is important since they provide the operational underpinnings for the Cultural Renewal Model.

Moving group relationships to the maturity required for an effective renewal process can be accelerated when the interacting members are supportive. Learning how to be a supportive communicator is an upfront objective in the renewal effort. Through practicing supportive dialogue, individuals would become more accepting of themselves and of others resulting in increased self-confidence in individuals of community. Increased levels of trust and tolerance would spiral into a healthy interdependence simultaneously allowing for cultural diversity and richness. Such an environment would enable consistent and continual individual and communal progress resulting in an increase in power over the environment (Nair & White, 2002:174).

Cultural Renewal Process, Indigenous Media of Bangladesh and spontaneity

Folk arts especially popular theatre or *Jatra* even under the engulfing presence of globalized mono-cultural conceptual shield imposed by the hegemonic West, for instance, are significant extent coming back after losing its track in the middle, It, however, comes back under the fold of high voltage metallic mold of highly modern technology-pumped studios instead of courtyard of river-bound small and landscaped hamlets, but it still being eloquently practiced in their diverse form and color across the microcosmic universe of villages and riverbanks of Bengal of both sides – India and

ii. Problem Orientation vs. Control. An interaction which seeks to jointly define and solve a problem rather than coerce people toward a predetermined direction can lead to mutually acceptable courses of action.

iii. Spontaneity vs. Strategy. A plan which emerges spontaneously through dialogue is more likely to trigger off enthusiasm, commitment, and feelings of equality. Resistance of strategies imposed is often a result which grows out of distrust, suspicion, and personal vested interests.

iv. Empathy vs Neutrality. Human communication interaction which seeks mutual understanding cannot be neutral. In sharing expectations in a cultural renewal context, strong commitment to one's own background would bring about empathy for another's commitment. An indifference diminishes the importance of sharing and sorting out factors of mutual importance.

v. Equally vs Superiority. Superior, ego-centric behavior quickly diminishes self-esteem and communication confidence in another person. A spirit of equality emerges from respect, concern, and caring for the thoughts and feelings of dialoguing actors in the renewal process.

vi. Provisionally vs. Certainty. An attitude of extreme confidence or dogmatic point of view hampers dialogue in the process of interfacing. Approaching each interaction with an open mind and willingness to entertain several alternatives as viable reduces defensiveness in dialogue'. (Gibb, 1961 as cited in Nair & White, 2002:173-174)

Bangladesh. Renewal, however, cannot be brought about unless the creators of folk culture themselves are made participate in the process of renewal (Joseph, 1996: 155). Rabindranath once said, “All traditional structure of art must have sufficient degree of elasticity to allow it to respond to varied impulses of life, delicate or virile, to grow with its growth, to dance with its rhythm” (Cited at Joseph, 1996:149). Therefore, we need to perceive the traditional media is not a primitive media, it has all kinds of strength to consume and assimilate external cultural impulses keeping its entity intact.

Amidst the chaos of modern cultural encroachment and domination, indigenous media still continues to inspire and unite the peasants, farmers, fishermen and middle class alike. The folk forms has been presented as a social agent used in launching national agenda, and at the same time establishing a full fledged medium to voice against exploitation, foreign dominance(Roy & Hassan,2010).

Cultural traditional folk media have been defined as “living expressions of the lifestyle and culture of a people evolved through the years. It is a blend of music, song, poetry, mime, gesture and dialogue” (Patron, 1981). Traditional drama/media is also seen as a reliving of a common cherished experience of the community, and is not simply a form of communication, but an art of recreating and sharing a common world of emotions, values, ideals and dreams. (Patron, 1981). Tradition is the process of the transmission of age-old values and contextual manifestation and interpretation of the universal. It is an assertion of an identity, a revival and regeneration of the life-force of the community. Tradition plays an important role in the creative artistic process particularly in the field of folk performing arts as folk art is functional and spontaneous (Joseph, 1996). It is now an established theory that dialogical communication is much stronger and effective than mass communication. The mass media can simply channelize the message of interaction between two interactive parties, but the interpersonal level of communication is a must for reaching at mutual understanding (Schramm, 1954). So, traditional media are functional, interpersonal and dialogical and having a contextual base would be able to carry the message of change. The essentially human elements get lost in the age of industrialization imposing limitation on the spontaneity, freedom of design and the imagination of the creative artists. Despite this fact, traditional media is an aesthetic object, the concepts of belongingness and affinity in a cultural context. *Jatra* or *Baul*

gaan, for instance, is spiritually connected to the root of the people of Bengal. Traditional media through its transmission implies the value judgment about the desirability or superiority of some transmitted elements from past while compartmentalization is the strongest feature of the modern industrial mass society. The modern mass media is thus the efficient instrument of carrying those to make people always alien; in contrast the indigenous media reunites the people (Roy & Hassan, 2010).

Yet over the years, as mass media moved from glamorous, impersonal, to irrelevant, the familiarity of the performance of the indigenous artists in the village continued as local peasants “could not only see and hear but even touch” (Joseph.1996:141) their performers. Joseph (1996) clarified further that, central to the folk traditions are three fundamental characters, which must be understood and then assimilated into new cultural streams. The first is the fact that in the folk tradition the entertainer and the entertained, the creative artist and the community which enjoys artistic forms are rolled into one. Folk art embodies the collective, creative activity of the whole people, and not the personal inspiration of a single person according to monoculture system created by the neo-liberalists. Folk arts offer a participatory model of creativity or of communication between the gifted artist and his community; without the participation of the entire community, the gifted artist is a bird without wings or its voice. The *Nata* or *Noti* (actor/actresses) of *Jatra* or an *Udas Baul* (Boundless Baul) are that which bring a creative and horizontal mode of communication through their performances.

The second important characteristic of the folk tradition is that an art and culture forms arise as a response to the struggle for social existence, not for personal gain against the forces of nature and society. An analysis of folk tradition helps to understand the fundamental fact that art and culture, in their original aspiration, was not the product of the activity of the leisured classes but of the hard struggle for existence waged by working men laboring collectively against natural processes.

The third important characteristics of the folk tradition is that it has constituted the fountainhead of themes, legend, myth, imagery and symbolism which the classical art and culture has drawn upon in abundant measure. Indigenous media like *Jatra*, *Baul gaan* or *gambhira* has been surviving in greater Bengal mostly on the basis of those fundamentals.

The newer aspect in the process of decolonization helps us to understand the renewal identity of indigenous media of Bangladesh, and to examine its utility of facilitating participatory communication of vast village-based people under the encroaching shadow and threat of mono-cultural approaches. It also helps us to understand the role of indigenous media to usher a dialogue of people through participatory communication which is to be active, reactive and reflective as dialogue is the core point of all kinds of development for any frequent progressing developing country like Bangladesh amidst the growing influence of *globelalaization*¹. So, traditional or indigenous media have been continuously imaging the face of Bengali community to the mighty mono-cultured globalized world.

What do we mean by Participatory Communication?

Defining participatory communication Borbenave (2002) says, it is,

“as that type of communication in which all the interlocutors are free and have equal access to the means to express their view points, feelings, and experiences. Collective action aimed at promoting their interests, solving their problems, and transforming their society, is the means end” (p.43).

“Participatory communication is ...showing its tremendous potential particularly in radio and cassettes (audio and video), while acquiring new impetus in those traditional media like popular theatre, puppets, community newspapers, and loudspeakers” (Borbenave, 2002: 43). Borbenave (2002) further argues that ‘a basic factor in participation is self-expression’ (p.44). A participative society needs a basic common set of values and goals. An (indigenous) media can help in achieving that. ‘True participation’, however, ‘arises from dialogue’ (Thomas, 2002:53), as dialogue contributes significantly to our understanding of participatory communication. Paulo Freire (1989) as cited in (White, 2002) introduced the concept of ‘dialogic action’ ‘which unites the concept of action with the concept of reflection’. His concept of ‘praxis’ ‘is a process beginning with reflection, continuing with action, and returning to reflection in a spiraling, circular manner’ (p.24).

¹ The term *globelalaization* rather than globalization by members of indigenous communities, where *balai* (evil or harm) is used to denote a cultural disease, which is corrupting the resident cultural heritage (Roy & Hassan, 2010:180).

This is a unique example of participatory communication which is absolutely possible for any folk medium as spontaneity from the both ends is the focus of that medium. Therefore, a certain kind of medium or channel is also very important in terms of fulfillment of participation.

Approach of a communicator is just like a scientist

A communicator of one's field is nothing but a scientist, and he could be a scientist of any discipline- sociology, journalism, folk songs like *lalongeeti*, agriculture, population, and environment or even linguistics or politics whatever it may be. He is not a passive trailer of his field, who simply loves to research, but not to express and share. Jerome David Salinger, popularly said as J D Salinger, possibly the most beloved and certainly the oddest American writer of postwar generation, for instance, physically disappeared from the earthen world in 2010, but he died of his communicating and critical death in 1963 after publication of his second book "*Raise High the Roof Beam, Carpenters*". He has tremendous critical ability as he loves to think and enjoy on his own at the highest level of his creativity, but hates to transform those thinking into recorded knowledge to be received by the readers. This is only the one side of human face i.e., *creation*. The term 'creation' itself is incomplete without transmission of the essence (message) of that creation. Salinger's hidden area was supposedly large than that of his free area. A true communicator wants to survive through his knowledge and creation, and that actually unfolds the other side of the face i.e., *communication*. Knowledge is otherwise said as transmission or transformation of message or information or any change and that change is the change of thinking, knowledge or even attitude. Creation of knowledge by some one and reappropriation of that knowledge through the process of social production is absolutely the core point of true communication.

Right Media Selection

A scientist who is supposed to be a good communicator of his thinking, innovations or ideas should have that image the people has to continuously visualize. So, a good communicator has to understand his message and the medium through which he has to transmit his message. Once the people had to master the channel of traditional drumbeating, *shong-tamasha*, bioscope, followed by powerful print medium, but the

pattern of modern communication medium has been drastically changed in last two decades. Electronic media today, television channels in particular, overpowers other media in terms of strength of creating widespread impact and influence. A scientist of any term, therefore, has to communicate his innovations, ideas or thinking for public interest, benefit and welfare, and for that he needs to choose the 'right' channel. 'Media, as extensions of man, should be natural channels for citizen to express their views and feelings' (Borbenave, 2002:44). Communicator should not expose him to 'wrong' channel. In that case, for instance, a rate of adoption by the stakeholders like farmers, extension workers, consumers or even the concerned policymakers like govt. officials at key posts would be very low if the right media is not chosen. Yes, medium is the message (McLuhan, 1962).

Content, media, audience and effect analysis

So, from Scientists (Communicator) point of view, *content* (message) and *media analysis* is most essential in one end, and to understand the *psyche* of audience and possible effect or impact of his communication on the other. OK. Then *audience analysis* and *effect analysis* is also very important for any act of communication. To get success content analysis is very important for a scientist as he is not simply an innovator but a good communicator also. The composition of his message is not mere a composition of few information, it contains a marketable substance as one (audience or stake holders) has to use, utilize, exploit or assimilate that substance in his periphery of business. The content of his message cannot be separated from the life of the target groups. Any agricultural product, for instance, developed by a scientist, needs a proper marketing as if it intends to reach to various groups of beneficiaries like policy makers, govt. officials, consumers, farmers or any intermediary folks. For this purpose, we have to subdivide the *field* (analysis of content) into two – first referring to the *message* that is very fresh information plus background of an event, and arrangement of the elements of which the message is composed.

Participatory and Sharing approach

Our focus is so far confined to a broad term ‘scientist’ or a ‘communicator’, but the other side of him is the audience. A pioneer of Mass Communication Wilbur Schramm (1954) defines *Communication* as the process in which a sender and a receiver interact on a certain message under certain circumstances in order to reach a mutual agreement. So, communicating of any innovation of public interest and public welfare is not an isolated act, it involves the sharing parties with an objective of pulling an agreement, i.e. creating a win-win situation, which is extremely essential for adoption mitigation and satisfaction. A scientist has not only to take the audience in his cognizance, but he has to earn the confidence of the receiver at the beginning of any act of communication. Apparently sitting idle on the other side, an audience is not just like an electric bulb to be illuminated only after getting a signal from the switch on. The human mind rapidly fluctuates and the communicator cannot treat the audience just like in a state of a *spiral of silence* (Noelle-Neumann, 1974). Audience continuously feeds back the communicator and sometimes it creates a confusion who is the real communicator or who is the receiver. It is virtually the two faces of communication which better refers as ‘Convergence Communication’ (Rogers & Kincaid, 1981). In the process, a communicator (originally) needs *audience analysis* and the same way audience also would have *control* or *source analysis*. It is the process of giving some passage to the both parties as they can assess the attitude, mood, belief, knowledge and socio-cultural level of each other. The product to be communicated would be the product of direct experience of nature and its relationship with their social world (Barua, 2009).

New paradigm and transformative learning

And yes, whenever a scientist and stakeholders interact on communication of ideas of innovation, both the parties would lie in a horizontal line, and the chance or rate of success would be very high. It is just like 3-D approach of modern day’s information mechanism as both the source and the audience has been found dissolving to each other rejecting the age-old paradigm of source-based audience-targeting one-way communication. A scientist, in ultimate sense, is a communicator of innovation through a channel, but the audience is the re-communicator of that message what they are

receiving, and what they do like or how extent of that messages they do like. Sometimes the audiences do act like a mold of those ideas which are scientifically developed, and so sometimes scientist needs to redesign his message what is said to be a transformative learning. It is claimed that there is strong bond between transformative leaning and participatory democracy and if so, that would explore the possibility of reciprocity. In any way there is no virtual difference between a scientist and his stakeholders as they are interacting on message where sharing of the message is much more important than that of how a scientist communicates. He is doing it as he is the active member of that social environment where he exists. So, a social network in a certain community is his actual creator which makes him both innovator and communicator. In ultimate end, any act of communication is completely a social affair.

Given social context and concluding reflection

A scientist's field of research or a *Jatra* player's mode of intention is not only to remain confined in their creation and linear communication rather it shines through their interacting and participating audience. In the process, creation, communication, dialogic interaction and reflection and participation are few impulsive ingredients for any act of inter, group or mass communication in a given renewed social context under certain circumstances. Therefore, we could extend our original perception of the sayings of Laswell to another model like

Who

Says what

In which channel

To whom

Under what circumstance

For what purpose

With what effect (Braddock, 1958)

Here, the two ingredients 'circumstance' and 'purpose' are very useful of making any act of communication in line of societal perspective as communication is not simply a psychological issue, rather a social affair which being continuously happened in a given social context. Here, the act of communication exposes the two faces of interactive

communicators, i.e., participants. We need to understand the 'circumstance' and 'purpose' within the line of 'effect' of any act of communication which would have the relevance within the framework of spontaneous sender and receivers. This 'effect' should have within the framework of relevance of the participants as '...to have impact, it has to be relevant....the greater the effect...on the lives on the audience, the more important that item will be' (Boyd et al., 2008:16).

The Braddock's model is not typically categorized to the concept of 'convergence'; but considering two good components 'circumstance' and 'purpose' besides 'effect' this is much more perfect form of 'effect-affect' relationship to perceive the interface of a scientist or a folk artiste or the stakeholders, and their spontaneous interacting in a renewed congenial cultural environment where they exist. But the very question under a fresh globalized cultural renewal process is- who really count those and correct the deviations and renew the process?

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