The total event consists of components having an internal relationship to one another which are in certain respects isolated systems in their own right. Dance, music and speech in particular are highly formalised. Other internal components are the objects, costumes, rites and other stylised movements, character roles and legends. Furthermore there may be considerable permissive areas of uncharted activity, e.g., the incursions of capricious and unpredictable spirit forces, openings for individual improvisation and creative variation, and virtuosity which overflows the form. The relative importance of the various components, their interaction and conflict needs detailed study. (For example, what are the mutual relations between words, music and movement (i) when the purpose is the intensification of rhythm to induce "possession"? (ii) to amuse an audience with verbal sallies? and (iii) to time and encourage physical labour in unison?)

The cultural significance of the total event is not likely to be derived either from its direct utility or from the socio-economic relations of which it would be the centre as a 'scarce means' or object of exchange. Nevertheless, many of its elements are of this order. Goods and services must be acquired by purchase or other mutuality, and the organisation of contributions amongst the group members is revealing from many points of view. High expenditure on Xmas festivities, Carnival Bands, Weddings and Funeral Rites shows the importance attached to them. The economic position and social rank, family interconnections, religious allegiance and neighbourhood status of the membership should be learnt. The correlation of the fictional roles and those of real life, and the status of the event vis-à-vis the colonial society are all important.

Finally, in studying the way norms of formal social concourse change we must do without old models still in existence. But the conflict of internal elements will be revealing, though complex, since their development is paralleled and influenced by their counterparts external to the event; at one extreme, a new style of dancing may develop externally, and replace the old component of the event; and at the other extreme, the language of daily intercourse may change, yet the old language of the song component may remain, and be sung by people who no longer even understand it. Beyond this, the same type of data is relevant to the process of change as with the norm of a material object.

Of the methods suggested, the first five are comparatively simple; the sixth, histories, involves selection and synthetic description, but is confined to observable events, selected on the basis of more abstract generalised concepts. In the monographic method, we are suggesting a procedure which uses a technological description of an aspect of observable reality as a sounding into the complex depths of society so that when its context is further described at different levels, the data can lead to reliable conclusions about social and economic relationships in primary groups, neighbourhood and nations, about the distribution of norms, and about the process of cultural and social change. The somewhat detailed treatment accorded to