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From our Frames: Exploring visual arts-based approaches
for addressing HIV and AIDS with pre-service teachers

In fulfilment of the requirements for the degree of

Doctor of Philosophy

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DECLARATION

The research described in this thesis was carried out in the Faculty of Education, University of KwaZulu-Natal, under the supervision of Professor Claudia Mitchell.

This study represents original work by the author, where use has been made of the work of others it is duly acknowledged in the text.

A handwritten signature in black ink, appearing to read 'J. Stuart', written over a horizontal line.

Jean Stuart

ABSTRACT

This research is a qualitative study of a short project set up to explore the uses of a visual arts-based approach for addressing HIV and AIDS through teacher development. It was undertaken at the University of KwaZulu-Natal in the face of the HIV and AIDS pandemic. It responds to the suggestions that teachers need to explore their own understanding, attitudes and perceptions of the disease if they are to deal confidently with the demands it places on them as educators in schools. Thirteen pre-service teachers, who had enrolled in a guidance course, used photographs and drawing to capture their views of HIV and AIDS and to construct messages for their peers. Methods for the approach were adapted from the work of Ewald and Lightfoot (2001) and from Wang's (1999) photo-voice. A visual arts-based approach was chosen for its potential to simultaneously engage the mind, body and emotions (Weber & Mitchell, 2004). Drawing on the conceptual work of Banks (2001), Hall (1997) and Fairclough (1995), the photo texts were then analysed by the researcher who saw them as socially and culturally embedded constructions and was interested in how they were affected by and could have an impact on culture and social discourses. Reflections on the photo texts and their associated processes by both the researcher and pre-service teachers lead to suggestions as to the pedagogic possibilities of using a visual arts-based approach in education to address HIV and AIDS. The thesis concludes with discussion of what a visual arts-based approach can contribute to HIV and AIDS in teacher education and comments on the challenges and limitations of such an approach.

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My grateful thanks to all who contributed to this research:

Thirteen students participated and were willing to explore in the *From our Frames* project and produced the photo texts, drawings and comments that appear in this study. Though their names have been changed to ensure confidentiality, their work stands as testimony to their commitment to contributing to addressing HIV and AIDS in education.

My supervisor, Professor Claudia Mitchell, inspired me with the energy, enthusiasm, interest and engagement she brings to all research, and gave very generously of her time and experience for this project. Her broad vision and knowledge of vast areas of study have helped me to establish the relationship between this work and that of many others.

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DEDICATION

This thesis is dedicated to all those affected by HIV and AIDS in the hope that in some way this project can contribute to a better life for us all.

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CHAPTER 1: INTRODUCTION

HIV AND AIDS IN OUR WORLD

The HIV and AIDS pandemic sweeping the world is one of the greatest challenges of our time. Worldwide, approximately 38,6 million people were living with HIV at the end of 2005 and, according to the UNAIDS report on the global AIDS epidemic, it is further estimated that 4.1 million became newly infected with HIV while over 2.8 million lost their lives to AIDS (UNAIDS, 2006). The impact of this disease is felt around the globe, but in sub-Saharan Africa, the fourteen countries of the Southern African Development Community (SADC) have the highest infection rates in the world and some 25 million, or two-thirds of all the world's population living with HIV, are found here (UNAIDS, 2004). In South Africa itself, the South African Department of Health's study done in 2003 gives the statistic for HIV infection rates in South Africa as 27.9% (Makubalo, Nedshidzivhani, Mahlasela, & du Plessis, 2003 p. 6). Even where people are not infected, they are likely to be affected personally, socially, economically or in some other way. In terms of regional infections in South Africa, KwaZulu-Natal shows even higher statistics. In 2003 the same report shows that the province that recorded the highest HIV prevalence rate amongst antenatal attendees was KwaZulu-Natal which had a rate of 37.5% (Makubulo et al., 2003, p. 6). Unfortunately, in South Africa there is no evidence yet of a decline in the AIDS epidemic (UNAIDS, 2006).

Obviously every sector of a country so seriously affected by the pandemic needs to be mobilized in response to this pandemic. In the early stages of outbreak of the disease it was thought that medical interventions and awareness education about how it

spreads were central to curtailing its expansion but this approach has proved to be too simplistic because of the prevalence, complex causes and reach of the disease (Barnett & Whiteside, 2002).

Many people are working on the ground to address the impacts of HIV and AIDS in the fields of medicine, education, economics and development. A plethora of literature has been produced to strategize, document and analyze ways governments, societies, NGOs, institutions and individuals have responded to the challenge. No one has come up with definitive answers as to how we should meet this challenge but there is some consensus on issues such as the following four key points raised by Whiteside and Sunter in their book, *AIDS: The Challenge for South Africa* (2000). Firstly, there is no easy answer or quick fix and it is unlikely that one answer or “magic bullet” will emerge to solve this complex disease and its consequences. Secondly, “little things will make a difference” and the impact of small groups working together in active involvement should not be underestimated. Thirdly and fourthly, everyone needs to respond and play their part but, in addition, effective leadership is needed (Whiteside & Sunter, 2000, pp. 134-135). It seems that interventions need to take account of the contexts of target groups on the ground and experience is showing that multimodal approaches are needed. Small on the ground initiatives can be effective but when there is no leadership to sustain, develop and adapt them over time, their effectiveness is often short lived.

HIV AND AIDS EDUCATION

Education has a significant role to play in the struggle with HIV and AIDS (Kelly, 2002, p.1). This study focuses on education, and in particular the role of teachers. To

understand their role we need to understand more about these educators. There is little doubt that HIV and AIDS is having and will continue to have a profound impact on education and educators. One of the challenges for education is that many of the educators are themselves infected with the virus. The South African Education Labour Relations Council recently commissioned the Human Sciences Research Council and the Medical Research Council of South Africa to research factors that determine educator supply and demand in South African Public Schools. Particularly high prevalence rates of infection in rural areas, certain provinces and amongst younger teachers emerge in the follow-up report titled, *The Health of our Educators: a focus on HIV/AIDS in South African public schools* (Education Labour Relations Council, 2005). Overall, the HIV prevalence rate of educators is found to be similar to that of the general population (p. 128). This seems to suggest either that the level of skills or knowledge educators have about HIV is not contributing to behaviour changes around their sexual activities, or that they do not have adequate knowledge. One of the recommendations of the report is therefore that educators should be equipped with skills to negotiate safe sex for themselves (p. 132). They particularly need these skills given that in addition to taking care of their own lives they are being positioned to educate learners about HIV and AIDS.

Kelly advocates comprehensive HIV preventative education programmes that empower participants to live “sexually responsible, healthy lives” (Kelly, 2002, p.5) and warns that programmes should be “speaking with one voice” (Kelly, 2002, p.11) in this regard and work across all sectors of society. The one-message-fits-all approach, however, often fails to work as people do not respond favourably to education that fails to take into account their specific context (James, 2002, p.184).

In the African context

What strategies are in place? Coombe provides a useful overview of HIV and AIDS and education responses in the Southern African Development Community (SADC) region in 2003. She says that there seems to be consensus that education should help contain the spread of the virus and support learners and educators affected by the disease but that governments have been slow to respond to the crisis. Policies and planning are not translating into effective implementation, and community-level responses, though often effective, are problematic because they are under-funded or ad hoc. According to her, educators are in new territory trying to respond appropriately to the affects of the disease and its challenges. She exposes an area of concern when she says “Little has been done to interrogate planning assumptions about the effectiveness of teachers as counsellors, sexual advisors and mentors during this crisis” (Coombe, 2003, pp. 84-90).

In a table collating the preparedness of various SADC countries for dealing with HIV and AIDS in the education and training sector Coombe (2003, p. 89) indicates that only two of the thirteen countries surveyed are preparing pre- and in-service teachers to teach Life Skills curricula, no teacher educators have been trained in HIV and AIDS issues and curriculum implementation, no countries offer counselling for learners or educators, and not one country is rated as prepared to respond creatively to mitigating the impact of HIV and AIDS on the education sector by “trying to provide meaningful, relevant educational services to learners affected by HIV and AIDS, finding new times, places and techniques for learning and teaching”(Coombe, 2003, p. 89).

Exploratory work based on an initiative of the Association for the Development of Education in sub-Saharan Africa (ADEA) to identify promising approaches to HIV and AIDS education raises questions about whether teachers are adequately prepared to deal with teaching and communicating about HIV and AIDS. Concerns raised through work by Coombe and the ADEA that teachers are not adequately prepared for the extraordinary demands HIV and AIDS makes on teachers appear to be endorsed by the findings of the Education Labour Relations Council (ELRC), Medical Research Council (MRC) and Human Sciences Research Council (HSRC) reflected in their report on the health of South African educators (Education Labour Relations Council, 2005). The ADEA study finds that teachers' beliefs on HIV and AIDS are often conservative and counter productive. Well-focused pre- and in-service training programmes have been suggested as part of the solution (Rugalema, & Khanye, 2002).

Fortunately, there is some evidence that work was and is taking place on the ground to prepare teachers to meet some of the gaps evident to Coombe (2003) in teacher preparation in the era of HIV and AIDS. In South Africa for instance, attempts have been made to train both in-service teachers and pre-service teachers. The *Life Skills and HIV/AIDS Education Programme project report 1997/1998* (Department of Health & Department of Education, 1998) documents the strengths and weaknesses of the combined efforts of the Department of Education, Department of Health, and European Union to implement and launch a Life Skills education programme by nationwide training of almost 10 000 in-service teachers and other professionals. I refer to this report in more detail in the section that follows.

Documentation of attempts to prepare pre-service teachers for HIV related challenges in South Africa are more difficult to track. A partnership between the Department of Education, South African Vice-Chancellors Association (SAUVCA) and the Committee of Technical Principals resulted in the release of the *HIV and AIDS Audit: Interventions in South African Higher Education 2003-2004* (SAUVCA, 2004 (now known as HESA)). While HIV and AIDS action of some kind was reported at every higher institution that responded, the need to further integrate HIV and AIDS issues into the curriculum was highlighted (p.xii).

Subsequently, in a project in 2004, the Association of African Universities produced a toolkit to support efforts of African Universities to improve their particular institution's HIV and AIDS programmes (Association of African Universities, 2004, module 1, p. 3). Introducing personal and professional skills through HIV and AIDS related curriculum changes for pre-service teachers is identified as an important area because of their future reach into communities (Association of African Universities (AAU), 2004, module 7, p. 36). I was unable to locate any literature evaluating the effectiveness of this initiative but found the approach interesting in that in the toolkit each of the ten module books is aimed at a particular and specific higher institution business area such as management, research or human resources. The stated objective of the toolkit is firstly "to mobilise the higher education community in Africa to make a difference in facing this new challenge, by developing a systematic response to HIV and AIDS", and secondly, "to provide the African higher education leader with the practical and intellectual tools that can be harnessed in developing, planning and managing a response to HIV and AIDS across all the core business areas of their institutions" (AAU, 2004, p.11). The modules are a starting point to encourage higher

institutions to open debates about how to integrate HIV and AIDS into curricula and the suggestion is that, to address HIV and AIDS issues, curriculum reform in teacher education should be prioritised. Module seven also reminds curriculum planners to consider that students are an untapped source of knowledge about the epidemic (AAU, 2004, p.33). Though the toolkit does put issues on the table they do not appear to me to have gone far enough to point to practical ways in which HIV and AIDS can be addressed across the curriculum though a cross-curriculum approach has been called for (AAU, 2004).

Fortunately however, further work is on-going in the area of developing appropriate HIV and AIDS related curriculum changes in pre-service teacher education. A Higher Education HIV/AIDS Programme (SAUVCA/CTP) workshop in July 2003 attended by representatives from seventeen Faculties of Education recommended: the intergration of issues related to HIV and AIDS across professional teacher education module; more specialist training in the life orientation area and ACE programmes; and that a basic module should be required in all professional Teacher Education programmes:

to enable all educators in the schooling system to deal more confidently with the issues and challenges of HIV and AIDS which they face daily in their classrooms and schools and their own lives and communities (Higher Education HIV/AIDS Programme, 2003 (HEAIDS formally SAUVCA/CTP)).

In response to the draft module outline that emerged in December 2003 (Higher Education HIV/AIDS Programme, 2003 (HEAIDS formally SAUVCA/CTP)), the HEAIDS programme of Higher Education South Africa (HESA), formerly SAUVCA,

commissioned the development of a learning guide and reader to flesh out the proposed core module for professional teacher education programmes. This has just been released to higher institutions across the country in March 2006 to assist as a generic base for institutions to adapt to their needs. The module aims to develop teachers:

HIV and AIDS related knowledge; teaching approach competencies; teacher personal capacities and attitudes; a caring and compassionate professional climate (HESA, 2006, p. 1).

The pilot guide draws on policy papers, stories of those affected or infected with HIV and AIDS, and makes use of visual materials such as drawings and photographs. In my opinion the guide is a step ahead of many of the materials-based approaches as it endorses teacher reflection and insight into the situated context of HIV and AIDS.

However, I cannot see that it encourages acknowledgement of each individual teacher's personal rather than professional position in relation to HIV and AIDS. The guide is a generic provided for individual institutions to adapt so this acknowledgement of individual teacher positions in relation to HIV and AIDS may still happen in such adaptation of the modules for specific contexts, particularly if institutions can find practical ways to bring this about. The work of Baxen and Breidlid (2004) suggests that it may be important to recognize teachers as active agents with their own "baggage". In "*Researching HIV/AIDS and education in Sub-Saharan Africa: examining the gaps and challenges*" Baxen and Breidlid comment on a significant gap in research involving teachers and HIV and AIDS:

Few studies take account of teachers' lives as a key mediating factor in the teaching (delivery) of HIV/AIDS. It would seem that an assumption is made that if they (teachers) have the necessary knowledge about and skills to teach, they *will, can* and *will want to* teach effectively, notwithstanding how they

position themselves(or are positioned) within the HIV/AIDS discourse.

Therefore, where teachers have been the focus of study, it has been with teachers as objects of a structure and system (deliverers of curricular) rather than of teachers as individuals who work and live in contexts in and to which they themselves are contributors, shapers, negotiators and mediators (Baxen and Breidlid, 2004, p. 23).

Diagram 1. Complex roles expected of our teachers in the age of HIV and AIDS

This diagram, titled “A holistic response to HIV and AIDS in our school community” and extracted from the HESA Learning Guide indicates the complex roles and challenges teachers in schools are expected to fulfil in the age of HIV and AIDS. My expectation is that teachers who have not been assisted to understand their own perspectives on HIV and AIDS will find them particularly overwhelming. In 2000 the Department of Education in South Africa published norms and standards for educators (Department of Education, 2000). Fulfilling the Community, citizenship and pastoral role outlined as one of the seven roles teachers are expected to fulfil has become critical and very demanding in the face of the HIV and AIDS epidemic. Because of the demands on their time and emotions, finding further time for the reflexive competences, though necessary, will be difficult.

There evidently needs to be more intense and documented work on and research into the preparation of teachers, especially pre-service teachers, for the reality and complexity of working in the era of HIV and AIDS. Teachers are key communicators with youth, and yet they seem to have received too little personal support in this important, complex and taxing area.

What are the suggestions for teacher training to address HIV and AIDS? To date, apart from what I have discussed in the preceding section, I have been able to locate very little literature that actually addresses the professional development needs of teachers operating within the formal education sector in the context of HIV and AIDS. In South Africa, and more specifically in KwaZulu-Natal, more attention has been paid to studies of the needs of learners, community interventions, and development of ‘teacher-proof’ materials. While one cannot deny the importance of study and

development in those areas, schools are assumed to be prime sites for teaching about prevention. In KwaZulu-Natal, in 1997, as part of the *Life Skills and HIV/AIDS Education Programme* referred to in the preceding section “In the African Context” two teachers from each of 1,004 secondary schools attended five day workshops in Life Skills education and were then sent back to their schools to train colleagues, but the initiative was not a success. Part of the reason for the failure of the initiative was lack of initial teacher-training in facilitative rather than didactive methods and lack of ongoing teacher support (James, 2002, p. 175).

Nationally and provincially there has been ongoing work to develop the capacities of in-service teachers trying to implement Life Skills programmes in schools and to provide them with managerial and community support. For example, to increase support for translating policy into practice, in 2003 the National Department of Education initiated a programme to capacitate Senior School Management Teams (SMTS) and School Governing Bodies members (SGB's). Provincially, planning of how to develop educational capacity to address HIV and AIDS education needs has varied. In KwaZulu-Natal in 2003, peer educators were trained for about 700 secondary schools and in 2004 and 2005 the Soul Buddyz clubs were introduced to schools. In a further interview with Sophia Ngcobo (2006), KwaZulu-Natal, provincial HIV/AIDS co-ordinator for the Department of Education, identified some of the continued difficulties for teachers in putting policy into practice. These vary but relate to the support principals, management teams and school governing bodies give to the teacher tasked with implementing what has been learnt from workshops, teacher workloads, the need for appropriate materials and the need for teachers “to clarify their own values and baggage” (Ngcobo, 2006) . Her final point resonates

with the findings of Baxen and Breidlid, (2004) which identify a gap in recognition and research into teachers as active agents of change.

The teachers are expected to do this teaching and to cope with challenges in education related to HIV and AIDS so some attention needs to be paid to preparing them personally to cope with the personal, psychological and methodological requirements this will place on them. In an interview with the journal *Agenda* in 2002, KwaZulu-Natal's co-ordinator for the life skills programme, Sophia Ncgobo, pointed out that teachers grapple with the need to discuss sexuality when they are awkward with this or it is at variance with the community norms and values. She went on to say in the same interview:

Teachers are expected to teach 'life skills' for learners, but this is problematic. The teachers themselves went through a school system that did not offer Life Skills. Educators may hold conservative values, and some educators have been implicated in gender-based abuse. Teachers must first grapple with their own issues, before they can facilitate 'life skills' for learners. A Life Skills, HIV/AIDS specific Care and Support, and Counselling programme for educators is needed (Ncgobo, interviewed *Agenda* 53, 2002, p. 97).

Ncgobo also spoke of the need for initiatives to empower teachers (*Agenda*, 2002, p. 98). In doing so she called attention to the need for teacher support and opportunities to understand how teachers themselves are positioned in relation to HIV and AIDS, life-skills teaching and the community.

YouthNet is an USAID programme to improve reproductive health and prevent HIV among young people. In their 2004 report, the programme director, Nancy Williamson, suggested that teachers need to explore their own attitudes around HIV and AIDS if they are to communicate with confidence:

Teachers are a crucial link in providing valuable information about reproductive health (RH) and HIV/AIDS to youth. But to do so effectively, they need to understand the subject, acquire good teaching techniques, and understand what is developmentally and culturally appropriate. Teacher attitudes and experiences affect their comfort with, and capacity to teach about reproductive health and HIV/AIDS. The pre-service setting offers an opportunity for future teachers to explore their own beliefs and concerns about these topics, while in-service training allows those already teaching to assess their views and increase their competence and confidence (James-Trarore, Finger, Daileader Ruland, & Savariaud, Family Health International, YouthNet Program, 2004, p. 3).

In the same report, suggestions for what is needed in this training include the following:

The ultimate goal of teacher training for RH/HIV is to improve students' knowledge, attitudes, and behaviours regarding reproductive health and HIV. But effective training first has to have an impact on the teachers themselves, helping them examine their own attitudes towards sexuality and behaviours regarding HIV prevention, understand the content they are teaching, learn participatory teaching skills, and gain confidence to discuss sensitive and controversial topics. A further recommendation is

that teachers should be trained to use a variety of materials including comics (James-Trarore, et al., 2004, p. 4).

This suggestion that teachers who will be dealing with AIDS and education need to start by recognizing their own responses to HIV and AIDS is reiterated by Coombe, who calls for teachers to understand their own perspectives. ‘A broad multidisciplinary approach by educators to the pandemic is essential’ (Coombe 2002, p.viii). She emphasizes the need for educators to contribute to the pandemic from the perspective of their particular experience and training (Coombe 2002, p.viii). Working to do this with pre-service teachers seems advisable (Ngcobo, 2006). HESA’s core module for professional teacher education programmes also recognizes that in terms of personal development “qualifiers need to explore and understand their own inhibitions, anxieties, prejudices and fears related to HIV and AIDS” (2003, p.6).

Many interventions outside of formal education have been designed to accommodate the call for culturally appropriate materials and context specific participatory approaches and studying such interventions may suggest ways in which teacher’s perspectives could be accommodated. I limit my discussion here to three participatory, culturally appropriate interventions I have read about and found to be particularly innovative.

Stepping Stones is an HIV intervention strategy adapted for use across a number of countries and designed to promote solutions in local contexts and bring about behaviour and identity changes. Age and gender peer groups meet and explore their *own* concerns in facilitated and enjoyable sessions grounded in local knowledge.

Experiential learning activities include role-play, discussions, tableaux, games, song and dance, and drawing exercises. Peer groups start with identifying their own perspectives and priorities before sharing them in a respectful way with other community peer groups. Thus the older men, the young men, older women, and young women, meet in separate groups before getting together to share. What I find interesting in this approach, which starts by making them feel at home with themselves, is that the participants start by thinking about their own and their peer situation and then move on to consider other people. Acknowledgement is given to the different concerns and interests of different age and gender groups and this may be a factor to take into account when working with teachers (Welbourn, 2002, p. 54).

The *Soft Cover* project in the Western Cape promoted action-orientated youth participation in HIV and AIDS interventions that integrated the arts and popular culture. In its bookmaking project young people in workshops wrote prose and poetry about their lives and how HIV and AIDS had touched them. Having selected from a range of possibilities, they developed their own images and messages. The book they produced, *In My Life: Youth Stories and Poems about HIV/AIDS*, has been received with enthusiasm by their peers in schools. Part of its success stems from its telling of how HIV and AIDS affect the lives of the young authors who are profiled with a photograph and share their lives through their thoughts and words. What seems valuable in this project is that young people found their voices, became authors and producers of knowledge and media and took action against HIV and AIDS (Walsh, Mitchell & Smith, 2002).

In the *Amaqhawwe family project* specifically targeted micro media in the form of open-ended cartoon narratives were used as a tool to promote community and family dialogue and problem solving along Freirian lines. In facilitated workshops, members of a local community got together to explore and discuss how fictional characters would or should react to community problems related to HIV and AIDS. The imaginary setting and characters were closely related to the participants' lives so that they understood the context of the problems. Emerging stories were captured as graphic narratives or comic strips by local artists and then edited by community members for local authenticity. This participatory approach ensured that the narratives that emerged had local relevance and dealt with issues of concern to the community (Peterson, Mason, Bhana, Bell, McKay, 2005).

Each of these interventions uses participatory methods and takes account of the local context. There is clearly a growing orientation towards participatory approaches.

UNICEF calls attention to the need for communication that overturns the ABC approach (abstain, behave, condomise) and uses instead the AAA (Triple A) construct of learning by doing, through assessing, analyzing and acting. (Ford, Odallo & Chorlton, 2003). Learning through doing seems to be a form of taking action and participants in projects such as the three mentioned become agents for change – often in relation to wider social issues that impact on the spread of HIV and AIDS. All the projects I have discussed above however were community based, rather than developed or introduced in formal schools, universities or colleges. This set me thinking about if and how, despite all the traditional restraints, participatory methods and arts-based approaches could work in institutes of education.

In Africa research is showing that to reduce the incidence of HIV infection it is essential to address the social factors, such as gendered behaviour, that influence the ability of individuals to negotiate for safer sex (Harrison, 2002. Kelly, Parker & Lewis, 2001) and the way teachers engage with learners in HIV and AIDS education (Chege, 2006; Pattman, 2006).

Kelly argues for HIV education that takes on board the world-view of participants (2002 p. 7). Along with many others he suggests that methodologies that are interactive and participative should be considered (p. 9). Kelly is not alone in recognizing the value of participatory approaches to effect change. A look at international changes to communication approaches to development shows there has been a general movement from top-down outsider messaging to more open-ended participatory processes (Tomaselli, 2002). In the cases of the interventions described above, the world-views of participants were recognized and became a shaping force for the discussions and forms of action.

The *Young Voices* research projects on Gender, Sexuality and HIV/AIDS in Education undertaken in seven eastern and southern African countries (ESAR) and funded by UNICEF show, through the findings, some of the reasons for employing a participatory approach in HIV and AIDS education (Pattman and Chege, 2003). Friendly non-judgemental young-person-centred interview techniques, supplemented by diaries and drawings, resulted in participants as young as six discussing previously unexplored sexually intimate experiences and in young people of various age groups exploring and reflecting on their gendered identities, including on how they impacted on boy/girl relationships. Researchers working on the projects argue that such

conversations opened up because the method of engagement with young people was participatory. Interviewers recognized and responded to young people as experts on themselves with interests and concerns that could shape and contribute to the direction of discussions.

Following the *Young Voices* research, Pattman, (2006) has gone on to argue from these findings that teachers should approach HIV and AIDS and sex education by tapping into the gendered lives and identities of learners as key resources. To do so they would need to move away from:

didactic and authoritarian pedagogic relations which we found characterized the delivery of much HIV/AIDS education. This would require investing in teachers as resources and developing pre-service and in-service programmes for potential HIV/AIDS and sex educators which challenge the trainees to reflect upon themselves as men and women and as teachers, and to construct themselves in ways which allow them to address their pupils as active and creative. Teachers need to be trained not simply to equip pupils with the “facts” of HIV/AIDS but how to explore the social and cultural worlds of their pupils (Pattman, 2006).

Pattman suggests that HIV and AIDS education teachers need an understanding of themselves as gendered and situated teachers. They also need new pedagogic approaches that assist them to deal with learners HIV and AIDS issues as they are embedded in particular social and cultural realities. Participatory approaches appear then to be needed because they are participant-centred and allow for education that suits specific contexts. Implicit in his words is a recognition that participatory approaches depart from teaching norms in Southern and Eastern Africa. Teachers of

HIV and AIDS issues have reportedly found it difficult and embarrassing to break away from didactic life-skills education and allow pupils to set agendas and promote a sexuality discourse (Chege, 2006), but despite these difficulties, researchers are clearly arguing that effective teachers need participatory pedagogic skills (Chege, 2006; Pattman, 2006).

FRAMING THE STUDY

My job as a lecturer of primarily pre-service teachers in the Faculty of Education at the University of KwaZulu-Natal gives me a particular interest in the needs of pre-service teachers to address HIV and AIDS. Although I am a lecturer in Language, Literature and Media rather than in Life Skills or Counselling, I began to wonder about pre-service teachers' positions in relation to HIV and AIDS and if and how aspects of media education could contribute to preparing teacher trainers and pre-service teachers for the HIV related challenges we face.

In recognition of the importance of developing teachers who will be better prepared to meet the challenges of HIV and AIDS education, the Faculty of Education at the University of KwaZulu-Natal has developed an honours course for in-service teachers and is also piloting HIV and AIDS education for pre-service teachers in two guidance modules. The Honours module, which combines traditional lecture and participatory methods, has been described by the programme director as:

designed to equip educators with knowledge about HIV and AIDS and related issues, including knowledge about existing policies on HIV and AIDS. It is also aimed at linking policy, theory, and context, by equipping educators with

skills and strategies to apply knowledge gained from the course and implement policies in their own school contexts (Buthelezi, 2004, pp. 94-95).

Despite these new courses, there is a need for research and exploration of the HIV and AIDS related attitudes, perceptions and perspectives of pre-service teachers and teacher trainers as the university moves towards developing the HIV and AIDS core module that all pre-service teachers will now be required to take within the next two years . There is very little published research on this topic in the KwaZulu-Natal region or in South Africa generally or on teacher training which recognizes teachers themselves as key resources in HIV and AIDS education. This gap in the literature is an indication of the lack of studies in the area and led to my decision to explore with pre-service teachers their perspectives of HIV and AIDS by focusing on aspects of teacher development and media education.

Three aspects of my own position as a teacher contributed to the way I approached the development of grounded theory into ways for pre-service teachers to address HIV and AIDS. The first aspect includes theories I support in relation to teacher development and appears under the heading Teacher Development which follows and includes a subsection devoted to self-study, with particular emphasis on reflective practice. The second includes Media Education approaches and these are discussed under the section on Media Education and Cultural Studies which follows on after Teacher development and also at the beginning of Chapter Two. Theories from these two areas direct the review of Visual Studies that I consider particularly valuable and these are considered in Chapter Two - Background: Theoretical perspectives and review of the literature.

Teacher development

The angle taken on teacher development in this thesis reflects my own theories related to education, which are progressive in their validating of personal voice, and political in their belief that we should educate towards the good of society. I draw on the work of Freire in discussing teacher development, because it has the potential to validate and empower teachers, and on the work of Mitchell and Weber in the area of teacher development, for the particular attention they pay to self-study and its contribution to reflective practice.

Freire's critical pedagogy, outlined in *Pedagogy of the Oppressed* (1972), promotes participation, reflection, and critical consciousness and provides part of the theoretical background for the teacher development proposed by this study. Although his theory was developed in the 1970s, in my view it still has relevance for teacher development today. There are parallels to be drawn between the oppression suffered by the Brazilian peasants, and teachers in South Africa today. Many pre-service teachers today are financially oppressed and need financial aid to fund their studies. In addition there is, in my opinion, an argument to be made that the challenges of HIV and AIDS oppress teachers today.

I say that Freire's pedagogic approach underpins mine for other reasons as well. Like Freire, I reject what he called the "banking concept" of education, where the teacher as depositor bestows knowledge on the students or depositors. Such an approach minimizes creativity. I am also committed to his argument that students' existing knowledge should be valued and activated with pedagogy that takes account of this. Acceptance of this argument will establish a dialogic rather than a didactic relationship with our students. Freire also pointed out the importance of teachers

working *with* rather than *on* students in participatory projects to deal with real issues, and favoured a problem-solving approach.

Freire defined praxis as “reflection and action upon the world in order to transform it” (Freire, 1972, p. 28). There is a general recognition that HIV and AIDS education needs to be more broadly based than an awareness campaign and to take account of social and cultural issues that affect the transmission of HIV and AIDS and people’s response to this. If teachers are to bring about such social and cultural changes, in Freire’s opinion and my own, they can be empowered for critical intervention only by taking action in tandem with reflection.

My own belief is that we should educate towards the good of the society even though what is good for society may be open to debate (an issue I cannot explore here). Very often this means we (students and teachers) have to take action towards transformation.

Caroline Wang’s photo-voice methods (Wang, Burris & Ping, 1996) (Wang, 1999, 2004) which are adapted in this project and commented on in the review on photographic approaches and in the methodology in Chapter Three, are partly rooted in Freire’s pedagogical approach that has the potential to heighten social and political consciousness en route to bringing about praxis. Her research shows that photography, reflection and dialogue with decision makers can result in social change.

Starting with ourselves

The importance of reflection in teacher development, and in particular self-reflection, is recognised in documents for norms and standards for educators (Department of Education, 2000; Technical committee for the revision of norms and standards for educators, 1998), and is brought to the fore in the work of Mitchell & Weber (1999) in their book *Reinventing Ourselves as Teachers: Beyond Nostalgia*. They show how photographs and drawings can be used by teachers for memory work, to explore their past educational experiences and also as a means to reinvent themselves, re-vision their future or imagine ways forward in an educational context. A technique for reflection which they discuss and which has particular relevance here considers ways to use “staged” photographs, where teachers model or pose particular scenarios. This approach has the potential to create new teaching stories or different responses from teachers. An explanation of the origin of such an approach, and its potential, appears in Mitchell and Weber’s book in the chapter “Picture this: Using school photographs to study ourselves”:

This kind of project has roots in some of the work on popular theatre of social change, for instance that of Auguste Boal (1995) of South America, or Zakes Mda (1993) in South Africa on ‘people playing people’. In these forms of popular theatre geared towards social change, role-plays, tableaux and ‘freezes’ are created as interventions which might contribute to thinking in a new way about a problem or issue, or ‘imaging’ oneself in a new role.

Photographic staging through the tableaux or ‘freeze’ would allow teachers to work with photographs as tangible texts which might, for example, be exhibited (Mitchell and Weber, 1999, p. 113).

For me, the attraction of staged photographs is their potential to promote self-study and reflection through an engaging and participatory process.

Media Education and Cultural Studies

Media education and cultural studies link well with teacher development that aims to promote reflection and participation. In considering what sort of contribution media education could make to addressing HIV and AIDS and to promoting reflection it is helpful to bear in mind what is happening in media education internationally. The UNESCO *Final report of the Youth Media Education Survey 2001* which brought together information about media teaching in 35 countries, found there to be a movement towards more active student-centred participatory pedagogy and ‘learning by doing’; and an expectation that teachers need to recognize the considerable knowledge and expertise of their students and engage students in practical media production. According to the report:

Media education has tended to move away from an approach based on ‘inoculation’ towards one based on ‘empowerment’. The notion that media education should aim to defend or protect young people against media influence seems to have lost ground in the majority of countries. In its place, we can see the emergence of a more contemporary definition of media education, based on notions of ‘critical awareness’ and ‘democratic participation’ (Domaille & Buckingham, 2001, p. 2).

Much of this approach is in line with both the pedagogic approach of Freire and with the South African OBE curriculum, where media education is now integrated with the area of Language Learning and Communication.

The advantages of working with media production in participatory processes to effect change are being recognised and put into practice. For instance, in the participatory workshops held by the Empowering Children and Media (ECM) Project, children who

had monitored the news constructed their own newspapers and in the process developed a critical understanding of children's rights and media production. Another result from the workshops was the interesting findings on how children view and perceive ways in which young people generally are represented in the media (Daya et al, 2004). Working in a participatory way on a project to produce small media would be one way for pre-service teachers to practice and experiment with approaches that would be endorsed by the curriculum statement and could be used in the South African classroom.

Given the increasing recognition of the value of production of media texts and participatory processes, media education and communication may well have something to offer those exploring ways in which their own messages are related to HIV and AIDS and ways to produce them. We are after all bombarded with the media messages others produce. Using our own voices and thoughts to create our own messages may be one way to praxis - "reflection and action upon the world in order to transform it" (Freire, 1972, p.28). This is because the process of producing representations to address HIV and AIDS will require all pre-service teachers to activate their particular existing perceptions and represent them in a forum open to dialogue and debate. Doing so may, according to my hypothesis, increase individuals' reflection and awareness of the meaning and position they and others attribute to HIV and AIDS. As I have shown in my survey of suggestions in the literature for teacher training to address HIV and AIDS, there is a recognition that teachers need to understand their own attitudes, positions or perspectives in relation to HIV and AIDS before they can give effective support and education to their learners (Ngcobo, 2002; Coombe, 2002; James-Trarore et al., 2004). Engaging pre-service

teachers in creating representations and messages from their own perspectives could result in empowerment, not only in the form of understanding forces at work on media representations and productions, but also, more importantly, empowerment in terms of engagement with the culture and practices associated with HIV and AIDS.

RESEARCH FOCUS AND QUESTIONS

As I explain further through the literature considered in Chapter Two, there is a developing body of work in visual studies that ties media education, cultural studies, health, and educational research to the use of visual images. Once I had read some of this work and seen the way pre-service teachers used documentary film to address HIV and AIDS in a post graduate module I taught with Professor Mitchell in 2004, I became interested in exploring with pre-service teachers how visual representations or text production could be used to address HIV and AIDS in teacher development. Given the time and financial restrictions I was working under, and what I discovered through reading literature in this area of visual studies, I chose photography and drawing as suitable media for this project

An understanding of the influence of social and cultural discourses on these representations may result in greater understanding of HIV and AIDS in relation to our society and how the production of visual arts-based texts or representations link into existing culture. To explore this link between production and culture, the thesis will draw on the “circuit of culture” (du Gay, Hall et al., 1997) and a critical discourse framework (Fairclough, 1995), both of which are discussed in a section called “Some theoretical perspectives on media and representation” in Chapter Two. It will also draw on the link between media production and culture that has been theorised and researched by Buckingham and Sefton-Green (1994) and will be discussed in the

section in Chapter Two on photography. I do need to say here though, that I am particularly interested in Buckingham's recognition of the increasing relevance and importance of visual texts in contemporary lives and the ways he has linked cultural studies, popular culture and identity into learners' production of visual texts.

Bringing together my interests and theories in relation to teacher development and media education, my study focuses on one overarching question: How can visual arts-based approaches be used in education to address HIV and AIDS? This question is guided and informed by an exploratory classroom-based project I set up, which came to be known as the *From our Frames* project. It was positioned in a teacher education programme and involved beginning teachers in constructing arts-based representations of HIV and AIDS. Drawing from the idea of teachers as cultural producers I then embarked on a project with pre-service teachers enrolled in a guidance and counselling course at the University of KwaZulu-Natal. This course took place over a period of eight weeks and involved the use of drawing, writing, photography and videoing. As I describe more fully in Chapter Three, the focus of this project was on finding out how these media can contribute to our understanding of ourselves and others in relation to HIV and AIDS. Bearing in mind the key question: How can visual arts-based approaches be used in education to address HIV/AIDS? I asked two questions related to this project:

1. What can we learn from the representations of pre-service teachers using arts-based approaches to address HIV and AIDS?
2. What are the implications of the representations and associated processes for teacher development, to address HIV and AIDS?

OVERVIEW OF THESIS

In this introductory Chapter One I have mapped out some of the emerging issues in relation to teacher development in addressing HIV and AIDS, and reviewed literature I see as pertinent to self-study in this area.

In Chapter Two I offer some theoretical perspectives on ways in which visual texts and their producers are related to society. I then go on to review literature in the field of visual arts-based approaches and methods, pointing out some of the debates between and amongst the various disciplinary areas. This discussion is critical to considering the centrality of studying production as a textual approach and as a way to frame my analysis in Chapters Four and Five. In so doing I include a discussion of small media production projects in order to provide insight into the ways these methods can be used to address health issues and to bring about change. Particular attention is given to ways in which photography, drawing and writing have been used by others.

In Chapter Three I introduce the participants and my multiple roles as researcher/facilitator/observer before outlining the research frame of the project and the methodology I adapted and employed. This chapter also provides details of how the project unfolded and how I worked with the data. My work with the data is captured in the next two chapters.

In Chapter Four I use a qualitative analysis of the photographs which are the main “products” of the project, and in so doing seek to discover what we can learn from their representations. This analysis looks first at the genres (photo-stories and media posters) and then applies the work of Fairclough on discourse analysis to the study of gender as one critical component of HIV and AIDS in South Africa.

In Chapter Five I work more specifically with the drawings as visual data as an entry point to understanding and evaluating the process itself of engaging pre-service teachers in the *From our Frames* intervention. This chapter can be read both as an evaluation of the intervention but also as a critique of some of this type of approach.

Finally, in Chapter Six I offer some ideas on conclusions, limitations to the study, contributions to new knowledge and implications for teaching and research. In doing so I endeavour to extrapolate from the data some of the implications of this project for media education and teacher development, towards assisting pre-service teachers to develop some way towards meeting the very real demands they will face in schools where the effects of HIV and AIDS affects them. Though this was a short project, undertaken with a small group, I also try to theorise and identify from my findings some implications for others interested in pedagogical possibilities and self-study, and challenges for further research in the area of arts-based approaches for positive social change.

CHAPTER 2: PERSPECTIVES ON VISUAL ARTS-BASED METHODS

As I have indicated in the previous chapter, there are a variety of perspectives in the literature that I have drawn on in this study. These include working with the visual within visual sociology and visual anthropology, visual studies in Communication Studies and within Media Studies, visual studies and social change, and visual studies and artistic expression in relation to self-study. At the centre of this discussion is the question raised by Marilyn Martin, (2004) in an article entitled “HIV/AIDS in South Africa: Can the visual arts make a difference?”. Marilyn Martin (2004) asserts that the visual arts can affect the face of the HIV and AIDS pandemic. She believes that art has the potential to be a transformative power in society and to offer solutions. As part of her evidence for this claim, she cites the photographic exhibition “Positive Lives: Responses to HIV” (Mayes & Stein, 1993) which explored individual and social responses to the disease. This exhibition included the work of a South African photographer, Gideon Mendel, who described the combination of his own photographs of people living with HIV and AIDS, and those of others, as a “live documentary space”. Martin suggests that the exhibition, in profiling the personal experiences of those affected by HIV and AIDS, and combining visual and verbal texts, provides an opportunity to be involved rather than to appear as a victim. Through its exhibits it also makes a call to action, and challenges viewers to take a position on the lives of those it represents. Implicit in what she says is the suggestion that both those involved in production of the artwork and those who view it may be changed through their involvement. Martin’s work provides an orientation to this chapter. My focus is on reviewing the various literatures which highlight the ways in which visual studies – photo-voice, drawings and media production, can become

central to work with teachers in facilitating critical reflection in relation to HIV and AIDS.

Because of the call for teachers to explore their own perspective on HIV and AIDS, I draw attention to some current arguments for and against the use of visual arts-based methods which could perhaps become central to facilitating critical reflection in relation to HIV and AIDS. I also consider some of the visual arts-based projects researchers have set in motion to address health issues. Particular focus has been given to the use of photographs, drawings and methods that are relatively inexpensive and straightforward to operate since one of the questions I hope to address is how such methods and media can be used in education. Media production is included because of its promising potential to link the individual to culture and society and contribute to social change.

SOME THEORETICAL PERSPECTIVES ON MEDIA AND REPRESENTATION

It is pertinent to this project to consider how verbal and visual textual representations relate to culture and practices associated with HIV and AIDS. Culture has been used in numerous ways but I refer to it here in relation to this definition by Hall who describes it as:

not so much a set of *things* – novels or paintings or TV programmes and comics – as a process, a set of *practices*. Primarily culture is concerned with the production and exchange of meanings – the ‘giving and taking of meaning’ – between the members of society or group. To say that two people belong to the same culture is to say that they interpret the world in roughly the same

ways, and can express themselves, their thoughts and feelings about the world, in ways that will be understood by each other. Thus culture depends on its participants' interpreting meaningfully what is happening around them, and 'making sense' of the world in broadly similar ways (Hall, 1997, p. 2).

This is a definition that can be used to explain that practices around HIV and AIDS are formed by, and result from, meanings made by people. In my opinion, one way in which these meanings are conveyed is through representations such as media messages and there seems therefore to be room for argument with Hall's definition. Representations, in the form of verbal or visual texts or a combination of the two, may be described as "things", but also as sites where meaning making and culture are in the process of happening. I see them as sites where meaning is captured and can be studied. This is worth doing because the meanings made through the representations influence our lives by structuring and regulating our behaviour. They do so because they affect our patterns of thought and emotions.

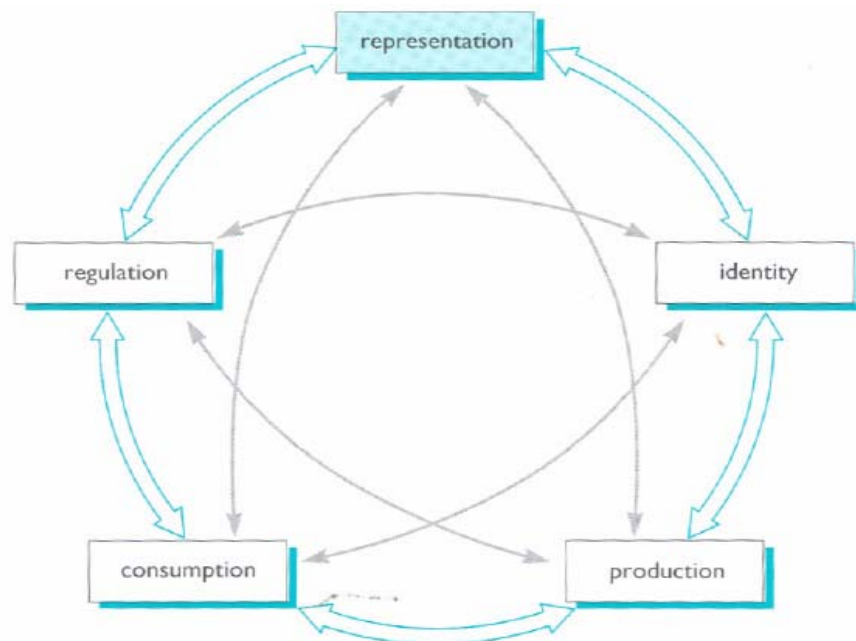


Diagram 2: The Circuit of Culture
du Gay, Hall et al., 1997 (As shown in Hall, 1997 p. 1)

Hall says that representations are “central practices which produce culture and a key ‘moment’ in what has been called the ‘circuit of culture’ (see du Gay, Hall et al., 1997)” (Hall, 1997, pp.1-3).

According to my interpretation of this diagram, and based on this theory, representations are not only key sites in culture from which meaning can be and is made. It is also clear that these representations are not formed in a vacuum. They are formative and formed from and within the “Circuit of Culture” in which various forces interact and have influence on each other. It follows that any representations could influence those who produce or are exposed to them. The representations will also be affected by who produces them, the technologies used to do so, who will make use of them and factors that regulate this. Bearing this “Circuit of Culture” in mind, my expectation therefore is that any representations produced by pre-service teachers to address HIV and AIDS will have been subject to the forces at work in du Gay et al.’ “Circuit of Culture”. The way in which HIV and AIDS is represented by each producer should give glimpses of the perceptions, attitudes and beliefs of those who produce or read them. Their own rationale and reflection on their representations should throw another lens on any interpretation drawn directly from the representations themselves.

There are other ways to consider and understand representations, their relation to society and influence on it. Fairclough (1995, pp. 51-62) studied and wrote about media discourse and intertextuality and devised a framework for Critical Discourse analysis of a communicative event.

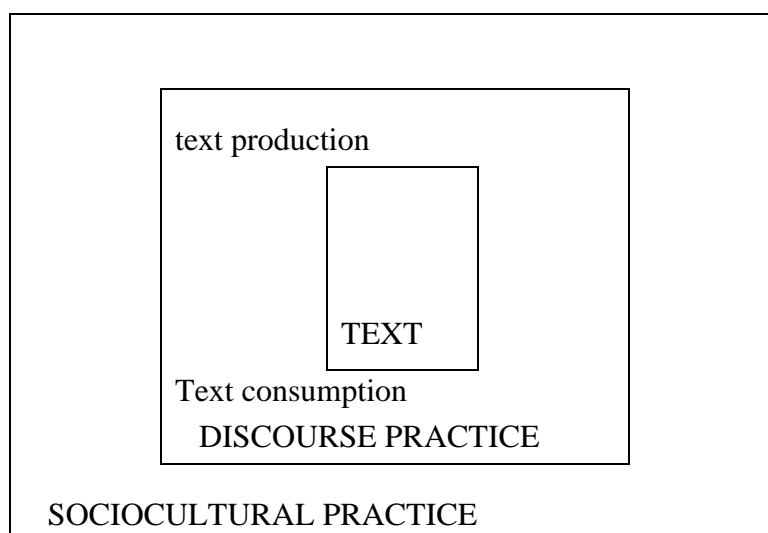


Diagram 3: Fairclough's framework for Critical Discourse analysis
(Fairclough, 1995, p. 59)

Fairclough's framework was developed from a linguistic background and is based on verbal rather than visual language, but can also be applied when considering visual texts. For both verbal and visual texts it is useful for considering representations as socio-cultural constructs rather than texts produced in isolation. In analyzing the texts produced by trainee teachers participating in the project I intend to bear in mind Fairclough's framework for critical analysis of media discourse, with the intention of considering the discourses the pre-service teachers tap into when creating their own messages. The framework draws attention to the constructedness of texts and their links with other texts, discourses and socio-cultural practices (Fairclough, 1995, pp. 51-62). Fairclough claims "intertextual analysis is an interpretive art which depends upon the analyst's judgement and experience" (1995, p. 77), recognizing through this comment that every analyst or reader will bring their own social and cultural lens to a text. The value of this framework is that it reminds us that every text should be considered as coming from the author's particular individual, social and cultural position and drawing on existing texts and narratives and therefore intertextual to a degree. In the analysis of the texts, I intend to denote or describe the text as clearly as

I can to provide other readers space to make their own meanings and to show my own position, as a reader, making connotative meanings and assumptions.

Working with the Visual

In this section I consider the several disciplinary areas where “working with the visual” is critical:

Visual Studies in Sociology and Anthropology: Forming a critical backdrop to this study, there has already been a great deal written about visual culture with the work of visual ethnographer Sarah Pink (2001), visual methodologist Gillian Rose (2001) and social and cultural anthropologist Mark Banks (2000). In Fischman’s article “Reflections about Images, Visual Culture, and Educational Research”(2001) he provides a useful overview of researchers who worked with a range of visual media on topics related to education from 1990-2000. The range of media used and the way in which popular culture, like photography, has been incorporated, shows that much of this research can bring together popular cultural practices and critical enquiry in ways that are interesting and relevant to education, by provoking analysis of personal histories and deeper insight into popular visual forms like film. In recognizing the centrality of the visual in contemporary lives, Fischman says:

The growing interest in scholarly inquiry into visual experiences and studies of seeing and the seen follow an unmistakable social and cultural reality: that images have become an omnipresent and overpowering means of circulating signs, symbols and information (Fischman, 2001, p. 29).

Despite the pervasiveness of visual culture in our lives, Fischman contends that in the academic world there is a denial, tantamount to what he calls a “blind spot” (2001, p. 28), of the potential contribution that can be made by incorporating visual culture into

educational research. He argues that there are problems and obstacles to overcome but insists there are ways to address these. Two points were of interest to me in relation to this thesis, where pre-service teachers produce their own visually-orientated messages. The first point is that, when working with the visual, we should be alert to the cultural, social, and economic conditions surrounding the producers and users of visual culture. I am reminded here of the “Circuit of Culture” (du Gay, Hall et al, 1997 as cited in Hall, 1997) referred to at the beginning of this chapter, and of Fairclough’s visual representation of the way in which images can be seen in a wider context than simply as a free standing text. The second point that emerges is that visual images should not be seen as mere illustrations of verbal text but as provoking a dynamic interaction between words and images. Based on Fischman’s argument, it would be reasonable to assume that the production of visual text could influence the producer’s verbally expressed point of view, or that producing visual images can have an effect on what we have to say and think. What is inspiring about Fischman’s article is his closing argument that using new tools, and questioning new areas, could turn up new knowledge, despite the risk involved in breaking bounds with traditional research. The use of a visual medium could throw a new light on ways to work with pre-service teachers who are destined to encounter the difficulties of addressing HIV and AIDS in their careers.

The text, the producer, or the audience in Communication Studies: Many of the debates about meanings of literature result from disagreements about whether the author, the text itself or the reader should be the focus of study. There is a broad agreement in visual methodologies too that there are three possible sites for investigating the meaning of images: production site, the image itself, or the site of

the audience (Rose, 2001, p.16). In my opinion all have their part to play in influencing meaning and none can be disregarded. Rose suggests a further complexity in analysing or discussing the meaning of an image in her claim that the processes of each site are influenced by different aspects or modalities: technological, compositional and social.

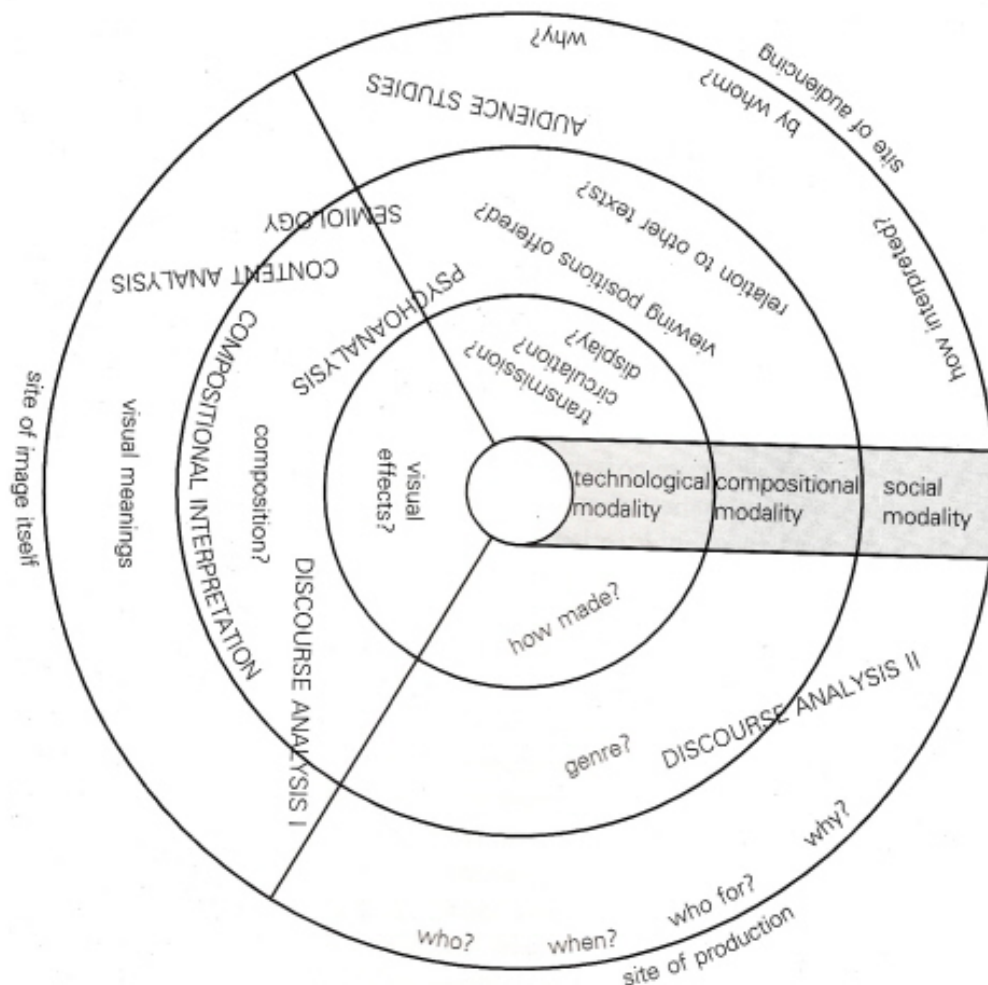


Diagram 4: Sites, modalities and methods for analysing visual materials
(Rose, 2001, p.30)

Because HIV and AIDS, society and culture are so interrelated, it is the social aspect or what Rose calls the social modality (Rose, 2001, p.16) of all three sites that is particularly important for this study. The theoretical framing I outlined earlier in this chapter draws on Hall and Fairclough's recognition that cultural forces and social

discourses influence the construction and significance of representations. Particularly when dealing with HIV and AIDS, it is important to consider the texts produced in relation to a wider context. To provide something of the social modality at the site of the authors I will provide information about the students participating and the methods used to produce the photographs in Chapter Three, and to further recognise the relevance of this site of meaning will introduce the producers through their own written responses to the HIV and AIDS ribbon logo, before presenting cameos which couple their own explanations and comments about the texts they produced together with the content description of their texts and something of my own reading of these texts. In taking this approach I am mindful of the recommendations of a number of researchers of the complexity of working with visual images. Banks for instance reminds us of the multivocality of images, that is their ability to communicate many narratives, and that neither the properties of images nor the interpretation of the reader is fixed (2001, p.11-15) so there cannot be one definitive reading.

Similarly Elizabeth Epperly in her analysis of the photographs of the well known children's novelist Lucy Maud Montgomery, offers a perspective that suggests that an analysis of photographic images is necessarily contextual. As she observes:

“In an often-quoted passage in *Ways of Seeing*, John Berger challenges the reader to look at a copy of a painting by Van Gogh to assess one's emotional response to the landscape of standing grain and flying crows. The reader is then instructed to turn the page. How, Berger asks, do you feel about the painting when you read the caption, ‘This was the last picture Van Gogh painted before he killed himself’? (pp.27-28). The sentence, Berger says, changes the way you see the picture since ‘The

image now illustrates the sentence' (p.28). There are warnings here to any reader of images (or writer about them): I cannot read images separate from the context (physical, personal, cultural) in which I read them and I may not be able to separate what I know from how I know it when I am looking at the images. In analysing a picture, all I can do is try to be conscious of what speaks to me and then interpret that in light of what I think I know" (Epperly, 2007, p.83).

As John Fiske (1987) notes, each of these levels of textuality, the primary text, the reader (or audience) texts and the producer texts may be read separately but also as providing rich context for each other. David Buckingham refers to these texts as making up "the magic triangle" of cultural readings (Buckingham, 2007).

The visual within Media Education: As with each of the other areas noted above, the traditions and conventions of using the visual are extensive, and the overlap between the section above on audience, text and producer with Media Education is substantial. From the work of Kress and van Leeuwen (1996) which offers an approach to reading the visual texts, through to the work of Buckingham and Sefton-Greene (1994) which privileges the production texts, to other work by Buckingham (1996) on audience texts, there are clearly not only debates about where meaning resides, but also, of course, different reading strategies, ranging from understanding the grammar of one photo (Kress and van Leeuwen, 1996), to ethnographic studies of media audiences and media producers. The pre-service teachers as producers of the visual are a critical feature of the study, and for this reason there is a much more extensive discussion on "Media Production" later in this chapter.

Visual studies and social change: In their book, *Research as Social Change: New Opportunities for Qualitative Research*, Schratz and Walker (1995) promote their notion that research should be a form of social action integral to the contemporary workplace. Their book includes a chapter written with Wiedel called, “Being there: using pictures to see the invisible” (Schratz, Walker & Wiedel, 1995). In their opinion, the social sciences have neglected what they call “visual imagination” and the use of visual images, something they see as a paradox, given the increasing reliance of science on visual representations to represent complex findings. They argue that, because of their immediacy and detail, visual forms, such as photographs, can override the scientific tendency to look at human action from a safe distance, in an attempt to remain objective, and provide instead a frame for close-up viewing. They think that this is one reason that visual images can provide opportunities to understand complex social relationships, an area around which they consider there is traditionally a silence. I see this to imply that those cultural, historical and physical contexts are part of the picture social scientists need for in-depth understandings of behaviours.

Like many others, Schratz, Walker and Wiedel (1995) acknowledge that visual images are less easy to pin a meaning to than words, but they see this as an advantage. People, they say, are less threatened by photographs than words. Photographs can therefore be used to “create a context within which to talk and to write”. They also claim that drawings can “take us inside the mind of the subject” (Schratz et al., 1995, p. 77) and provide a starting point for questions. HIV and AIDS are so entwined with complex relationships and social and cultural issues that methods developed and used

in education courses to explore our own perceptions and attitudes to the disease and those of others should draw on the findings of other disciplines and explore their potential even where such approaches are unusual in academic environments. As I indicated in the literature review in Chapter One, where I look at directions called for in teacher development, there are suggestions that teachers should be in touch with their own complex responses to HIV and AIDS before trying to cope with the needs and responses of others. If teachers and teacher trainers have not recognized and reflected on these perspectives, we have little hope of contributing meaningfully, through education courses, to creating self-awareness or changes of destructive attitudes like discrimination against the HIV positive. Schratz and Walker's argument for incorporating photography and drawing to enhance "visual imagination" should therefore be explored for its potential in education courses. Their work provides a suitable frame for the use of the photo-voice techniques of Wang, Burris and Ping (1996), Wang, 1999; 2004) where the meaning is less on the actual images and more on what they can do to audiences. Wang's work is critical in terms of using photographs to influence policy-makers as a key audience within social change.

Working with the visual in arts-based self-study: Much of the work noted above, and particularly the writings of Fischman (2001) and Schratz and Walker (1995), provide examples of ways of working with the visual in research and stress the importance of reflection, but recently published work by Weber and Mitchell goes further into the topic and is the most comprehensive work I have read. It focuses on how visual studies have and can become central to teacher development and facilitate teachers' critical self-study and reflection. Their chapter called "Visual artistic modes of representation for self-study" forms part of the *International Handbook of Teaching*

and Teacher Education Practices (Loughran et al, 2004) and focuses on how teachers and educational researchers are modifying genres and methods drawn from cultural studies, visual studies, visual arts and social sciences to create artistic representations and interpretations of their self-studies (Weber & Mitchell, 2004). The authors present examples from four prevalent modes or genres of visual artistic expression; performance, photography, video documentary and art installations/multi media representations. Although the project for my thesis uses photographs as central representations, pre-service teachers participating in the project started with drawings, and their work was filmed, and presented in exhibition form. Comments on all of the genres stimulated me to reflect on just what results from using various visual arts-based methods.

Weber and Mitchell (2004) claim that there are some key features of arts-based research approaches that contribute to the power such approaches can bring to self-studies. These seem so significant to me that I want to provide in the next two paragraphs my summary of the ideas Weber and Mitchell put forward (2004, pp. 983-98) in their discussion on the potential of arts-informed methods for self-study. One of the key features of these approaches as identified by Weber and Mitchell is the ability of artistic self-expression to promote reflexivity by encouraging connection to the self and yet forcing self review from a new perspective, thus resulting possibly in deeper self-analysis. They also consider that visual arts-based approaches can capture what cannot easily be expressed through words alone and can increase the chances of promoting “voice”, and being memorable because they simultaneously engage senses, emotions and intellect. Weber and Mitchell also remind us that because even one image can convey so much, visual arts-based research “can be used to communicate

more holistically, simultaneously keeping the whole and the part in view” (p. 984).

Another feature they put forward relates to the detail and context that art representations provide. They argue that we are able to identify, empathise and draw parallels with our own lives from these representations because they provide such a clear, detailed and believable “picture”.

According to Weber and Mitchell a further key to the power of arts-based approaches is that they use cultural codes visually to make metaphors and symbols that convey single or multiple ideas and meanings economically and effectively. Such an approach also “makes the ordinary seem extraordinary—provokes, innovates, and breaks through common resistance, forcing us to consider new ways of seeing or doing things---a powerful weapon for breaking through our everyday perceptions” (p. 985). Such approaches also involve embodiment and employ common cultural codes and popular images and can therefore be “more accessible than most forms of academic discourse” (p.986). Because arts-based approaches take what is personal out into the social arena those who use them tend to take an activist stance Weber & Mitchell, (2004, pp. 267-269).

Several things are apparent to me from this list of key features which explain why action orientated arts-based research is so powerful for self-study. Firstly, by using arts-based approaches we can profoundly affect and engage both the creators of the artistic piece and those who view it, because this approach can challenge and change perceptions. Secondly, the methods can validate and recognise individuals and their unique voices in relation to culture and society. Finally, this is a method suited to taking a stand, making views accessible and actually producing something relevant

and accessible to oneself and to others. The key features identified by Weber and Mitchell resonate with Martin's claim that producing and sharing art forms makes a call to action and challenges viewers to take a position. There is plenty of evidence where those involved in arts-based research and interventions do take action and adopt a position. (Daya et al, 2004; Derry, 2005; Mak, Mitchell & Stuart, 2005; Mitchell et al., 2005; Walsh, Mitchell & Smith, 2002). The artistic visual productions of young children as described in the work of Wendy Ewald (2001) as noted later in this chapter offer a good example of working with the visual in ways that again are not limited to the reading of the specific photograph, but rather are linked to the producer as artist and in relation to reflection.

THE USE OF PHOTOGRAPHS

In opening a photography exhibition on the role of education in a decade of democracy, Mitchell asked what was visually visible in post apartheid society and education and whether there were new ways to give educators in South Africa a voice (2004). The following section shows how photography can be used as a means to promote the voice of those who are not generally powerfully heard, and for social action and change.

Photo-voice techniques

Caroline Wang's photo-voice methods, which are adapted in this project and described in the methodology section in Chapter Three of this thesis, are partly rooted in Freire's pedagogical approach that has the potential to heighten social and political consciousness en route to bringing about praxis. Findings from research where photo-voice methodology was applied are evidence that the methodology can indeed result in praxis (Wang, Burris & Ping, 1996, pp.1391-1397). One of the theoretical bases of

photo-voice is Freire's empowerment education, referred to in Chapter One of this thesis under the heading of teacher development. Freire claimed that photographs can be used by communities as reflective tools (Freire, 1972). Starting with this premise, Wang, Burris and Ping initially worked with rural Chinese village women in a participatory process, to enable the women to take documentary photographs or a photo-novella of issues affecting their health and working conditions. These communicated the village women's own perspectives on health and work realities and were shared with the community in exhibition form. Their voices reached others through diffusion – a communication process that spread through the community and to decision makers. As a result changes were made to child care and child birth practices in the community and this, in the opinion of Wang et al., demonstrates that “the visual image is a communication tool that can educate, inspire and influence decisions” (Wang et al., 1996, p. 1392).

A lengthy discussion of how photo-voice has since been developed and used in many diverse projects with marginalized people is beyond the scope of this thesis, but one of the key concepts of photo-voice, i.e. that images teach, is pertinent to the exploration under discussion in this thesis. Like Martin (2004), Wang eventually concluded that “the visual image provides a site of learning that may profoundly influence people's health and well being.” (Wang, 1999, p.186). In the same article she commented that:

Images contribute to how we see ourselves, how we define and relate to the world, and what we perceive as significant or different. The lesson an image teaches does not reside in its physical structure but rather in how people interpret the image in question. Images can influence our definition of the

situation regarding the social, cultural, and economic conditions that affect women's health (Wang, 1999, p.186).

If the use of photographs has the power to teach, it is a medium worth exploring with pre-service teachers, in addressing HIV and AIDS. A recent education-related example of photo-voice in action appears in an article titled "Giving a face to HIV and AIDS: On the uses of photo-voice by teachers and community health care workers working with youth in rural South Africa" (Mitchell, Buthelezi, De Lange, Moletsane, & Stuart, 2005). This article describes action-orientated research in the "Learning Together" project in rural KwaZulu-Natal, which aims to explore ways in which participatory methodologies can assist educators and community health workers to work together on youth related HIV and AIDS issues. Photographs taken by the 18 participants from each group served as tools to inquire about, represent and disseminate their views to themselves and more widely in the community. In the process they provided a face to HIV and AIDS in a localized context and promoted dialogue and discussion about possible ways to work to overcome some of the problems within their local context (Mitchell et al., 2005). These outcomes give credence to the claims for photo-voice method as outlined on the photovoice website <http://www.photovoice.com/background/index> .

Photo voice turns on involving people in defining issues. Such an approach avoids the distortion of fitting data into a predetermined paradigm; through it we hear and understand how people make meaning themselves, or construct what matters to them. Photovoice, to paraphrase Glik, Gordon, Ward, Kouame, and Guessan, is not simply the shuffling around of information, but entails people reflecting on their own community portraits and voices and on

what questions can be linked into more general constructs or can be seen to be interrelated. It is a method that enables people to define for themselves and others, including policy makers, what is worth remembering and what needs to be changed (Wang, 2004).

It appears that the method democratizes research, because it promotes reflection and those directly needy of the research take such an active part. Mitchell et al (2005) also comment on issues that emerged which should be considered by anyone using the method. Firstly, since many participants had not used cameras before, technical training was needed. Secondly, there are a number of ethical points to consider when using photographs to capture views related to a disease dogged by discrimination. This raises questions about whom and what can be photographed. Finally, the authors say that the interpretive process is central. This is taken up in a later article by the same group (De Lange, et al, in press).

Wendy Ewald is a photographer and teacher with extensive experience in the ways in which photography and creative writing can work with children and teachers to help them communicate about their lives and perspectives. A book she co-authored, *I wanna take me a picture: teaching photography and writing to children* (Ewald & Lightfoot, 2001) is a useful practical guide. I would recommend it to teachers, as the strictures of working within the constraints of formal education are taken into account without constraining creativity.

Ewald and Lightfoot show that classroom and community voices can be articulated and communicated to others when photographs taken by their members are combined with their writing. An example from their book is the application of her approach in

South Africa in a community project at the time of Nelson Mandela's release. Three groups of children from different school backgrounds shared and gained understanding of their culturally, socially and economically situated perspectives, by means of an exhibition of the photographs they had taken. The photographs were supported by the young photographers' written texts (Ewald & Lightfoot, 2001, p. 151). The project showed that through photographing their own neighbourhoods, children could capture the essence of fear of black people experienced by the poorer white Afrikaners at the time. They could also challenge prevailing media perspectives. For instance, a young black resident of Soweto produced photographs that captured the vibrancy and intimacy of two adults sharing a story, and this image gave a different angle on a township which was, at the time, most often represented by the media as violent and dangerous. The photographs provided a form of documentary evidence from the perspectives of individual photographers. They also became a site of considerable interest because of the frenzy of reaction to them in local media. Ewald and Lightfoot suggest that the strong reaction was because the children's work opened up previously hidden perspectives, such as white fears. The strong reaction to these visual images suggests that products from the photography provoked response – a pre-requisite to social change.

The Binti Pamajo project in Kenya uses group discussion, art and photography to enable young women and girls to speak out to effect social change around issues related to gender discrimination and violence against women. For part of the project young women combined their photographs with short essays to communicate their views. Website information on the project suggests one of the ways in which photographs help to free the ideas or "voices" of participants. Photographs were

found to be an effective medium when discussing difficult issues related to their own experiences because they allowed for detachment

(<http://www.comminit.com/pdskdv92003/sld-8643.html>). The idea that people will be able to speak more easily by working through a text is not new. It is central to the use of both biblio-therapy (Walsh, Mitchell & Smith, 2002) and photo-therapy (Weiser, 1999), and the continued existence of these therapies may be testimony to their success. If working through a medium provides some detachment from difficult personal areas, there is a rationale for using texts like photographs to support discussions and investigations into sensitive health areas, like HIV and AIDS.

A shared theoretical implication in the work of Ewald, Wang and the Binti Pamajo project is the perspective that the producers of the photographs are able to represent their points of view through these images. That being so, does this mean that the images need to be read from the point of view of the producers? To help viewers of the photographs to understand the producers' perspectives, all three link the visual representations to verbal signifiers. The ambiguous nature of images is limited and meaning is narrowed down or anchored to the producers' intentions, because viewers have access to what they say about their representations in written or verbal form.

Spence's (1995) approach to photography throws up additional angles on ways in which photographs can be used to address gender, class, health and taboo subjects. She shows that we can speak through our bodies by photographing them in ways that cause us and others to see differently, raise critical consciousnesses, and thus the possibility of social change. For example, when suffering from cancer, she revealed an often hidden side of treatment by photographing and displaying photographs of

things like the marking of her breast before surgery, or ward rounds from the perspective of the patient. In doing so she challenged and deconstructed traditional perspectives on cancer and revealed what was conventionally invisible. She also ran alongside photographs of traditional medicine, photographs of alternative treatments, like healthy eating and acupuncture, to construct ways of responding differently. Her work was seen in exhibitions and some aspects have been adopted in advertising by the Cancer Association, so the new images she created had an effect on others (Spence, 1995, pp. 130-133). Coming from the theoretical position that culture, identity and meaning are constructed, Spence uses her photographs and photo narratives to produce new attitudes and cultures (Spence, 1995, pp.104-108).

Through ignorance and fear, many have reacted to the knowledge that someone is infected with HIV or AIDS by discriminating against them. Thus stigma attached to the disease often prevents people from going for tests to establish whether they are positive, or from disclosing their status. Troeller (1995) drew on her family's experience and tackled stigma by linking AIDS and TB. This was because her mother had experienced the pain of TB related stigma in her youth. Working with photographs of AIDS and TB sufferers as a base, she produced collages that incorporated extracts of letters, symbols/objects and provocative questions to stimulate readers to adopt a position in relation to stigma. In many instances she wove together personally significant symbols, such as her mother's photographs or her father's funeral flowers, and the experiences of strangers –such as the photographs and letters of a mother whose son had died of AIDS. Her TB/AIDS diary and collages appeared in media including magazines and as exhibits. She was

subsequently approached by disease control units for her views on their funding plan- surely a mark of the ability of such media work to reach audiences.

THE USE OF DRAWINGS

In this section I have not attempted to provide a broad overview of the myriad ways in which drawings can be used as forms of expression, reflection and therapy, although there is a vast body of work on the use of drawings within visual methodologies, including studies which involve beginning teachers and children. For example, Weber & Mitchell (1995), used drawings to study teachers' stereotypes of teachers and to promote teachers' self reflection. Derry (2005) used her own drawings as a research tool to elicit data and as a method to gain insight into her perception of self in a self-study of her own experiences of being bullied at school. As a follow-up she used these same drawings to profile this method with trainee teachers who went on to produce drawings of their own childhood experiences of bullying. Both of these researchers show how drawings can be used in higher education as a research method and for arts-based self enquiry.

Drawings it seems are not only well suited to accessing our own experiences but also to revealing these experiences and perspectives to others. In a study of the street children of Hillbrow for instance, (Swart,1990) showed how drawings validated participants stories but also provided insights into unexplored areas of their lives such as aspects of their value systems and hopes for the future. Then a recent study of refugee and returnee children in Southern Africa used drawings to expose and explore participants' perceptions and experiences of violence (Clacherty, 2005), and there appear to be various benefits to this arts-based research approach. Firstly, as therapy

the drawings prompted children to focus on traumatic exposures to violence, and to talk about these. Secondly, researchers found that having the children's drawings as a focus ensured a participatory and child-centred assessment of the effects of violence in these children's lives. Thirdly, through viewing these drawings, researchers and local stakeholders were afforded some insight into the children's points of view.

Science has traditionally viewed the incorporation of the visual into research with suspicion. Much of the mistrust seems to relate to the difficulty of interpreting visual images (Wiedel, 1995). But, partly because the world is so visually orientated today, their relevance cannot be ignored and some recent publications have, instead of criticizing, worked to address the interpretation dilemma by outlining numbers of different visual methodologies which expose and justify interpretation approaches such as semiology, critical, discourse or psycho analysis, (Rose, 2001). In terms of drawings interpretation and the street children, Swart (1990) reminds us of one of the central issues for her in all drawing interpretation;

While a picture may seem clear enough to the viewer, its communicative import exists in the drawer's intention. Too often misinterpretations draw on our own experiences and attitudes rather than on those of the child. This may be particularly true with regard to street children whose life experience is often markedly different from our own (Swart, 1990, p. 25.).

Her reminder relates to a core debate in literary theory around whether meaning lies with the author, text or reader, and the same debate is relevant to drawing interpretation. While the debate is too large to open here, it seems wise that in view of it, and for academic credibility as a researcher working with drawings, I should bear the debate in mind and address it by exposing the interpretive approach taken and

by attempting to contextualize the drawings through describing the prompts given and any comments made by the artist.

While the literature shows drawings can be used to facilitate research in many ways (Clacherty, 2005; Derry, 2005; Weber & Mitchell, 1995; Swart, 1990), I want to concentrate here on three articles that comment on possible ways in which drawings can be used to address health. My intention in my own work was to use them as a way for myself as researcher/teacher, and for the pre-service teacher participants, to begin thinking about HIV and AIDS and, tentatively, as a tool to access related perceptions, beliefs and understandings.

In 1991, Ann Collins was working in Australia (Collins, 1991) and replicated a study originally devised by a group of English students to find out about school children's knowledge and perceptions of drugs (Williams, Wetton & Moon, 1989, as cited in Collins, 1991). To do so she told a story of a character who has a bag of drugs and asked children to draw the drugs, the characters in the story, what happened to the bag and to write next to each drawing some explanation of their drawing. The approach was successful as a tool of enquiry which captured children's drug-related perceptions and is worth considering in an explorative study like this. Collins also says that one of the attractions of the method was that it was unthreatening and fun. The enjoyment factor of working with the visual is often overlooked.

A discussion of the uses of images in curriculum development in health education (Wetton & McWhirter, 1998) further promotes the use of a "draw and write" technique that has proved successful in helping numbers of researchers to understand

just where children are positioned in relation to particular health issues. They recommend this approach for curriculum research because it is useful for revealing individual children's health related perceptions, is easy, quick and cheap to use, even with quite large groups, and it minimizes non mother-tongue language disadvantages. It is also an approach that enables children to represent quite abstract concepts. The exploration of uses of visual arts-based methods in this thesis should ideally benefit all the participants – I as researcher/lecturer and the pre-service teachers as future educators, so using this technique may indicate perceptions and also provide a model that can be used to help us all to start our interventions from where our learners are. The authors warn that a limitation and criticism of the approach lies in the difficulty and subjectivity of interpreting meaning from children's drawings, particularly when they represent complex concepts. This warning should be born in mind by researchers but perhaps the difficulty can be addressed to an extent by follow up discussions. Another way to address the problem would be to display the drawings and writing for the interpretation of other readers/viewers.

In research into how non-scientists see the immune system, Emily Martin (1998) was interested in whether and how the immune system lives in popular imagination. She used interviews where interviewees produced and talked about their drawings. According to Martin, at the time of the study the dominant media representation of the immune system was one of warfare presented within hierarchies of gender, race and class. Many participants in the study used military imagery to represent the immune system in action. But when shown military metaphors used on the covers of magazines and asked to reflect on their significance, several people condemned the metaphor for possible negative consequences. Martin found that many could also tap

into subordinate media messages to think about the immune system, use them to draw alternative images and produce what she regarded as more positive metaphors associated with, for instance eating, dancing or playing. Drawing on wider metaphors or representations seemed to increase peoples' respect and even awe for the immune system. This suggests that thinking more deeply about popular metaphors can change perceptions and attitudes.

MEDIA PRODUCTION

In this section I look at ways of going beyond photo-voice approaches to explore the uses of media production. The work of Buckingham and Sefton-Green is central to this discussion. Buckingham and Sefton-Green (1994) worked with pupils in a London school classroom investigating "how literacy education constructs differing kinds of cultural knowledge and social competence" (Buckingham & Sefton-Green, 1994, p. xii). They raised through this process some interesting questions about the link between media production, cultural studies and ways in which young people use media texts to construct and explore ideology and their identities. These questions are relevant to the text production and analysis undertaken in this thesis. Their work starts from the constructionist point of view that meaning is not found but constructed, and that we construct our identities in part through the texts we produce. This constructionist stance to culture and identity is supported by Chege (2006) and Pattman (2006) in work on gender identities. If one goes along with the constructionist theory that meaning is culturally constructed and not just reflected for what it is, this surely suggests that to an extent we can use visual and verbal language to create new texts which construct new meanings and may eventually lead to new discourses.

Buckingham and Sefton-Green (1994) record their classroom “action research” in *Cultural Studies Goes to School: reading and teaching popular media*. They begin by acknowledging that their students had “existing cultural practices and identifications, which must necessarily include the diverse ways in which they use and interpret commercial media” (p.8). They also say that they “wanted to point to ways in which media education can enable students to reflect upon their existing understandings and practices, make these systematic and thereby challenge and move beyond them”(p. 9). Their view is that media education “offers a challenging, rigorous basis for learning about contemporary culture” (p. 9). They also adopt the position that when we read the texts students produce as a source of data, these texts, and what they say about popular culture should “be seen as a form of social action that needs to be related to the social contexts in which it is produced” (p. 10).

In one of Buckingham and Sefton-Green’s projects the students used photographs to produce photo-stories or identity posters. Although the pre-service teachers were not asked to use their photographs in any particular form, many did actually choose to use the genre of photo-story. It seems appropriate to consider Buckingham and Sefton-Green’s findings about photo-story, particularly since they were interested in the interplay that emerged between individuals and wider social and cultural settings: “Photography can allow for a distinctive kind of dialogic play between the subjective self and the social self” (Sontag, 1979, as cited in Buckingham and Sefton-Green , 1994, p.106).

I have identified from Buckingham and Sefton-Green's (1994, pp. 84-98) description of the photo projects some of the ways in which they found that this dialogue and interplay took place. Students, they found, produced photographs as people produce expressive creative writing i.e. through processes that reflected their perspectives and concerns. Where photo-stories were produced, this was done by collaborating with others. The students saw the posing for the photographs as a form of acting and Buckingham and Sefton-Green observe that they seemed to have chosen photo-stories because these offered opportunities to try out and "'play' with the social selves that the students were interested in projecting" (p. 96). Though the students' concept of photo-story appeared to depend on their individual reading histories, ways in which students positioned themselves provided examples of how we can write to produce different forms of ourselves.

Buckingham and Sefton-Green claim that overall the students' work showed that; "creative use of photography has allowed them to insert images of themselves into popular narratives. In the process, they have been able to manipulate the meanings both of the self and of the narratives in which the self is located. The exercise highlights the *social* production of identity and reveals the differing ways in which cultural forms can articulate - and perhaps 'express' - aspects of ourselves" (1994, p. 104). It seems that in the process of media text production their students were involved in a kind of self-study, reflection and active positioning of themselves in relation to society.

Norman Fairclough says that "any text makes its own small contribution to shaping social identities, social relations and systems of knowledge" (1994, p. 55). This

statement and Buckingham and Sefton-Green's findings suggest the potential power in text production and contributed to my interest in the sorts of media texts pre-service teachers would create to address HIV and AIDS.

Media production and HIV and AIDS

Producing media for the health field is not a unique or new idea and in many cases media, such as posters akin to advertisements, are produced en masse by professional message makers to inform or persuade the public and encourage them to change their behaviours towards healthier practices. Many of the campaigns in health promotion campaigns to address HIV and AIDS are well documented. In a review of strategies adopted in the late 1980's and early 1990's Griffin (2000) shows that, in the early stages of campaigns to address HIV and AIDS, poster campaigns were dominated by images that represented "dying from" AIDS with visual metaphors such as tombstones. As time, the disease and the campaigns progressed, poster messages tended to change to feature more representations of "living with HIV/AIDS". Griffin cites the United Kingdom Health Education Authority campaigns as an illustration of his claim. He makes the interesting point that when these early poster images and words combined to link HIV and AIDS with images of death, the body and individual lives are seldom fore-grounded and this depersonalized HIV and AIDS and divorced it from bodies and from sex. Further, the message appeared to be carried by a voice of authority and he observed that in these cases "the potential for disassociation and the othering of HIV/AIDS (AIDS is what happens to others and is other from me) is immense" (p.56). It is my assumption that when a person comes into the poster and shown to be living with HIV or grappling with issues such as negotiating safe sex this may reduce disassociation from the disease. In most of these posters though, the underlying communication theory is that communication is a linear process where the

ideas of the communicator are passed through a message to the receiver (C-M-R) (Parker, Dalrymple & Durden, 2000, p. 20).

There is a growing interest in media produced by the target audience through participatory processes, and in the effectiveness of such productions. For example, Parker (1994) researched the development of community based media for AIDS education and HIV prevention in South Africa. In his search for ways to democratize media production, he worked with three community youth groups who produced posters using participatory action research (PAR) methodologies. Some of the posters produced in this project were subsequently found to be particularly relevant in similar communities to those for whom they were originally produced. In the process he developed what he calls ‘action media methodology’ which allows for the cultural perceptions of the group: He says, “the action media approach involves a process that allows for integration of perspectives of representatives of target audiences – a process that allows for the incorporation of linguistic and cultural perspectives relevant to the target audience” (Parker, 1994, p. 54). Underlying an approach like his is the belief that the participants come to the task with knowledges that are valuable and pertinent to producing relevant messages.

His approach has since been adapted and piloted in a school setting in a drug awareness programme, where grade 6 learners produced hand drawn posters to communicate drug awareness messages to their peers (Stuart, unpublished). Both cases are instances of using media production to explore ways in which participants can be actively involved in taking a position on a health and social issue to bring about change.

The *Soft Cover* project referred to in Chapter One under the section on participatory approaches produced media texts addressing HIV and AIDS in the form of a film, “Fire and Hope”, and a book, *In My Life: Youth stories and Poems about HIV/AIDS* (Walsh, Mitchell & Smith, 2002). According to the producer/participants their involvement changed their perspectives or enabled them to express their points of view.

The potential for bringing about HIV related change by involving pre-service teachers in media production is illustrated by the varied and locally relevant media slogans and campaigns suggested by them in class activities encouraging them to do so. Young pre-service teachers involved in media analysis and production in a class activity which linked media studies with social change became more critically aware of the HIV and AIDS media messages around them when asked to participate as producers of their own slogans and media campaigns (Mitchell, 2004a).

SUMMARY AND CHALLENGES

According to the literature I have reviewed here, researchers tend to neglect and underutilize visual representations because they are difficult to interpret scientifically and objectively. It is possible however, to reduce their ambiguity by reading them within the context of their production or allowing their producers to explain why they are significant to them. By doing so we can gain insight into the perspectives of these producers and learn what they need. Wang, Burris and Ping (1996) in their participatory photo-voice work with Chinese villagers give an example of the benefits

of activating and listening to voices that are not often heard. Taking pictures and creating dialogue around them resulted in positive social change.

The literature also suggests that working with visual representations can promote self-study and engage not only the intellect but also the emotions. Weber and Mitchell (2004) explain that it is this ability to connect on a range of fronts that makes arts-based approaches so powerful. Buckingham and Sefton-Green's work with school children producing texts (1994) reminds us that in tapping into issues of identity it is important to retain elements of play and enjoyment.

Although working with visual representations is unusual in an academic environment, the literature shows that producing visual texts can provide new insights into health topics and new knowledge and awareness for those who capture and view these texts. Forewarned of some of the difficulties of working with the visual but heartened by the interesting and productive work of others who have taken the risk of doing so, I decided to test for myself the possibilities for addressing HIV and AIDS issues with a visual arts-based approach. Chapter Three documents the exploratory method I used to do so.

CHAPTER 3: METHODOLOGY SHAPING ACTION

THE RESEARCH FRAME

As photographers and writers, we are observers and recorders of the world, real and imagined. Who we are and where we stand when we watch the world determines how we see and what we record

(Ewald & Lightfoot, 2001, p. 29).

At the end of Chapter One a brief account of the context in which my over-arching research question originated was given. This context involved developing a series of workshops as a project or intervention to form part of a school guidance module offered to pre-service teachers at the University of KwaZulu-Natal, and incorporating the use of visual arts-based tools such as drawing, writing, photography and videoing. The experience I gained in developing and implementing this series of workshops helped to sharpen the focus of my research and to clarify its purpose, function, and potential conclusions. In this chapter I map out how I went about developing and implementing this intervention, locating the work within a “research as social change” (Schratz and Walker, 1995) framework.

Finding the framework to explore pre-service teachers’ use of visual arts-based methods was a challenging process. I started out with the purpose of exploring pre-service teachers’ perceptions of HIV and AIDS. I hoped that through creating messages to address HIV and AIDS, pre-service teachers involved in a series of workshops would provide insight into their views of HIV and AIDS as situated

knowledge related to their cultural and educational backgrounds. This, I supposed, would provide planning insight for the design of courses to help pre-service teachers address HIV and AIDS. After the second workshop, because richer possibilities began to emerge, I began to question the ethics and usefulness of researching these perceptions alone. I also began to see that research into the process of their message production was likely to be of more benefit for educators needing to develop projects that encouraged pre-service teachers to engage with the pandemic from their own points of view, and I knew from the paucity of relevant literature that this knowledge was needed.

Since the study was exploratory, an open, flexible approach was needed, one which Geertz refers to as having room for “progressive refocusing” (1988) and which would allow for an inductive approach to interpretation. As the researcher I pursued an iterative process that could change in response to what I perceived to be the needs of the particular group I had selected, very much as I would do in the classroom. This allowed the design to be adapted as it evolved. I also ensured that data was captured through a variety of methods. In order to provide a clear indication of factors that might have influenced the messages the pre-service teachers produced, this chapter therefore looks at the research setting, participants, researcher’s roles, the teaching intervention design and the data capturing tools used as part of the methodology.

Finding a research stance

The methodology or “research stance” (LaBoskey, 2004, p.1173) that I adopted for the intervention was ultimately to explore with pre-service teachers an arts-based approach to HIV and AIDS. My research stance was informed or shaped by the theories I support and have discussed in Chapters One and Two in relation to: the

importance of production in media education (Buckingham & Sefton-Green, 1994; Domaille & Buckingham, 2001; Buckingham, 2004); teacher development that supports praxis and values what teachers bring from their life experiences (Freire 1972); critical awareness and reflexivity promoted by self-study in teacher development; visual studies as a means to engage mind, body and emotions (Weber and Mitchell, 2004); and research that contributes to social change (Schratz and Walker, 1994).

The teaching and research methods I devised resulted from the marriage of this research stance with my own experiences as a teacher and my reading of the literature on arts-based approaches and in particular the ways in which photography and drawing can provide insight to researchers, the producers and audience. Because the exploration was bringing together threads from numbers of different disciplines, I was unable to find examples of other research that had taken a similar approach so that planning the intervention was messy and exploratory. What was clear to me from the start though was that a qualitative approach was needed if I was to use a visual arts-based approach. Quantitative research has proved useful to collecting mass information and profiles about medical aspects such as infection rates in relation to HIV and AIDS, but researchers have indicated that since knowledge of HIV has not stopped its spread, we need more micro, local and contextualized research to better understand the effects of social and cultural related factors (Barnett & Whiteside, 2002; Parker, Dalrymple & Durden, 1998). Central to my choice of an arts-based approach was the knowledge that such an approach can be enjoyable, deeply engaging and flexible to each individual's unique response to HIV challenges. There were three other important reasons for adopting a qualitative approach and working with a small group to collect data in a variety of ways. Firstly, as the work of Clifford

Geertz (1988) has shown, qualitative approaches and engagements with small groups allow a researcher to do “thick and deep” work to gain understanding into how a few individuals respond to an approach and perceive something. Secondly, when participants provide complex visual texts, instead of, for instance, responses in questionnaires suited to quantitative work, they can offer rich and varied data which invite and are suited to close reading analyses. Thirdly, action is called for to address the challenges teachers face in relation to HIV and AIDS and, as Schratz & Walker (1995) point out, qualitative research and visual arts-based approaches can contribute to social change.

Because the intervention I will describe is an attempt to do research and bring about social change, it can be located within an area of qualitative research that has been addressed by others (Mitchell, 2006; Schratz and Walker, 1995; Gitlin, 1994) and is described by Schratz and Walker (1995) as “research as social change”. As noted in Chapter Two, Schratz and Walker consider that if we are involved with qualitative research that helps us to become reflexive in our workplaces and practices, gain some insight into our perceptions, and awareness that others around us may perceive things differently, we will gain a deeper understanding of our situations and that change can result. Put differently, they see research as social action resulting from “processes of individual and social reflexivity and reciprocity” (p. 118). They consider that individuals gain understanding of themselves and others through social interaction and that this gaining of different perspectives can lead to social change. Case studies and action research are some of the approaches they identify as suitable methodologies and their suggestions for methods or tools for doing research as social change include the use of memory-work, drawings and photographs. The research methodology they promote departs from traditional scientific research conventions

where the researcher as “expert” does research “on” research subjects, and shifts this hierarchical relationship to a far more democratic one where the researcher is more likely to work “with” participants. A study of the examples of research interventions that they describe in their book *Research as Social Change: New Opportunities for Qualitative Research* shows also that the person involved in the research, whether as researcher or as the researched is given space or “voice” to respond. Thus for example, in a methods class, students who are both the research subjects of the authors and researchers in their own areas are asked to draw “how they see research in relation to themselves” (p.118). In this way the beginning researchers are able to see their research in relation to their particular contexts and become aware of and reflect on how they relate to it. The example I have chosen illustrates Schratz and Walker’s stance that research should be of a social and personal nature and become an integral part of the contemporary workplace.

Gitlin’s call for research as social action and change in education (1994) takes the form of political activism that pays particular attention to where research is located and the power relationships set up between researcher and researched. He motivates for research to “be reconceptualised so that it can more powerfully act on some of the most persistent and important problems of our schools” (p. 2). His suggestion is that we should ask questions about how the context and relationships in our research affect our ability to make a difference in reality to education. In his opinion, traditional research methodologies or approaches often fail to bring about change for a number of reasons including failure to recognize and incorporate the knowledge gained through lived experiences of teachers or promote their self-reflection (pp.181-185). He therefore proposes an alternative methodology - “Educative Research” which changes the relationship between researcher and researched by encouraging “a dialogic

process where participants negotiate meanings at the level of question posing, data collection and analysis” (p. 185), developing through this process the voices to question and explore issues and change practice because of insights gained.

In considering the need and indeed the moral imperative for researchers working in the area of HIV and AIDS to bring about social action, Mitchell (2006) highlights the potential and some of the resultant change brought about by researchers working with visual-arts based methods. For example, a young researcher/filmmaker working with 14 young people from an impoverished South African community produced the short documentary for AIDS prevention, *Fire and Hope* (Walsh and Mitchell, 2003) in which these young people give their views about HIV and AIDS in their community. Some, inspired by the process, go on to form an NGO to take an arts-based programme into schools, the film as a product is used in various settings, schools, film festivals and community gatherings to stimulate discussion and reflection around HIV and AIDS. In this way a recursive process of data collection – generation – analysis unfolds. Mitchell (2006) uses the example to argue that we need to rethink our research paradigms and methodologies to bring about social change. She sees opportunity to do so when as researchers we, like the young film maker described, embrace and make use of opportunities that arise in the visual arts for “the blurring of boundaries between and amongst modes of inquiry, modes of representation and modes of dissemination”(p. 6).

A common feature of all these researchers interested in research as social action or change is their rejection of research solely as a product and their active involvement of teachers or learners and their lived experiences in a process of research that empowers them through knowledge that they produce. The idea that we need to

value lived contexts and knowledges and do research for social change has much resonance with my own philosophy and the Freireian pedagogic approach with which I aligned myself earlier but just what to term research I undertook with the pre-service teachers is somewhat problematic. While it started out as research intended to help me gain knowledge of pre-service teachers' perceptions of HIV and AIDS, it ended as a far more "participatory type of intervention" with each of the teachers themselves completing "media products" reflecting what they had uncovered as their own chosen stance. It became for all of us involved in the workshops a sort of exploration into what could result from working with what we personally knew of HIV and AIDS and how we could use photographs to communicate this to others. Participation in the interweaving of action–research and learning, being part of the process and producing our own texts and meanings positioned us in a small but significant way as agents of change. Accordingly this "intervention" or project could therefore fall into what Schratz and Walker (1995) term "research as social change". As a researcher subjectively involved in the process, I will try to be as explicit as possible about my role and its potential influence on the pre-service teacher's photo texts.

THE RESEARCH SETTING

The study took place in KwaZulu-Natal, the province at the epicentre of the AIDS pandemic in South Africa, with very high HIV infection rates among the population. I selected the University of KwaZulu-Natal as an appropriate site because of this geographical centrality to an area of severely infected and affected HIV and AIDS victims. In addition, most of the future educators of the province now train at its Edgewood campus in Pinetown. Approximately 1200 undergraduate pre-service teachers were studying for a Bachelor of Education degree (B.Ed) at Edgewood in

2004 when the research took place. Students at this campus have called for courses to prepare them to cope with HIV and AIDS infected and affected learners. There is an urgent need for initiatives for educators on this campus and in SADC member states generally (Coombe, 2003, p. 89). This is my place of work and is easily accessible from my home so it was also convenient and financially practical to undertake the research at this site.

Selection of the group

Since the purpose of this research was to explore with pre-service teachers the use of art-based methods to address HIV and AIDS, I decided to work with a group that already had good basic knowledge of the disease. According to my investigations, only two groups had direct teaching in the area and they were those taking modules in school guidance. The options for selection were therefore very limited. The guidance course at the University of KwaZulu-Natal is only in its second year and as a result only two groups have enrolled for these modules. One group was busy working on module one, where they gain factual knowledge of the disease, and the other group was about to start the second module where the focus includes sexuality education in schools, counselling skills, and managing HIV and AIDS in education. In the opinion of the lecturer in charge of the course, the second group would have basic knowledge about HIV and AIDS. For this reason the group was more likely to appreciate and benefit from a project that encouraged them to reflect on how HIV and AIDS can be addressed. In addition, the lecturer in charge predicted an enrolment of participants from a wide range of ages, varied educational, economic, geographic and social backgrounds. With the expectation that the varied backgrounds would contribute to the diversity of responses to the use of arts-based method methods to address HIV and AIDS, I selected them as the group most suited to the project.

Enrolment for the course was much lower than anticipated. At the first meeting I found that I would be working with 13 rather than 30 pre-service teachers as expected. The size of the group was manageable and suitable for collecting “thick” (Denzin, 1989, p. 32) data and so the reduced number of participants was acceptable.

The table which follows is useful as an indication of just how diverse a range of social and cultural backgrounds was incorporated in this group. In addition, the ages ranged from 19-44. There was only one male in the class. I did not research economic backgrounds. Subsequently, as I worked with the group, I got to know that most of the older participants had children. The point I want to make is that in terms of nationality, race, language, age and education backgrounds, this was an extremely diverse group. With reference to the following table I wish to explain the terminology. The participants identified themselves in the category of nationality just as I have listed them thus showing an interesting blend of reference points. Black people did not classify themselves as one national group but rather as members of cultural or language groups. This may be because five of them are Lesotho nationals. But in addition, the two black participants who are South African nationals, classified themselves as “Zulu”. But in addition, while one participant classified herself as Coloured in the category of nationality, her mother tongue was Sotho – hence the apparent discrepancy between the number of Sotho nationals (5) and the number of Sotho mother tongue speakers (6). Perhaps the categories participants chose for themselves reflects South Africa’s former apartheid era and its influence on identities.

Table 1. Demographic data

Nationality according to participants				
Sotho	Zulu	White	Coloured	Indian
5	2	4	1	1
Last educational institution attended				
Private school	Training College	Ex DET	Ex-C model	Foreign school
3	4	2	2	2
Mother Tongue				
English		Zulu	Sotho	
5		2	6	
Age of participants				
18-20	20-25	25-30	30-35	35-45
1	4	2	3	3

Gaining access and ethical consent

To work with the group I required the informed consent of the lecturer in charge of the module and of the prospective participants in the workshops. I was fortunate in that the lecturer was a colleague and as interested as I was in understanding the pre-service teachers and supporting their ability to address HIV and AIDS and its effects on their lives. She was also in a position to grant me permission to work in her course. I outlined my initial plans to her, showed her the worksheets I intended to use, and acceded to her request that the messages they produced could contribute to the continuous assessment course mark. Her support was helpful and constant throughout and included an offer to explain to the students at the outset of the course that she recommended the project and had therefore incorporated it into the course. She also set up the initial meeting, freeing up a space in her lecturing time for me to

meet the group, explain and request their participation. The research nature of the project was explained to the pre-service teachers enrolled for the course and they all gave their consent to participate. All were assured that no texts they produced would be displayed outside of the course without their consent and that their identities would be protected. All the participants gave written consent for the usage of data from the interventions and for their texts to be published and discussed for research and publication purposes. As the project unfolded, this consent was confirmed on two additional occasions through their written permission despite the reassurance given to them that they could withdraw such consent at any point. All were of the opinion that they would like their work to contribute to addressing HIV and AIDS.

RESEARCH DESIGN

In designing a project that could provide for the exploration of arts-based methods to address HIV and AIDS, I had to work within financial and time constraints. I also wanted to explore a method which could be employed later by the participants with their learners, using as much as possible a workshop approach which I hoped could also provide a framework for beginning teachers working side-by-side with learners in their own classroom. As a result I organized six, weekly, 90 minute workshop sessions over a period of a month and a half, and selected drawing and unsophisticated photography as the two visual art forms which I considered to be manageable within common constraints.

Situating myself: multiple roles

In this project I had to work with the multiple roles of researcher/facilitator/observer. This was not always an easy task. From the first workshop I found that there was a need to fill the role of facilitator if the project was to run and this was as a result of

my project design. The project was originally planned and negotiated as supplemental to, rather than a part of, the guidance module and was slotted into lecture times available for the lecturer but usually allocated as student study time. I had envisaged working alongside the pre-service teachers as a co-researcher but this expectation was naïve. Although I tried to generate a high level of participation, the degree of participation of each pre-service teacher and nature of the exploration was constrained by the power dynamics and circumstances. Working with the idea that participants should benefit from research I had agreed to the lecturer's request to allow the photo message generated by each pre-service teacher to be awarded a mark that would form part of the module assessment. Such assessment is part of the reality of working within formal education. Once I agreed to this however, the students were not, in effect, free volunteers. The direction and aim of the research was primarily dictated by me, the researcher, agreed to and written into the course by their lecturer, student participation was ensured because the workshops formed part of their credit-bearing module on guidance, and the task, (drawn up by the researcher and approved by the lecturer) carried 25% of the course mark.

While pre-service teachers were asked to suggest any changes to the task, this was outside the norms of their experience of university assignments, particularly since the task was presented to them by the researcher on a typed sheet at the first meeting. This I did because I was conscious of the limited time the group would be available to me. It was only once I saw that their interest was on the date for submission and the difficulties of tackling such an assignment, and reflected on this, that I realized the power dynamics.

In my journal I asked myself “how controlled should this process be?” and “what do they think they need to deal with?” but found it difficult to step out of my familiar teaching role. I tried “dressing down” and wore particularly casual clothes, I assumed what I considered to be a less didactic tone and behaviour but these measures could not overcome the design I had put in place or the setting and accompanying student expectations. Despite deliberate attempts to promote joint exploration the pre-service teachers only stepped into this role when real power was in their hands – when as text producers they were constructing their representations, and at the point when they became peer evaluators using their own criteria to assess the completed messages.

HOW WE PROCEEDED

The six workshops which piloted an exploratory usage of visual arts-based methods to address HIV and AIDS were also the site for capturing research data. The following narrative description of the unfolding workshops is supported by a grid summary of the process (Appendix 1) which shows how the intervention linked data capturing techniques with the teaching design of workshop activities.

Workshop 1 – launching the exploration with the use of drawings

The initial meeting with the selected group (workshop 1) took place at the request of their lecturer in the large and bleak classroom filled with formally arranged desks. This was the normal venue for their module lectures where the group normally met the lecturer who taught the course in that Thursday morning time slot.

The first thing that struck me was the way in which the group was seated when I came in. All but two of the Black pre-service teachers were seated close together in the front right hand side of the room and the white pre-service teachers, including the

only male, were spaced out further back and to the left. Two other Black and one Indian pre-service teacher provided a rough linking of the group. Looking at this, I was uncertain as to whether this indicated an underlying racial division or not, but as the different levels of English language competence were soon apparent I thought it might prove difficult to get the group to work with unity on a sensitive subject where trust among participants seemed necessary. Their response to my arrival was, in my opinion, wary. I used the first meeting to introduce myself, to explain and contextualize the project and to seek consent for their participation in a series of workshops in which we could explore the use of visual arts to address HIV and AIDS. In an attempt to motivate and contextualize the work they would produce in and from our workshops, I used a number of approaches.

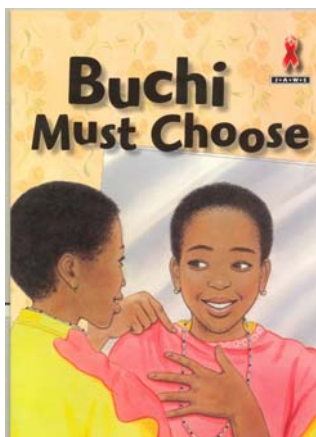
First of all, using an OHP and brief summaries I explained the link between this research and two other HIV and AIDS projects in which I am involved. Secondly, I handed out for discussion a workshop outline (Appendix 1B) and task sheet (Appendix 1C). It proved difficult to evoke much response from the students, who immediately turned their focus to the task as if it was not open to discussion. I am a lecturer on the campus in a different school and though many of the students said later that they didn't know this, presenting them with what appeared to be a prepared framework for a section of the course and a kind of assignment sheet was, on reflection, likely to have restricted spontaneous and open discussion. Questions related instead to how peer review would come about and whether the use of black and white film was allowed.

Finally, I gave the pre-service teachers a worksheet (Appendix 1A) and asked them to reflect on the use of media in HIV and AIDS education. They were asked to recall

sources that had influenced their thinking, to provide in writing their own meaning of the official AIDS ribbon logo and to draw and write about their own drawn representations of HIV and AIDS. This was in order to introduce the arts-based approach, collect data on their attitudes and perceptions on AIDS and to offer participants an opportunity to frame their responses to HIV and AIDS at that moment and explain their representations. The use of drawing to access perceptions is well established in research by psychologists and, as shown in the literature, has been used in studies related to health issues. In a recent piece of research for instance, it was used to investigate children's beliefs about health, cancer and risk (Williams & Bendelow, 1998). As is evident from the body of literature reviewed in chapter 2 on the use of drawings (Collins, 1991; Martin, E., 1998; Mitchell and Weber, 1999; Schratz and Walker and Wiedel, 1995; Weber and Mitchell, 2004; Wetton & McWhirter, 1998), drawing, while requiring no more than a pencil and paper, can be a very generative tool for getting at attitudes, perceptions and insights.

Workshop 2 - considering the visual representations of others

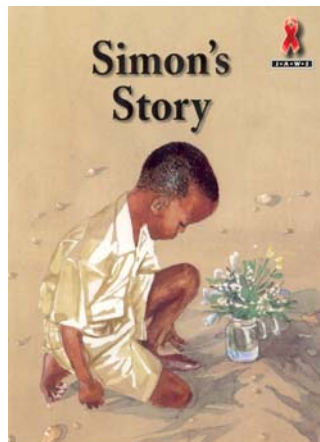
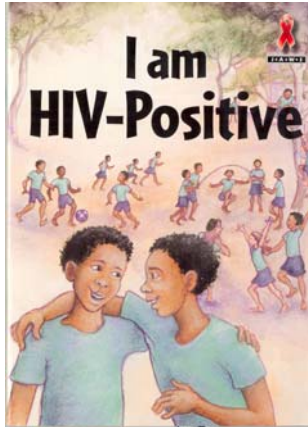
The second week the students met again for a one and a half hour session where they



were to view and give their opinions on a variety of commercial media developed to address HIV and AIDS and gain some idea of the way some people address HIV and AIDS through media. This time, because of timetable restrictions, we met in the unpopular afternoon slot. The workshop took place in the post-

graduate media room which was completely unfamiliar to them. The change of venue was deliberate. This small and carpeted room has tables that seat two as opposed to

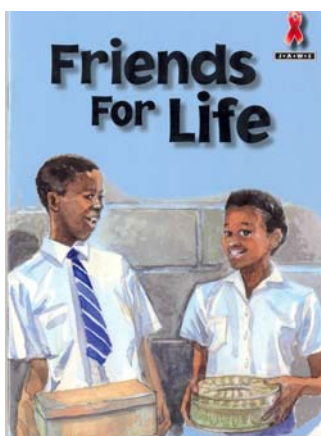
the one-seat desks in their usual classroom, and a TV and video are set up and ready to operate.



It was my hope that this less formal classroom setup, and smaller less cavernous space, would go some way to breaking down the faintly hostile or at any rate wary

atmosphere that I felt was present in the first meeting.

Students were invited to browse through the comic stories produced by the Soul City project as materials to back and extend the reach of the edutainment TV drama series Soul City (Esterhuyzen, 2002a; 2000b) and Soul Buddyz. (Clacherty, 2003). Also available for scrutiny were a number of HIV and AIDS books including some from the Heinemann JAWS series suited for lower secondary school readers. Those shown were *Buchi must Choose* (Greenstein, 2003); *Simon's Story* (Clacherty, 2004); *I am*



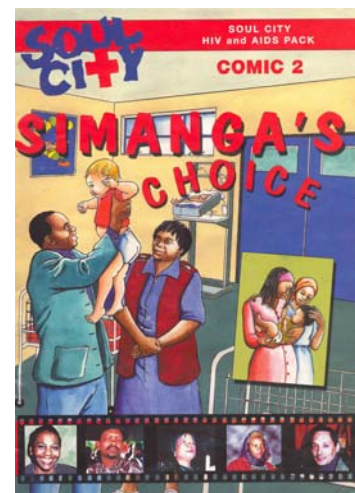
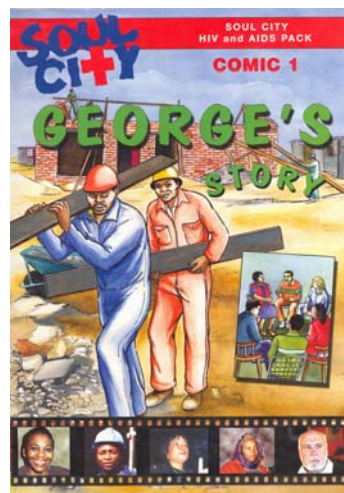
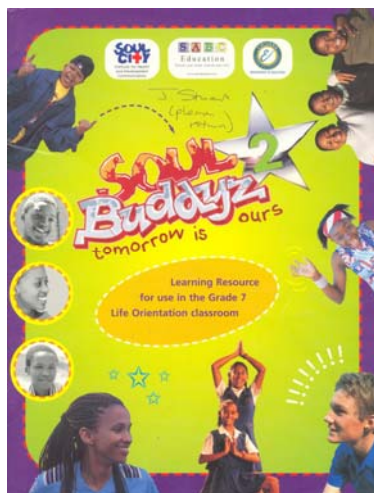
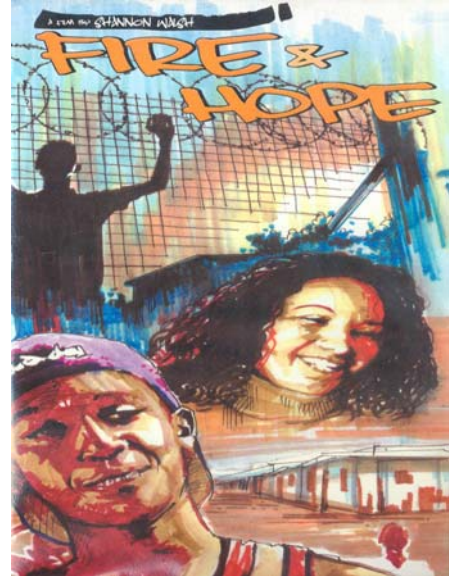
HIV-Positive (Flanagan, 2003); *Friends for Life* (Ewing

& Ramsden, 2004). Posters put out on the topic were on view and on OHP they were able to see the layout of a children's book dealing with an aspect of the effect of HIV and AIDS and still in the process of production.

All materials selected for this workshop were chosen because they could be used by the pre-service teachers

with their own learners. All were locally produced and therefore expected to have some resonance with known social contexts.

Exploration of these materials was followed by the viewing of two short films. The first, *The Sky in her Eyes* made in 2003 by Vuleka Productions (Fredrikse) is set in rural KwaZulu- Natal and shows a young girl struggling to cope with the trauma and social rejection that follows the AIDS related death of her mother. The second was the documentary *Fire and Hope* (Walsh & Mitchell, 2003). This film shows a number of the youth of two Western Cape townships giving their views and messages about HIV/AIDS. In the last 15 minutes our venue was unexpectedly needed so we had to move back to the original classroom where students gave brief written feedback on the materials they had seen (Appendix 2).



As the workshops unfolded I kept track of written responses to the various texts and also video- or audio-taped the proceeding. These were useful data sources in that it meant I was getting a good idea of how different individuals and groups were responding and why it might be necessary to make adjustments along the way. A good example is the two extremes of differences in responses to *The Sky in her Eyes*.

A white pre-service teacher, Catherine, wrote, *“I didn’t understand it. I thought their focus was very specific and left out a large portion of the population”*. By contrast, a black pre-service teacher, Thato, understood and was moved by a small incident in the film where the child orphaned by AIDS struggles to fetch water from the river, *“the child whose mother died was so young that she could not know that she needed a small container to draw some water into the large one”*.

Workshop 3 - skills and planning for photography

There were three main objectives of the third workshop, all centred on the use of photography for message making. The first was to discuss and clarify the task with the pre-service teachers (Appendix 1C). The second objective was to provide a supportive environment where participants could develop skills and plan how they would use their photographs. All work with photography would be to access and promote the perspectives of participants and I selected photography and drawing and the use of visual methods in the hopes that through its use, pre-service teachers would develop and demonstrate their point of view in relation to HIV and AIDS. For the photographs, I borrowed inexpensive auto-focus cameras and supplied each participant with a 24 frame film and paid for the subsequent development. I drew inspiration from the work of Wendy Ewald and Caroline Wang and others referred to in Chapter Two (Ewald & Lightfoot, 2001; Mitchell et al, in press; Spence, 1995; Troeller, 1995; Wang, 1999; Wang, Burris & Ping, 1996; Weber & Mitchell, 2004).

Working with photography as a message medium was a new venture for me as my previous experience was limited to holiday and family snap shots. In other words, the researcher/facilitator was no expert on photography, so I turned to the work of Ewald and Lightfoot and made use of their experience, advice and reflections.

In the book, *I wanna take me a picture: teaching photography and writing to children* (Ewald & Lightfoot, 2001), Ewald tells how she worked initially with 8-13 year old children, primarily from disadvantaged communities. Most of them had difficulty expressing their ideas but did so with more confidence once they were supported by photos that they had taken from their own context and point of view. Ewald eventually started a programme called *Literacy through Photography* in Durham Public School, North Carolina (p.12). Some of the advantages which she identified as resulting from combining photography and writing are the following:

- Students were able to bring their home life into school.
- Teachers, who were most often from different communities to those of their students, came to know and understand something of their students' contexts and became more open and enthusiastic in their responses.
- The children went beyond 'cute mimicry' of grown-up mass media imagery.
- Working with these groups Ewald realized that "teachers need the kind of support and encouragement LTP [*Literacy through Photography*] could bring, as well as the opportunity to develop their own creative abilities" (Ewald & Lightfoot, 2001, p.14).

Ewald describes photography as "perhaps the most democratic visual art of our times" and claims that it "offers a language that can draw on the imagination in a way we may never have thought possible before" (Ewald & Lightfoot, 2001, p.14).

It has become apparent that teachers need to be able to make sense of HIV and AIDS for themselves:

An internal review late in 2001 motivated us to shift direction and to recognize the reality that teachers need space and support to come to grips

with HIV/, before they could promote learning about it in their classrooms” (MIET – The Media in Education Trust Annual Report, 2003, p. 7).

In the hopes that using photography would enable pre-service teachers to address HIV and AIDS from their own perspectives, I drew from Ewald’s work aspects that I considered worth exploring because, based on my own experience as a teacher, I thought they might help students to adopt a position and express their ideas in relation to HIV and AIDS. I also drew from her work the inspiration to use photography and art-based methods to address this complex and challenging topic.

There are differences between Ewald’s work and my own in terms of the groups with which she worked and their relation to society but in my view we are all oppressed and disadvantaged by the threat and impact of HIV and AIDS and need to develop the literacy to articulate our position and perspective. This is particularly true now that HIV and AIDS have become so widespread and ingrained in society that it could be described as part of the society and culture. Her methodology offered the potential to do so.

A significant difference between the tasks she set her students and the task our group was to undertake was that the pre-service photographs were taken not only with a view to saying what they wanted, but also with the explicit focus on a target audience at which to direct their messages. After discussion with the group we decided that the primary target audience would be their own peers on the university campus, and to a lesser extent, pupils in the upper high schools. I decided that there would be no specific discussion around how one attracts attention through a message etc. This meant of course that the participants could draw only from what they already knew in

this area but this is part of their present position. After discussion we decided the photo messages might perhaps be exhibited or used in some sort of booklet. This would be easier if the pre-service teachers mounted all their photos on A4 paper, so that size was standardized.

I borrowed the concept of “framing” from Ewald (see Appendix 3B). Depending on the student’s level of exposure to photography, calling attention to framing in the way the worksheet does provided an opportunity to discover or focus on the selection process that goes into capturing any photograph. I coupled this view finding with discussion on point of view and how pictures change according to the angle of shot and the photographer’s position.

Ethics relating to using photography in relation to HIV and AIDS had been raised spontaneously in the second workshop and this topic was further addressed through small and main group discussion in this workshop. A central question that they were asked to address in considering the ethics of the media was ‘why might people refuse to be photographed for this project?’ The groups were asked to discuss ideas and potential problems related to implementing their ideas and to comment on the letter drawn up as a result of views that arose in workshops 1 and 2 (Appendix 3D (a) & 3D (b)).

Ways of overcoming or framing difficult concepts were discussed in conjunction with sifting through newspaper photographs where the angle of shot addressed ethical imperatives to protect the identity of the subject.

The third objective of the workshop was to ensure that the pre-service teachers had support as they considered and planned their message construction. To that end, each student was provided with a storyboard or frame grid (Appendix 3C) and encouraged to plan, discuss and write about their ideas for messages.

Responses to this workshop immediately revealed very different levels of familiarity with photo techniques. Whilst some students needed and appreciated the opportunity to consider how to deal with the medium, two were confident that they had nothing to learn. The group left with a high degree of excitement to capture their photographs during the week.

Workshop 4 - voicing views of HIV and AIDS

In the planning stages, this workshop was deliberately left open for negotiation. This was so that it could be used to meet the group's emerging needs. During the week preceding its implementation, it was apparent that various students were experiencing difficulties in capturing the photographs that were supposed to be handed in for development so that they could work with them in the developed form during workshop 4. Some experienced technical problems with their cameras and others had difficulty gaining access to the sites where they wanted to take photographs. The sister at one clinic insisted on a further letter promising that no patient would be photographed in her clinic and the photographers were told to return later.

As a result, I decided to split the class into two groups during workshop 4. One, consisting of those whose photographs had been developed already, met in the neighbouring classroom and worked as an unsupervised group on an exercise adapted from the work of Caroline Wang. (Wang, 1999). Working initially to promote

health with Chinese village women, Wang and her colleague Burris developed a participatory action research strategy called ‘photo-voice’ or as she now terms it, “photovoice”. The three main goals of this approach were: to record and reflect their personal and community strengths and concerns; to promote critical dialogue and knowledge about personal and community issues through group discussions of photographs; and to reach policy makers. (Wang, 1999, p.185).

Whilst the pre-service teachers were not disempowered to the same extent as those uneducated Chinese women, there was some similarity with the goals for using photographs, namely that of addressing a complex and serious health issue in the interests of promoting social change. Wang’s photographers followed their photo taking period with a three stage process promoting analysis of their pictures. The photographers first selected those photographs that they considered to be central, significant or best. Having done so they shared them with others by explaining them in context, telling their stories about them in group discussions designed to promote ‘voice’. Finally, they identified themes or issues emerging from their discussion (http://www.photovoice.com/method/index_con.html).

This part of the photo-voice process I adapted for the pre-service teachers on a worksheet which required them to work alone and then to share their work (Appendix 4A). The third and final stage of Wang’s photo-voice method however seemed inappropriate to the aims of the project which, rather than attempting to reach policy makers, was aimed at both pre-service teachers’ and researcher/teacher-educators’ exploration of ways in which visual-arts based approaches could be used to address HIV and AIDS. Reflective practice reviews of both producers’ own representations and processes involved was therefore appropriate and so the last two questions

related to identifying themes and aspects of HIV and AIDS awareness they had been unable to address through the assignment. These replaced Wang's so that pre-service teachers could negotiate criteria for the peer assessment of their work. This peer assessment, together with feedback from researcher/lecturers involved in the course, was jointly considered as potentially helpful to reflection. The group's discussion was recorded and transcribed.

Those who were still working on taking assignment photographs worked on a set of questions designed at the last minute when their difficulty became apparent. The aim was to promote an opportunity for group discussion on difficulties and possibilities of the photo task and to promote critical thinking, in particular, how various characters might experience HIV and AIDS (Appendix 4B).

Workshop 5 - sharing and evaluating each other's work

This took the form of students presenting their messages and was captured on video by my daughter. Each pre-service teacher listening and watching the presentations evaluated the representation on, and according to, a printed synthesized list of criteria that resulted from their individual and collective perspectives on what was important in photo-based messages to address HIV and AIDS (see workshops 4 & 5 and Appendix 5). The task of peer evaluation absorbed those watching and in general those presenting did so clearly and spoke with confidence of their reasons for creating their message as they did. As I commented when discussing workshop 4, peer evaluation/review was chosen generally for its participatory nature and potential to promote reflection on the part of the pre-service teachers. It is also widely recognized that group debate and negotiation of messages can enhance development of new norms of behaviour and commitment to change (Van Dyk, 1999, p. 93). One of the

theorists behind this thinking is Freire who called on educators to bring about critical dialogue and true critical reflection - prerequisites, in his opinion, to bringing about commitment to transformation and change. (Freire, 1972, p. 41 & p. 54).

Workshop 6 - discussing and reviewing the uses of visual arts-based approaches

This session took place in the post-graduate media room because feedback and discussion of the messages was accompanied by a viewing of the video. Each student was also given a written assessment mark and comments which were collaboratively compiled by the course lecturer and myself in the role of facilitator. These took into account peer reviews, “creative and original use of the medium”, “clarity of concept” and the “link between rationale and product”. The course lecturer also attended the workshop and took part in the discussions which covered two areas; pre-service teachers’ reaction to seeing themselves as presenters on video and comments on the appropriateness of the representations for addressing HIV and AIDS. At the end of the workshop, pre-service teachers were asked to provide written and drawn feedback indicating their perceptions of HIV and AIDS at that point, their opinion and reflections about the usefulness of the process (Appendix 6).

Sharing the messages on campus

An additional session came in the form of an open day event, a month after the workshops ended. I asked the students if we might display their posters so that visiting high school students could have an idea of the kind of projects and activities in which the faculty was involved. Three pre-service teachers volunteered to arrange and look after the display. Not only did we display the messages but the pre-service teachers decided that an interesting add-on would be to set up a competition asking

prospective teachers to select the message they thought best and say why (Appendix 8).

Three months after the workshops ended, the campus was mobilized for a week for the “Festival of Hope and Healing”, when activities and displays were arranged by the University of KwaZulu-Natal AIDS Programme to promote awareness and ways of addressing HIV and AIDS. The pre-service teachers’ photo messages were viewed by many of their peers during this festival when they were again displayed by members of the project group, this time alongside a collection of more professionally mounted photographs from the Treatment Action Campaign’s (TAC) profiled defiance campaign “It’s My Life” photography collection.

DATA SOURCES

Overall the collection of data that emerged was quite extensive and included the following:

1. Drawings: In all the series of workshops yielded two sets of drawings, the first set of thirteen represented pre-service teachers’ view of HIV and AIDS before the workshops and the second set represented their view of HIV and AIDS at the last workshop.
2. Photographs: An initial collection of three hundred and twelve photographs resulted from pre-service teachers exploring, on and off campus, ways to represent HIV and AIDS “From their Frames”.
3. Photo texts: A second collection of photographic data emerged when many photographs from the initial collection were incorporated or reproduced, together with some verbal narrative or slogan, as ten photo texts constructed as posters or photo-stories.

4. Written explanatory texts: To explain their drawings pre-service teacher wrote about each drawing at the time it was produced. A written rationale accompanied each photo text.
5. Questionnaire responses: written responses on the questionnaires and worksheets captured some aspects of the pre-service teachers' thoughts, reflections and insights about processes and products relating to this visual arts-based exploration.
6. Transcribed audio tapes: Informal discussions which took place at the end of each workshops yielded rich data on the meaning of this work to participants. Group discussion, that took place when students worked with photo-voice and looked at newly developed photographs without the researcher being present, captured the process of sharing perspectives. In addition, workshops 4 - 7 were recorded on audiotape with the consent of the group and later transcribed.
7. Video: Pre-service teachers' photo message presentations in Workshop 5 were captured on video – a method of recording which was subsequently used as an additional visual method for feedback to the group.
8. Field notes: Observations I made during workshops were recorded in my field notes immediately afterwards or sometimes during workshops. These, taken together with the various data sources noted above enabled me to gather feedback in the role of researcher, despite the difficulties, as noted above, of playing multiple roles.

WORKING WITH THE DATA

Despite my careful record keeping and filing, when I came to writing up the research I was faced with the dilemma of how I could or should represent the data in a manner

that shows how I reach my conclusions and yet still provides the reader with data that can “speak for itself”. I questioned my authority to analyze the photo messages, particularly because I was not their targeted audience. What should I show? For the sake of answering the research questions I felt it necessary to abandon theoretical debates about whether meaning stems from sites of production, image itself or audience. In my opinion all have their part to play. For this reason the analysis of data reflects on the various texts they produced and draws from producers, text sites and their readers.

I began my work with the data by sorting and filing incoming worksheets and texts by individual participant and also by workshops. I also made a point of transcribing audio-tapes in the week in which they were captured. This helped me to recreate what had taken place very vividly and had at least four direct benefits:

1. I was able to access data relatively easily when needed, something I became increasingly pleased about as the data grew and especially when I wanted to refer back to something.
2. This filing and reviewing of visual, verbal and aural data led me to an ongoing process of reflective thinking through on the process, participants and my role both as facilitator and researcher. My journal captured much of this as for example this entry I made after Workshop Four. “The use of a drawing box was not all that successful because the task was not worded clearly enough and they tended to rush. How can one get real engagement in such a setting at this time of the afternoon? What is the effect of these things?” As a result of this thought, I returned to the clear and open wording of the first worksheet when seeking visual and written feedback during the last workshop.

3. This reviewing led to ongoing adjustments to the workshops and my focus in the research, alerting me to the need to move beyond assessing the participants' perceptions and messages in addressing HIV and AIDS and to think through the process of how message production contributes to teacher education.
4. As I sorted and filed and discussed the data, themes related to the pre-service teachers' representations of HIV and AIDS began to emerge and I noted these in my journal.

MULTI-FACETED USAGE OF AN ARTS-BASED APPROACH

Mitchell (2006) has pointed out that research designs can use arts-based processes or products in a number of ways. In the process of these workshops drawings and photographs were used to elicit and represent data while video-taping captured the pre-service teachers' peer presentations of their messages and thus documented part of the research process. It is suggested that:

visual arts-based methodologies offer possibilities both for engaging young people in finding solutions (an important issue in and of itself) and at the same time for deepening our understanding of the interplay of knowledge, behaviour and attitudes within a social context (Mitchell, 2006).

In this chapter I have mapped out my methodological approach and overall method for conducting the workshops. In the next three chapters I establish just what the *From our Frames* research project or intervention can contribute to addressing HIV and AIDS in education by attempting to answer the research questions posed. I will show how the data is used as I grapple with the complexity of visual arts as data to be analysed and interpreted and used to represent the research.

In the next two chapters I work with the various data sources, noting in particular the challenges of working across different types of texts. In striving to find out what we can learn from the pre-service teachers representations I attempt cameos - the photo messages or representations are used as the primary sites of analysis but read in each case with reference to my understanding of their intertextual links with the drawings and writings of the particular pre-service teachers who produced them. The intertextual influences referred to extend sometimes to the social and cultural links and discourses to which Fairclough draws attention through his framework for critical analysis diagram as introduced in Chapter Two. Reading the representations in this wider context may throw light on the meanings or intended meanings or help establish themes. It may also allow us some insight into the perceptions and attitudes these pre-service teachers have in relation to HIV and AIDS. A descriptive summary of texts is supported where it seems economical, important or possible with visual text. Of necessity, as researcher, I am the interpretive tool or audience, but where possible my conclusions are tempered by the responses of the peer audience or by the stated intentions of the producer. It is also my hope that the representations will be understood within the context of the “Circuit of Culture” (du Gay, Hall et al, 1997; as cited in Hall, 1997, p. 1). They have been influenced not only by aspects of identity but also by particular regulations, production, and target audience influences brought to bear on them as indicated in Chapter Three through my detailed description of the project.

In Chapter Five I use “before and after” analyses of pre-service teachers’ drawn and written observations to establish changes in attitude or perception in the belief that these are important to understand if the pre-service teachers are to become engaged and socially active transformative future teachers when addressing HIV and AIDS.

This approach to the data also supplies the framework for my evaluation and reflection as a researcher/facilitator on the uses of visual arts-based approaches in this project, which continues into Chapter Five and Chapter Six. Through these approaches I discuss what we can learn from pre-service teachers' uses of drawings and photographs to address HIV and AIDS and tentatively suggest how this type of methodology can contribute to emerging teacher education modules to address HIV and AIDS.

CHAPTER 4: READING THE PHOTO-TEXTS

Photography can allow for a distinctive kind of dialogic play between the subjective self, and the social self (Buckingham & Sefton-Green, 1994, p.106).

POINTS OF VIEWING

I use Goldman-Segall's idea of "points-of-viewing" as the introduction to this chapter to highlight the situatedness of reading the representations produced by the teachers.

As Goldman-Segall writes:

The notion of points of viewing encompasses where we are located in time and space, as well as how our combination of gender identities, classes, races and cultures situates our understanding of what we see and what we validate. But the notion of points of viewing is not limited to the various positions we occupy. Indeed, the purpose of understanding points of viewing is to enable us to broaden our scope – to enable us to learn from one another (1998, p.3-4).

Her words give recognition to the multiple perspectives that converge in any interpretive process. In striving for a methodological approach and points of viewing best suited to the analysis of visual and verbal texts produced by the pre-service teachers involved in the *From our Frames* exploration of an arts-based exploration for addressing HIV and AIDS, I went back to my research questions to ask what we can learn from the representations of pre-service teachers using arts-based approaches to address HIV and AIDS, and what the implications of the representations and associated processes are for teacher development, to address HIV and AIDS. At one level, my task was to try to look at the images as primary texts themselves, and in this

regard I started with at least identifying the genres, which in this case were either photo-stories and media posters. At another level, the level of audience, I, not unlike Epperly whose work I cite in Chapter Two, am “the audience” although to provide the readers with the opportunity to bring their own readings and insights to the text the photo representations are also included. And at a third level, one that I was not able to fully explore in this study, I am interested in the producer texts of the thirteen pre-service teachers. As John Fiske (1987) notes, each of these levels of textuality, the primary text (the photographs), the reader (or audience) texts, and the producer texts may be read separately but also as providing rich context for each other. David Buckingham refers to these texts as making up “the magic triangle” of cultural readings (Buckingham, 2007).

The analysis is divided into two parts. I start with one type of reading of the primary texts where I deal with the two separate genres, photo stories and media posters. I then move to a further analytical layered reading of the photo representations which positions the photo texts in relation to some central discourses around HIV and AIDS. I call this section “Mapping the Discourses of Gender and Sexuality around HIV and AIDS”. Thus at a meta analysis level I consider the intertextual linking of the texts. Unravelling how these discourses are embedded in the photo texts will result partly from a careful consideration of how aspects of these discourses are encoded within and across particular pre-service teachers’ texts. For the purposes of exploring what we can learn from the photo representations I am interested in looking at: producer perceptions and approaches to HIV and AIDS, the product itself including the genre and composition codes, and in the audience and how the narrative function invites extraction of a reading on HIV and AIDS. Threads of connection with Fairclough’s

critical discourse analysis as indicated by his diagram and Hall's circuit of culture are evident in my analytical approach.

GETTING TO KNOW THE PRODUCERS

What is in a logo? One way to gain an impression of people is through their particular understanding of popular culture and logos. The use of visual icons or logos is extremely widespread in cultures across the world. Through repeated exposure and association, icons can serve as symbols or brand signs and acquire fairly stable meaning in association with their "products". This popular practice has also been applied to HIV and AIDS in South Africa. In 1991 the Department of Health commissioned the services of an advertising agency to develop an HIV and AIDS logo. The initial logo of a yellow hand with the slogan "AIDS, don't let it happen" was replaced in 1995 with the internationally recognized red ribbon and the slogan "a new struggle", picking up on the political discourses around activism for freedom. In 1997 a further revision again used the red ribbon but a new slogan – AIDS HELPLINE 0800-0123-22 - promoted the idea of dialogue around the disease. Since then, the logo of the red ribbon, minus the slogan, has been attached to a wide range of products and materials associated with AIDS awareness or education and reproduced in a wide range of materials. It is commonly reproduced in beads for instance, and worn pinned onto clothing. As a means to providing some insight into pre-service teachers' attitudes and perceptions towards HIV and AIDS I reproduced this logo in a box (Appendix 1A p. 2) and asked, "What does this image mean to you?" I reproduce their answers here to introduce the readers to the group through their own words. One student was absent during this exercise.

1. *Very simply it shows the support for the fight against HIV/AIDS. Someone who wears it illustrates that the person is aware and promoting awareness.*
Robert
2. *This is the HIV/AIDS awareness ribbon. Those who support such a cause and show awareness and recognition of the disease wear such a ribbon.* Catherine
3. *It is a symbol of acknowledgement of the HIV virus. To me it would also show that the person wearing this symbol is aware of what HIV/AIDS is about, how it is caused and the seriousness of this epidemic.* Sheila
4. *This is the symbol standing for AIDS awareness. It is to make people aware of AIDS etc. It is almost as if this ribbon represents the fight against AIDS etc.*
Carol
5. *It means that people should be aware of HIV/AIDS, they should know that the virus is available and it is really killing people.* Thato
6. *It is a sign that always reminds me that there is always a danger of a disease that infect anyone at anytime, including myself, therefore I should always be careful and take precautions in any situation.* Iris
7. *This image means "Be positive to HIV/AIDS and support the fight against HIV/AIDS".* Mpho
8. *Symbol of AIDS, of understanding a problem. Standing together as a nation and trying to find common ground that all can stand on.* Sarah
9. *This image shows that I am sympathise with those who HIV/AID positive and I'm also care about them.* Nokuthula
10. *This HIV/AIDS is real and we have to support each other to fight against it. It shows that we do care about anyone who is either affected or infected by the HIV/AIDS. WE CARE.* Nthuseng
11. *It means to care for oneself against HIV/AIDS and others.* Mamelolo

12. *The sign when giving marks to child in school means not right. Therefore, the above image to me means not quite normal.* Lisa

All but two of the comments explaining the logo explicitly mention HIV or/and AIDS and though Iris does not, she links the logo to disease. Lisa is the only participant who does not mention any disease and it is not in fact possible from her remark to know whether she associates it with HIV and AIDS or not. Yet her comment is intriguing in that it links a sign teachers traditionally use to indicate their judgement that work is incorrect, with connotations of abnormality.

The depth of threat associated with this disease is indicated by the repeated appearance of the words “fight against” that construct HIV and AIDS metaphorically as “war” or “the enemy” and by phrases such as “it is really killing people” and “there is always danger”. A characteristic of war of course is that the enemy is “othered” and adopting such an approach to HIV and AIDS would affect ones response to it. Even though most of the students wrote only a sentence or two to explain the logo, differences of emphasis emerge as to how to respond to this disease. For example, the first five respondents all see the logo as symbolic of supporting and promoting awareness of the disease but interestingly, all five respondents refer to the logo in association with others. For instance, they use third person pronouns to refer to it in relation to; “people”, “they” “those” and “someone”. It is possible that these statements reflect a degree of distancing from the disease although there may be many other reasons for their phraseology including language competence and the third person distancing traditionally required in academic institutions. There may though be a difference between their positioning in relation to the disease and the positioning of three other respondents who use the first person pronouns “I” or “we” together

with words and phrases such as “supporting each other” “sympathise with” and “we care”.

I hoped that whatever their perspectives, producing HIV and AIDS messages of their own would assist the participants to develop their own opinions and perspectives in relation to the HIV and AIDS affected and infected. Degrees of change are not neatly measurable because this was not a controlled laboratory experiment but a methodological exploration. In order to allow for as unbiased an assessment of the process as possible, and to provide the reader with an opportunity to interpret the data in ways different from mine if this seems appropriate, in this Chapter Four and in Chapter Five I call on more of the data collected using arts-based approaches, to explore what we can learn from the students’ representations about their attitudes and perceptions to HIV and AIDS, and to consider the process, method and approach.

As I indicated when towards the end of Chapter Three I listed types of data captured from the workshops, students produced drawings of their representations of HIV and AIDS both before and after the construction of their photo messages (Appendix 1A and Appendix 3). When I asked them to do these drawings I intended that such drawings would serve two purposes. Firstly, I hoped the drawings would help the students to clarify their own responses to the disease. Literature shows that drawings can facilitate self-reflection and reveal feelings that are repressed or difficult to access (Derry, 2005; Weber and Mitchell, 2004; Mitchell and Weber, 1999). Secondly, I hoped that the drawings would provide me as researcher with some insight into the students’ points-of-view on HIV and AIDS. A precedent for using drawings to better understand the perceptions of others has been demonstrated by the work of others (Mitchell and Weber, 1999; Martin, 1998; Wetton and McWhirter, 1998) and was

reviewed in Chapter Two. I begin Chapter Five with some discussion of what I consider could be an additional potential use for what I have come to term “before and after” drawings. However, in some cases the “before” drawings seem to me to be so pertinent to a photo-story that I have also used them at the beginning of a presentation and analysis of a photo message because of the additional layer or depth of meaning they brought to my interpretation of a photo-story.

WORKING WITH THE PHOTO IMAGES

Fairclough refers to texts as “communicative events” and says linguistic analysis of such texts is descriptive in nature and dependent largely on what is “there” on paper (Fairclough, 1995, p. 61). Though as I have said earlier the roots of his theory are in linguistics he does suggest the theory can be broadened to include visual text and used to look both at the form and meaning of the texts. My close reading approach to analysing the photo representations begins with consideration of genre before moving to description and analysis of how verbal and visual elements work together to create meaning or convey themes. This is what Banks describes as the “internal narrative” or story that the image or series of images communicate. I am in agreement with Banks that this internal narrative cannot be entirely separated from what he calls the “external narrative” or social context (Banks, 2001, p. 11) that produced the image so I will also be bringing to bear on these photo images in both layers of analysis my understanding of this context, though aspects of this external narrative will be dealt with more specifically in the later in the section on discourse analysis. When looking at the images, I will attempt to look at technological and compositional aspects of the image in so far as these seem to contribute to these narratives. My text-based analysis differs from Fairclough’s in that it includes the students’ own comments about why

and how they thought their representations would communicate. These were included because the intention of this study is broad exploration of the use of visual arts based approaches including their impact on pre-service teachers. For the purposes of a study where there is interest in the producers' intentions, this is a legitimate approach. As Ruby (cited in Banks, 2001, p. 9) says: "The study of images alone, as objects whose meaning is intrinsic to them, is a mistaken method if you are interested in the ways in which people assign meaning to pictures". This serves to re-emphasise the point that images cannot be read in isolation. Implicit in my interpretations is an attempt to ask of the texts the research question "What can we learn from these students' photo-messages?" about both the students and their attitude to or knowledge of HIV and AIDS. The presentation of my interpretive work of each student's photo representation is introduced to the reader with a heading that was produced by me at the end of my interpretive engagement. Each heading gives some indication of my understanding of the way in which the photo-story or message takes up the challenge to produce a peer targeted message about HIV and AIDS.

Emerging Genres

Although there was no directive as to how the pre-service teachers should present their photographs, their photo texts fell into just two genres: photo-stories and media posters. I decided to present the analyses by genre groups since each genre has its own codes and conventions.

ANALYSIS OF PHOTO-STORIES

Photo-stories are multimodal texts that combine and intertwine visual and verbal elements to convey narratives (Buckingham & Sefton-Green, 1994, pp.85-98; Peterson, Mason, Bhana, Bell & McKay, 2005). They share these elements with

overlapping genres such as comics and graphic novels for children and adults. But, where comics and graphic novels usually use drawn pictures to represent character and setting, employing written and visual codes and devices to convey things like movement, photo-stories carry the visual element of the narrative in photographs. Perhaps because of the prolific popular use made of photographs to capture moments of our lives, they are often associated with the ability to capture reality, a myth that has been thoroughly unpacked by media theorists (Ferguson, 2004). It is probably for this reason that they are used for teenage stories or problem pages in magazines, particularly where emotions are an integral part of the intended message. Whether the written narrative is carried through first person speech or a narrator's voice, photographs can enhance, extend or even contradict the verbal narrative by showing the characters as identifiable people and through those characters' expressions, body language and through the positioning and setting of characters in accompanying photographs. Photographs can be powerful in positioning the reader to feel empathy or distance depending on how the producer uses angles or frames.

Only one photo-story was among the materials available to the pre-service teachers in Workshop 2 but many of the pre-service teachers whose mother tongue was not English were particularly interested in the *Soul City* HIV and AIDS comics (Esterhuysen, 2002a&b), which dealt with issues and stories through drawn comics and prolific use of speech bubbles. Although no-one used speech bubble conventions, eight out of the thirteen pre-service teachers chose to use their photographs to produce photo-stories. Two of the students who did so worked alone, but the remaining six worked together in pairs. In total then, five photo-stories resulted from the project, representations of which follow.

Photo-story 1 - We are all affected

This photo-story is presented here with three images per page, but the original was constructed with a new page for each image and its text indicated here by bracketed numbers. The text is unedited.



(1) Fusin is sitting in her room not wanting to talk to anybody. She tries to do her work but she is too worried to concentrate.

(2) Fusin's friends are worried about her withdrawn behaviour and they decide to take some action.



(3) They go to her room to find out from her what is the matter.



(4) Fusin would not allow anybody to come into her room nor talk to her about her problem.

(5) Friends wonder what action they can take about Fusin, for they can see that she has a problem, and unless something is done, she might end up failing her studies.



(6) They finally decide to talk to one of their lecturers about Fusin. She advised them to go and try to talk to Fusin again, but this time, only one must do it.



(7) Fusin allowed one of her friends to get into her room, but still refuses to talk about her problem.

(8) Her friends go back to their lecturer who promises to talk to Fusin.



(9) In the lecturer's office Fusin tells her story through tears and the lecturer offers to help in anyway she can.

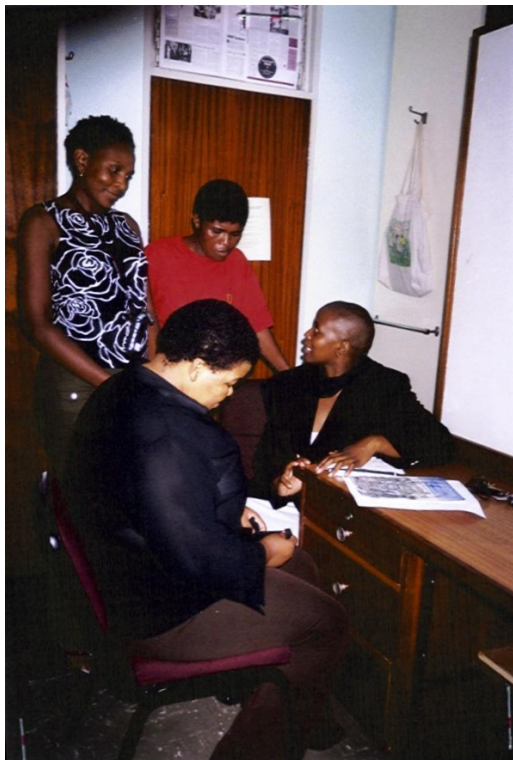


(10) The lecturer then goes her way to find a counselor for Fusin.

(11) Fusin is introduced to the counselor by the lecturer who then leaves the two to sort out the problem alone.



(12) After three weeks the counselor is back with Fusin's HIV results, proving that she is positive. They talk at length about the status and Fusin decides she wants her friends to know about the status, but wants the counselor to do that for her.



(13)

(14) We are all affected, knowingly or unknowingly, directly or indirectly. Just because you are still well today does not mean you are immune to the VIRUS. Help those with HIV/AIDS to make the most out of their lives.



Photo-story 2 – Nana decides to have an HIV test

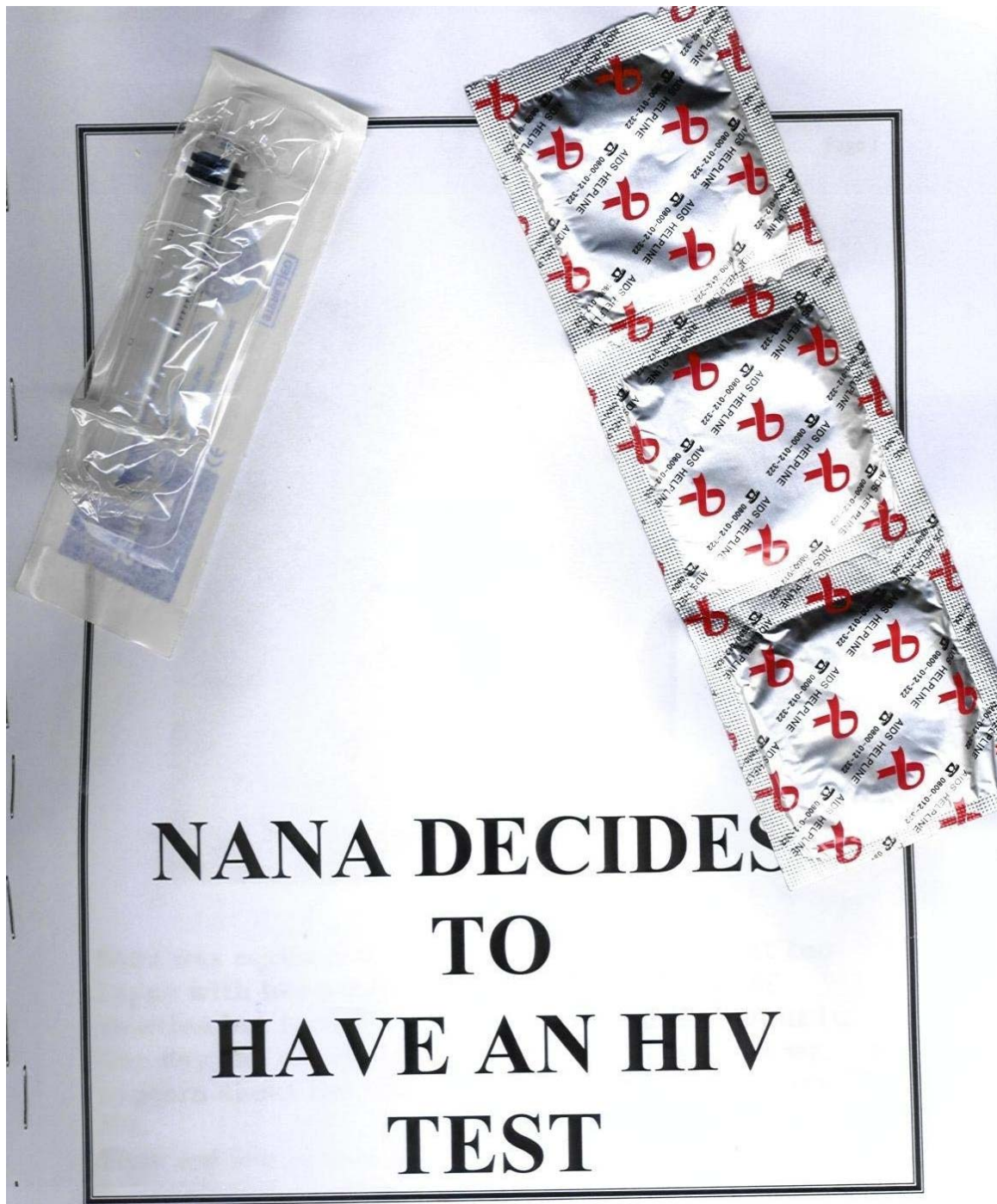


Photo-story 2 – Nana decides to have an HIV test.

This photo-story is presented here with two images per page but the original was constructed with a new page for each image and its text is indicated here in bracketed numbers. The text is unedited.



(1) Nana was seven months pregnant. She was not too happy with her pregnancy she once thought of abortion but luckily she changed her mind about it. One day she decided to go for an HIV test. She was so concern about the life of her unborn child and her life. They are few people like Nana who are selfish and only think about themselves and do not care about the life of the unborn child.

(2) When Nana entered the room, which se as to be tested in her stomach started to make noises. She looked around the room, in the corner she saw a table and on the table there was the kit, which was used to test for HIV.





(3) Nana was given pre-counselling. Pre-counselling is counseling that is given before the test is done.

(4) Following the counseling Nana was ready for testing. She had her finger cleaned.





(5) She became more scared when she saw blood bleeding from her finger.

(6) Nana wiped her finger with cotton wool as her hand pounded with fear. Asking herself what will the results say.





(7) Nana became more scared when she was asked to sit down and be ready for post-counselling. The counselor held Nana's hand, from that moment Nana knew that something was wrong. 'Nana' the counselor said. 'We founded out that you are positive' she continued. From that moment Nana could not feel her own feet. The counselor told her to feel free to cry as much and as loud as she want so she gets rid of anger.



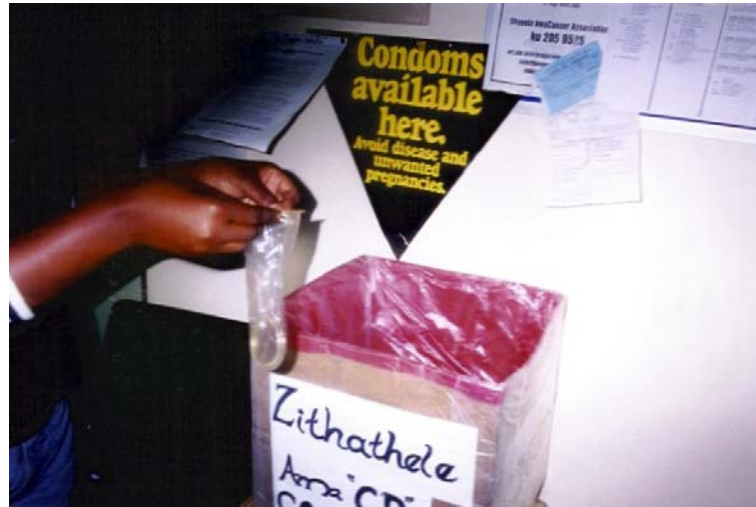
(8) During the post-counselling Nana was asked whether she was going to breastfeed or bottle-feed. She decided to feed her baby formula.



(9) The counselor gave Nana the nevarapine pill so that she can take it if she gets labor contractions.



(10) Nana was also given treatment to take during her pregnancy.



(11)



(12) Nana was advised to use condoms. She looked at the female condom and was so surprised when she saw its size because she had never seen the female condom before. She knew the male condom.

Photo-story 3 – HIV and AIDS ribbon

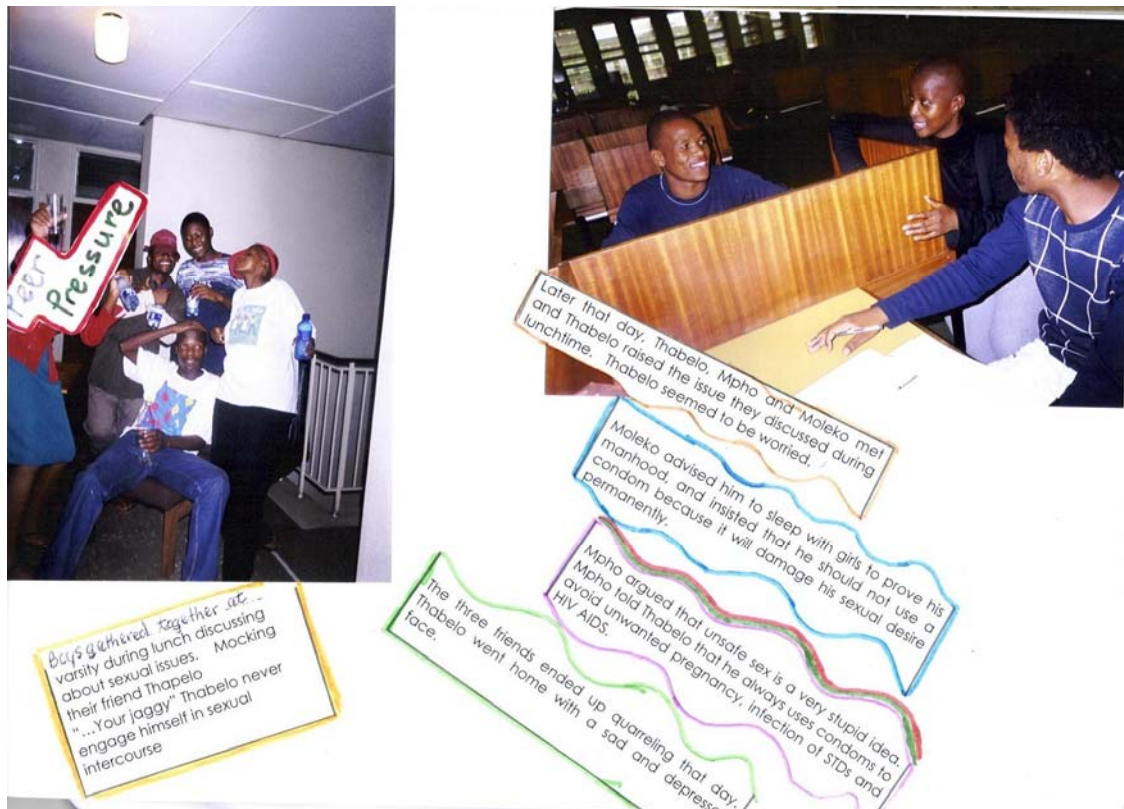
The original of this photo-story measured 1000x650 and was constructed on red cardboard.



Photo-story 4 – Peer pressure

This photo-story is presented page by page as originally constructed. Each page is indicated by bracketed numbers. In addition the text has been retyped for the purposes of clarity. The slogan from the facing page has been typed above the relevant sets of images. The text is unedited.

(1) Peer Pressure



Boys gathered together at varsity during lunch discussing about sexual issues. Mocking their friend Thapelo. "...Your jaggy" Thabelo never engage himself in sexual intercourse.

Later that day, Thabelo, Mpho, and Moleko met and Thabelo raised the issue they discussed during lunchtime. Thabelo seemed to be worried.

Moleko advised him to sleep with girls to prove his manhood, and insisted that he should not use a condom because it will damage his sexual desire permanently.

Mpho argued that unsafe sex is a very stupid idea. Mpho told Thabelo that he always uses condoms to avoid unwanted pregnancy, infection of STDs and HIV AIDS.

The three friends ended up quarreling that day. Thabelo went home with a sad and depressed face.

(2) Abstain use condom!



The next day, during lunch Moleko met Thabelo and put pressure on him to go to the night club where he would meet the strippers who sell their bodies



The next day Thabelo went to lineo, his girl friend and asked her to have sex with him and Lineo was so shocked that she could not even talk to him. She left.

The next day, during lunch Moleko met Thabelo and put pressure on him to go to the night club where he would meet the strippers who sell their bodies.

The next day Thabelo went to Lineo, his girl friend and asked her to have sex with him and Lineo was so shocked that she could not even talk to him. She left.

(3) Know your rights!



At the varsity the next day Thabelo was so excited that he told his friends what he had been missing all along.



Thabelo visited Lineo and told her that if she could not have sex with him their love would be over. Lineo did not want to lose Thabelo. She got so confused.

Later that afternoon, Thabelo forced Lineo to make love to him. Poor Lineo begged Thabelo to use a condom but Thabelo could not because of the false information he got from his peers

At the varsity the next day Thabelo was so excited that he told his friends what he had been missing all along.

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Later that afternoon, Thabelo forced Lineo to make love to him. Poor Lineo begged Thabelo to use a condom but Thabelo could not because of the false information he got from his peers.

(4) Condom and the myths!



Saturday afternoon at the pool. Lineo and her friends discussed about sex and condoms.

- Some girls said their boyfriends do not like condoms because they transmit HIV virus.
- Some said their boy friends do not want to use condoms because it reduces the enjoyment.
- Some said their boy friends are saying it has worms.

Poor Lineo, she got frustrated and could not cope well with her studies because she discovered her pregnancy.

(5) The choice is yours: Critical decision making.



Lineo attended regular clinic checkups. She even got tested for HIV virus and was tested negative.



After nine months Lineo bore herself a baby girl. She was stressed up that she was still a student and not ready to care for a child.

Lineo attended regular clinic checkups. She even got tested for HIV virus and was tested negative.

After nine months Lineo bore herself a baby girl. She was stressed up that she was still a student and not ready to care for a child.

(6) The earlier you diagnose your status, the better.



The following year Lineo got sick. She visited the clinic and was advised to go for HIV test by the nurse.



Lineo's was tested HIV positive. That was a trauma to her; she hated Thabelo and did not want to see him. The nurse advised her to tell her boy friend to come for a test too.

The following year Lineo got sick. She visited the clinic and was advised to go for HIV test by the nurse.

Lineo's was tested HIV positive. That was a trauma to her; she hated Thabelo and did not want to see him. The nurse advised her to tell her boy friend to come for a test too.

(7) Get tested. Know your status.



It was also a shocking moment for Thabelo when he got his results. Thabelo wanted to kill himself. He was so scared of being discriminated.



Lineo and Thabelo both went for regular counseling and check ups at the clinic.

The nurse told them that they have been very lucky to get tested when they were still healthy because their chances of living longer are broad.

The earlier you diagnose your status the better your life will be.

It was also a shocking moment for Thabelo when he got his results. Thabelo wanted to kill himself. He was so scared of being discriminated.

Lineo and Thabelo both went for regular counseling and check ups at the clinic.

The nurse told them that they have been very lucky to get tested when they were still healthy because their chances of living longer are broad.

The earlier you diagnose your status the better your life will be.

(8) Acceptance is the key to life.



They accepted the situation and were able to speak up. They encouraged their friends to go for HIV test.



The nurse at the varsity started HIV AIDS awareness campaign. She started the campaign with Thabelo and Lineo.

They accepted the situation and were able to speak up. They encouraged their friends to go for HIV test.

The nurse at the varsity started HIV AIDS awareness campaign. She started the campaign with Thabelo and Lineo.

(9) Hope.



Thabelo and Lineo graduated and later got married that year.



They both lived a happy life knowing their status and able to take care of themselves. They spent 1/5 of their salary on HIV AIDS orphans in their community.

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They both lived a happy life knowing their status and able to take care of themselves. They spent 1/5 of their salary on HIV AIDS orphans in their community.

Photo-story 5 – Getting tested. Know your status.

The compilation of images for this photo-story (presented here page by page as per original) was preceded by a story. The text is unedited.

Story

There is a woman aged 26 in Lesotho who is called 'Makobo, this lady is bankteller as well as her husband although they worked at separate banks. One day, early 1995 they had a fight in their family, unfortunately the fight continued until they separated. After this incidence, 'Makobo went to HIV/AIDS test and she was HIV negative, 1996 they solve their problem and live together again. They used to take alcohol during weekends, but the husband developed drinking everyday and he had many sexual partners of which he had sex without using condoms.

Late 1996, he was sick and the sickness did not come to an end, so he decided to go for HIV test although it was late, he was HIV positive. He became very sick that he died in June 1997 and 'Makobo was already infected. I am telling you that she is still alive even now because she abstained from sex, she completely ran away from alcohol, she eats healthy food and she takes care of herself and she fastly find the cue for any disease that attacks her.

1. How HIV/AIDS is transmitted?



(1) Sexual Abuse



(2) By having sexual intercourse through unprotected vaginal or anal intercourse with infected person.



(3) Pregnant women

It is possible for a baby to get HIV/AIDS from the mother unless prevention occurs.



(4) Prostitution

Some prostitutes use drugs, so that they will be able to perform a satisfying sex to every customer therefore get HIV because there will be no use of condoms because of drugs.

Drugs are also discouraged because they promote the fast multiplication of the virus.

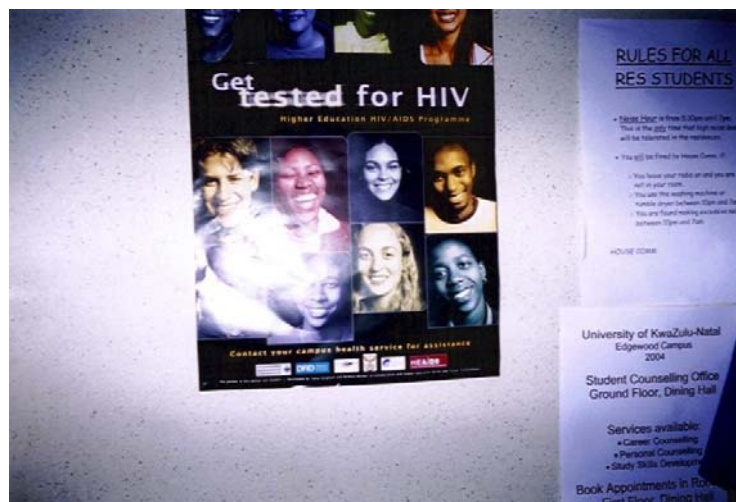


(5) Sharp Instruments

It can be transmitted through:

- Blood transfusion and blood products.
- Injecting drug users.
- Blood-contaminated needles.
- And other sharp instruments.

2. Good Idea



(6) Go for HIV test.

It is better to know your status and be able to take care of yourself against HIV/AIDS.

3. Indians and Zulus



(7) HIV/AIDS does not choose, it infects all people.

Blacks or Africans can get HIV/AIDS if they do not protect themselves against it.



(8) HIV/AIDS does not choose, it infects all people.



(9) White people can be infected by HIV/AIDS as well.

4. How to prevent the spread of HIV/AIDS?



(10) People must change their behaviour.



(11) Use of condoms a good idea.

- be faithful to one partner or have positive attitude towards use of condoms.
- Injections must be new for each person.
- Wear hand-gloves whenever dealing with wounds/blood.

5. If positive, live for long time with HIV.



(12) A balanced diet.

- Infected people must eat balanced meal three times a day to boost their immune systems.
- Run away from drugs because they cause fast multiplication of the virus.
- Abstain from sex or make sure that a condom is being used whenever having sex.
- Take care of yourself against some opportunistic diseases like flu.



(13) Hockey player

Give your body the exercises to keep it healthy.



(14) Entertainment

Be like other people and enjoy entertainment like everybody, so that you will be able to run away from stress and frustrations.

6. Love and support



(15) Love and support of affected people as well as the community can help the infected people live a healthy life. The infected people really need love and support everytime.

My approach to analysing the five photo-stories draws on the producer, and a strategy of combining both the images themselves and what the producer had to say about the images. In some cases what the producer had to say draws on other components of the workshops. For example, sometimes it was impossible to separate the photo-story from what the producer said about her logo or her drawing. And while I do provide readings on the logos earlier and offer an analysis of the drawings in Chapter Five, I feel that I would not be doing justice to the producer's intentions if I separate these texts. In exploring the meanings of these photo stories then, I will describe their narrative by looking at the contents, giving added depth by including producer profiles and comments on their intentions. Where it seems to be relevant I will comment on ways in which the image or words that accompany the image contribute to meaning. My reading is of course one situated historically and culturally from my own perspective. Because conceptually it is clearer to do so, I will also where relevant comment on how the internal narrative of the photo-story relates to the external narratives (Banks, 2001) that have an impact on HIV and AIDS, or, as Fairclough would have it, how the text relates through discourses to socio-cultural practices (1995). Threads of these individual explorations of photo-stories are drawn together under the title of a section I call "Learning from the photo-stories" that concludes the first level of analysis of photo-stories.

Story 1 - Exploring the challenges of friendship within AIDS realities.



Image 1- Iris represented HIV and AIDS at the start of the project as “a crying face”

Iris is a 29-year-old who describes herself as a coloured Sotho-speaking woman and she consistently represented HIV and AIDS in relation to people throughout the project. This showed even in her response when asked what the AIDS logo meant to her: *“It is a sign that always reminds me that there is always a danger of a disease that infect or affect anyone at anytime, including myself, therefore I should always be careful and take precautions in any situation”*. I have chosen to introduce the analysis of Iris’s by reproducing the drawing she made in the first workshop as her drawn representation of HIV and AIDS because it is possible that this drawing succinctly captures her emotive response to HIV and AIDS. Her drawing represents HIV and AIDS as something that brings distress to *“everybody”*. *“I chose a crying face because this is what (it) brings to everybody that gets affected or infected”*.

Iris’s story message for her peers seems to expand on this theme. In fourteen pages, each carrying a single photograph and one or two anchoring sentences, she and her friends have modelled the story of “Fusin”, the University residence student, withdrawn from her friends and too worried to concentrate on her studies.



FUSIN WOULD NOT ALLOW ANYBODY TO
COME INTO HER ROOM NOR TALK TO HER
ABOUT HER PROBLEM.

Image 2 – Iris’ photograph of the student afraid to confirm her HIV status

Because she will not allow them to approach her, and they are concerned about her problem and fear she may fail her studies, they eventually approach a lecturer. The supportive lecturer hears Fusin’s tearful story (not yet revealed to the reader) and introduces her to a University counsellor. This counsellor helps Fusin by testing her, establishing her HIV positive status and conveying this to her friends at Fusin’s request. The final page suggests the reason for this story. It shows Fusin and her two friends together again with happy faces and arms lovingly around each other. The words read “*We are all affected, knowingly or unknowingly, directly or indirectly. Just because you are still well today does not mean you are immune to the VIRUS. Help those with HIV/AIDS to make the most out of their lives*”. Through constructing her story she constructs a possible scenario for supporting a friend.

A summary of this story fails completely to convey what I find to be a very emotionally powerful story that comes across as convincingly real. The pre-

service teachers are dressed and set in their normal university surroundings. Their expressions and posing are so lifelike that through the images I am able to “watch” as a “documentary” the reality of being a student discovering you are living with HIV and AIDS and the impact of this traumatic situation on those around you. Tellingly, her advice to anyone setting up a project like our “From our Frames is, *“they should try as hard as they can to make their message as realistic as possible”*. The photos in this story portray what appear to be genuine emotions better than a thousand words.

A more detailed analysis of the images suggests that part of the emotional impact of the story is encoded in aspects of the images that relate very strongly to the way meaning is read in real human encounters – human expression in the form of facial expressions and body language. In frame 1 for instance, Fusin’s head in her hands as she bends over her work read against the verbal text conveys intense effort and desperation. Attention is drawn to the significance of this bent head because it is centered in the frame within the setting backdrop of a stark and utilitarian room. The setting in frame 4 gives the first full view of Fusin’s face and she is captured this time to the left of the frame, peering from behind and around a slightly ajar door with a wary displeased expression and eyes focused towards a friend depicted only through gesticulating hands and a side angle of her face, mouth ajar. Even without the verbal text, the body language and expression of these two women convey a serious, tense exchange with a measure of confrontation. Framed as they are on either side of a door, and with the door so centrally placed in the picture, the image signifies that there is more than a physical barrier between them. The advance from this position but failure to fully transcend the barrier is signified in the construction of frame 7, where despite the eye contact between the friends and their setting in Fusin’s room, Fusin’s hands clasped across her body signify her reluctance to talk openly. The

pain of letting down this barrier even to a third party is signified in Fusin's anguished expression in frame 9. Significantly, this frame is also the first one in the story that connotes that the barrier has been transcended, albeit by the lecturer rather than directly with friends and it is not until the final frame (14) that the image signifies with the figures of the embracing friends that the problem of sharing HIV status with friends has to some extent been overcome. Though Fusin's arms around her friends clearly connote support, whether by construction or because the photographer didn't get quite the intended angle, that final frame 14 gives only a glimpse of what looks to be a smile on Fusin's face. By intention or chance, this leaves the viewer to project into the photo-story a more complete picture of the expression and feelings of Fusin at this point.

The narrative moves between two foci; the first focus is on Fusin and the isolation she suffers as a result of anxiety about HIV infection; the second focus is on the way in which Fusin's fear that she is infected affects the relationship between friends. Read independently the verbal narrative will convey this. Yet it is the images that add depth and detail to the story. It is for instance Fusin's body language in frames 12 and 13, down-cast head, fiddling hands and avoidance of eye contact with the councillor, that signifies stress and lack of confidence in the situation and gives the viewer a more nuanced understanding of the difficulties of learning one's HIV status and promotes empathy for Fusin's situation.

Weber and Mitchell consider that visual arts-based research is memorable and powerful partly "because the visual and the artistic elicit a multi-sensory and emotional as well as an intellectual response" (Weber & Mitchell, 2004, p. 984). This may not be how others "see" this story but from my own position this is a story

that makes me experience vicariously the effect HIV and AIDS can have on lives. While my situated and subjective reading will not be experienced by all others, my reaction shows that photo messages can sometimes address HIV and AIDS by creating empathy and a culture of compassion in the “audience”. Iris’s written rationale explains some of her intention; *“to bring an awareness of how HIV/AIDS affects us....how difficult it is to conceal one’s status...that it’s not a one man disease, but we need to be united to fight it and all the stigmas”*. The methodology has also prompted her to voice a position on the disease, a point to which I will return.

Story 2 -.Being tested for the sake of yourself and your child – self efficacy



Nana was advised to use condoms. She looked at the female condom and was so surprised when she saw its size because she had never seen the female condom before. She knew the male condom.

Image 3 – Photographs in story 2 provide factual visual information

Nokuthula, a 31-year-old Zulu South African, was strongly influenced when *“a particular person taught me about how she became HIV positive”*. She and her Zulu friend, Nonhlanhla, created an eleven frame photo-story called, *Nana decided to have an HIV test*. The setting is a local community health clinic where they had some trouble getting permission to use their cameras. After assuring the sister that they

would not feature any of the patients, they were allowed to proceed with their plan.

Their story is of seven month pregnant Nana who is concerned enough about the life of her unborn child to pluck up the courage to submit to an HIV test, illustrated only through details of the participants' hands busy with the clinical procedure. In a reverse of the use Iris made of photos and text, in this story it is the words that carry the emotive quality. We learn through them how "*When Nana entered the room---her stomach started to make noise*". We look on at the clinical setting through her eyes, as she watches the procedure while "*her hand pounded with fear*", and when in one of the few role-played frames in this story we see a shot taken from behind the counsellor who holds the hand of a weeping seated patient, we are one with this courageous young woman who is so shocked at discovering her positive status that, "*she could no longer feel her feet*". The test turns out positive and she is counselled to "*cry as much and as loud as she wants so she gets rid of her anger*". The positive benefits of the test unfold at the end of the story though, as she is given supportive medicines and female condoms, and counselled to protect her baby from infection by using nevirapine during labour and to bottle feed.

Although it is the words that explicitly express Nana's emotions, the images function in particular ways to draw the viewer to identify with the experience of clinic testing in two primary ways. Firstly, the viewer is invited to vicariously experience what it would be like to be tested because the story is linked to a particular character's experience. Nana is clearly presented to the viewer in frame 1 in full frontal position as the character faced with the dilemma of her pregnancy and the difficulty of lack of knowledge as to her HIV status. The photograph shows her as a real person, a young black female in a semi-urban setting. While the viewer is positioned to continue

to see this as the story of this real character Nana through hints of her presence and interaction with the nurse/counsellor within the story in their side views in frames 3 and 7, the remaining frames shift the focus of the viewer. As a second and alternative way to view the story of what it is like to be tested for HIV status in a clinic, this shift of focus is signified in the remaining nine frames through the use of light in the images. It is the clinic apparatus and practical side of the test that comes to the fore through both literal and figurative spotlighting. Thus even the viewer who has no experience of such testing is “shown” and can benefit from seeing the setting and process of testing; details of the drawing of blood and use of barrier gloves (frames 4,5,6), possible help to prevent or reduce transmission of HIV; formula milk (frame 8), drugs (frames 9 and 10), and the female condom (frames 11 and 12).

For the producers of photo-stories to address HIV and AIDS, there are also benefits. I suggest that the camera has also been the tool here that allowed and gave reason for these pre-service teachers’ exploration of the medical environment. Through this exploration they are also better equipped to help future learners face HIV and AIDS testing. Their photographs demonstrate that they have seen and considered practical ways to deal with HIV and AIDS. This is particularly important in an environment where teenage pregnancy rates at schools are high. In KwaZulu-Natal we can presume that many teachers will be faced with learners in need of support for this reason. This photo-story addresses some of the needs of young women in the age of AIDS.

Story 3-Taking a stand in discourses on discrimination and stigma.



Image 4 - Lisa's initial representation of HIV and AIDS

Lisa and Mamelo are mature 36 and 44 year-olds respectively from Lesotho, a country that borders on South Africa. They worked together and used their photographs for a photo-story on HIV and AIDS that is rich with themes. Comics and photo-stories are a popular genre for many South Africans, perhaps because, especially for second language speakers, the brief verbal text is made accessible through the supporting pictures. But the layout of Lisa and Mamelo's text was unusual. Instead of the usual block-by-block linear presentation, their readers follow the text by tracing the shape of the internationally recognized red ribbon used to represent HIV and AIDS. The story is about a healthy young wife Mary who gives birth to a healthy baby only to be deliberately infected with HIV by her husband Justin's resentful former girlfriend, a nurse. The horror of this crime is compounded when her husband and the community reject her and her baby. The story ends with their acceptance back into their home after he is educated about the disease and his friend persuades him to have compassion. This is hardly a happy ending and it has the potential to result in unintended consequences, despite the students' good intentions. Asked at the first workshop of the project to identify the media source that had most influenced her attitude to HIV and AIDS, Lisa referred to a TV drama:

In the story or drama that was played in the TV the nurse purposely gave the newborn baby and his mother the infected blood. As a result they became infected. The nurse made sure that she told the neighbours. That woman's family was despised by the community even her husband leave her. The children must not attend school with their children. (sic)

Their intention was to promote awareness amongst their peers about “*the infected family, more especially the children, how they are treated by society as a whole, how the society react towards those infected*” (sic).

The images of this story throw up the complexity of trying to construct a visual representation of the infected family in society. Because of the ground the story attempts to cover, it projects images from a number of different scenarios linked through their attachment into the life of the two main characters but each of the seventeen frames could be read as narratives on their own or form an episode in a soap opera. An example of this is the frame set to look like a hospital where Julia, Justis's former girlfriend injects Mary and her new baby with infected blood while a portion of an onlooker's head peering out from behind the curtain signifies that the drama has been spotted. The images also show a complex web of relationships. A focus on the main female character, Mary, shows her in the roles of girlfriend, bride, expectant mother, hospitalised for a birth, infected and rejected community member and wife, mother without support and finally as wife and community member accepted and forgiving. The roles of her husband Justin are also very varied and he is constructed in changing setting as boyfriend, bridegroom, rejecting husband, counselled by a friend, by a counsellor and reading up on HIV alone. In addition the characters are framed in nine different settings and wearing a variety of clothes. All this variety of setting, clothing and roles clearly signifies the extended time frame

of the story and to emphasise the passing of time the photographs are interrupted at two points with cards carrying the words “later” and the direction of the story is indicated with a cardboard arrow. Fairclough reminds us that one of the questions that can be brought to close analysis is to ask of text what is not evident. Despite the attention that was evidently put into the construction of this story there is in the images a glaring omission. The expressions and gestures of the characters that could be expected in reality are not generally deeply nuanced in these two role-played characters. An exception to this is the frame where Mary stands with her two children while her husband departs from them with his suitcase for in this frame the dejection of Justis and Mary is signified by their downcast eyes and faces. But generally, in contrast to story 1, what is represented in this story is a series of narrative moments with bodies posing in appropriate settings. It is not possible to tell with the data I have collected the relationship between the students’ role-played expressions here and their acting ability or self-consciousness in front of the camera. The effect of this on the reader would only be possible to gauge through a study of the readers and though potentially interesting, this has not been the focus of this project. What we can tell from the images though is that the producers, in creating their story, tapped into the discourse around stigma and discrimination associated with the disease that appear not only in TV dramas but also very frequently in news reports and conversations in communities. Though their story may seem partly to imitate, they also changed the context and created a new story closer to home. They have set the story on the university campus. They themselves, their relations and fellow students have posed as models, like Iris and her friends going through a sort of role play of the story in the process. They have also taken the AIDS ribbon and made it their own by anchoring it to the particular significance they give it.

In presenting their story Lisa said:

We decided to make this our message to make people aware that a person with HIV is still a human being and therefore has to be respected. It's no good to isolate and discriminate the infected and this make the situation of the person can become worse. We play a role in binding up the affected and the infected together. We pass the message that as long as the patient gets support and being loved, life could be longer as a result, as a result better than being tortured (sic).



Image 5 – Layout can intensify the photo-story message

Research is indicating the importance of confronting silences around HIV and AIDS related stigmas and calling for these silences to be examined in a broader context (Morrell, 2003, p. 41). It seems that this methodology can challenge some of the

silences associated with HIV and AIDS. In the case of this story, the stigma and rejection experienced by the affected is exposed in a social context and open for discussion.

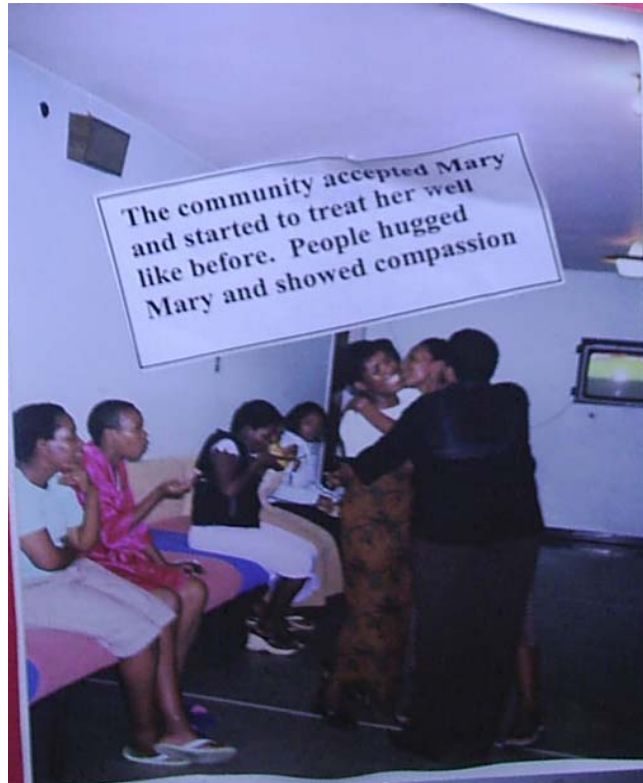


Image 6 – Individuals and information are constructed as ways to reduce stigma

Story 4 - Student life in the age of AIDS.

In their initial drawings to represent HIV and AIDS, both 38-year-old Mpho and 31-year-old Nthuseng depicted the virus as a killer with a face. I wondered whether or how their views of HIV and AIDS would be depicted in their use of photographs.

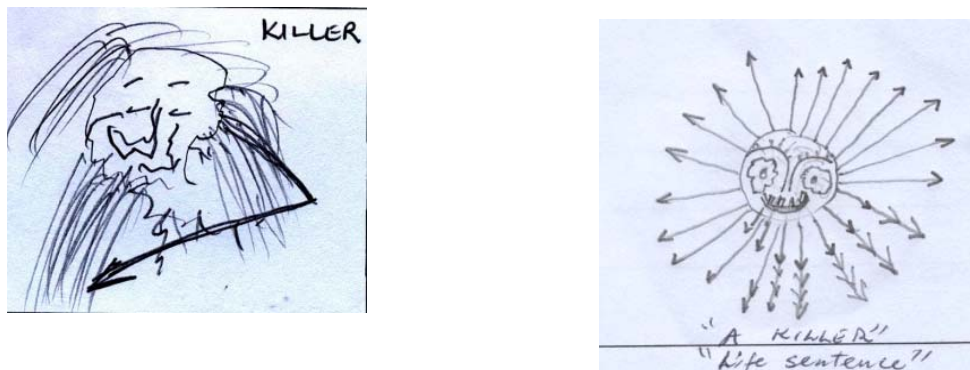


Image 7 – Nthuseng and Mpho both gave a face to HIV and AIDS with their “before” drawings

They constructed a book with slogans on the left hand page that are illustrated and explained by a story about a couple who contract, confront and learn to live positively with HIV. The entire story takes place on campus and all the characters are students. It begins when Thabelo is mocked for his virginity “*Boys gathered together at varsity during lunch discussing about sexual issues. Mocking their friend Thabelo; ‘Your jaggy’ Thabelo never engage himself in sexual intercourse.*” In a later discussion with other friends a worried Thabelo raises and hears the various opinions of other male students. One advises him “*to sleep with girls to prove his manhood, and insist(s) he should not use a condom as it will damage his sexual desire permanently*”. Another argues for safe sex. Before long he goes to “*the night club where he would meet the strippers who sell “their bodies”*”. Following his excitement at discovering “*what he had missed*”, Thabelo “*forced (his girlfriend) Lineo to make love to him*”.

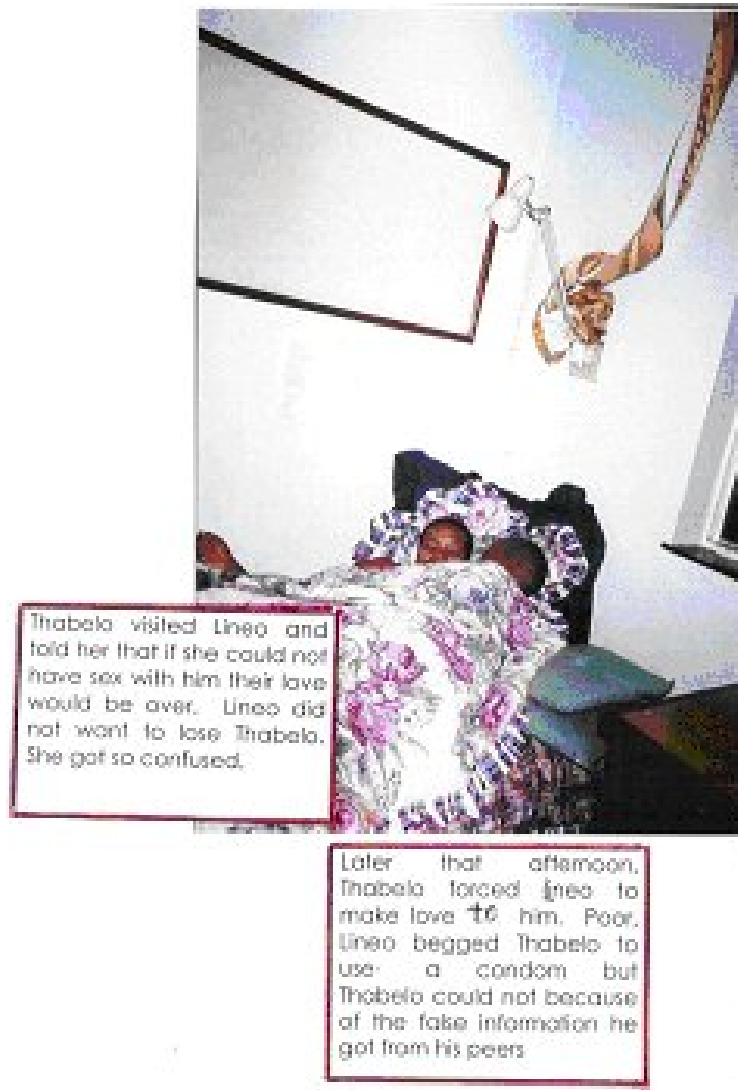


Image 8 – Sexual coercion in the picture

“Poor Lineo begged Thabelo to use a condom but Thabelo could not because of the false information he got from his peers.”

Following this, Lineo worries about having had “*unsafe sex*”. Meanwhile, “*Thabelo was so proud of himself that he slept with two different girls. He claimed himself a real man.*” For Lineo, the encounter results in pregnancy; “*She was stressed up that she was still a student and not ready to care for a child*”. Her daughter’s birth is followed by illness and the trauma of discovering she is HIV positive;

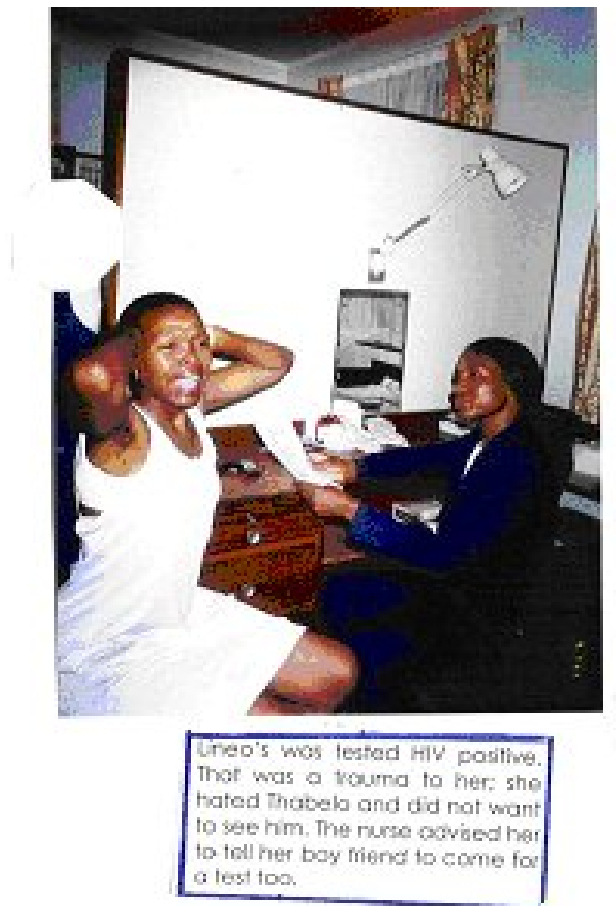


Image 9 – Role-playing the distress of an HIV positive result

“It was also a shocking moment for Thabelo when he got his results. Thabelo wanted to kill himself. He was so scared of being discriminated”. Good counselling and the campus nurse’s support make it possible for the couple to accept and speak out and learn to live a life of hope and purpose. They graduate, marry and “lived a happy life knowing their status and able to take care of themselves. They spent 1/5 of their salary on HIV/AIDS orphans in their community”.

What can we learn from this photo story about students and their lives? This is a story that names and exposes difficulties in the sexual lives and relationships of students. One of its areas of focus is the gendered nature of sexuality. The need for schools to integrate gender equality and HIV risk reduction interventions has been

documented (Morrell et al, 2002). In this pre-service teachers' story, both sexes are positioned as powerless to negotiate safe sex. For the male, his manhood is questioned unless he has sexual relations with his girlfriend and others, including prostitutes. The female's initial resistance cannot be sustained, nor can she successfully negotiate the use of a condom. HIV and a child who cannot be adequately cared for are the result. This is the path of many in our country. What solutions does the story offer? The slogans throughout the book identify what the producers construct as the sources of some of the difficulties. They call on readers to:

- *recognise peer pressure*
- *know their rights*
- *choose to make critical decisions*
- *be assertive*
- *gain knowledge to challenge sexual myths*
- *abstain or use condom*
- *know their status*
- *accept and retain hope when positive.*

Each slogan is supported by a section of the unfolding photo-story on the opposite page. None of this advice is new, others give it. Still, there are important points to bear in mind before brushing it aside. How will the solutions they offer in their slogans help them or their learners if at all to meet the difficulties of negotiating sexual encounters in the age of AIDS? Does the story suggest a lack of self-efficacy? In what area and for whom? Their story only models ways of coping with living with AIDS, not ways of negotiating safe sex and thereby perhaps preventing infection.

Once again this is a story set in their university socio-cultural setting. It is constructed by two women and so may represent their gendered reading of sexual relationships although it appears sympathetic to the male as well. Does this photo-story

represent only the view of females, or of women in a particular socio-cultural setting? The students have role-played the parts in order to capture these photographs. The part of Thabelo, the leading male character, is “played” by a female posing as a male. They also persuaded some other residence students to pose. This was not easy or entirely successful. After the photo-story had been handed to me, they had to retrieve it in order to pull out the photos of one of the male models who had been cast as the male who persuaded Thabelo to “sleep around”. This student decided he did not want to be associated with the story. Was this because of his role, or simply because the fear of being associated with HIV and AIDS is so strong? This story is further explored in the section on mapping discourses.

Story 5 – people behind HIV and AIDS and its impact.

Although Thato presented her photographs in a booklet with one or two frames per page, her message cannot be neatly classified as a photo-story and could in fact fall as well into the genre of posters as I define them in this thesis. She prefaced twelve pages of mounted photographs with a written but unillustrated story of how a woman in her home nation, Lesotho, contracted and is managing to live with the virus through adopting a healthy life style. The photographs on the pages that follow however are not visual illustrations of that story.

Her intention with the use of the photographs as explained in her rationale was three-fold. Firstly, she wanted the photographs to represent the reality of the disease. Interestingly, all of her photographs symbolise reality rather than capture an authentic character or event. So for example, her representation of sexual abuse is modelled by a female university student crouched in foetal position in the corridor of one of the residences.

"Sexual Abuse"



By having sexual intercourse through unprotected vaginal or anal intercourse with infected person.

Image 10 – Photographs can be used to symbolise the horror of sexual abuse

Like others working with photographs she draws on their ability to represent reality more convincingly than, for instance, drawings.

Secondly, she uses her photographs to provide information. She did this through photographing examples of the broad range of people who can become infected and to challenge misconceptions *“because people have wrong information and bad attitude towards HIV/AIDS because they think and believe that it infects only those who sleep around”*. In addition to the “abused” woman discussed above, she includes in her photographs to represent the diverse base of the infected; photographs of white people, black people, a pregnant woman, a long distance shot of a “prostitute” soliciting in the car park outside the shopping centre nearest to her campus. She also provides a range of photographs that model ways of preventing or coping with the

disease. These include male and female condoms and photographs of keeping fit through exercise (modelled by a hockey player), people sharing healthy meals, relaxing in front of TV entertainment, and friends supporting each other (represented through two women in loving embrace).

Finally she expressed the hope that for a number of reasons the use of photographs would make it possible to overcome what she perceived as difficulties in communicating.

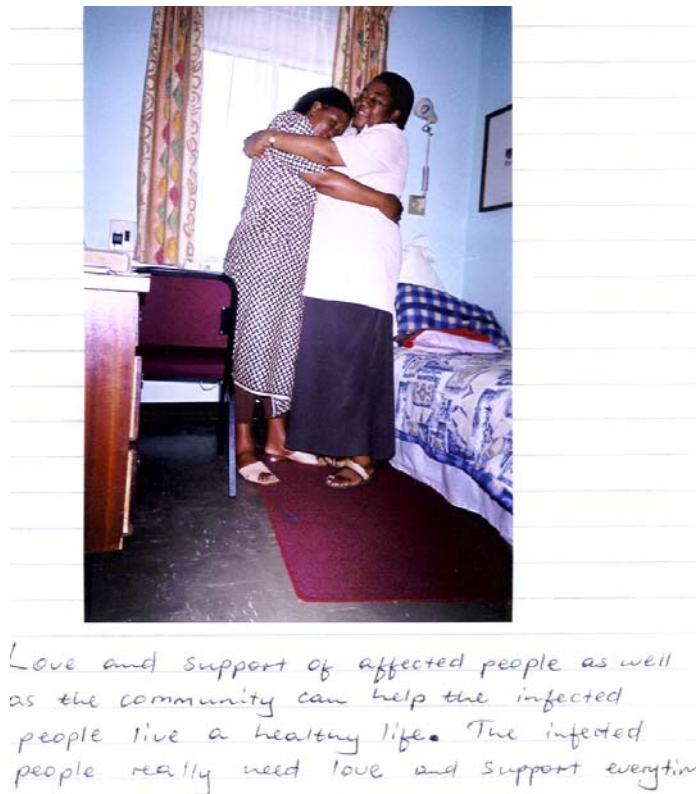


Image 11 – Representing the care and support needed when addressing HIV and AIDS

“The young generation which I prepared this message for does not like or love to hear about this disease anymore, apart from that they dislike reading therefore I used this type of media for them to be interested in the pictures and fall into the reading of the shortest messages which are clear and

understandable, as I know that they learn more through pictures than other media.”

She hoped then that the medium would address the “sick of AIDS” syndrome, reading apathy and difficulties and that the images would be clearly understood. Her particular use of the photographs and comment provokes thought about the kind of literacy best suited to addressing HIV and AIDS in South Africa today.

Learning from the photo-stories

By looking at photo-story 2 which features clinic testing we can see that those producing or reading these photo-stories can gain knowledge in relation to HIV and AIDS. The story shows how photographs combined with narrative can be used by pre-service teachers to produce texts that allow peer readers simultaneously to gain visual insight into unfamiliar local settings and to learn through story of the benefits of being tested despite the horror of knowing. These small media messages constructed by pre-service teachers can provide texts that are personalized by their local context and are therefore, in contrast to mass media texts, more directly accessible and interesting for their peer audience.

We can also learn from the pre-service teachers’ photo-stories something of their perceptions of the role of education in relation to HIV and AIDS by asking what these pre-service teachers construct as solutions to HIV and AIDS related dilemmas. Lisa and Mamelo’s photo-story 3, which explores discrimination and stigma attached to the disease, opts for education on three levels. Justis, the young husband and father, who follows the lead of the community and rejects his family, accepts them back after (1) peer education when his friend speaks to him (2) print sourced education he gains by reading informative literature (3) community education from a counsellor who

calls a community meeting and educates the community about HIV and AIDS transmission so that they will be supportive to the ostracised wife and child. Their story raises many questions that could be probed in an interview. Is it a coincidence that according to the picture sequence the husband accepts his family back only after the community does, and what are the implications of this when addressing HIV and AIDS? What is Justis experiencing at the counsellor's that makes his body position so disengaged? Do these pre-service teachers feel able to offer this education?

Turning to story 1 about Fusin makes this question even more pertinent. Education and counselling are constructed as the way to assist Fusin in her isolation and fear but it is only in the two frames where the counsellor and Fusin are in conversation that there is no verbal script. Whether this signals knowledge of the ethics and confidentiality required here or whether there is no script because these pre-service teachers do not have the dialogue to offer we cannot tell but both ethical adherence and being able to counsel the HIV and AIDS affected will be necessary in their teaching lives for as the AIDS epidemic matures, teachers are increasingly finding themselves performing pastoral care in schools where no one is employed specifically to offer such support (Bhana et al, 2006).

We can see that these photo-stories can tell stories about the effects of HIV and AIDS on individuals, families, friends and communities but we can also see that the solutions are limited. So we can learn from these stories to ask how these pre-service teachers could be better equipped to address HIV and AIDS in all the complexities of its socio-cultural context. This seems particularly important when we remember that it is often assumed that teachers are positioned or assumed to be able to teach and give guidance around this disease.

Repositioning photo stories in visual analysis

Three groups of the pre-service teachers constructed their stories through role-play.

An example of this is story 1, Fusin's story which was constructed through capturing role-played moments of the impact of HIV on a young woman and her friends. These pre-service teachers have been captured here projecting their knowledge and perceptions of what it could be like to be in the situation and conveying this through the narrative line they constructed and how these characters or they themselves would or should behave (Bolton and Heathcote, 1999).

References were made earlier in Chapter One to two projects which involved participants in the creation of visual stories. In a classroom based project, children in a London school produced their own photo-stories, demonstrating according to Buckingham and Sefton-Green (1994), ways in which they could both play with conventional genre and embed their own identities. Then in the Amaqhawe family project a participatory approach to addressing HIV and AIDS related challenges resulted in the members of local community working together in facilitated workshops to discuss how fictional characters in a setting similar to their own should or would react to HIV and AIDS related concerns (Peterson, Mason, Bhana, Bell McKay, 2005). Following some role playing of the envisaged scenarios, local artists able to create comics were able to draw these stories, the community group edited them and through this process locally and culturally relevant HIV and AIDS narrative comics were produced. One of the findings of this project was that the participants, through their involvement in the construction of the comics could think through and envisage alternative scenarios to HIV and AIDS related issues in a community. This resulted from their observation and input about ways in which actors played out scenes to

be drawn by the comic artists. The work of both projects involved participants in role-played scenarios, sometimes as actors themselves, at other times as directors.

There is a connection between these two projects and the *Heart to Heart* project described in Kruger and Shariff's article " 'Shoo- This book makes me to think!' Education, entertainment, and 'life-skills' comics in South Africa" that examines ways in which comics contribute to formal and informal education (2001). Having completed the analysis of the photo-stories together with their producers' comments, I have become interested in Shariff's workshops which positioned community members as producers and resulted in the creation of the graphic comic "Heart to Heart" incorporating both "Dream Love" a romance story of idealised love and marriage in the local community and incorporating local socio-cultural practices, and "True Love" a story that raised critical questions about gender in relation to some of these practices. They credit performance with enabling participants to envisage transformative action in relation to local gender related customs.

There are common features in the work of Kruger and Shariff (2001) Peterson, et al (2005), and Buckingham and Sefton-Green (1994). The first is the element of performative exploration or play undertaken by the producers involved with the construction of the texts produced. The second common point is that all the projects provide space for participants to explore their aspects of life within a setting that is socially and culturally relevant, thus issues like HIV, popular culture and romance that are often projected through mass or commercial media are produced in a form of small media understood and meaningful in the local context. The third common feature is that each project positioned participants as cultural producers. The photo-stories produced in the "From our Frames" project share all three of these features

too and I suggest that they show how photo-stories can become sites of agency and, as Fairclough says, “communicative events” where the producers can become cultural producers.

ANALYSIS OF MEDIA POSTERS

The remaining five pre-service teachers constructed messages that could be described in style and genre as posters of various types. Posters are commonly used in advertising and communication to attract the attention of passing readers. For instance, health campaigns frequently use them for communication and educative purposes. An example of such usage is their global deployment in the UNAIDS 2002-2003 multimedia “*Live and Let Live*” campaign. Posters were intended to disseminate information and reshape social values related to the virus by challenging myths and stereotypes, though different audiences will read them differently by applying their own cultural codes (Johnny and Mitchell, 2006).

In South Africa, some of the many posters produced as part of the loveLife HIV awareness campaign have been criticised for obscuring rather than promoting engagement with important HIV related issues such as ways in which gender identities are shaped by social issues (Thomas, 2004), but it is precisely because different readers decode poster messages within their own frame of reference that it is difficult to ensure that these posters reach a wide audience and also communicate effectively to promote behaviour change. However, a recent study of the loveLife “Get Attitude” campaign that promoting HIV awareness through a focus on individual personalities seems to indicate that in some instances posters that could be regarded as too cryptic or ambiguous were read as intended by the authors because they were abstract enough to enable individuals to “personalise the message to their

individual lives and circumstances” and understand it to suggest a need to take control of their own sexuality (Zisser and Francis, 2006, p. 192). But there are costs to constructing such ambiguous or broad messages. While Zisser and Francis (2006) suggest that youth who adopt a more confident attitude to sexuality may be better equipped to take preventative action to ensure safe sex, there is a need for far more explicit understanding and dialogue on ways to overcome the effects gender power imbalances have on HIV transmission. I have been unable to access posters constructed to expose, promote dialogue or suggest ways of changing such imbalances although there is plenty of research that suggests such messages are needed (Reddy, 2004).

Reading the posters

Poster producers generally use visual imagery prominently to gain attention and deal with the polysemic nature and potential slippage of meaning (a problem with solely visual images) by adding verbal anchors to direct readers to a preferred meaning. Within the workshops of the *From our Frames* project, the only direct reference to posters and how they communicate resulted from the pre-service teachers’ comments on how boring they found the three commercial information posters on HIV and AIDS pinned up at the back of the room in which we were working. They expressed the opinion that the posters were not designed to attract the attention of students. This implies an awareness that the target audience needs to be considered when one designs posters but I deliberately resisted discussing what or how one should design posters because I wanted the participants to draw on their own ideas.

While each poster was read in line with the work of Fairclough and Stuart Hall, ie the text in relation to society and discourses, as a method appropriate to making

meaning from such posters reading the signs or meaning through semiotics is inadequate to the questions required of them in this exploratory study because this exploratory study is not only about the text but also an exploration into what they show of the producer. Within this poster genre the pre-service teachers called on a number of different sub-genres such as collage and a series. Because of the differences in texts, there are differences in the ways they are analysed and read though in making meaning from them I bring the same overall approach applied to the photo-stories. While the internal narrative is sought and discussed, this is done where relevant with an inclusion of student comments or contextual information. There is also comment on the social connection between the posters and external narratives or discourses.

Poster series 1 – How will YOU respond?

Robert, a 20 year old white English speaking male, was the only male and second youngest in the participating group of pre-service teachers. He used only four photographs for his message. Each photograph appeared only once, centred on an A4 page and anchored by verbal text both above and below the picture. Each photograph and its accompanying text could stand alone as a poster and convey a clear message. The four pages were also designed to form part of a six page message with pages one and six carrying verbal text only. His idea was that these pages could be displayed as a long strip. An overall impression of the series and the intertextual links may be gained through the following table:

Researcher's diagrammatic representation of Robert's poster series

Page	Image	Verbal anchor
1		Hey you! What are you doing to fight HIV/AIDS?
2	Image 1: grave and cross surrounded by railing	HIV/AIDS is killing our nation one person at a time. Could you be next?
3	Image 2: orphanage	Be responsible. You could be the one who denies someone the choices and privileges you enjoyed and abused.
4	Image 3: sunset sky	Why let HIV/AIDS take this from us and those who should follow? Life is too good to live it just for you. Don't be selfish. Live responsibly for the next generation's sake.
5	Image 4: graveyard	HIV/AIDS is real. It's here to stay unless we all do something about it. Many have died and continue to die. How many of them also said "it won't happen to me"? It could be you or someone you love if you don't act soon.
6		We have a common enemy. This enemy attacks all people from all over the world. It does not distinguish between race, sex, gender or any other classification we place others under. Too many people don't take this epidemic seriously enough. None of us think we will be infected. We forget that even if we are not infected, HIV/AIDS affects us all. If we are going to win the war against HIV/AIDS we need to band together and fight for the future of our existence. If we all win our battle against the enemy, we will win the war. So arm yourself with the knowledge, it can save your life and the life of others. Be responsible and protect yourself from the enemy. Be ready, the enemy is on YOUR DOORSTEP!!!

I think it is immediately obvious when the message is presented in a table like this that Robert's message is heavily reliant on the verbal anchors. I comment fully on Robert's general response to visual arts-based method to address HIV and AIDS in the section on drawings in Chapter Five so will not elaborate on that here. There are three points I want to make here however about his response to this opportunity. Firstly, he had difficulty with finding a way to respond. In this he was not alone, as all the students grappled with deciding how to use the opportunity, but Robert's difficulty seemed to me to be the most extreme. Robert was attracted to the idea of using photography as a medium of expression and referred frequently to the technical expertise he had at his disposal in terms of an uncle who runs a business in photography.

He indicated in his response to questionnaire/Appendix 1A that he thought his attitude to HIV and AIDS had been most influenced by seeing orphans first hand and by documentaries or true stories. He also spoke about wanting to photograph a particular AIDS orphanage he knew of in the KwaZulu-Natal Midlands. Yet he also spoke with anxiety about how to capture any kind of message and was one of the students who had not yet captured any photographs in time for the photo-voice Workshop 4. At that workshop he used the opportunity to draw or write of a character and his relationship to HIV and AIDS to express the story of a tile-layer he knew of who had suffered from the disease. Here was a pre-service teacher with some technical skill in photography, a high level of verbal ability and stories to draw on but who had difficulty finding a way to articulate a message. Secondly, his verbal message moves constantly between first and third person and this, in my opinion, may indicate difficulty with positioning himself either in relation to HIV and AIDS or in the role of message maker to his peers on this topic and through this medium.

Finally, in common with some of the discourse on HIV and AIDS, in his comment on the logos, in the sixth page of this poster series and in his presentation feedback Robert used the metaphor of war (lines 7 & 9) to motivate a response. He names HIV and AIDS as “the enemy” (line 1, 9, 12) against which we need to “win our battle” (line 9), through arming ourselves with knowledge (line 10). Further use of metaphor is evident both in his drawings, as discussed under pedagogical possibilities in the following chapter, and in his photographs. Photographs in his peer message are used to symbolise isolated death (image 1) and multiple deaths (image 4), the consequences of what is suggested as abuse of responsibilities (image 2) and the good in life (image

3). Image references here refer to the diagram above.

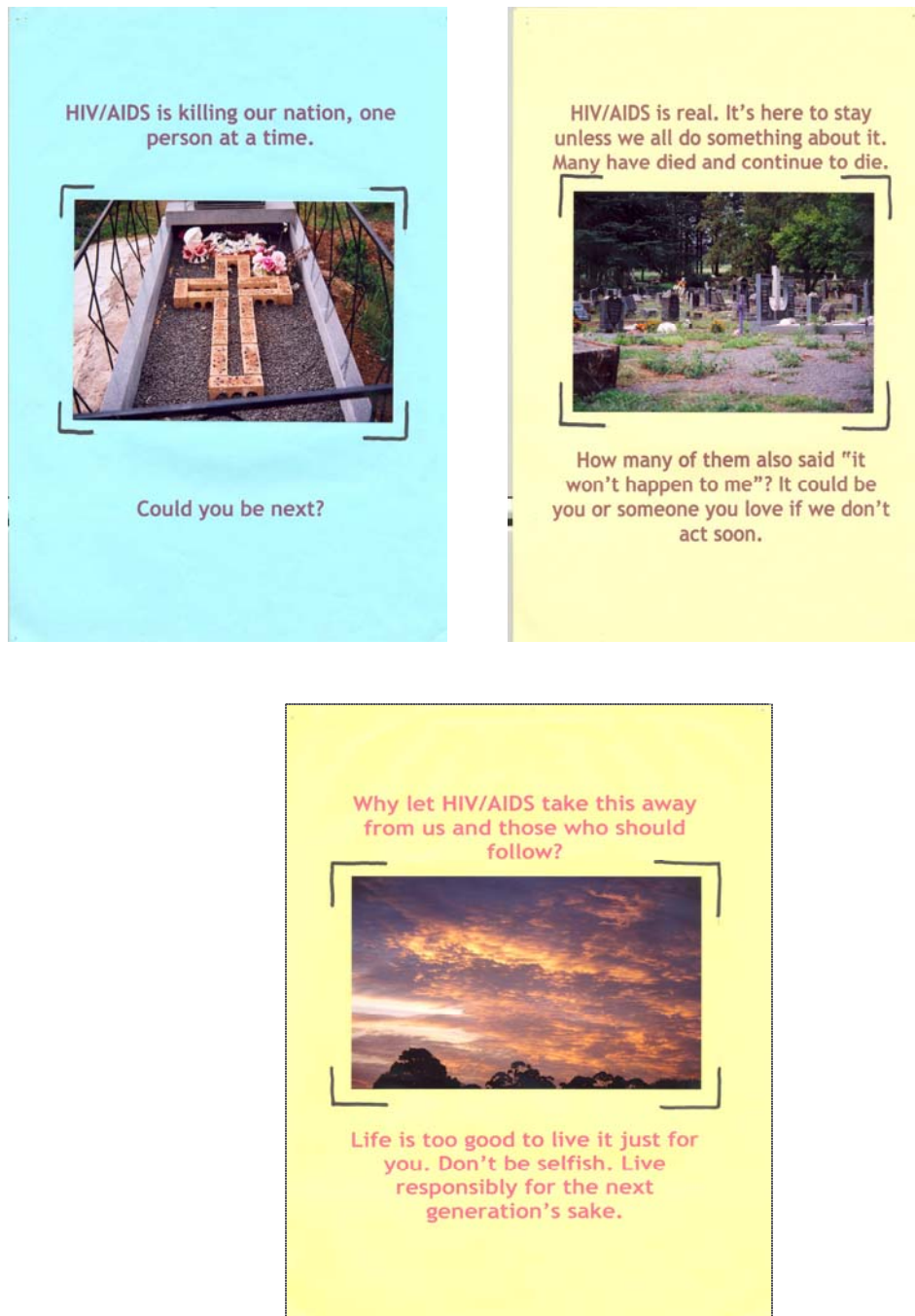


Image 12: Robert's posters call for personal responsibility

It seems that it is through the use of images Robert finds particularly powerful that he has made commonly used metaphors for the disease unique, personal and an outlet for ideas he found difficult to articulate despite his high level of verbal competence.

Poster series 2 – Be warned: be sexually responsible.

Catherine, a 22 year old white English-speaking student with a background in photographic work, chose to produce individual images of A4 size (the size originally stipulated for the task). Her seven frames could stand alone or work as a group and called also on the genre of advertising. Each technically skilled photograph was anchored in meaning by the red AIDS ribbon and a short caption that hinged on a play of words or a pun. For example, one showed the naked buttocks and clothed upper body of a young person of indeterminate sex and was anchored with the line; “NO BUTTS ABOUT IT---FIND OUT YOUR STATUS - HIV/AIDS CAN KILL YOU”.



Image 13 – Bringing the unspoken into the light

The same slogan was used in a second poster featuring the same figure and stance but clothed in a pair of jeans. Catherine commented that she thought it important to

include both as *“the tone was different”*.

Another of her posters showed a row of ordinary bottoms with the phrase “THE BOTTOM LINE IS---HIV/AIDS CAN KILL YOU”. Two other posters showed slightly different versions of the soles of two pairs of entwined feet on the end of a bed and draped with a blanket in a position suggestive of a sexual encounter. The AIDS ribbon logo is hooked over one of the toes and the verbal anchor reads “DO YOU KNOW YOUR PARTNER’S HIV STATUS? HIV/AIDS CAN KILL YOU”.

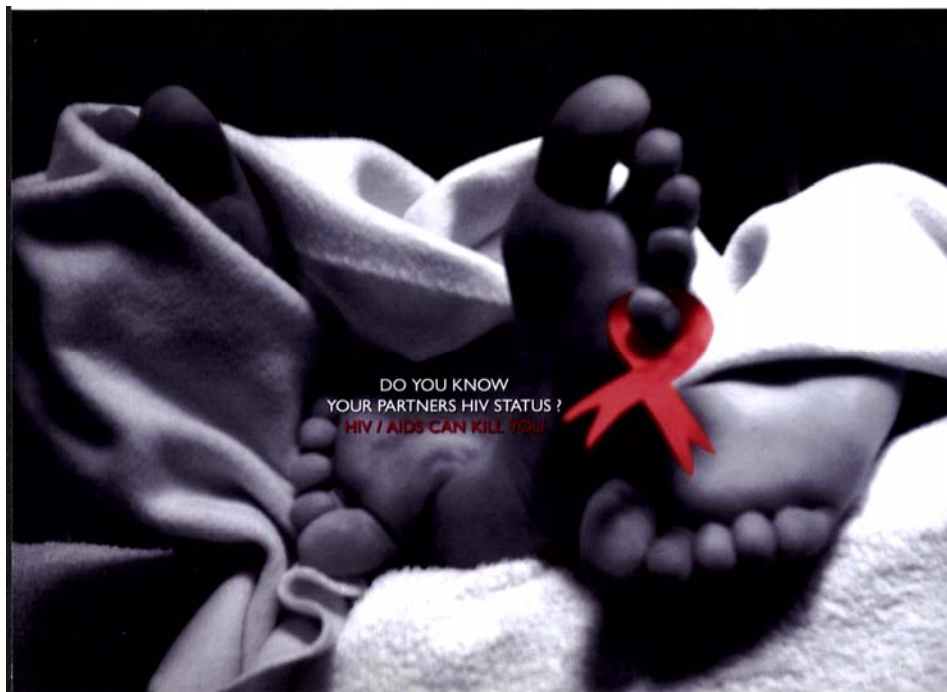


Image 14 – Visual and verbal coding work together

These photographs used nudity and the body to attract attention and in the process tied her messages into discourses on sexuality – relevant to youth but often difficult to address. When Catherine presented her photo messages to the class she apologised for the fact that they were “naughty” and her body language indicated some discomfort at addressing the topic.

The difficulty of engaging with sexuality was also evident in the work, or gaps in the work, of the other pre-service teachers in the project. The only other attempt to foreground sex visually was image 8 (a photograph of a couple in bed together) in the photo-story of Moipane and Nthuseng. In this frame it is the heads appearing above the duvet and their position in relation to each other that suggest sexual intimacy. While the images of both Catherine and Mpho and Nthuseng are similar in that they both relate HIV and AIDS to the sex act, they draw further meaning from the context of their presentation. Many of Catherine's messages are designed to attract attention first through the body image "*because no matter what you think, if you see a nude body you will stop – you will*" and then through a witty but shocking verbal message. In general, research has shown that these kinds of messages are not very successful in changing behaviour as they are too threatening. Catherine however was of the opinion that her approach would reach her particular target, which was specifically white campus members. Mpho and Ntseitso's message draws its depth from the context of the story in which it forms a frame or key episode. We know from the rest of the story the pressures and degree of coercion the couple have faced as individuals and read the image in that context and with this depth of meaning. What, I wonder, do the two different messages tell us about the way in which the pre-service teachers are able to position themselves when addressing HIV and AIDS?

Once again, the response of these pre-service teachers to the sexual aspect of HIV and AIDS surely raises questions as to what support these pre-service teachers need if they are to deal successfully with HIV and AIDS issues with their learners in relation to sexuality. Apart from the two examples mentioned, the general absence of images to address sexuality indicates that even when formulating messages for their adult peers, sex is a taboo area in imagery for these photographers or that they didn't know

how to address it. I will return to a more detailed exploration of the work of these three students in the section on discourse mapping.

Another interesting feature of Catherine's posters is that all the models are white and that she drew attention to this. She explained in her message rationale and her spoken presentation that she had deliberately used white models to address a gap she saw in existing messages. This concern was evident in her initial response to the videos and materials shown in workshop 2 when she commented about the materials; *"I thought their focus was very specific and left out a large portion of the community"*. She also hoped her messages would speak to people who see HIV and AIDS as a race specific disease. *"By using white people in my pictures I hope to make people realise that white people are by no means superior, they are also affected by HIV/AIDS"*.

Comment on Catherine's work would not be complete without mentioning two posters to which I have not yet referred. The first is a photograph of her eighty year old grandmother wagging a finger and looking serious as she faces the viewer or photographer. The caption reads **YOU'RE NEVER TOO OLD TO KNOW THE FACTS ABOUT HIV/AIDS**. When Catherine presented this poster to the class the softened tone of her voice was evidence of her affection for her grandmother. She spoke also of the hours she had spent crouched at the end of a bed capturing the photographs of the feet of her friends who had had to be persuaded to pose in this intimate position and hold the pose. It is important to consider the personal involvement of family and friends here. As with most of the other pre-service teachers, in order to capture their messages in film Catherine had needed to involve family, friends and community members. In doing so she, like other participants, had to explain her intentions and, in the process, through this small but diverse group

of pre-service teachers, discussion about HIV and AIDS had reached a wide sector of ages, races and classes. To a degree therefore this methodology addressed HIV and AIDS outside the institution and this indicates that this small group of pre-service teachers became potential agents of change. It is not possible to say to what effect, without follow-up discussions or interviews.

The last of Catherine's seven posters shows a well-groomed Scotty dog sitting with great composure on the cream leather back seat of a luxury car.



Image 15 – A representation that does not discriminate in any way?

The caption reads DON'T TAKE A BACK SEAT WHEN IT COMES TO HIV/AIDS
HIV/AIDS CAN KILL YOU. Catherine writes "the beauty of this picture is that it

does not label anybody; it is not racist, sexist or discriminatory in any way.” It is interesting to me that she describes it as not discriminatory in any way. Even if she is working within the parameters of a white target audience as explained, its luxurious setting could be viewed as classist. That Catherine does not see this raises questions as to how well all of us, including these pre-service teachers, are able to recognise our cultural assumptions. It may be important to do so when addressing HIV and AIDS or communicating about it.

Poster 3 – Unite and support each other in this struggle.

Sheila, another young white English-speaking student, was less certain of how to use photography and needed to reflect. *“I am not sure what I will take but I am keen to do something original and eye-catching, as I think many of my peers are sick of hearing about HIV/AIDS”*. She finally settled on a composite picture made from a collage of photographs.



Image 16 – Presenting a united front

The AIDS ribbon is centred and surrounded by photographs of multiracial groups with their arms around each other embracing, holding or shaking hands. Two of the corners carry representations of the South African flag, “*to bring it home so it is not seen as a disease out there*”. In her rationale she explains her message as, “*one of unity and how the Aids virus has called together groups from all over South Africa regardless of race, colour or religion---to stand by one another in support and strength in order to overcome*”. Metaphorically, her message links into the discourse of the political struggle for freedom against apartheid but the symbol of the multiracial hands suggests that the nature of the struggle has changed. Sheila felt that people know about the virus so instead of doing an informative poster she aimed to promote the “*reassurance of hope*”.

Interestingly, her poster, which seems to call for compassion and the embracing of the affected, addresses an aspect of the response to the disease which Catherine considered important but did not capture in her pictures. When asked “Is there anything about HIV/AIDS that you consider important but were unable to address through this project? (see Appendix 6) Catherine wrote: “*No, I felt that I was able to capture exactly what I feel about HIV/AIDS. I would love to have included ‘compassion’ in one of my photos*”. The article “Media matters: Creating a culture of compassion in the age of HIV and AIDS” (Stuart, 2004) looks at how some of the photo texts are positioned in relation to discourses such as those on compassion and HIV and AIDS.

Poster 4 – You can’t get AIDS from---

Carol, the only Indian and English speaking pre-service teacher in the group was, at 19 years old, the youngest member. She matriculated from a small Catholic private school. She identified advertisements as the source of HIV and AIDS that had most influenced her because of their prevalence and “strong message”. She was the only participant who drew the AIDS logo to represent her view of the disease. She wrote that she had done so “*because this symbolises AIDS. I think it is important to make people aware of AIDS and the consequences of having unprotected sex etc. People need to know what to do, we need to educate them, to prevent this disease from spreading etc*”. In the rationale submitted with her poster she said she had found it difficult to decide on a topic or message “*because I feel that when people see a poster or anything to do with AIDS, they immediately have the ‘I’m not interested attitude’*”. In the end she produced a poster on the topic; “You cannot get AIDS from sharing glasses and cutlery and non-sexual physical contact like holding hands and hugging”.

She did so because she found that some of her friends believed you could. The degree of fear her friends had about association with HIV became more evident as she tried to capture her photographs. *“My friends refused to be in the photographs as that would mean that they had to pretend to have AIDS (the thought of that seemed to horrify them!!!)”*. It was only when a cousin volunteered to model for her that she was able to put her poster together.

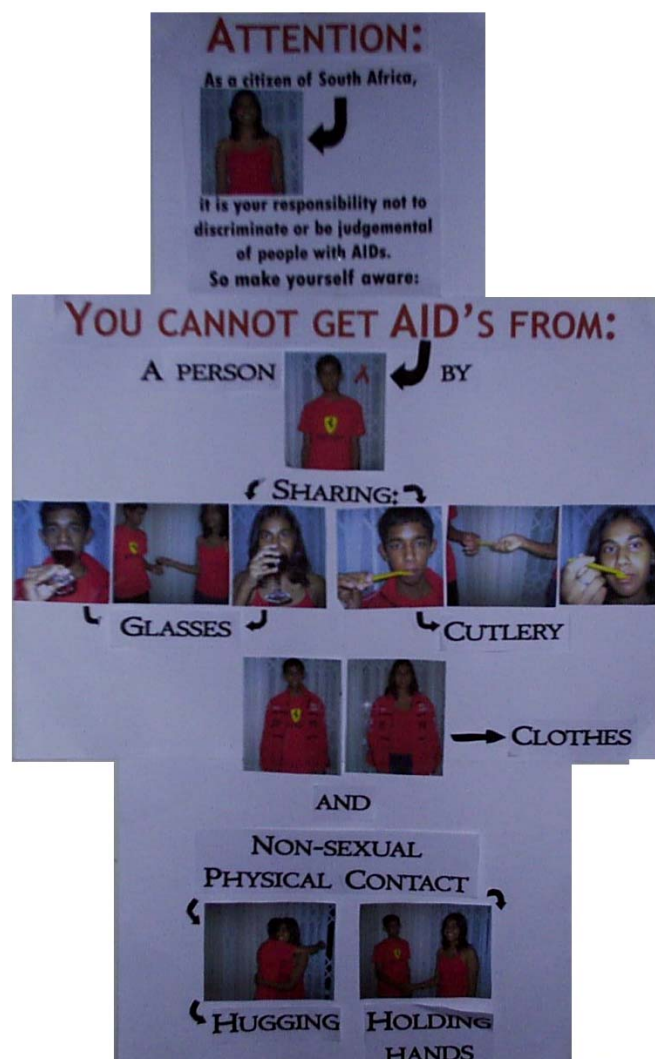


Image 17 – HIV and AIDS from Carol’s perspective

In response to, “What did you learn about your own attitude to HIV/AIDS through this project?” (Appendix 6), Carol said *“I learnt that I really do care about getting a message across to people to give/provide them with more knowledge about the virus!”*

She wrote that her attitude had not changed as, *“I have always had the attitude that the stand against AIDS is important”*. In her final representation of HIV and AIDS (Appendix 6) she again drew the AIDS logo *“because whenever one sees the red ribbon one thinks about the stand against AIDS etc”*. Her repeated use of the logo, the use of the third person impersonal pronoun “one” and the seemingly mundane content of Carol’s poster is interesting when read in contrast to the images and words used by others in the group. She appears to me to be working as an outsider to the infected and affected and adopting the position of responsible educator. There may be a number of reasons for this, age, level of exposure, and the degree to which she and her friends have been affected by the pandemic. It is noteworthy though, that she is working from where she has discovered need through research of her friends and is probably addressing HIV and AIDS in a way she finds appropriate for the students she chose as a micro target. We also know from her words that she was exposed to the degree of stigma that is often associated with the disease through the reaction of her friends to involvement in the project.

Poster 5 – in abstract

Sarah, a 22 year old white English-speaking pre-service teacher, produced a poster made from photographs of 12 individual words each in white against a black background with a spotlight highlighting the centre.



Image 18 – Searching for the literacy HIV and AIDS requires

In clockwise proximity to each other the words selected were: knowledge, abstain, status, hate, hope, gender, aids, race, love, rape, blood, truth. These words were arranged around the photograph of a clock. In her rationale Sarah explained; *“I created the white mark behind the word so that the words are more focused and that you really read what they are saying and what they represent”*. *“I chose a clock to place at the centre of the poster to represent time. The reason is that I wanted to get the message across that we are starting to run out of time as people are starting to die of the killer virus HIV.”* She placed her words carefully in relation to each other to show *“How one thing affects the other. Also some of the words counter each other. For example I have placed hate before hope, as no matter how bad it gets there is always hope. Also love is placed before rape as a lot of the time children or young adults are fooled into believing that what they did was love when some time(s) it is not.”*

It is not easy to analyse this text as it stands because the word connections Sarah saw and alludes to are not necessarily apparent to the viewer without access to her comments. Without them we are left to make and project onto the poster whatever associations we can. However, even if we take into account that she was placing

them to show how one thing affects another, it is thought provoking that she saw “truth”, “knowledge” and “abstain” in this light and one wonders if there is anything besides knowledge that she understands as affecting the ability to abstain. It would be interesting to know what thought associations this student has or means to convey through her clustering of “gender”, “AIDS” and “race”, given that the poster was constructed by a white student and that there is an emerging concern at the complacent attitude among white South Africans that AIDS is a predominantly “black” disease. The technical highlighting technique Sarah used for each word is a reminder that each word was chosen by her as significant to conveying a message to her peers about HIV and AIDS but we cannot tell if there is added significance in the varying font sizes or placement of words in their individual frames. Her notes show she has tried to counter “hate” with “hope” and explain how for some, “love” and “rape” can be confused. Did the other counter-balancing words such as hate and love appear by accident?

One third of the nine peer assessment submissions of this poster referred to the abstract quality of this poster and the danger that they or other readers might not link what it showed to the meaning Sarah claimed as she presented it to the group in workshop 5. They made suggestions to overcome this but six also commented that it provoked thought and was original or unique. I find their responses interesting, as my own opinion and that of the lecturer in charge of the group was that this pre-service teacher did not produce a poster that communicated clearly. This relates to debates common in the arts, education and communication about through whom, and how, decisions about the appropriateness of a message can be gauged or assessed. If the appropriateness is gauged by the responses of the target audience, in this project the peer reviews were particularly valuable, since they are part of the target group.

Sarah's poster may also suggest the need for teachers to talk about and find the language to address HIV and AIDS.

Learning from the photo posters

Working with photo posters related to HIV and AIDS, as Johnny and Mitchell (2006) point out, can draw on a variety of approaches. In their work on the UNAIDS 'Live and Let Live' posters addressing stigma, they highlight the significance of surface and deep structures in engaging in close readings. In their close reading approaches they draw on a number of researchers working in visual studies and media, ranging from Emmison & Smith (2000), Frith's (1998) work on "undressing the AD", and Riggin's work on denotative and connotative meanings. As Johnny and Mitchell point out:

According to Frith the deconstruction of an advertisement is analogous to the peeling of an onion in that it is taken apart layer by layer. She suggests that moving from the surface message to the deeper social meaning allows one to decode images using a comprehensive system of interpretation. ... 'as acts of communication [commercial advertisements] are manifestations of an ideological discourse that structures social practices' (Frith 1998: p. 131)" (Johnny and Mitchell, 2006).

This work compliments the two diagrams which I introduced in chapter two which reflect the importance of understanding representations in relation to a wider perspective. The "circuit of culture" (du Gay & Hall et al, 1997) shows that production, consumption, identity and regulation forces have impact on representations produced and reminds us that if we adhere to the constructionist theoretical stance the diagram represents, we must assume that these forces will be at work on the producers of textual representations, including the pre-service teachers who produced the photo posters I have just described. This being so, something

of the identity, cultural and social influences of the producers will surely be reflected in their posters and we can learn something about the perspectives of these pre-service teachers from their posters.

The second diagram introduced in Chapter Two represents Fairclough's framework for critical discourse analysis (1995). It shows texts in relation to forces of production and also to socio-cultural and discourse practices. A closer look at two of Catherine's posters is included in the section on discourse mapping. In reflecting on what we can learn from the pre-service teacher's photo posters I am doing so from the stance that their representations are socially and culturally constructed and should be read as intertextually linked to other texts and practices. I also pointed out in Chapter Two though that Fairclough's claim that intertextual analysis is an interpretive art dependent on the analyst's judgement (1995, p. 77) implies that every analyst will bring their own social and cultural lens to a representation. I am aware then that the meanings and assumptions I make of and from the posters are situated and limited and present them as a starting point for the debate and readings of others.

I draw the shaping of this discussion of what we can learn from the photo posters from the earlier discussion on what we can learn from the photo stories pre-service teachers produced. As I did with the photo stories I will consider first how the photo posters were used to communicate to the audience and then something of the pre-service teachers' perceptions of the role of education in relation to HIV and AIDS by asking what they constructed as solutions to HIV and AIDS related dilemmas.

Two of the five pre-service teachers used their photo posters primarily to construct sites of warning for the target audiences. Their photos and their verbal anchors

worked together to convey meaning. Six out of the seven posters Catherine constructed used images of unidentifiable healthy looking bodies combined with words that explicitly remind the viewer or audience that “AIDS can kill you”. The suggestion for ways to avoid this fate relate to taking the initiative to find out your own status or that of your partner. Three out of Robert’s four posters also position HIV and AIDS as a killer. This is achieved through the images of tombstones and words that refer to death, one quite subtly through the image and words on an orphanage sign. Both Catherine and Robert’s sets of posters heavily emphasise the responsibility of the individual to avoid infection and imply that such a choice is possible.

Carol’s poster also combines words and image but seems to work as an information poster to debunk myths that “contamination” can result from non-sexual contact and fairly removed encounters with the virus - implements and non-sexual physical contact. All three of these pre-service teachers appear to assume that the reader is uninfected. We can learn from all three that HIV and AIDS are seen as ominous threats to their target audience’s lives. There is a resonance between the function of these three sets of posters and those produced in the early stages of poster campaigns in the United Kingdom (Griffin, 2000, p.56-57) to address HIV and AIDS in that death or the threat of it is the dominant message about HIV and AIDS.

With a collage of hands from people of different colours, an AIDS ribbon symbol and the beaded South African flag Sheila used visual language far more strongly than the verbal to convey her call for hope through united effort against HIV and AIDS. Because of her virtual absence of words her poster use of symbolism could be seen as more cryptic than Catherine and Robert’s. Yet despite producing a poster with

twelve ideas encapsulated in words, the connotations of Sarah's poster seem the most cryptic of all. She chose spot-lighted words as primary signifiers but most of her peers were unable to extract meaning from them.

There is a striking contrast between these photo-posters and the photo-stories. People are very much present in the photo-stories, experiencing the emotions and pressures and complications of coping with sexual pressure, emotional effects of HIV infection and the social consequences of this on relationships. In the few photo-posters where people appear they do so merely as symbols and any narrative to anchor them in social contexts would have to be drawn largely from the discourses of the reader. A fleshed out story is not their predominant communicative form. The producers have either chosen to warn their audience to arm themselves with knowledge of status or ways in which the virus is transmitted or have used symbolism to suggest a scenario left to the reader to complete.

These young producers constructed as solutions to HIV and AIDS related dilemmas messages that primarily encourage individuals to recognise and shoulder responsibility for their sexual behaviour and exposure to the HIV and AIDS virus. This suggests that the pre-service teachers may consider that to be forewarned with even very basic and rudimentary knowledge will offer protection. Any awareness they have of the complex difficulties of negotiating safe sex within social and culturally located relationships is not evident in any of their messages except perhaps a hint of this in the confusion of words Sarah chose. The resonance with the early phases of UK health promotion campaigns is evident therefore not only in the posters of Catherine, Robert and Carol but also in the posters of all those who chose this genre for their messages. Initial stages in the UIK campaigns worked on the

element of fear by featuring posters with tombstones and aligning AIDS with death, and protection as knowledge about the disease. As the campaigns progressed individual responsibility was emphasised but an implication of this was that the infected were to blame. It was only much later in the campaigns that people appeared in the picture – first as healthy uninfected bodies and then as people negotiating safe sex or living with AIDS (Griffin, 2000). If the UK campaigns indicate progressive understanding of the complex intrusion HIV and AIDS makes on real lives we can speculate that perhaps there are parallels to be drawn about the messages pre-service teachers constructed with their photo-posters and their attach to HIV and AIDS and their understanding of and exposure to the disease. Surely, as with the campaigners in the UK, the HIV and AIDS education they perceive as appropriate relates to their understanding of the disease.

What can we learn from these uses of photo constructions?

As we can see from the above analysis of the photo messages constructed by these 13 pre-service teachers, each response was individual and unique.

Genre choices

Despite the uniqueness of each response, all the representations fell into two fairly distinct genres, although the task did not directly ask for either. All the students who classified themselves by nationality as white and the student who classified herself by nationality as Indian, chose the poster genre, all those who classified themselves as black or coloured by nationality (whether Zulu or Sotho speaking) chose the genre of photo-story. It is also true to say that all those who chose the poster genre are between the ages of 19 and 22 and all those who made photo-stories are between 29 and 44 years of age. We could also say that only those who use English as a mother tongue used the poster genre and that those who do not constructed photo-stories. Also, only pre-service teachers who attended South African private or Ex-

C model schools used the poster genre and all those who made photo-stories had been educated in Lesotho or in Ex-DET schools.

It is therefore possible to categorise the message genre choice of these pre-service teachers along the lines of race, age, language and educational background. All four of these categories would have a bearing on cultural identity and background so does this entitle us to draw conclusions about the significance of the genre form chosen by each pre-service teacher? Though it is tempting, as a researcher I am cautious of doing so for two reasons. Firstly, the sample of thirteen students on whom I would be basing my assumptions is small, and so generalisations may be atypical of a larger group. Secondly, I did not gather information on other possible category bases. This limits my findings because I cannot comment on whether individual pre-service teachers chose genres for other important reasons, and this raises questions. Did pre-service teachers choose photo-stories because they allow collaborative work and this suits them because they need support, enjoy, or are accustomed to, working together? If so, what does this tell us about lingering after-effects of different education and cultural opportunities? Remembering that a story allows HIV and AIDS to be considered in a social context, what are the links between the pre-service teachers' choice of genre and their personal encounters with the affect and infection of HIV and AIDS? What message do the genre choices tell us of each pre-service teacher's sense of agency about the disease? These are questions that are raised by the genre divisions evident in these pre-service teachers' messages. I cannot answer these easily on the basis of my data but I consider them worth researching in the future if we are to progress in developing effective programmes to assist teachers to address HIV and AIDS. What we can say about the pre-service teachers' use of photographs is that they chose to use them to attract attention and to inform their peers and that

they appear to have considered that their purpose could be achieved best either in the form of narrative photo-stories or as posters that aimed to inform, warn or promote personal responsibility.

Ways pre-service teachers used photographs to address HIV and AIDS

The participants demonstrated that they could use photographs for a wide range of purposes and in diverse ways when addressing HIV and AIDS. For example, in story 1 they were used effectively to provide **visual representation of the emotions** felt by a young person afraid to confront her status. In a contrasting use of the medium, story 2 used the photographs primarily to provide **factual visual information** about the interior of a community clinic and devices used in establishing HIV status.

Photographs were also used to capture themselves, family, friends and community members addressing HIV and AIDS by **speaking through the body**. This was done by freezing role-played fictional and realistic narratives of the dramas and events that might take place. Bodies were also used to call attention to the link between sex and HIV and AIDS (poster series 2) and as symbols for action and support.

MAPPING DISCOURSES OF GENDER AND SEXUALITY IN THE CONTEXT OF HIV AND AIDS

In this section I use some of the language and tools of discourse analysis to take a wider and deeper view of the photo images. In my initial analyses of the photo representations as described in the first section of this chapter I looked at ways in which students (the producers) had used the texts to address HIV and AIDS. Issues of relationships, stigma, isolation and so on emerged. All are relevant and important aspects of HIV and AIDS but, because within the age bracket of these teachers

HIV is primarily sexually transmitted and there are social issues around HIV and AIDS that appear to be contributing to its spread, my intention is to look carefully at those texts that according to both the students' stated intentions and my initial readings were most focussed on issues of gender and sexuality. Thus, the purpose of this deeper level analysis is twofold:

1. to show in more detail how their connection to sexuality and gender is signified or constructed/embedded – in other words, how is sexuality and gender encoded.
2. to analyse the dialogical relationship between these texts and sociocultural practices. This will allow me to consider how such practices were shaped by and could potentially shape or have impact on such practices.

According to Fairclough, the question to ask of the text is whether it helps reproduce or changes and restructures orders of discourse (Fairclough, 1995, p. 60). As he goes on to note, discourse practices are the mediators between texts and social practices (Fairclough, 1995) and so the process of analysis here involves considering what elements constitute dominant discourses around sexuality and gender. As Kirumira, observes “relationships, whether social, economic and/or political, are central to the understanding and manifestation of the pandemic in the sub-region” (Moletsane, 2004, p.155). HIV and AIDS have to be understood within a much broader context than that of physical health and Kirumira's emphasis on the importance of considering social, political and economic relationships in relation to HIV and AIDS forms part of the discourse that seeks to highlight and meet the need for a response to HIV and AIDS interventions that work with social and cultural issues, (Epstein, 2004) and in particular gendered social identities and power relations (Moletsane, 2002; Chege, 2006; Pattman, 2006). It is worth considering how photo images produced by

preservice teachers relate to current discourses on HIV and AIDS because HIV and AIDS are so socially and culturally situated and there is an ever increasing call for interventions that recognise and address HIV and AIDS as relational. While I acknowledge the importance of discourses on HIV and AIDS that are centred on political and economic issues, the following section that maps the discourses in HIV and AIDS in the photo images is focused primarily on discourses on HIV and AIDS social issues for two reasons. Firstly, social relationships affecting and affected by HIV and AIDS will feature prominently in the challenges facing teachers in schools, and secondly, the initial analysis of the photo representations has shown that many of them are constructed around HIV and AIDS embedded in social relationships. Within the broader focus of social discourse, discourses on gender, sexuality and power are prominent in much of the research and discussion around ways in which to reduce HIV transmission.

Social practices (particularly in relation to gender violence): It is beyond the scope of this section to do justice to the rich body of work that already exists in relation to gender violence in South Africa, (see for example: Human Rights Watch, 2001; Sathiparsad, 2006; Morrell and Makhaye, 2006) where issues of power are critical and where the links to HIV and AIDS are critical. Clearly in South Africa there are many reasons for what appears to be the powerlessness of girls and young women to negotiate and control sexual relations. Fear of loss of security is one reason. In many cases women or girls are economically dependent on men who are providers of security in material form such as shelter, food or money and feel that they cannot risk losing this support. Thus those who pay for transactional sex, husbands and father figures and sugar daddies may all inhibit the negotiation of safe sex because these economically dependent women are afraid to displease them. Fear of violence also

prevents free negotiation for safe sex. In South Africa, a patriarchal system has for many years endorsed violence in homes. Many men have seen it as their right and even duty to use physical punishment when their partners fail to meet their expectations or submit to their sexual demands. Cultural customs such as the practice of lobola which can be construed to commodify women may contribute to men's sense of ownership and right to do as they will with their wives (Motalingoane-Khau, 2006). Where this sort of behaviour is socially acceptable, women are disempowered and not able to refuse sexual advances or negotiate the use of condoms. In addition the incidence of rape of women (and in some cases boys and men) in South Africa is extraordinarily high and the age of victims who suffer rape extends from babies of a few months old through to grandmothers. Fear of violence and inability to negotiate safe sex is also a problem in schools. There are frequent/consistent local media and research reports about male teachers abusing their power as mentors and demanding that young female students stay after school or come unescorted to the classroom where coerced sex takes place (Human Rights Watch, 2001). At the same time, as researchers such as Sathiparsad (2006), Morrell and Makhaye (2006) and Bhana (2006) have pointed out, it is impossible to understand the experiences of girls and young women without taking into account the life experiences of boys and young men.

Advertising and popular print media: Besides the social practices reported in the mass media radio and newspapers, and in the academic discourses and research interventions outlined above, there are also commercial media discourses in popular magazines and in advertising to consider as relating to social practices. In some cases, research has found that these media forms send out conflicting messages around issues of sexuality. In terms of discourses linked to sexual desirability

coming through print media and images, Mitchell & Smith (2001) refer to the confusion that can result when media advertising promotes fashion products along with popularity that seems linked to compulsory sexual activity and in doing so contradicts HIV campaigns calling for sexual abstinence. In an attempt to explore the relationship between the core values promoted by the loveLife HIV and AIDS prevention campaign and the popular youth culture discourses conveyed by three brands of magazines popular with South African youth, Francis & Rimensberg (2005) completed a content analysis study of a number of issues of three popular magazines. They conclude from this study that the magazines send out mixed messages about sexual relationships and fail to challenge traditional attitudes related to gender, generally remaining detached from the real social context of HIV/AIDS and gender violence (Francis & Rimensberg, 2005, p. 103). They argue that magazines have the opportunity and should take up the challenge to promote the loveLife values based on “healthy and responsible sexuality” (Francis & Rimensberg, 2005, p. 103). The difficulties and challenges of changing gender constructions as they impact on HIV transmission is illustrated by Templeton’s article “The loveLife Brand: Replicating the dominant constructs” (accessed 2007). It is Templeton’s contention that the scripts on the loveLife advertising billboards that she analyses show its “constructions of gender are both narrow and problematic” positioning men as either highly sexed or simply responding to the directions of their partners and women as either completely responsible for sexual relations or as “victims of their own passivity”.

HIV and AIDS Interventions: Mitchell and Smith (2001) argue that the picture of AIDS can change only when interventions attend to gender issues that affect the epidemic. According to Epstein et al (2004) interventions tend to be aimed at either individuals, especially women, in order to empower them to take control of their

sexualities, lives and identities, or at social transformation to restructure particularly gender relations but also political and socio-economic conditions. Research in two Durban schools highlighted the potential that activating gender awareness issues can have on introducing a wider response to HIV and AIDS education. (Moletsane et al, 2002, Perspectives) argues that one of the requirements for schools to institute transformative HIV and AIDS interventions, including gender equality, will be the development of a “language of gender equality” (Moletsane et al, 2002, p.51). Finding ways of talking about HIV and AIDS and sexuality will be challenging, especially for teachers. Research into the way learners interpret messages and knowledge about HIV and AIDS has shown that boys and girls generally receive these differently, but not predictably so, as the realities of their personal histories and the gendered discourses related to their context come into play (Morrell, 2001). Pattman (2006) argues that the introduction of HIV and AIDS education in schools should be accompanied by teacher training programmes for pre and in-service teachers which encourage teachers to reflect on: their own identities and gendered constructions and ways of relating to others; gender dynamics and power relations in their own practices in their school and class; cultures and identities of children in the schools and ways of using these awarenesses as resources for HIV/AIDS education (Pattman, 2006, p. 110-111).

APPLYING FAIRCLOUGH’S WORK TO THE PHOTO IMAGES

For the following analysis the term discourse is used to refer to the way in which knowledge and practices are constructed around HIV and AIDS. Through their use of photography and anchoring verbal texts and by drawing on their exposure to other texts, genres, discourses and life experiences relating to HIV and AIDS, the pre-service teachers produced new texts relevant to their own socio-cultural contexts.

Story 3, for example, where a TV drama was recast, is an example of this. Fairclough says that “any text makes its own small contribution to shaping social identities, social relations and systems of knowledge” (Fairclough, 1995, p. 55). If this is so then although determining just how and when each does so is difficult because of the intertextual way in which we make meaning, it is useful to ask how these photo texts were positioned in relation to issues relating to HIV and AIDS by considering intersecting discourses. Fairclough subsumes in his definition of discourses “a particular way of constructing a particular (domain of) social practice” (Fairclough, 1995, p. 76) both language studies perspectives of discourse as “social action and interaction, people interacting together in real social situations” (1995, p 18) and post-structural social theorists’ definition of discourse as “a social construction of reality, a form of knowledge”(1995, p. 18). Fairclough’s critical framework for discourse analysis suggests that discourses mediate between texts and socio-cultural practice. One angle of interest that can be pursued to learn from the representations of the pre-service students is to consider the interconnections between texts and social practices by looking intertextually across the pre-service representations at the themes and images they throw up and, through a consideration of particular research reports on specific areas of focus, at how these themes and images relate to knowledge and practices around HIV and AIDS. Fairclough suggests that analysis of this intertextuality is interpretive and dependent on the analyst’s social and cultural understanding. This being so, the following intertextual reading is bound by the researcher’s knowledge and understanding of the areas of focus. Nevertheless, the approach models a possible additional way of reading the data while leaving other readers to bring their own knowledge of HIV and AIDS discourses to the representations. Much can be learnt by asking questions of the texts that trouble the relationship between the texts or representations and many themes that emerge

from their texts can be considered in relation to some of the major discourses that are constantly referred to in research around HIV and AIDS.

Given the discourses that identify gender as a key issue in addressing HIV and AIDS, it seems pertinent to this study to look again at the photo representations to see what we can learn from these texts and images about sexuality and gender so central to HIV and AIDS discourses. I have already dealt in some detail with how successfully story 4 depicts sex and gender embedded issues of sexuality. In the case of this theme, some of Catherine's posters also raise awareness of sexual responsibility. The entwined feet function differently from the photo-stories by using the feet as a visual cultural code to make a metaphor (Weber & Mitchell, 2004, p. 985) which economically conveys the idea of sexual intimacy. It is this image, together with the verbal slogan, that challenges the reader to take personal responsibility for sexual behaviour. But both the photo story and the poster mentioned can be looked at more deeply and at another level to see what meaning they give to gender and sexuality and how this is constructed. One way to investigate the answer to this question is to attempt a critical discourse analysis using Fairclough's framework as a guide to systematic study. Fairclough suggests that critical discourse analysis requires that we ask relevant questions of the texts.

Because I have taken the decision to explore the representations from the perspective of gender and sexuality I return afresh to the two genres, posters and photo stories and work with the same two texts I identified in the primary analysis as rich with reference to sexuality. I begin by looking closely at the images, this time specifically with an eye to ways in which meaning was given to gendered social relationships.

Catherine's posters : In the series of posters constructed by Catherine there are two that I choose for the focus of close analysis because in my initial analysis of all the posters produced by the students these are the two that appear to focus most specifically on sexuality. The first poster, image 13, shows the naked buttocks and clothed torso of a young person though it is not possible to tell the sex of the model. The eye of the viewer is drawn instantly to the naked buttocks as of central importance to the meaning because of two aspects of construction. Firstly, the buttocks are positioned in the centre of the frame. Secondly, light positioned to come in from the left of the frame shines onto the buttocks to create a large well-lighted area and strong shadows that accentuate their shape. The slogan NO BUTTS ABOUT IT...FIND OUT YOUR STATUS – HIV/AIDS CAN KILL YOU printed across the upper right leg of the model anchors this poster to sexuality of both genders, suggests the link between sex and HIV and AIDS, and signifies that an individual should take personal responsibility for gaining knowledge of HIV status. The second poster (image 14) for the lens of this analysis is that of two feet entwined in a position suggestive of a sexual encounter because of their juxtaposition and the sheets that are draped around them. The two pairs of feet have been given prominence because they appear at the centre of the frame but are further linked to discourses on sexuality through the centred slogan and HIV logo ribbon printed across both pairs of feet. In contrast to the first poster this second poster quite literally brings the relational aspect of sex into the picture. The sex of each of the partners is signified as irrelevant in this construction because the feet could belong to anyone but with the placement across both sets of feet of the slogan DO YOU KNOW YOUR PARTNERS HIV STATUS? HIV/AIDS CAN KILL YOU, the responsibility of knowing the status of a sexual partner is shown to rest with both people in the relationship. In considering these two posters against the discourses around gender, sexuality and power identified

earlier I am indebted to Locke (2004) for his suggestion that when working with Fairclough's Critical Discourse Analysis it is useful to ask whether a particular text reproduces or potentially transforms particular social and discursive practices (Locke, 2004, p.43). A summary of the social practices and research papers referred to earlier in this section present men as sexually aggressive and women as passive victims and the implication of this is that men hold the power in sexual relationships. A question to ask of these two posters then is how males and females are presented in terms of their sexuality. Both posters are non-gender specific, and this construction of the people symbolically represented in them together with the application of slogans that anchor sexual responsibility to these non gender specific bodies implies that anyone, regardless of gender, should take responsibility for finding out their own and their partner's status. Because the traditional gender power dynamic in South African of male dominance is not reinforced through these posters they can be argued to be potentially socially transformative. However, it is possible that other readers will interpret the images differently by projecting their own expectations of for instance a couple onto the images. Zisser and Francis (2006), referred to earlier in this chapter, have found that readers do sometimes project their own backgrounds onto ambiguous messages and that this can mean they communicate to a variety of people but we cannot forget the warnings that in some circumstances gender issues need to be explicitly addressed (Reddy, 20). It is also possible according to Fairclough (1995, p. 58) to ask of the posters what they do not contain and it may be relevant to answer that there is no clear indication of male or female and therefore the posters fail to directly bring into the open the real difficulties that may be experienced by for instance women's ability to negotiate sexual encounters or establish or act on their partner's HIV status.

Story 4 - Peer Pressure/ Student life in the age of AIDS ; In story 4, as described and discussed earlier in the chapter, a student couple contract, confront and learn to live positively with HIV and AIDS. According to Fairclough, the first focus of analysis should be a close reading of the text itself. In the case of this story it is difficult to know quite how to make meaning of this photo-story as much depends on the questions that the reader brings to the text. Since I am interested in ways in which gender and sexuality are constructed I make the decision that relationships could be significant and look carefully at the photographs asking of the narrative what characters appear in the photographs and what function they play in the story. Particular attention will be paid to issues or representations related to sexuality, gender and power.

Sexual relationships: In terms of number of appearances, a male figure, Thabelo (modelled for the photographs by one of the female students creating the photo-representation) appears in 12 frames and a female character, Lineo, appears in 13 of the frames. The frequency of the appearance of these two figures is significant and this impression is endorsed by the roles they play in the story. It is tempting to bring to an analysis of the story the structuralist approaches of Todorov who described the narrative process as beginning with a state of equilibrium that is subsequently disrupted by a crisis that is then pursued through the narrative until the story concludes with a new but changed resolution or equilibrium (Prinsloo, 1991, p.133). Part of the way in which I unravel meaning from this text is informed by my reading of his work and prompts me to see the narrative process from Todorov's perspective as structured along the lines of a "love story" where boy meets girl, a problem or disruption in their relationship arises around sexual issues but a resolution to the story is reached through marriage and adaptation to the difficulties resulting from that

“disruption”. Yet there is more to this narrative than the simple story of boy meets girl and exploring the significance of the text through analysis of the structure alone is reductionist because it ignores the complex causes for problems in their relationship signified in both the images and their verbal texts. For example, images of Thabelo’s male friends in the first 3 frames show pressures arising from being part of the smiling male group. Through their tightly positioned group they are constructed as “a unit” bonded perhaps by the shared drinking signified by the bottles. The frame of Thabelo and Moleko on the stairs where Moleko is positioned as higher up than Thabelo looking so directly at the camera appears to signify power dynamics in the friendship between Moleko and Thabelo. Moleko is constructed as more brazen, confident, more worldly wise, more a *man of the world* with drink in hand. Perhaps it is because of the confidence Moleko projects that Thabelo takes up Moleko’s challenge to *prove his manhood* instead of listening to the very sensible warning given by Mpho. Turning my gaze to the following frame with Lineo with her back turned to Thabelo and head averted and looking downward I wonder about this woman who is unable to talk back to Lineo’s request for sex and what sort of relationship these two young people have. Though a key moment in the narrative, as a composition the frame which represents these two young people together in bed simply depicts two people lying together under the duvet of a bed in what I recognise as a typical university student’s residence room. The details of this moment are supplied in this instance by the accompanying words. The double use of the words “could not” is interesting here. If we read it as “not able to” I wonder what would make Lineo unable to have sex? We know that according to the text it is Thabelo’s adherence to the message of Moleko rather than that of Mpho that prevents him from using a condom. We know too that Lineo did not want to “lose” Thabelo but not why. But to me, in looking at the relationship depicted in this story I am drawn to the verbs “forced” and “begged” here.

“Forced” suggests that Thabelo followed his earlier threat to abandon the relationship, with dominance and coercion in the sexual encounter whilst “begged” positions Lineo as needy and subservient to Thabelo. Looking back at the image of the two heads above the duvet I am struck at how much the words reduce the polysemic nature of the image. Whether what is represented here is a rape scene or one of coercion the image can no longer be read as a love scene. In terms of power issues the sexual encounter is represented as coerced by the male while the women is shown to be powerless.

Peer relationships: Embedded in this story are the threads of a number of other categories of relationships that impact on HIV transmission. Besides the relationship of the heterosexual lovers analysed in the preceeding paragraph there are also glimpses of relationships between male and female peers. As the close textual and image analysis shows, the male/boy peer relationships emphasise group interaction and show a strong focus on male to male group sexual banter and discussion and pressure to be sexually active and adventurous despite knowledge of the associated risks. Interestingly, the power for a man to pursue sex with a female is constructed as coming from group pressure talk and activity with a group member. Like the male peer group, the female peer group are represented through their gestures and close proximity as an animated and active group. The words attached to the image explain that they are in discussion about sex but the words also show there is none of the sexual taunting constructed as what absorbed the boys. Unlike the male group discussion the girl’s discussion happens after Lineo’s sexual encounter and is all about what boys say about condom usage, by implication suggesting that the opinions boys have about condoms are of importance to women and we are compelled to

wonder why the male group were not constructed in discussion about women's opinions about sexual issues.

A close viewing of the images and verbal texts in story 4 with particular attention to how gender, sexuality and power are signified by the characters through their gestures and positioning in the frames suggests that this is a story where the gendered social practices and power issues that have been identified in the academic discourses as contributing to rapid sexually transmitted proliferation of HIV in South Africa are addressed and brought out into the open to promote dialogue and this is an approach that is seen by some researchers to be needed (Reddy, 2004; Thomas, 2004). Yet it can be argued that in this story gender power relations and social practices are reproduced in stereo-typical fashion. The central female character is represented as powerless to choose when and how she will participate in a sexual relationship, the central male character is constructed as controlled by the urgings of risk taking sex driven peers. This conclusion read against Fairclough's claim that every text makes a contribution to the shaping of social identities, relations and knowledge systems, (Fairclough, 1995, p. 55) is thought provoking, particularly since the text was constructed by teachers who will be working in the field with HIV and AIDS education and support. But reading this text in this analytical fashion does not consider some important additional perspectives on the text and the influences that may result from its construction. If the argument applied to the interpretation of the two posters analysed above is applied to this photo story, then the fact that the male character, Thabelo is on closer inspection the photo image of a female acting as a male could potentially change the effect of this text on social practice. Some readers or viewers of the story may read gender and power issues differently here because of this. So one limitation on an analysis like that completed is that it prioritises the

reader's or readers' perspective(s) and these will vary. Fiske (1987) recognises that there is more than the reader's perspective to consider when he argues that there are three layers of textuality to consider in analysing film: the primary text or film itself; the secondary texts which are the audience or viewers' responses; the production texts or what those involved in the production of the film (film maker, actors, producers) have to say. As I said at the beginning of this chapter it is my belief that all these sites or layers of textuality are areas where meaning is produced and reading or viewing these photo images from an exploratory perspective demands that all are taken into consideration.

The presence of absence – None of the texts deal in any detail with teacher/ pupil relationships unless one considers the role of the counsellor and lecturer in story 4. The lecturer and counsellor could be seen as models of what one would hope for from teachers placed in this role, for in their responses to the young peoples' problems they appear from their attentive body language and gestures to listen carefully and demonstrate support. This is true of every photo story where counselling is provided (stories 1, 2, 3, and 4). It may be that because the messages were aimed at their peers that this role was seen as closest to these pre-service teachers' contexts. However, given the high incidence of teacher/pupil sexual harassment it would be interesting to discover what type of story or poster they would construct around such a scenario. It would be possible to guide them to do so if a prompt for the message making was targeted towards that end.

CONCLUSION

When considering the social and cultural shaping potential of all these photo representations we can consider the messages they convey to us, whether they open up internal or external dialogue and even if they promote thought about aspects of

the disease, such as the impact of cultural gender practices that are not often discussed.

While the value of these photo texts is not restricted to the viewer, one of the advantages of producing these photo texts is that they can be read and viewed and reviewed by successive and varied audiences. In this way it is possible for any number of viewers, peers or others, to see what aspects of the disease they present. Re-viewing the photo texts opens avenues for discussions about these pre-service teachers' attitudes to and perceptions of HIV and AIDS, an area I explore in more depth in the review of participants "before and after" drawings in Chapter Five. As indicated in the individual discussions of their photo texts, we can also learn from their use of photographs what pre-service teachers construct as problems and possible solutions (see for example story 3 and 4) to aspects of the disease. It seems that where media studies inspired text production is linked across the curriculum to a real and challenging social issue, beginning teachers can produce texts that are not only culturally shaped but also culturally shaping. The cultural shaping is aimed outward as a target message to reach peers. One of the ways the pre-service teachers in the project used their messages was for instance towards shaping a culture of compassion for those affected by HIV and AIDS (see in particular stories 1, 2, poster 3). As we will see in the next chapter, this cultural shaping also seems to take place internally, and in relation to individual identity, in that working with this arts-based project seems to have led beyond developing knowledge to some changes in attitudes or perceptions towards HIV and AIDS and the people affected by it. Understanding of these perceptions and attitudes, and adopting or thinking through possible responses, is important both for the pre-service teachers and anyone hoping to help develop appropriate pedagogy to address the disease in society and in particular, in institutions of learning.

In this chapter I have offered different points of viewing the texts. The producer's intentionality (auteur theory) is often awarded low priority in reading of texts because the focus in meaning making from texts is sought by the reader or viewer in the text itself or in audience response. However, in this exploratory study the stated intentions of the producers were relevant for they throw some light onto the students' perspectives on HIV and AIDS. For that reason their comments were integrated into the genre sorted individual text analyses read from the researcher's perspective. Though comment on the way in which students worked to produce their peer messages was woven into the individual text analyses, I then worked across the texts of both genres to identify similarities and differences in the students' use of photography through the medium and to address HIV and AIDS. Finally, I applied Fairclough's critical discourse framework to the most relevant texts in order to map their intertextual links with discourses on gender and sexuality.

CHAPTER 5: A CLOSER LOOK AT THE PROCESS: PEDAGOGICAL POSSIBILITIES FOR TEACHER DEVELOPMENT

...depiction, picturing and seeing are ubiquitous features of the process by which most human beings come to know the world as it *is* for them (Fyfe & Law, 1988, p.2).

From our Frames generated much fascinating data, particularly in relation to the photographs and photograph stories. As I highlight in the previous chapter, these photo images can be read in a variety of ways, ranging from the situated readings that the participants themselves offered, the types of readings that outside viewers could offer, and of course the more distanced types of readings that are possible through discourse analysis. And while there are a number of discursive tools available, gender, as I have argued in the previous chapter, is particularly significant given the gendered nature of HIV and AIDS in the Southern African context of this project. At the same time, however, this was not a project that was just about data-generation and collecting and analyzing images and messages; it was also a curriculum project in and of itself and the six weeks during which I worked with the preservice teachers in my own faculty at a time when there were relatively few opportunities for them to address HIV and AIDS in their program also offers the possibility of deepening an understanding of the processes involved in this kind of work. Thus, in this chapter I focus on aspects of the central task and associated processes to consider the pedagogical possibilities. In the first section of the chapter I describe and analyze the ways in which drawings as a visual tool were used to examine a “before and after” of the project, and use these in combination with their written responses. In the second section of the chapter, I draw attention to some of strengths and limitations of this kind of methodology within an academic milieu.

LEARNING FROM THE DRAWINGS

“Before and after” analyses of pre-service teachers’ drawn and written observations to the project offer an “entry point” to exploring changes in knowledge, attitudes and perceptions. Clearly, measuring or even describing change is not easy as others working on arts-based and participatory approaches to HIV and AIDS have observed. Evaluation, for example, of Soul City (2001) or the loveLife programme are good case-studies of the challenges. Large scale global organizations working in the area of HIV and AIDS such as UNESCO and UNAIDS have similarly noted the difficulties of evaluation in arts-based methods as we see in the fact that large scale organizations are devoting attention to the challenges of evaluating the arts (Centre Pompidou, 2007). Given the focus on reflective practice both within the project and the B.Ed program more generally, it struck me that the use of a reflective tool such as drawings could help to give a sense of how these teachers were relating to the information on HIV and AIDS and on the arts-based approaches.

Part of the answer to the question “what we can learn from the drawn representations pre-service teachers produced?” may be found in the drawn and written responses of the pre-service teachers. Drawings produced in Workshop 1 (Appendix 1A) and Workshop 6 (Appendix 6), were produced in both instances to represent their own view of HIV and AIDS. These are viewed in conjunction with what pre-service teachers wrote to explain their images. While it is inappropriate to generalise from their responses because of the small sample, I draw evidence from a selection of their responses which I consider to be noteworthy either because the responses are representative of many of the participants or because they offer particular insight into

the producer's point of view about HIV and AIDS. In my attempt to explore the pedagogic possibilities of the approach, I also refer to the comments of their lecturer, in terms of her perception of the value of the project, and to my own observations. The responses pre-service teachers gave at the end of the project in the final questionnaire (Appendix 6A) also give some indication of how they evaluated the project. The questionnaire was designed for feedback in a number of areas in relation to what they learnt through the process of using visual arts-based methods to address HIV and AIDS. I have used the responses where appropriate in an analysis of the drawings and as a source of comments on the process.

“Now I can see I can do a lot”: Exploring the ways that the methods contributed to changing perspectives and attitudes relating to HIV and AIDS?

The first request on the final response sheet (Appendix 6) was that the participants once again draw their representation of HIV and AIDS and explain their drawings. I had hoped that through a comparison with the drawing they had done to represent their view of HIV and AIDS in Workshop 1, it would be possible to track visually whether any participants had modified their approach. I begin this discussion by looking at the work of two students whose drawings indicate interesting changes, and then provide a brief case by case summary of the responses of others as contrast and for an overall perspective.



Image 19 – Catherine’s drawing at the beginning of the project

At the beginning of the project image 19 (above) was Catherine’s view of HIV and AIDS. Her explanation:

I drew a grave stone with the HIV virus inside. This represents all the people who are dying of HIV/AIDS in our nation. The tears or drops of water represent the helplessness and desperation/mourning of our country as we watch our people die.



Image 20 – Catherine’s final drawn representation

Catherine gave the following explanation for her final drawing:

HIV/AIDS is a reflection of our society. Depending on who’s looking, a different approach/aspect will be reflected when it comes to HIV/AIDS.

This is a very different response from that which she gave in Workshop 1. In both representations Catherine appears to have depicted HIV and AIDS through a symbol for the virus as commonly employed in the media. The eyes and mouth are prominent and more threatening than in the first drawing. There is a difference though in the setting or framing of each. The gravestone association with death that appears in her first drawing is replaced in the second drawing within the frame of a mirror viewed by onlookers. This quite complex image when ‘read’ with her explanatory words, shows Catherine has become aware that people approach and understand different aspects of the disease and that this relates to who they are. Further evidence of this is that when asked if she had any concerns about using the methods in the project she said, “*Yes, some might not interpret your intended message in the same way*”.

It seems that Catherine has an understanding of a range of possible interpretations of the disease and messages related to it and has learnt this through hearing, viewing, evaluating and reviewing the visual messages of others. Her reflective understanding of HIV and AIDS is now related to that of others and may make her aware of and able to select from a range of readings according to the needs of her various learners.

Asked what she learnt about her own attitude to HIV and AIDS through this project, Catherine said, “*I feel a lot more strongly about the topic than I thought. I also didn’t realise how it affects me as a person until now*”. She also explains how her attitude changed because of the project, “*In a way my attitude did change because I had to decide what my stand on the topic was before I could do the assignment therefore I had to really think about it on a deeper level*”.

Robert's "before and after" drawings also provide food for thought. His first image was of a cross next to a coffin beside the words "R.I.P. beloved country".

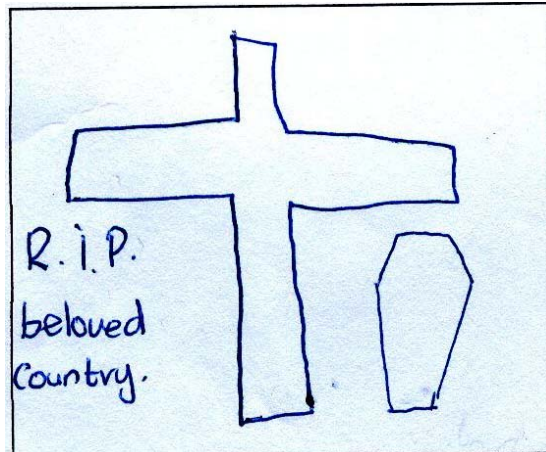


Image 21 – Robert's initial representation of HIV and AIDS

In explanation he wrote:

I feel that HIV/AIDS is killing our country. I don't feel it is taken seriously enough or that government are addressing it correctly. If we are not careful we will lose all we have worked for in the last ten years.

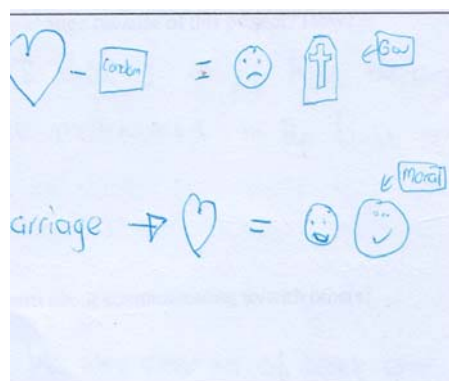


Image 22 – Robert's post-workshop representation of HIV and AIDS

In his second view he shows two equations: (1) A heart minus a condom equals an unhappy face and coffin with a cross, and he has drawn next to this equation an

arrow pointing from the word Gov. (2) Marriage and a heart equal two happy smiling faces and he has drawn an arrow pointing towards these faces from the word Moral.

The reason for his second equation can be seen in what he says:

I feel that HIV/AIDS is spreading because of an incorrect moral value system in South Africa. Instead of preaching safety first, we should preach abstinence and then safety. Abstinence prevents transmission better than condoms.

In two separate conversations with me, the lecturer running this course singled out Robert as having begun as a very disengaged student who was compelled to do the module because his course made it compulsory, in contrast with most of the other pre-service teachers who had selected the course. She described Robert as having done a “paradigm shift --- I can see he has moved far with his thinking and views on HIV/AIDS issues. In the beginning he was only arguing with the statistics – now he has that concern”. A comparison of his “before and after” drawings may also reflect this move from the depersonalised “othering” of AIDS to a grappling with AIDS within relationships. Working with his project he seems to have moved his focus from that of critical onlooker to take a specific stand as to how to tackle the spread of the disease. While there needs to be caution about the effect of moral judgement which may exacerbate stigma, he is not alone in taking this particular stance. Media articles, for instance, report a growing movement towards promoting abstinence and mutual monogamy (Cullinan, 2004, p.18).

Asked what he learnt about HIV/AIDS through this project Robert wrote:

It is really filling our graveyards. My project was based on thought rather than research, and the resulting ideas were in my head for a long time, but

have never been released. HIV deprives people of all the experiences in life.

The biggest thing is that everyone has a different viewpoint or conviction

about HIV and messages don't always hit home.

He also said he had learnt that, “*my attitude towards the virus is one of hostility*”. In terms of if and how his attitude changed he said “*a little. I think I might have become a bit more motivated in the fight against it*”. An interesting point here is that both Robert and the lecturer are aware that working on addressing HIV and AIDS through these arts-based methods has resulted in greater engagement. Robert’s level of engagement is also evident in his choice of photographs like that of the beauty of the sunset and of the sign outside an AIDS orphanage, which also suggest that working through visual imagery and an arts-based method may have helped him to touch some of the silenced emotions within himself. That men have difficulty accessing emotions is well documented (Morrell, 2003). Morrell has highlighted the need for HIV and AIDS interventions that promote a breaking of silences that make people vulnerable and unable to deal with aspects of the disease. There is evidence that this particular project has the potential to challenge, address and perhaps break down some of those silences. In story 4 for example, gender and cultural difficulties around sexuality were brought into the open and shown to cause difficulties.

In some representations, like story 4, production appears to empower the articulation of a point of view and the production of texts that are relevant to the particular social and cultural context of the producer and at the producer’s level of engagement with HIV and AIDS (see for example the posters produced by Sarah and Carol). When one thinks of the maturity, emotional intelligence and sensitivity necessary for any teacher

expected to support learners in the face of the effects of this deadly pandemic, the importance of this flexibility is evident.

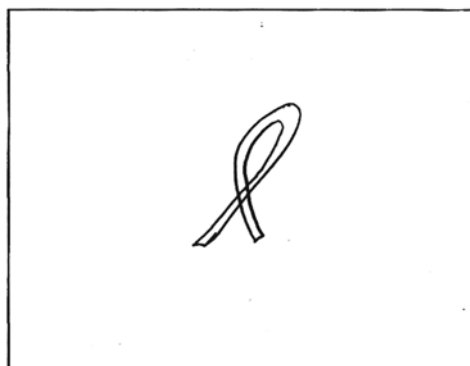
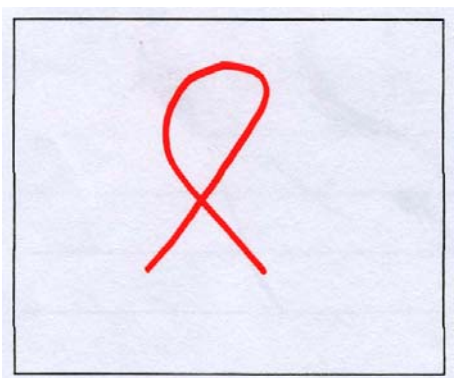
It is not possible from this project to say conclusively whether or not or to what extent this greater engagement is attributable to the use of drawing and photography. There is research that shows that the use of images is often a means of activating what is referred to as “the right-brained way of knowing”, the result of accessing and activating the intuitive brain hemisphere, the dominant sphere for thinking metaphorically, emotionally, imaginatively and artistically (Zdenek, 1983, pp.13 & 31). This may be the reason that Robert was able to access : “*ideas that were in my head for a long time, but have never been released*”.

Both these cases indicate ways and degrees of changes in perspectives on addressing HIV and AIDS. Catherine and Robert’s work was chosen because it indicates change clearly. This was not true of all of the drawings of all participants. The following list shows the range of responses in the group.

Iris used a crying face for both images (shown earlier in the cameo of her work in Chapter Four) to represent the distress of all those affected and infected. She thought that her attitude had not changed through the project “*in that I still feel strongly about HIV/AIDS.*”

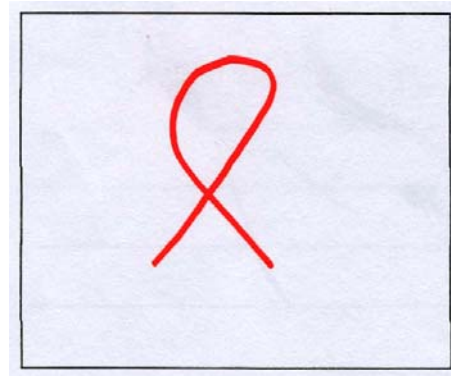
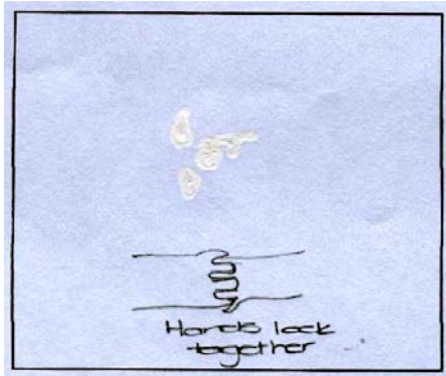


Carol drew the AIDS logo for both her “before” and “after” drawing and argued that this indicated a stand against HIV and AIDS and that her attitude was unchanged: *“I have always had the attitude that the stand against HIV/AIDS is very important”*. But she also said that she had learnt about her own attitude: *“I learnt that I really do care about getting a message across to people to give/provide them with more knowledge about the virus”*.

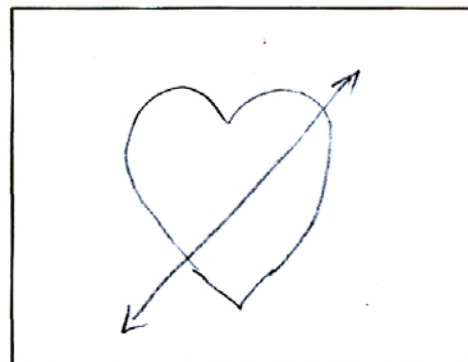
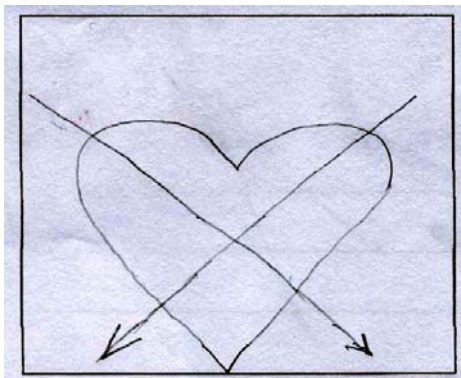


Sarah drew interlocked hands for her before drawing *“to show a united front that we stand together, that we try to understand and live together. To show that we can help each other.”* Her “after” drawing was of the HIV and AIDS logo: *“to show people’s unity. Also shows how people stand together”*. In this case, though the drawing has changed, her written explanations show that the attitude is unchanged. Sarah

confirmed this in her written response to question 2 worksheet 6A when she wrote: *“I still think as I did before that this problem is a serious issue”*.



Thato's first image was of a heart crossed through with arrows. She wrote that this drawing was to show that: *“people are getting infected and affected so their hearts are broken because it kills their friends and relatives”*.



She repeated this for her “after” image only modifying the arrow, but her reason for the image had changed:

HIV/AIDS is a disease which lives with people, so we have to love and support the people who are infected as well as those who are affected. Love and support is the main healer.

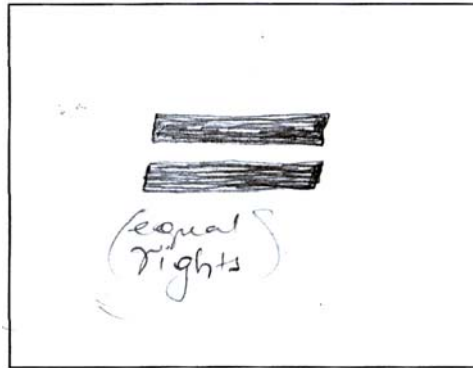
She thought that her attitude through the project had changed:

but not that much because I already had a positive attitude towards the

disease. The question: ‘Are you going to say we are HIV positive?’ made me wonder and I decided to choose what I chose.

Her response from others as she addressed HIV through photographs had made her think and the complexity of the photo-text she produced suggests she thought from a number of angles.

Lisa drew a stick figure under an equals sign for her first drawing (shown in Chapter Four to introduce her photo-story) and wrote that the infected are “*still human beings*” and “*still equal to human rights*”.



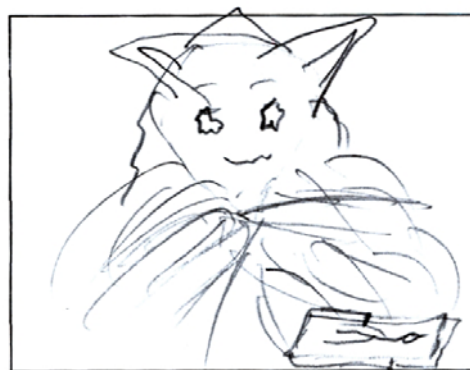
After producing a photo-story about stigma and discrimination associated with the disease she used only the equals sign for her final representation explaining that infected people had been discriminated against and “*that the symbol is just to say share the same equal rights with all the people*”. Her move from the figure and equals symbol to the equals symbol only suggests that having worked through the construction and presentation of a photo-story that exposes and explores the effects of discrimination and possible solutions, she is more adamant or confident about addressing AIDS from a particular position. I draw part of this conclusion from an informal discussion I had with her at the end of the session when she and Mamelolo told their story, where she expressed a sense of agency that resulted from the affirmation

she received from her peers' open, supportive, response and interest. In particular, she mentioned fears she had had about this presentation. Much of this was related to self-consciousness associated with working in a second language. In my journal I recorded her words as soon as she left the room: "*When I listened to the others I was even more scared because they were so perfect*". As she presented, her ability to communicate filled her with anxiety:

I kept wondering do they understand and can they hear my story. It is this second language thing. Even when I practice in my room in front of the mirror I am not happy. It doesn't look right.

Nevertheless when she presented the story to the peer group, much of this fear of speaking out was reduced perhaps because the images rather than Lisa became the focus of the groups' eye focus. And on two later occasions, firstly when her photo story was displayed at open day, and secondly when she spoke about her images projected on power point at the third rural teachers' conference, Lisa was able to speak with confidence about the reasons for creating her message as she did.

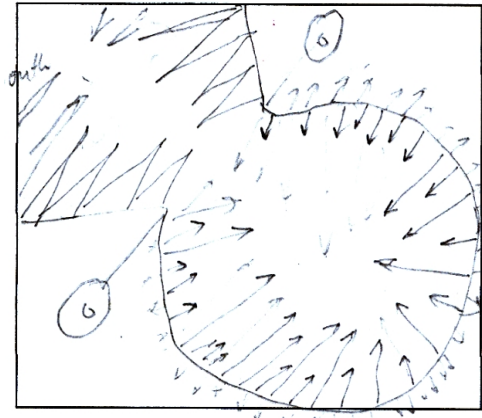
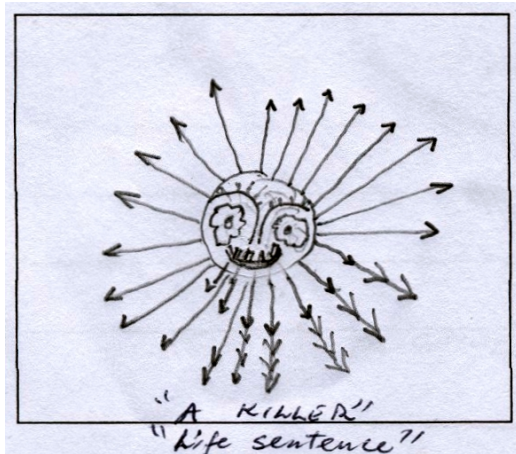
Nthuseng drew variations of the HIV and AIDS monster for both her pictures. The first of these drawings is shown with her photo-story on student life.



But although in both drawings she represented the virus as a monster she thought that her attitude had changed through the project *“because in the past I thought people living with HIV/AIDS are already dead, but to my discovery I found that PLWA can live for more than ten years as long as they take care of themselves.”* Perhaps this discovery she made as she worked to construct her message, listened to her peers’ points of viewing and presented her own ideas, explains an interesting difference in the monster representations. In the second the combination of the rather wry tentative smile on the face of the monster coupled with the open eyes in this later version gives the face a less menacing look. Without wanting to over interpret the drawings and make wild assumptions, from my perspective another effect of the second representation of the “monster” with open eyes is that the eyes this time offer the opportunity to see more deeply into this HIV representation. Also of interest in a comparison of these two pictures is the rectangle at bottom right of her second drawing. Just what she intended with this I cannot tell but it could be the suggestion of a book and a figure. What then would this suggest about the student’s association of knowledge and HIV and AIDS?

Mpho also represented HIV and AIDS as “a killer/ life sentence” as shown earlier with Story 4 on the complexity of negotiating sexual relationships as a student. Her explanation for the first drawing was as follows:

I find it as harmful and could punch itself without mercy to anybody in a purpose of killing. I gave it a sharp body as its teeth because it brings a lot of pain to death.



Her second drawing of the virus is further developed and shows:

a very big mouth and sharp teeth to break and swallow everyone regardless of colour, age, gender and status. HIV/AIDS has a very big body filled with pins to make one suffer before it kills him.

She thought her attitude changed because of the project and explains what she learnt about herself:

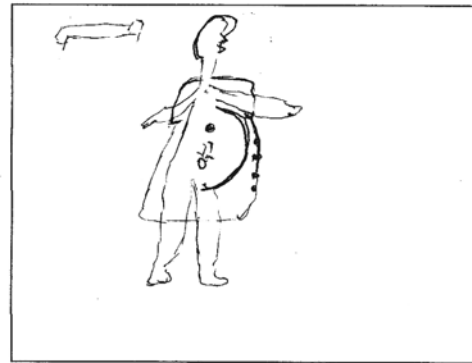
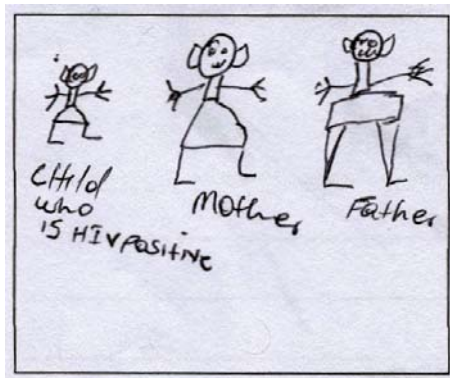
I had a very bad impression of the infection. I thought HIV/AIDS is a punishment and I was always angry.

She also claimed that she had learnt from involvement with the project that:

not everyone is infected because of his carelessness and that there are many factors that underpin the infection, e.g. poverty, culture differences.

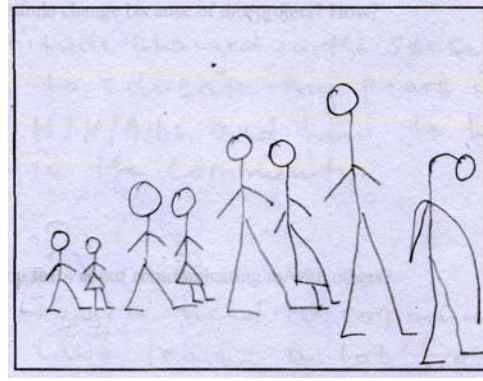
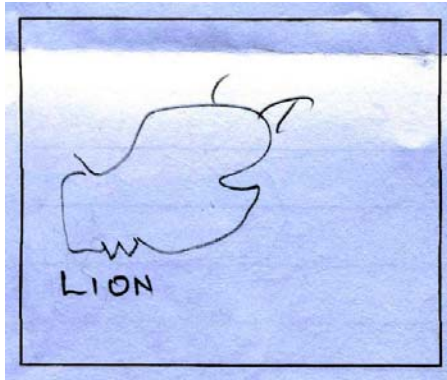
Despite the ferocious monsters Mpho draws to represent HIV and AIDS her comments about her attitude suggest that while she still perceives HIV to be very painful and invasive, she now has a broader understanding of the socio-cultural embeddedness of the disease, has shifted from a moralised point of viewing the infected and has been able to recognise the reasons for her anger.

Nokuthula indicated her awareness of HIV and AIDS in relation to the family in her first drawing by drawing three stick figures labelled as “*Mother, Father and Child who is HIV positive*” and wrote of her consciousness of “*children who are suffering and so many orphans.*”



The story she and Nonhlanhla produced is about protecting a pregnant woman who has the courage to find out her HIV status. Her “after” drawing seems to reflect that she has thought through one way of addressing the suffering of children as she drew a picture of a pregnant woman with a visible baby shown in her uterus. She explained that this was the image of a woman who did not find out her status and whose baby would die through breast feeding because of this. She thought her attitude had changed “*because I thinking that there was nothing we can do to fight against it but now I see I can do a lot*”

Mamelo, who had worked with Lisa on story 3 about discrimination, initially represented the virus as a lion that “*does likewise to a human being*”.



Her “after” drawing was of a group of stick figures with one bent figure. This represented her image of HIV as a virus that attacks both sexes and all ages and races. She therefore warns people to *“take care of yourself and the people surrounding you”*. In her opinion her attitude had changed in the sense that, *“I feel I have to educate my peers in the community about HIV/AIDS and how to handle this issue in the community”*.

As mentioned in Chapter Two Clacherty (2005) used drawings with Southern African refugee children to explore and expose their perceptions and experiences of violence and found the methodology useful as therapy to focus on the topic and encourage dialogue. At the same time their drawings provided researchers with some insight into their points of view. Like Clacherty, as a researcher I was able to gain some insight into these students’ points of view on HIV and AIDS, and, in addition, by using them at the beginning and the end of the project, was able to gain from those drawings, some idea of how this method can contribute to changing perspectives. I built on the findings of Swart (1990) and Greene and Hogan (2005) by ensuring that the interpretation and analysis of the drawings was anchored by what those that drew them had to say about their drawings and since the drawings were being used to assess the students’ own perspectives of HIV and AIDS, their comments were important.

Though the shifts of individuals are difficult to claim categorically and cannot be scientifically verified, I contend that in reality, shifts of perspective and understanding are uneven and difficult to track. But at the end of the workshops I did not go back to the pre-service teachers and ask them to look at and make their own comments on how their “before” and “after” drawings reflected changed perspectives. Such a process has the potential to increase reflective thinking and self-study and this could be important where a visual arts-based approach is being used to help pre-service teachers to prepare to meet HIV and AIDS related challenges in education. I think it is apparent from the “before and after” drawings that among the participants there were varied changes in attitudes and perceptions towards HIV and AIDS, those infected and affected. Some, like Carol, Sarah and Iris, reflect both through their drawings and comments that they do not think their attitudes have changed but reaffirm their original positions. Mpho’s drawing simply intensifies her representation of the “AIDS monster” with its frightening capacity to cause suffering and death, but she also shows through her comments that she now has a broader understanding of the socially related aspects of the disease and may be less likely to attribute blame to the afflicted. It could be that here, as with Robert, using an arts-based approach has allowed her to confront and recognise her fear and prejudices and develop self awareness. Nokuthula’s drawings certainly show that she has thought more deeply into her original “picture” of HIV and AIDS in relation to family over the six week project and her story 2 about self-efficacy and going for testing when pregnant, and her comments, further confirm a sense of empowerment: *“now I see I can do a lot”*.

Intertextual links with discourses on health and gendered sexuality

Small though the data base is, application of a basic content analysis to the drawings is thought provoking. The most frequently recurring image was some sort of a monster appearing in seven of the twenty-two drawings in various forms. Without and probably even with questioning the students it is not possible to track the intertextual links between these visual representations of HIV or AIDS as a monster but there are plenty of discourses around HIV that may have contributed. Visually the HIV virus is often depicted as a ball covered with spikes, presumably a diagrammatic representation of the virus under the microscope, but HIV is also spoken about as a 'killer' and we are urged to join the fight against it. These students have personified that enemy and put a particularly frightening face to it. But though dominant, these menacing monsters are not the only depictions of HIV that emerged. Embodiment of HIV was also frequently shown through representations of the human body or symbols of human feelings: through stick figures looking on at the HIV monster (Catherine); in womens' tearful faces (Ivy); a sexless stick figure bowed with affliction (Mamelo); an affected family, particularly a child and a baby and a pregnant woman (Nokuthula); and through clasped hands (Sarah). Five of the drawings contained quite iconic/indexical representations of emotions symbolised through tears and broken hearts and human death was represented by coffins and grave stones. The need for equal treatment for all was highlighted by a basic figure coupled with an equals sign. One of the questions Fairclough suggests as pertinent to bringing to texts is to ask what is not represented. In terms of gender, there are two obvious absences in these drawn representations of HIV and AIDS; no identifiable males and only one representation that fore-grounds sex. As noted in Chapter Three there was only one male student who took part in the project and it is in fact his drawing that foregrounds

sexual encounters through his moral equation. Whether the dearth of male figures in the drawings and the foregrounding of traditionally female foci has anything to do with the gender composition of the project group cannot be deduced from this small sample but, given that there are far more female than male teachers in our education system generally, no matter what the gender of the teacher group, one wonders what balance of gender issues there will be in their life skills lessons and whether teachers have enough training to bring to the fore gendered interests and issues. Exposing them to research methods that promote girls and boys empowerment that is claimed to result from separating genders into groups before bringing them together to share ideas (Pattman, 2006; Welbourne, 2002) could open up discussion. Thematically there are striking similarities between the symbols for HIV and AIDS constructed for these drawings and the ways photographs were used for a workshop with Masters students in the Faculty of Education, University of KwaZulu-Natal (De Lange et al, 2006).

Working within the confines of a module in an academic institution

My intention at the beginning of the *From our Frames* project was to explore with pre-service teachers the use of photography to address HIV and AIDS. Following the principles of Freire (1972), I hoped that if the teachers were affirmed in their own social contexts and life experiences, they would be able to harness what they saw as HIV and AIDS related needs, become aware of and reveal their own perceptions and attitudes to HIV and AIDS and find meaningful ways to address the subject. The methodology was therefore selected as suited to promoting a high level of participation.

As noted in Chapter Three though, introducing arts-based methods within the confines of an academic institution and a credit-bearing module placed restraints on free exploration and I would like to draw attention to three of these. The first was the requirement that the task be predefined with the approval of the course co-ordinator, which thus prevented the joint development of a task chosen as relevant by the pre-service teachers themselves. The second was the requirement that the task would be assessed and mark bearing. This necessitated decisions on criteria for assessment. When dealing with arts-based texts, the difficulties of selecting suitable criteria for assessment, and the subjectivity involved in applying such criteria, is well known to practising teachers. In addition I would argue that formal assessment of these texts was inappropriate given their purpose of promoting open exploration and self-discovery in relation to HIV and AIDS. To broaden the base of assessment and offset the authoritarian nature of top-down formal assessment by the course lecturer and myself, I decided, with the help of the participants, that assessment in this case should include presentation to and assessment by peer participants, using criteria chosen by them. This seemed particularly necessary given that the messages they were constructing were directed at a peer audience. The third challenge was that the pre-service teachers had pre-conceived expectations that a course-presenter leads with knowledge and expertise rather than explores with the group.

These restraints are the reality within most academic institutions. They may have been particularly challenging because I was in the role of both researcher and facilitator but need to be recognised as potentially restraining of free exploration and joint knowledge production. Sometimes in recognising and addressing these restraints, better participation ensues. In this project, inclusion of peer assessment

and video recording and reviewing of presentations of the representations was valuable. Many of the participants commented that they benefited from their peers' responses by gaining an idea of how they communicated and of perspectives different from their own. In retrospect I believe that a former participant, or more experienced facilitator with more understanding of the field of HIV and AIDS and participatory approaches, might have been better able to find ways to increase participation despite the limitations and boundaries of an academic institution. This implies that teacher trainers should perhaps involve pre-service teachers in such projects and encourage reflection on the process before expecting them to implement them.

Choice of arts-based approach using photography

The ability of people to communicate with photography is affected by, amongst other factors, their level of exposure to the medium, their technical expertise, artistic eye and finances available. Because of this, much of Workshop 3 and 4 was designed to provide support, as it appeared to be needed. The group responded according to their needs but because the cameras were simple to operate, and all the pre-service teachers knew of an expert of sorts to whom they could turn as the need arose, this was a necessary part of the process but not as vital as I had expected. The cost of this medium has to be considered but with careful planning can be kept to a minimum.

Pre-service teachers' reasons for favouring the medium of photographs to address HIV and AIDS

Eight out of the thirteen pre-service teachers who completed worksheet 6A, question 4, chose photography as the medium they liked using more than drawings, video

feedback or writing. Their comments indicate some of the ways in which they thought it served their needs:

“Photography – because it was a pure expression, you were able to reflect your ideas through pictures without others staring, judging or rating your effort. At the time of taking the photo it’s about you and the message, not the marks and the assignment.”

“It’s enjoyable to look at photographs. Normally people can’t pass the photographs without waiting and having a look and reading if anything is written about them.”

“Photographs, it can draw people’s attention more because it shows what is real.”

“Photographs, they are fun to do and you can be creative.”

“Photographs, because they are more creative, they stand out more and it gives one a sense of creating their own ideas from the photos.”

“Photographs, because they can always be there and they show actual things or people that are real.”

“I liked the photographs most because photos are eye-catching. They are very useful because they send a message to everyone either literate or illiterate.”

Their enthusiastic selection of photography should be read in the context of when they made their responses – in Workshop 6 when they had completed their message making and it had been favourably received both by their peers and their lecturer. But interest in using the medium was there from the beginning – this task had in its favour the chance to produce something new in a popular medium not often available as a tool in an academic environment. Using photographs appealed because they provided a creative and enjoyable approach to constructing messages. Photographs were favoured because they were perceived and shown to be creative and stimulating to work with, capable of attracting the attention of a wide audience, and, in the opinion of some, of representing “reality”. Since in this project they provided a flexible mode of enquiry and representation, teachers might like to consider their applicability to investigate a subject where a “closer look” would be beneficial.

Combining photographs and drawings with words

In referring to the polysemic nature of images and difficulties of anchoring meaning, many researchers stress the importance of using images in conjunction with words. In this project, the method offered the opportunity to use words together with the images as captions or story texts, and both written and spoken rationale when they presented their images to the group. Working with children and photographs, Ewald and Lightfoot (2001) recommend that they write about their chosen subject before and after they photograph. This seemed to be a valuable part of the process in the *From our Frames* project, allowing for both planning and reflection, and the planning stage also seemed to have been enhanced by the planning grid (Appendix 3C) which allowed for visual and written thought. In addition, in Workshop 4, individuals in both groups were able to articulate their attitude to HIV and AIDS and its effects,

and to share their stance with their peers through the combination of images and words. When each member of Group 1 was asked to select a photograph that captured an important part of their HIV and AIDS message each first wrote about this before sharing their reason for the choice with the group. A transcription of words used by two of the pre-service teachers' contextualising and voicing their reasons for selecting particular photographs shows how they used words to explain their photograph and just how different these positions were, even in this small group:

Pre-service teacher 1:

'Kay, my picture is – I used my friends' feet and I made it look like two people – like lovers in bed. And then I made a red ribbon, out of paper, and I put it on her toe and I put in the caption DO YOU KNOW YOUR PARTNER'S HIV STATUS – AIDS CAN KILL YOU because how many people do sleep with each other and don't know each others HIV status? If they say ooh but it's my boyfriend, ooh but it's my girlfriend but in the end, so what - you don't know their status. Yes they might be your boyfriend or girl friend for however long, but you don't know their status and the person you might love might actually be killing you. And that's my whole message and the extension of colour is to bring out the importance of AIDS and all that jazz.

Pre-service teacher 2:

I have chosen a picture of my friends hugging together. This is to show that, even if we are HIV positive, no matter how frustrated we may be, no

matter how we may feel about it, still we need people to come and we need people to make us feel that we are part of human life. You are not outcast when we are having the problem, because no matter what, because even if you are HIV positive you still have to live life, until.....(inaudible).

In the same workshop, the worksheet for those who were still working on taking photographs (Appendix 4B), and was completed by Group 2, provided pre-service teachers with the opportunity to articulate difficulties they were experiencing with the task (question 1), a chance to reflect on the potential usefulness of their messages (question 2), to consider ideas alternative to those they had considered to that point (questions 3 and 4). Question 4 deliberately called attention to reflection on gendered experiences of HIV and AIDS and the words used in responses to that question and to question 3 reveal perceptions of strong binary differences between the ability of males and females to negotiate in a sexual context:

“The photograph of a girl who is unwilling to have sexual intercourse with her boyfriend but being forced to do so / If the girl were the boy he could have power and strength to do what he likes to prevent him from being misused.”

“Being a female student or a male student with regards to AIDS is very difficult, with regards to the fact that they have different ways of dealing with AIDS. Girls are more vulnerable whereas boys seem to be more powerful and strong. Therefore, I think that the boys are less scared as such and almost in a sense less aware of the dangers.”

“It has been difficult to take a picture of a male and female on a bed, because of the ethical or technical barriers. If there were not ethical barriers I would have a picture of an aggressive boy who is trying to force a girlfriend to sleep/have sex. The boy who looks very aggressive.”

“When a person is a man and infected with HIV/AIDS the community do not see that man as someone who has misbehaved. Unlike a woman who is looked at as someone who can’t behave herself.”

Because pre-service teachers were not asked to identify themselves on this worksheet it is not possible to track the connection between their written reflections and the photo-message they subsequently produced. We can however deduce from the combination of writing and images in the methodology that pre-service teachers perceive that both sexes are at risk of contracting HIV and AIDS as a result of social and cultural patterning in relation to sexuality. We know from the analysis of their photo messages that some of them aim to warn of these difficulties and to promote individual sexual responsibility. They show from their message constructions that they see education as the key to addressing HIV and AIDS affects. The education they promote tends to be factual (how to avoid infecting an infant), moralistic (see Robert’s final drawing); towards reducing stigma and intolerance through understanding modes of transmission of the disease, or promoting of individual responsibility (see Catherine’s posters). But their solutions should be considered against the recommendations of leading research into school-based interventions:

In order to alter sexual behaviours it is necessary to engage consciously and vigorously with issues of gender inequality and to work with gender

identities of boys and girls, men and women. We therefore conclude that those interventions that attempt a transformation of gender relations in schools and foster social and structural environments that support the changes are most likely to succeed in preventing and reducing HIV infection among young people in school and impact beyond the school setting (Morrell et al, 2002, p. 19).

Not one of the pre-service teachers, either in their photo-messages or during the process showed any initiative to transform the male dominated inequalities, or promote women's sense of agency in sexual interaction with men by fostering social change, except through increasing individual awareness. It appears that the process allowed for the expression of a consciousness of gendered sexual norms from their own social and cultural context but did not stimulate solutions. This suggests that these teachers are aware of gender related problems in relationships but not adequately equipped to teach towards the social transformation of gender related behaviour which research is showing would be helpful in addressing the spread of HIV and AIDS. Further research with arts-based method into how teachers can identify and contribute to transforming gender problems in relation to HIV and AIDS would be valuable. A particular area to explore is how to improve on the method used for the *From our Frames* project. More rigorous application of the second stage of the photo voice approach (Wang, 2004), which aims to promote critical dialogue and discussion, could contribute to identifying problems to work on intensively and envision solutions. In my view, there is also reason to research ways in which texts produced can be *re-viewed* or reworked by others in order to do so – a form of critical literacy. I have in mind a sort of “cascading”, an additional two stages. In the first new stage, pre-service teachers could work with the photo representations of peers

to identify where the text could result in negative unintended consequences, or to identify problems such as those related to sexuality and gender. In the second stage, they could envisage and even construct solutions to these problems thus becoming agents of change and transformative teachers. There is opportunity here for further research into the pedagogical possibilities of arts-based approaches.

Other critical issues

Beyond the observations noted above, there were several other issues that seem critical to an examination of the process:

Ethics

Dealing with the ethical dilemmas in photography proved to be vital. We were all confronted with and forced to see HIV and AIDS in the social context, as attempts to capture photographs were met by fears of being associated with the stigma and discrimination that can result in unhappy or even life-threatening situations. Pre-service teachers needed to be supported as they grappled with ways of dealing with the fact that photography captures recognisable copies of people. Looking at examples of ways around ethical dilemmas related to photography's tendency to create an illusion of, or represent, reality proved useful and helpful in that it modelled solutions to ethical dilemmas. Being on the receiving end of the fears related to being identified as HIV positive however, also offered pre-service teachers an opportunity to experience the depth and consequences of social stigma. This is apparent from their comments:

“The difficulty I faced when doing this assignment was that my friends refused to be in the photographs as that would mean that they had to pretend to have AIDS (the thought of that seemed to horrify them!!!).”

“It is difficult to go up to a person and ask them questions related to HIV/AIDS because they will presume you are saying they are HIV positive.”

“It is not easy to get people to photograph or video-tape because people fear being stigmatised.”

“Some of the people whom I intended to photograph refused, as they didn’t want to be identified as HIV/AIDS victims.”

It is pertinent here to reiterate that one of the models was so worried about being associated with traditional or stereotyped masculine attitudes to sex (photo-story 4) that he insisted that his photograph was removed from the script. An implication for teachers is that the choice of photography as a medium introduces particular problems because of society’s attitudes to the HIV and AIDS affected, and teachers need to be aware and offer guidance here, but I suggest that precisely because it creates this problem, there is a strong reason for using photography. Doing so leads to embodied experience of rejection for producers and a deeper understanding of the effects of social stigma. The ethical dilemmas forced a realisation of the power of the stigma related to AIDS and this realisation is capable of promoting more compassionate and sensitive engagement.

Developing sensitivity to the rights of others

As their comments above related to ethics show however, there were times when the problems of creating a message to address HIV and AIDS in a medium that is commonly used to capture or mimic reality seemed overwhelming. These pre-

service teachers needed guidance and support around negotiating access to some of the sites – for instance to the ante-natal clinic which is visited by patients who could suffer from discrimination if associated with the virus. In group discussion about how to deal with gaining access, one of the pre-service teachers suggested that taking photographs of young children in a rural school far from the campus may be a route around this difficulty. This suggestion accentuates the need to ensure that anyone working with this medium has a thorough understanding of the need for ethical integrity.

The need for information

While becoming producers of representations to address HIV and AIDS may enable a wide range of people to foreground and discuss issues related to HIV and AIDS, there remains an issue of how to avoid the dissemination of misinformation or unintended negative consequences through poor understanding of ethical considerations or factual information about HIV and AIDS. The participants in the *From our Frames* project were enrolled in a guidance course and had already completed a module aimed at developing their factual knowledge about HIV and AIDS and counselling skills.

Because they had this background, they were ahead of the average pre-service teacher in these areas, forewarned and sensitive to irresponsible communication. If one were to make this part of a mainstream course it would be necessary to take into consideration the significance of providing adequate background knowledge. Such an approach should be part of a package of approaches to prepare pre-service teachers to address HIV and AIDS in real situations. There is an enormous responsibility to ensure that the approach does no harm. Research in the schools into just how teachers apply such an approach would assist those involved in pre-service training to refine their methods.

Sense of agency promoted by the methodology/approach

According to pre-service teacher comments, the production of representations and associated processes could lead to application of what was learnt in a school environment. At the end of the project when asked whether they themselves would use arts-based methods to address HIV and AIDS they responded as follows:

“In schools to see how young children view the virus, through pictures or plays to see if what they know about the virus is correct.”

“If I were to do so it would be an art documentary that I would show anywhere. Using video I would bring many different messages and sights across.”

“in rural areas.”

“Yes I would in my school, I would form a youth club to further knowledge on HIV/AIDS awareness.”

“Yes, in school, in the community forming a campaign on HIV/AIDS where members will be able to talk about it and pass the message to those who have not got knowledge and skills about HIV/AIDS.”

“Yes I would, at a junior school. I would do this by creating little puppets etc and making up a story.”

“In the classroom. I would get learners to make their own messages for their peers using whatever creativity they can think of.”

“I would address HIV/AIDS in schools by pasting art work on the walls of school buildings, including HIV/AIDS stories.”

Their advice to anyone setting up an arts-based project included:

“I will advise him/her to avoid scaring people.”

“To address HIV/AIDS be confident, happy and stress that it is a disease like any other disease which can kill people.”

“People are no more interested in HIV/AIDS messages they thought they know about it therefore they are ignoring anything that talks about HIV/AIDS. I learned through the project that we have to design new things which will catch the attention of people.”

Peer assessment of the representations of others and watching video feedback caused awareness about the points of view of others and how we communicate these:

“There is really a need to communicate with others as I have learnt a lot from my colleagues’ discussion”.

“Everyone has a different point of view of AIDS”.

“Communication with others was very beneficial to me, cause I used to talk to my folks only but now I am able to talk to the whole class and pass my message no matter what accent I use, no one was to judge how one speaks.”

“I learn different skills of communicating from my peers especially Robert – he is confidence.”

“I learnt to ask people politely to help me with my project by taking their pictures to make people aware of how this disease gets into our bodies.”

Though we do not know yet whether these pre-service teachers will in fact activate and apply their experience of using arts-based representations when they go out and teach, it is possible that using arts-based approaches could have widespread consequences in the schools. Their comments suggest that they may adapt what they have done to the level and context of their learners but we do not know how successfully they will do this. Participants in the project came from very different age categories, religious, economic, social and cultural backgrounds. They produced texts

that represented a very wide range and level of HIV and AIDS engagement and knowledge. This implies that this arts-based approach to addressing HIV and AIDS is flexible, able to accommodate the reality of South African lecture halls and classrooms and very mixed groups of students. For this reason it is worthy of further exploration.

Exhibiting photo messages to a wider audience

As mentioned in Chapter 3, the photo representations constructed by the pre-service students were exhibited to a wider audience. On the occasion of the Faculty Open Day several months after the workshops, school children interested in future enrolment as trainee teachers come along to here and see what courses are on offer. On this particular occasion the pre-service students manning the table ran a simple competition asking school children to comment on the messages. Included on the page given to them for their comments was an invitation to them to draw their own representation of HIV and AIDS. Although this was a very low key invitation, the drawings they produced suggest, through their graphic detailed depiction of HIV and AIDS in sexual encounters and as it is felt in the community, just how important it will be to send out teachers able to help children in their classes to find the language and strength to cope with HIV and AIDS as it affects their lives.



Image 23 – Learner 1: representation of HIV and AIDS and its impact on the community

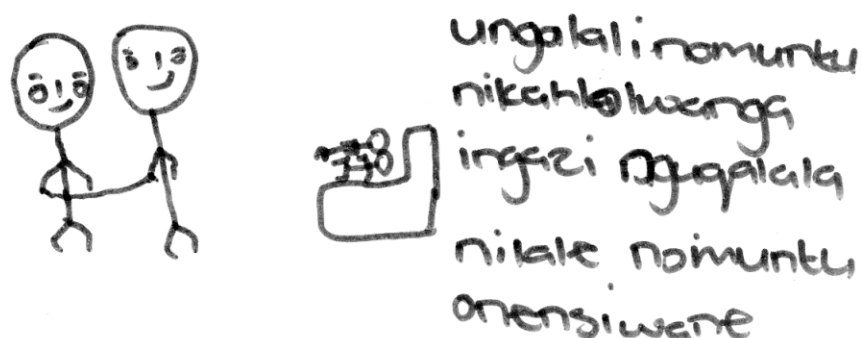


Image 24 – Learner 2: representation of HIV and AIDS

CONCLUSIONS

If we accept that there may be value in broadening our palette of approaches for preparing pre-service teachers to meet the HIV and AIDS related demands they will face in the profession, what would the implications be? While thinking back and reflecting on the texts produced and associated processes through *From our Frames*

offers a great deal for a teacher educator (me) to think about, probably one of the most critical lessons that I have tried to show in this chapter and in Chapter Four is that there is much to learn from pre-service teachers' constructed representations of HIV and AIDS and from their own reflections on the process. As I worked with the group I realised that some aspects of the processes involved should also be considered for their potential to contribute to a progression in teacher education to address HIV and AIDS. In Chapter Six I comment on the implications of the findings of this exploration into the use of an arts-based approach to HIV and AIDS by considering how these findings on the process and products could contribute to shaping the HIV and AIDS teacher education programmes for teachers currently on trial or under development at tertiary institutions.

CHAPTER 6: CONCLUSION, IMPLICATIONS FOR TEACHING AND FURTHER RESEARCH

When I first started thinking about HIV and AIDS and how it could be addressed in institutes of education, I was spurred to do so because a high school pupil said: *“We know about AIDS, people talk to us about it but it’s just meaningless”*. In my view she was reflecting what has been identified as the “Sick of AIDS” syndrome (Mitchell & Smith, 2003) but also that being a passive recipient of messages about the disease does not provide for engagement. In the belief that “doing” is so much more powerful than “being done to” I worked with the pre-service teachers who will be going out into the schools to see what messages they would construct and what producing these messages using an arts-based approach could contribute to teacher development in addressing HIV and AIDS. I chose to use photographs because I found that others (Wang, 1999; Ewald & Lightfoot, 2001) had used them successfully to explore both social and personal perspectives, and drawings because they are quick and cheap to produce even in the most poorly resourced areas and have been shown through the research of others to be useful tools for accessing perceptions (Clacherty, 2005; Collins, 1991).

I begin this chapter by drawing together what we can conclude from the photo texts and highlighting some of the implications of the photo texts for teacher development. The second section of the chapter considers the limitations and challenges that relate to the processes involved in the planning, production and presentation of photo texts to address HIV and AIDS. Then after considering the contributions that this exploratory study brings to new knowledge in the areas of arts based research and

HIV and AIDS and to teacher education I comment on the implications of all this for teacher education. The chapter concludes with a discussion of the implications for further research with regard to work in self-study, gender and media education.

THEORIZING FROM THE GROUND UP: WHAT WE CAN LEARN FROM THE REPRESENTATIONS OF THESE PRE- SERVICE TEACHERS USING ART-BASED APPROACHES TO ADDRESS HIV AND AIDS

I found that though they were not told what form these messages should take, these pre-service teachers' use of photographs to construct messages that address HIV and AIDS fell loosely into two genres which I classified as photo-stories and media posters. The photo-stories carried their message in narrative form, using in every case a combination of visual and verbal elements though, as shown in the findings of the study in Chapter Four, these elements were used differently. The media posters tended to draw more on symbolism than narrative, though there was overlap here with the photo-story genre in that some of the posters drew on narrative moments. Both genres or forms proved capable of carrying messages and the peer assessments suggested it was a matter of individual choice as to which were found to be most effective. Every photo text produced was unique for, though their content linked into discourses that surround HIV and AIDS, each created new texts that were relevant to their own skills, technical expertise, social and cultural context. An implication of this is that the creation of photo texts results in each participant adopting a position and engaging with HIV and AIDS. Bearing in mind the literature that highlights the need for teachers to come to terms with their own position in relation to HIV and AIDS, this is an outcome we should value.

How does such message production relate to pre-service teachers' identities or promote social change? Producing a message, as Buckingham and Sefton-Green (1994) say, has a part to play in the construction of the participants' identities. They have to adopt a position or take a stand. Instead of working at the level of knowledge, they must grapple with their attitudes and clarify their perceptions, thinking, as Catherine says, "*on a deeper level*". While I do not claim that stories produced in this project are a direct reflection of these students' lives, their written reflections show they have drawn on what they have been exposed to directly or indirectly, even if only through the media, and have found meaningful enough to draw into their own construction. At any rate, producing photo-stories resulted in pre-service teachers having actively to position themselves in relation to HIV and AIDS, even if only as author or a character in the story.

There appear to be parallels between the work of the pre-service teachers of the *From our Frames* project and that of the students David Buckingham studied in a North London school. He found, as I have, that the reading histories of different students contributed to their concept of the photo-story (Buckingham & Sefton-Green, 1994, p. 86). In photo-stories produced in the *From our Frames* project there is very little usage of stylised visual conventions that are used in comics, for instance, and I suspect, but have not yet researched, that this is because these students have a low level of exposure to this medium in comparison to students in London, where the comic generics are more familiar. The lack of play with these conventions does not however devalue the exercise in terms of its 'play' element. Buckingham comments:

We suspect that most students chose the photo-story not because it was more familiar or pertinent but because it offered opportunities for indulging in other

types of narrative – especially those that involved possibilities for play and ironic comment both on the students’ own personal stories and on their place within school. It was this mix of the personal and the generic that most intrigued us (Buckingham, & Sefton-Green, 1994, p. 86).

Because of the ethics around researching how and to what extent, if at all, the pre-service teachers were affected by HIV and AIDS, I made the decision as a researcher not to investigate this personal aspect of their lives. This means that I cannot comment on verifiable connections between their lives and their stories. But, like Buckingham, I became aware that as they constructed their photo-stories, pre-service teachers were playing with narratives and information at their disposal and that this was empowering and emancipatory because their lack of engagement or confusion about addressing HIV and AIDS was dissipated. Many pre-service teachers made reference to this. For instance, Nokuthula, who worked with a friend to make a photo-story about the pregnant mother who cared for her child enough to establish her own HIV status, said this had changed her own attitude *“because I was thinking that nothing we can do to fight against it. But now I see that I can do a lot.”* Both she and her work partner, Nonhlanhla, commented on the usefulness of photographs to model reality: *“photographs can draw people’s attention more because it shows what is real”*.

When it came to reading the content of these photo texts or representations I found them to be very rich sites of meaning. In my analysis I attempted to emphasise what appeared to me to be central issues in each, and ways in which these related intertextually to discourses about HIV and AIDS. I tried to include the pre-service

teachers' own explanations to ensure that their intentions were evident. Neither Fairclough's framework for critical analysis of discourse (1995, p. 59) nor the "Circuit of Culture" (du Gay, Hall et al; as cited in Hall 1997, p.1) were adequate for producing tidy, themed analysis and served in the end only as a reminder that the photo texts were, as I had suggested in Chapter One, not formed in a vacuum, but in relation to forces or influences such as the identity of the producer, idea of audience, the restraints on production and internally through what the producer knew or thought appropriate to put into the frame. One of the things to learn from the pre-service teachers' representations is that they are rich not in meaning, but in meanings, and different readers, or even the same reader at different times or in different circumstances draw different meanings from them. It is because of this very polysemic nature and multivocality (Banks, 2001) of visual representations that many researchers avoid them. But to do so is, I contend, a mistake, particularly when one is attempting to address HIV and AIDS. For as I pointed out in Chapter One, the complexity and many faces of HIV and AIDS make it formidably difficult to respond to – there is no easy answer as to how to address HIV and AIDS; there are many different meanings to be made of it and texts rich with meaning reflect this.

As I hope I have shown, the representations are capable of providing some insight into pre-service teachers' knowledge, and perceptions of and attitudes to HIV and AIDS. For the pre-service teachers, and for me as a facilitator and researcher, these representations made it possible to understand something of any individual's ability to see and engage with HIV and AIDS as a socially and culturally situated phenomenon. Both the pre-service teachers and I, as participant and researcher, became aware of

our own embedded attitudes and perceptions. And when working closely with people, as teachers do, it is important to understand how we are positioned.

It is just as important to take or adopt a position, to try out possible responses, to explore our own stories and those we know or have heard of in relation to HIV and AIDS. In this project, constructing photo texts encouraged us to do that. Some did so through role-play, some working with posters did so through concretising concepts with symbolic images such as Robert's sunset as a metaphor for beauty and expression of emotion. We learnt that it is possible to capture what is difficult to put into words alone - emotions such as anger, love or fear. We also learnt from the representations that they can become sites of discussion, opening dialogue and provoking thought about traditionally silenced areas like sexuality. Catherine's posters used symbol to represent intimacy while story 4 depicts some of the realities of difficulties of negotiating sex when gendered attitudes are entrenched.

Discussion of what we can learn from the representations is, as some of the points I have just made indicate, incomplete without a consideration of the processes associated with their production. As discussed in Chapter Five the planning of the messages, the complexity of working with others to capture them, and the thought, discussion, and reflection that was part of the process had these pre-service teachers, confronting the reality of different perspectives, grappling with ethics in reality and considering human rights and sensitivities around HIV and AIDS. In addition, through the process new skills and approaches to problem solving were developed.

LIMITATIONS AND CHALLENGES VISUAL ARTS-BASED APPROACHES PRESENT FOR EDUCATION AND RESEARCH

In terms of preparing teachers to cope with the impact of HIV and AIDS in education, using this visual arts-based approach has its limitations. Some of these I have already indicated, particularly in Chapter Five. The cost of working with photography, for instance, cannot be ignored, though it can be minimised through accessing funding for materials or negotiating for best prices. It could also be worth considering purchasing and lending out through rotation a small number of digital cameras. Doing so would be most cost effective where teachers can access all of their pictures on computer and select from them those they wish to print. At the moment this would not be an option if the methodology is taken into some poorly resourced South African schools but it would work in most teacher education programs located on university campuses. Based on the delight the pre-service teachers showed when shifting through their “packs” of photographs though, and my observation that the material photograph as an object provides a focus to talk through, I suggest that having the photograph in hand to share in group work such as the photo-voice led discussion outlined in Workshop 4, may be found to be an important contributor to open dialogue. Where funds or facilities are not available for many photographs though, teachers can show great initiative. For instance, one of our post-graduate teachers working with her grade one class in a disadvantaged rural school gave each child the chance to frame, pretend to take a picture and then draw what they saw by rotating a single camera without a film (Mitchell, Allnutt and Stuart, 2005). Despite the lack of full access to film, the children were still able to work with their perspective on things. As I have indicated through my review of the ways in which drawings can be used to address

health issues, there may be ways such as story boarding which would allow us to push further to use drawings where costs of photography is not possible.

One of the features of the actual *From our Frames* intervention that needs to be mentioned as a limitation is the small size of group it involved. What would happen if this methodology was to be used with large numbers of pre-service teachers, or with workshops of in-service teachers, or indeed, in a classroom of up to eighty learners? My own experience in teaching literature has shown that when it comes to accessing and considering perception, values and attitudes, a small group is a bonus and more likely to involve and engage the participants. However, when working on accessing childhood memories of school experiences with a creative writing group of one hundred and forty pre-service teachers recently, I was interested to find that by getting each of them to draw some scene from memory, write about it and share this with a neighbour, the group was fully engaged and produced thoughtful pieces that clearly reflected on their perceptions of what it is like to be a learner. This suggests that there may be some potential to work with visual arts such as drawings or even photographs to address HIV and AIDS with small groups or couples within a larger group but the logistics and planning would be demanding on the facilitator or teacher.

A large group would intensify another group of challenges I identify in working with the visual in an area as sensitive and complex as HIV and AIDS. I have shown in the analysis of the photo texts produced for the *From our Frames* project how participants called on what they knew or researched in relation to the disease. The ability of the approach to enable pre-service teachers to work with what is socially and culturally

relevant to them has been presented as one of its strengths. However, there are some ways in which this feature of the approach could become a weakness and should therefore be considered by anyone interested in taking forward the methodology. I want to refer to two of the possible problems, both of which relate to the limitations of the knowledge, perceptions and attitudes accessed by the group. Firstly, while drawing mainly on the participants' perceptions and knowledge affirms and empowers their voice, and this ability to understand their own position is considered to be needed (*Agenda*, 2002), I wonder how they will move outward from their own position to gain something else they need - a broader perspective. My research showed that this probably results from the exposure to the perspectives or messages of others (see for example Catherine's comments). But without other input, this change may be limited by the perspectives and texts of those with whom they interact.

Secondly, I have already discussed the importance of ensuring that texts produced do not project misinformation. Such misinformation would arise from their own limitations of knowledge, attitudes and behaviour about HIV and AIDS and all its complex interlinking with lives. We know from the analysis of the photo texts for instance that the pre-service teachers can identify socially and culturally embedded gender issues that affect sexual negotiations but fail to offer solutions – this is one of their limitations on message making. To minimise this, the attention of the producers should be alerted to this potentially harmful possibility, the participants should be provided with accurate factual knowledge and they should also work on constructing solutions to issues. As discussed earlier in Chapter Five, ethical implications related to photography need to be responsibly handled.

What emerges then is a need for project facilitators or teachers who are very skilled, well informed and sensitive to HIV and AIDS and its links to social and cultural influences. This would apply to those working with pre-service training just as much as it would with the pre-service teachers themselves. Yet, within institutions of education, it is not clear how many can offer this. The reality in my work environment is that while lecturers involved with teacher training acknowledge the importance of preparing our teachers to cope with the demands HIV and AIDS are likely to place on their personal and professional lives, most of them have themselves not received any training to contribute to this preparation and have not been offered the time or opportunity to understand their own perspective or think about how to address this. We know from the literature that in South Africa there are national level initiatives to assist institutions to prepare pre-service teachers more adequately (HESA, 2006; Association of African Universities, 2004; SAUVCA, 2004). However, in the attempts to support this I cannot find any evidence that the particular perspectives and perceptions of teacher trainers will be acknowledged or incorporated as an influence to be considered. What would happen I wonder if as part of equipping teacher trainers they themselves became participants in producing media messages to address HIV and AIDS? How would they represent their points of view? Would it deepen their grasp and reflection on the area? Would taking action as knowledge producers change them? How would we evaluate this? Though the method used differed from that of *From our Frames*, on the Edgewood Campus of the University of KwaZulu-Natal there have already been two photo-voice workshops for some lecturers and post graduate students in which they addressed HIV and AIDS by taking photographs and presenting and displaying them (De Lange et al, 2006), but there has been no attempt to document or evaluate the effect of this on the participants or indeed the audience

who read them. Because of demands from funders for “evidence” of change resulting from projects designed to address HIV and AIDS, and because of our need to understand just if and how working with visual-arts based approaches can contribute to social change in the area of HIV and AIDS, I would suggest that a crucial emerging research area relates to the development of methods to document how participants are affected by the approach. The “before and after” drawings incorporated in *From our Frames* arguably capture something of this but need to be supplemented by other approaches. I consider that the clearest evidence of visual-arts promoting change would result from following the progress of participants to see whether following their participation in such workshops they develop or act further to take action to address HIV and AIDS, but even if we do this, additional supporting tools for evaluation will be needed. It is worth noting that global organizations, such as UNESCO, who have been supporting and encouraging creative arts-based approaches to education and prevention in HIV and AIDS, are themselves now embarking upon looking at evaluation more closely (Centre Pompidou, 2007).

When I reflect on the multiple research and teaching roles I found myself playing during the workshops described in Chapter Three, my linguistic prevarication between the term teacher, teacher trainer and facilitator, and on the value and affirmation the approach gives to pre-service teachers’ own knowledge, I realise that I must comment on the challenges this visual arts-based approach makes on the traditional didactic, top-down, teacher-as-expert role. It seemed to me that to work in a sensitive area like HIV and AIDS this approach required of the “project facilitator” an ability to support emerging creativity by treating ideas with respect and an ability to listen with an open mind as participants’ voices, life experiences, and reflections of pre-service teachers

came to the fore. There was also a need for flexible responsiveness to the needs of participants for practical skills and gaining confidence to unpack aspects of HIV and AIDS like stigma that were emotionally challenging.

Related to my point that to equip teachers to address HIV and AIDS effectively we need to offer support too to the lecturers who train them, I return to asking the question: What would deepen the effectiveness of this arts-based approach? I have raised the problem of lack of adequate knowledge within the group itself, I have also pointed to the need for skilled, sensitive and informed facilitators, but reflecting on the composition of the group who participated in *From our Frames* leads me to considering an additional way to deepening the effectiveness of the approach. The group of thirteen was surprisingly diverse in age, education and cultural backgrounds. They brought their various lived experiences to the workshops, researched potential ideas they had with diligence and enthusiasm and produced a rich range of different perspectives in their texts. But I am not confident that this would be the case if the methodology was applied in other scenarios such as rural schools, or even to lecturers in my own Faculty of Education because such groups may not be as diverse. Diversity of the group may be crucial if exposure to different perspectives is an important contributor to change (Schratz and Walker, 1995).

One way in which we could increase the chances of such diversity in a group is through bringing together groups across disciplines. What would happen for instance if we set up workshops that brought education and medical students together? Our experience of using photography and bringing together teachers and health workers in the *Learning together* project (Mitchell et al., 2005), as I describe in Chapter Two, is

that the knowledge and approach of each group was very different and that this brought in new perspectives to addressing HIV and AIDS issues. Students from such different discipline are likely to do so too. Bringing together students or lecturers from different disciplines to participate in arts-based approaches using the methodological approach *From our Frames* presents may also be an enjoyable way to start conversations about how each faculty is working to meet the needs for student HIV and AIDS education. This has to happen if we as lecturers or teachers are to avoid working alongside each other too busy to find out what each one of us are doing in this area. Initiatives like the recently established University of KwaZulu-Natal's data base of various work that is going on in the area of HIV and AIDS and their cross-campus *Hope and Healing Festival* referred to in Chapter Three, are the sorts of initiatives that may go some way to creating dialogue, but the need for co-ordination across the curriculum to avoid repetition and gaps in addressing HIV and AIDS is likely to remain challenging. Displays of photo texts produced by pre-service teachers may provoke some of the informal discussion that is needed between lecturers and students for them to respond to HIV and AIDS challenges.

CONTRIBUTION TO NEW KNOWLEDGE: VISUAL ARTS-BASED METHODS IN ADDRESSING HIV AND AIDS

Setting teachers off on exploratory work that leads to their voicing their own perspectives about HIV and AIDS before they tackle the reality of being a teacher in the age of AIDS adds a new angle to teacher support and preparation. I am hopeful that using arts-based approaches will make some positive contribution to thinking, talking and taking action towards addressing some of the challenges of HIV and AIDS. Based on what emerged through our exploration of this methodology I think it

offers particular strengths. Many of these are reflected in what I have discussed earlier in this chapter and in Chapter Four but here I want to offer a summary. Using drawings and photographs to make media messages can lead teachers to access their knowledge, attitudes, and perceptions and to take action to communicate what they want to say about HIV and AIDS from their own experiences and local socio-cultural contexts. Working with an approach that values their own perspectives or life experiences and realising they can actually shape knowledge instead of being positioned as knowledge transmitters, can go some way to overcoming a sense of powerlessness against the disease. Struggling to do so in a different medium from the norm in academic circles offers an opportunity to find a new language for expressing what you want to say about HIV and AIDS. The process of finding this language or literacy may be a struggle with the unfamiliar but many meanings can be captured in a single frame and what it represents is less bound to a particular language than would be the case with verbal language. Taking a position, making a message and presenting it to others projects the producer into debates around HIV and AIDS in a way that is most secure when entering a discussion – own perspective and socially and culturally relevant context. Displaying or presenting a media message to others and viewing and reviewing the representations of others promotes reflection on one's own message but also, significantly, can expand understanding that there are perspectives other than one's own and promote debate. Working with the creation, displaying and viewing of the photo texts through an art medium appears to be deeply engaging and often enjoyable and given the “sick of AIDS” syndrome and search for new ways to address HIV and AIDS education, this is an outcome we should cherish, particularly for teachers who, as Coombe points out (2003), need a variety of

methodological approaches to draw on in addressing HIV and AIDS challenges in education.

From our Frames also makes a contribution to visual studies more generally in several ways. First of all I have brought together contemporary criticism and research studies from several areas of the visual, ranging from media studies and the work of Buckingham and others, the notion of artistic production and the visual (particularly in relation to social change) as exemplified in the work of Ewald (2001) and those such as Marilyn Martin (2004) working specifically in the area of HIV and AIDS, those working with the visual in social change (see for example Wang's work on photo-voice) and the work of those working in visual sociology and visual anthropology such as Banks, (2001) Pink (2001) and Rose (2001). What I have also managed to do, though, is bring these various approaches to the visual together in a project that in and of itself demonstrates the practicality of the visual in working with the "face of AIDS" as a concept that is often difficult to imagine let alone address. Interestingly the majority of this work (with the exception of Ewald) has rarely been used within education and to the best of my knowledge almost none of this work has been tried out with beginning teachers in the context of HIV and AIDS. And yes, as their photo images richly illustrate the visual provides a useful avenue for getting at such difficult notions as "representation" "othering", "gender and sexuality" and "silences".

There is perhaps no one area of greater division amongst these various "camps" noted above than the issue of "how to read a photograph" in relation to the question "what do these visual representations mean?" What I have been able to offer here is a

mapping out of the some of the ways of working with visual images, ranging from considering closely the meanings of the genres themselves, to working with discourses of meaning as I show in the case of gender, and of course to the broader use by Fiske (1987) and Buckingham (2007) of the subtle interplay of “the text” (photo-stories and media posters), producers (in this case the pre-service teachers), and audience (outsider readers and of course, me). While I cannot declare one favoured reading over all others, what my study does do is further the idea of the value of multiple readings. Further, it suggests to other scholars coming along that meaning-making is far from a “cut and dried” issue. If visual texts can have these multiple meanings, so can other texts such as interview data.

IMPLICATIONS FOR TEACHING

When I first started this project I could find relatively little literature which looked at how South African Universities were addressing HIV and AIDS, particularly in the area of teacher education or what some of the challenges, limitations and successes might be. Obviously the “proof” will be seen in terms of what meanings the beginning teachers involved in this study make in their own classrooms and this will be an area to follow up. Perhaps what the study most supports is the need for an engaging pedagogy. Since I was only working with a small group, I could see (and noted as a challenge) how difficult it might be with a larger group. I also saw, and noted in Chapter Five, that because of the need to make accurate in depth information available, a case has to be made for a strong health-education component. The fact that the students in *From our Frames* were working with a lecturer who had a strong health background and had already completed an introductory module aimed to

develop factual knowledge must have had an impact on what they could draw from in constructing messages.

Implications for curriculum, and eventually policy, follow from the reconceptualisation of both research and education as processes whereby instead of getting information from people, participants become knowledge producers and disseminators (Banks, 2001; Freire, 1972). Just as lecturers working with pre-service teachers can encourage students to explore and produce socially and culturally relevant knowledge, so too can teachers in classrooms work with learners to promote exploration and dialogue around issues such as HIV and AIDS and this is possible through arts-based approaches. This would be some way to respond to calls to bring out and strengthen the voices and messages of youth (UNICEF and UNESCO) as quoted by Mitchell, (2006). If this is to take place in classroom situations though, there is much to consider. In HIV and AIDS related workshops of teachers and learners at schools in the Vulindlela district, research conducted in the *Learning Together* project, teachers were anxious about dropping traditional didactic approaches as they feared this would undermine teacher authority in the school and weaken their ability to discipline and maintain order (Mitchell et al, 2005). One of the ways in which to support teachers as they grapple with a different approach to addressing HIV and AIDS would be to allow them the opportunity to produce their own messages first and judge for themselves the engagement and reflection that result from drawing on ones own lived experiences and sharing them with others. This could take place as part of the core modules for pre-service teachers that universities are working towards introducing to ensure that teachers are better prepared in this era of the HIV pandemic.

Educators working with this methodology may find, as I did, that there is some difficulty in developing tools of evaluation for creative arts-based tasks. Both this study and Mitchell (2006) point to display of the work to multiple audiences as one possibility for evaluation, though it is not an approach commonly used in South African schools. In a small way the *From our Frames* project trialled two ways of developing feedback on the art-based work – through presentation of visual texts for peer review (Workshop 5) and by engaging a wider audience in a competition style evaluation that also captures responses in written form. Both forms of evaluation help the knowledge producers to reflect on the position they represent and gain some understanding on the perspectives of their audience. This approach to evaluation also has the advantage of opening up and promoting dialogue and communication about HIV and AIDS. If the intention of such work is to promote the awareness and self knowledge of the participants, it is important that they themselves consider the meanings of the texts and decide how they can be used further. The many questions that arose for me as I did close analyses of the various photo texts indicate the richness of the visual arts-based data that emerged from the *From our Frames* intervention. Because these questions emerged though, I came to realise that when the course co-ordinator and I assessed and attached our comments to the photo texts, we had not considered them carefully enough. I am left with many intriguing questions and a suspicion that we could have responded more fully. The group of students who constructed the stories has moved on and it seems inappropriate at this point to cross-question them about what they meant then. Perhaps they are no longer sure or have shifted position. Perhaps too, as assessors of our students' work, we do this often. There are time constraints and pressures on educators, we can allocate only a limited time to the texts that are submitted to us and our own perspective may be

inadequate to the task. These are thoughts that come to me on reflection. But my realization that here was an opportunity lost triggers further thoughts on the contributions and challenges that this visual arts-based approach presents for education, curriculum and teacher education. As teachers and teacher educators we are possibly always unable to fully grasp the import of texts that are shared or submitted to us by our students. Nevertheless, visual texts offer particular ways in which we can respond. They are well suited to group display for instance because they are eye-catching, they capture interest and therefore invite us to make meaning and discuss issues that emerge.

IMPLICATIONS FOR FURTHER RESEARCH

Gender, visual-arts approaches and HIV and AIDS

As I explored in Chapter Four, clearly the whole area of gender and HIV and AIDS is critical and in some cases I found that the photographs themselves invited a “presence of absence” reading. While there is no shortage of media coverage of the links between gender and HIV and AIDS as we saw in 2006 in the coverage of the Jacob Zuma trial, for example, and in the daily reminders of lack of safety and security for many girls and women, there remains a challenge to see how we can highlight and study this work within teacher education programs (both pre-service and inservice). A recent study with the *Learning Together* project exemplifies this. In a workshop on video making around “issues that affect your daily life” the dominant issue that emerged from the work of the children was gender-based violence and was captured through videos in which they role-played rapes by parents, teachers and learners. (Mitchell et al, in press). But not one of the videos made by teachers in the same workshop addressed gender-based violence. The disjunction between these two

perspectives is noteworthy, particularly because a similar “presence of absence” was evident in the messages constructed by teachers in *From our Frames*. Strong binary differences in sexuality were revealed in the pre-service teachers’ responses to Appendix 4B and through the analyses of some of the messages they produced and as I pointed out in Chapter Four, where the pre-service teachers’ messages did venture into the area of gender and sexuality, representations of gender roles tended to reproduce rather than challenge the socio-cultural practices that hold gender inequalities in place. As identified in the literature reviewed in Chapter Four, researchers are arguing that teachers need to be aware of and trained to teach life skills focused not only on sex but also on social and cultural practices such as gendered power differences that affect sexual negotiation (Epstein et al, 2004; Moletsane et al, 2003; Morrell et al, 2001). The constructionist perspective that genders are constructed and that individuals have multiple identities and that these can shift (Pattman, 2006), suggests that further research into gender dynamics and inequalities could assist in promoting teachers’ reflection and critical thinking about gender power dynamics. It would be interesting to explore through further research, ways in which the visual arts-based methods used in *From our Frames* could be adapted for this purpose. It would be crucial to give careful attention and thought to the prompt given to the message makers. Teachers need the approaches and languages to talk about HIV and AIDS issues and to do so they need to understand it against broader issues and discourses.

Media Education and HIV and AIDS

At another level, though, I also think it would be useful to see what might be done with pre-service teachers who themselves are already involved in Media Studies and Media Education. As much as the factual information about HIV and AIDS formed a

critical backdrop for ensuring that what students were producing was not doing more harm than good (in terms of spreading misinformation), I am also interested as a teacher of media in what students who are themselves trained in semiotics, media production and so on, might do with the whole area of HIV and AIDS and education. Clearly, organizations like Lovelife already are steeped in media and representation. However, what would those who are “at the centre” of education, pre-service and inservice teachers be able to do by way of social change in their classrooms if they had a stronger background in media studies?

THEORIZING SELF-STUDY: TOWARDS A NEW FRAMEWORK TO TEACHER EDUCATION IN THE AGE OF HIV AND AIDS

As I indicated in Chapter One, HIV and AIDS are a serious concern for everyone involved in education and unfortunately this is likely to continue in the near future. Teachers are expected to provide education towards preventing the spread of the disease and support for children affected by it but are not getting as much support or training as they need. This has been recognised in South Africa at national and provincial level, policy decisions to guide the training of pre-service teachers have been taken and there is currently work underway at many of the higher institutions to develop and pilot modules that will better prepare our teachers to cope with the demands HIV and AIDS will make of them. There are of course a variety of models and approaches in pre-service teacher education, as the international literature in this area attests. These include attention to work on professional identity (Weber and Mitchell, 1995), through to work in the area of teachers as agents of change (Cochrane-Smith, 1998), to work on pedagogical or curricular knowledge, to work on

the significance of personal practical knowledge, autobiographical knowledge and narrative enquiry (Clandinin and Connelly, 2000).

While my work is linked to each of these areas in some ways, perhaps the overarching thematic area is best described as self-study in which teachers engage in studying themselves and their own teaching practices as “the starting point” for professional development. Unlike many of the studies which are described in the work of Hamilton and Pinnegar (1998), Loughran, et al (2004), and Mitchell, Weber and O’Reilly Scanlon’s (2005) edited volume on self-study, which from the outset were meant to be self-studies, my work here was more exploratory and serendipitous. I started with very broad questions and it was only at the stage of working with the data that the critical issues became clearer. It now seems to me that the idea of self-study itself is “the point” both for teacher educators like myself and for the teachers with whom we work. In the belief that all disciplines should work to find ways to provide our pre-service teachers with the personal, psychological and methodological support they need, this exploratory study maps out some of the ways in which Media Education and visual arts-based approaches may be able to broaden the methodological approaches, including self-study, available to lecturers and teachers working with some HIV and AIDS issues, and assist pre-service teachers to find the voice and a new and engaging language through which they and their learners can express what is relevant and important to and for them about HIV and AIDS in all its socially and culturally embedded complexity. To date relatively little of the literature in the area of self-study in teaching has focussed on HIV and AIDS, although this may also reflect the fact that much of the work has taken place in contexts which are less affected by the pandemic. Work however on the cultural contexts of teaching

(Wilson, 2005), or the area of sexuality (Manke, 2005) should be regarded as significant to South African teachers and self-study. A study conducted a few years ago around HIV and AIDS in the life-histories of HIV positive teachers in the United States of America (Zappulla, 1997) offers a poignant account of the significance of autobiographical approaches. That study explores through the verbal narratives of infected teachers, the social and psychological consequences of supportive or judgemental responses to the HIV and AIDS. And an autobiographical article by Motalingoane-Khau (2006) is telling evidence of one woman's attempt to understand the impact on her life of pressures of gender roles in a family setting. Arts-based work with self-study and photographs can add an alternative visual element to promoting understanding of the impact of HIV and AIDS and gender power dynamics in lives and in education. Here I think of work such as photo collections produced (Williams, 1995) to explore her role as wife and mother, Walton's work on photo posters produced by school children in the process of visioning and constructing gender roles for themselves (Walton, 1995), and Troeller's collages to explore the links between TB and HIV related social stigma (1995). Weber and Mitchell (2004) identify key elements that make arts-based approaches powerful for self-study and two elements seem particularly pertinent here. The first is the ability to make memorable by simultaneous engagement of the senses, emotions and intellect (p. 984), and the photo-stories of *From our Frames* exemplify this. The second is that empathy can be developed with the "study of one that can resonate with the lives of many" (Mitchell & Weber, 2004, p. 985).



Image 25 – Reviewing HIV and AIDS

This image, which is a construction I made at the beginning of this study and now reconstruct, is for me a symbolic representation rich with meanings. When Lisa and Mamelolo handed in their photo message so that their lecturer and I could finalise a mark, I draped their HIV “ribbon”, to keep it out of harm’s way, on a Picasso print that had hung on my office wall for years, but gave little thought to the intertextual play between these texts and the resultant new HIV and AIDS representation. Once the assessment and analysis had taken place, the photo texts were returned and I was

left once more with the Picasso. Some time later, I was given a beaded brooch of the South African flag at a HIVAN conference on HIV and AIDS and without much thought placed it at the top of the Picasso. I frequently gazed up at it from my computer and found that, though I missed the photo-text, I was looking at a representation infused with new meaning – compassion in relation to all who are HIV and AIDS affected. Though Lisa and Mamelolo's photo-text had gone, the memory of its message remained and for me, the intertextual link gave the Picasso greater significance. It seems appropriate at this point to bring these texts together once again, albeit now through the overlay of one photograph on another, to share with the reader a symbol of the way in which I have found that the visual arts can make a difference (Martin, 2004).

Reflecting on our own perspectives of HIV and AIDS seems to me now to be as important as the need to work together to face the challenges presented by HIV and AIDS. I began this exploratory research as somewhat of an outsider to the disease myself, interested to discover what arts-based methods could bring to the challenge but unaware of the depth of my own ignorance in the area of HIV and AIDS. The experience of doing this research has changed my perspective and attitude. I attribute my changed perception and attitude primarily to two factors. Firstly, I was privileged to have time to be exposed to photo texts constructed by the pre-service teachers involved in this exploratory project. I observed the thought that went into their construction, heard as they presented their own explanation for doing so, and was involved in a process of evaluation where my own response was tempered by that of their peers. Secondly, I was able to reflect on my role as researcher and facilitator, the texts, the process, pre-service teachers as message makers and on the connections

between the texts, our real lives and HIV and AIDS linked to social and cultural practices. The visual images and their links to the “Circuit of Culture” (du Gay et al, 1997) and discourses have reached me emotionally as they did Robert and, as Weber and Mitchell (2004) suggested they might, have forced “...us to consider new ways of seeing or doing things---a powerful weapon for breaking through our everyday perceptions” (p. 985). I have discovered the truth in Schratz and Walker’s words about change: “It requires a collaborative effort and a reassessment of the nature of self in relation to social context, not a submerging of the individual within the collective but a recognition that the person only exists in the light of significant others” (Schratz and Walker, 1995, p.172).

But I do not want to romanticise or exaggerate the usefulness of using visual arts-based approaches to address HIV and AIDS in education. They have served to open my eyes to the seriousness and complexity of the challenges HIV and AIDS present for teachers and for us all. In the hands of other researchers and teachers they may provide an additional approach to tackle some of these challenges, perhaps to address the stigma or gender and sexuality issues more directly than we managed to do in this exploratory study. Mitchell calls for a linking of the work of individual research projects to form “meta projects” (Mitchell 2006 p. 239). It is my hope that *From our Frames* will add into that project and form part of the dialogue.

CONCLUSION

Despite the challenges of using photography to address HIV and AIDS, my conclusion is that this arts-based approach is worthy of further research. It is flexible enough to accommodate a range of ages, attitudes and perceptions, literacy levels and

knowledge. When money is not available it is possible to use story boarding and combine drawing and writing to capture messages and create texts. In the “doing” and dialogue, participants will move from being passive recipients to active producers of cultural “sites”. Fairclough (1995 p. 55) says that “any text makes its own small contribution to shaping social identities, social relations and systems of knowledge”. Media Education must make its contribution to addressing HIV and AIDS by encouraging teachers as knowledge producers, linking into this challenging social and cultural issue and ensuring that we become more self-aware and reflexive of our own perceptions of HIV and AIDS as we produce texts that are not only “culturally shaped” but also positively “culturally shaping”.

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APPENDICES

APPENDIX 1

Research design - how we proceeded

The 6 workshops which piloted an exploratory usage of visual arts-based methods to address HIV and AIDS were also the site for capturing research data as shown in the following grid. I attempt to show here both the framework design of the intervention/project and the data capturing techniques.

CONTACT SESSIONS	AIMS	DATA-CAPTURING TECHNIQUES	TEACHING MATERIALS
<u>Workshop 1</u> Introducing the study and project 1 hour	Research: <ol style="list-style-type: none"> 1. Contextualize intervention within pre-service guidance module and my own research. 2. Capture background information on participants 3. Capture individual interpretations of AIDS logo and drawn and written representations of HIV/AIDS 4. Gain informed consent Teaching: <ul style="list-style-type: none"> • Promote thought about sources of HIV/AIDS attitudes and perceptions 	Questionnaire including drawings (1A) Participant observation Group discussion Field notes	Handout on intervention outline (1B) Task sheet (1C)

	<ul style="list-style-type: none"> Stimulate creative expression of student voice in relation to HIV/AIDS 		
<u>Workshop 2</u> Exploring and responding to existing media messages 1 hour and 20 minutes	Research: <ol style="list-style-type: none"> Pre-service teacher responses to materials addressing HIV/AIDS Teaching: <ul style="list-style-type: none"> View and critically engage with selected media messages addressing HIV/AIDS 	Researcher/participant observation Class discussion Open-ended questionnaire (2) Field notes	Short narrative film – Sky in her Eyes Documentary film – Fire and Hope Soul City HIV/AIDS pack: Comics 1.George’s Story 2.Simanga’s Choice Selection of JAWS books for children: Friends for Life Busi must Choose
<u>Workshop 3</u> Media message planning 1 hour and 20 minutes	Research: <ol style="list-style-type: none"> Insight into pre-service teachers reasons for their particular message approach to address HIV/AIDS influence of ethical restraints 	Observation Open-ended response sheet 3(A) Participant-observation Ethics discussion sheet (3D (a)) Field notes	Teaching materials: worksheet for framing (3B) planning grid for photographs (3C) newspaper and magazine photographs suited to protecting identity

	Teaching: <ul style="list-style-type: none"> • Develop awareness and skills related to photo-message production; framing, points-of-viewing, angle of shot. • Promote discussion into the ethics of using photography to address HIV/AIDS 		<p>Ethics discussion sheet (3D(a))</p> <p>Ethics letter for discussion (3D(b))</p>
Workshop 4 Supporting message development in relation to HIV/AIDS 1 hour and 20 minutes	Research: Group 1: Insight into pre-service teachers' reasons for photo selection, awareness of limitations of their choices and ability to identify themes. Group 2: Insight into the difficulties and limitations pre-service teachers experienced in the process of constructing messages with photographs. Teaching: Promote critical	Group 1: Questionnaire/worksheet (4A) Group discussion around developed photographs captured on audio tape and transcribed. The researcher was not present Group 2: Questionnaire and discussion with researcher/lecturer Participant observation Field notes	<p>Questionnaire/worksheet (4A)</p> <p>Questionnaire/worksheet (4B)</p>

APPENDIX 1A

Research into the role of the media in HIV/AIDS education

I am researching how the media influences attitudes and perceptions and invite you to participate by answering the following. Your responses may be used in research but your confidentiality will be protected.

Name _____

Age _____

Nationality _____

Race _____

Last school attended _____

Year of matriculation _____

Here is a list of possible sources of HIV/AIDS information. Tick the ones that you think have influenced your attitudes to HIV/AIDS.

Story books

Films

Radio dramas

TV dramas

Documentaries – true stories

Newspaper articles

Magazines

Plays

Text books

Advertisements

Posters

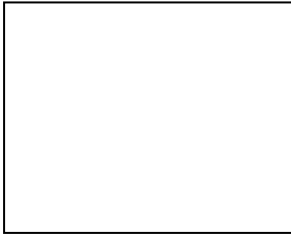
People – personal stories

School education

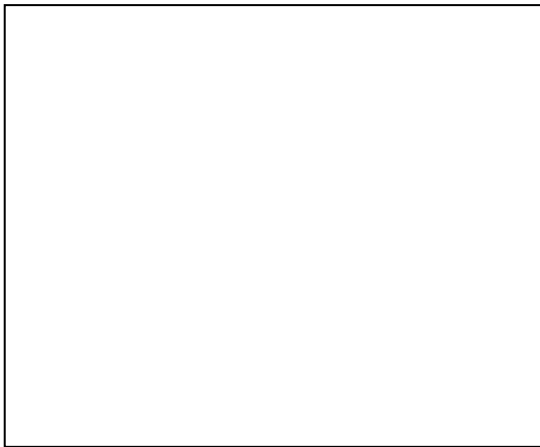
Other – eg _____

Read the above list again. Which one of these sources do you think has influenced your attitude to HIV/AIDS most? _____

How or why did this source influence your attitude to HIV/AIDS? _____



What does this image mean to you?



In the box above draw a picture that represents your view of HIV/AIDS.

Explain why you have chosen this representation

APPENDIX 1B

Media and HIV/AIDS – participatory research towards positive HIV/AIDS messages

- 12 February - Context of the research
Completion of questionnaire
- 16 February - Exploring media messages. In this session we will view some of the recently produced HIV/AIDS awareness videos and print media available to teachers. These are materials that you may like to use with your learners.
- 23 February - This will be a workshop to plan your own media message in a supportive environment and receive some training in the use of photography – the medium to be used for the media task due in on 15 March.
- 1 March - This session is still to be negotiated. It may take the form of a workshop in developing ‘photo voice’, further work on the photo task or may be replaced by an outing to HIV/AIDS counseling centers. Please look out photographs of yourself between the ages of 15 and 18 and be prepared to bring these to the workshop.
- 15 March - Presentation and submission of the media message and written explanation for your choice. These will be peer reviewed in this session.

	thinking around HIV/AIDS		
<u>Workshop 5 a+b</u> Oral presentation and submission of media message and of written rationale 1 hour and 20 minutes plus 40 minute second session	Research: To discover what peer messages pre-service teachers constructed and their stated reasons for doing so. Observe peer responses/evaluation Teaching: 	Video recording of presentations Informal discussion Peer evaluation sheets (5) Field notes	Peer evaluation sheets incorporating preservice teacher chosen categories (5)
<u>Workshop 6</u> Review of intervention 1 hour and 20 minutes	Research: Gain insight into what pre-service teachers' learned about HIV/AIDS, themselves and communicating through arts-based methods Teaching: Promote self-reflection	Participant observation Questionnaire (6) Group discussion Field notes	Video Lecturer/researcher assessment sheets Individual reflection sheet on the process (6)

APPENDIX 1C

Task – produce your own HIV/AIDS message

Due date: 15 March 2004 at 14.40

How can you contribute towards HIV/AIDS awareness?

Using photography as your medium, create your original media message to promote HIV/AIDS awareness. The target audience will be your peers and fellow students. Give careful thought to capturing their interest and relating to their concerns.

You may work individually or in pairs.

The number of photographs you use is your choice but they should be mounted on A 4 paper(s) with or without captions or supporting written text.

On a separate sheet of paper, submit a written explanation to rationalize and support your chosen message.

Cameras and film will be supplied to you at the workshop on the 23rd February and must be handed back for development by 8am on the 1st March in preparation for the 1st of March workshop.

This media message will be presented and reviewed by your fellow students and used in a visual arts display.

A mark for your work will be provided by Dr Buthelezi and Ms Stuart. Criteria for assessment will take into account peer reviews, creative and original use of medium, clarity of concept, the link between rationale and product.

Jean Stuart

APPENDIX 2

Response ofto the media messages we have seen today.

.....was most relevant to me

I thought thatwas most

likely to influence attitudes to HIV/AIDS

because.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

In my opinion

had the most emotional impact.

APPENDIX 3A

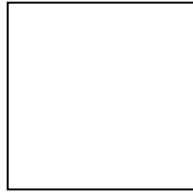
Open response

Name _____

My thoughts and reasons for what I will photograph to promote HIV/AIDS awareness amongst my peers and fellow students:

APPENDIX 3B

Framing



Cut out the inside of the frame above and use it to select a particular view.

Briefly describe what you have framed.

Why did you select that 'picture'?

If you change your angle on the 'picture' by standing up or crouching down, how does this change your view of the same things?

List the pictures you intend to take with your film:

Planning Grid for Photographs

APPENDIX 3D (a)

Ethics

Please appoint a scribe to record individual topics and concerns and possible solutions.

Group names:

In any research the researcher should ensure that the subjects of the research do not come to any harm as a result of the research and whether the researched subjects can benefit from the research.

Last week we discussed ethical problems relating to your production of your own HIV/AIDS Awareness message. Each group member should report on the sort of ethical problems he/she can foresee and how they might be resolved.

Why might people refuse the opportunity to be photographed for this project?

APPENDIX 3D (b)

As one of a group of trainee guidance teachers at the University of KwaZulu-Natal I would like to photograph you or these surroundings. We want to raise HIV/AIDS awareness amongst our age group. The photographs we take may be used in discussion groups and displayed as part of an exhibition for HIV/AIDS awareness. At any time when these photographs are displayed we will clearly state that the images or photographs shown do not mean that the person or surroundings are actually HIV/AIDS positive linked but are being used to represent or model in order to promote awareness.

Could I have your permission to take a photograph of _____ for this purpose?

As a group please consider whether this letter is adequate for your photography for the HIV/AIDS assignment and suggest any improvements.

APPENDIX 4A

Students working with developed photographs

PHOTO SELECTION

Working alone, select a photograph that has captured an important part of your HIV/AIDS message.

Still working alone, write a paragraph to describe this photograph.

PLEASE RECORD ALL OF THE FOLLOWING ON TAPE

CONTEXTUALISATION and VOICE (Based on the work of Caroline Wang)

Working now with others who have developed photographs, show the group your photograph. Explain why you took it and how it fits into your overall message or response to HIV/AIDS.

IDENTIFYING THEMES

Still working together, discuss any emerging themes in your works and list these below.

ABSENCES

Working as a group, discuss what important aspects of HIV/AIDS awareness you have been unable to address in your photography assignment and why?

What would you like your peers to consider in the peer review of this assignment on 15 March?

APPENDIX 4B

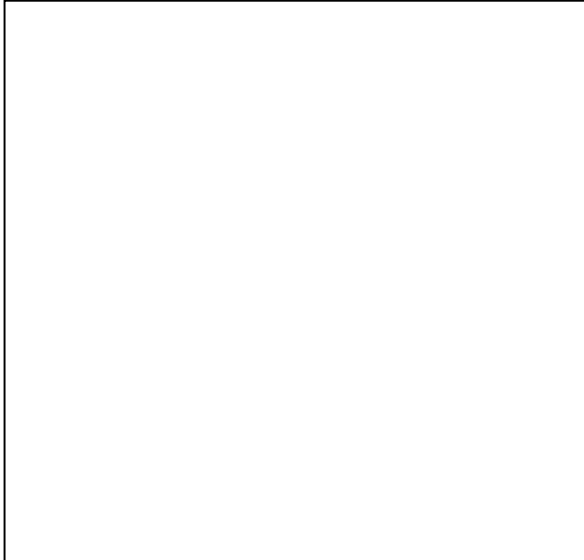
Students who are still working on taking assignment photographs

What difficulties have you experienced in tackling this HIV/AIDS awareness assignment?

Does this assignment offer any opportunity to bring educators, learners, families or communities together over HIV/AIDS or not? Explain your answer.

There are some aspects of HIV/AIDS awareness that you may not be able to deal with in this assignment. If there were no ethical or technical barriers to overcome, what would you focus on to increase students HIV/AIDS awareness? Explain fully.

In the box below, draw a student character you would like to use in this photograph assignment if there were no restrictions on what you could represent.



Write about how the life of this character has been affected by HIV/AIDS

If this character was of the opposite gender how and why would he/she experience HIV/AIDS differently? Write a piece where this character of the opposite gender tells us of the influence of HIV/AIDS on his/her life.

APPENDIX 5

Peer review of HIV/AIDS awareness message

Name of student(s) presenting_____

Eye catching/attracts attention /10

Creative/original/individual /10

Effort /10

Technique /10

Clear concept/understandable /10

Message link to HIV/AIDS realities /10

Thought-provoking /10

Overall presentation /10

General remarks

APPENDIX 6

Thinking through the process

Name-----

What did you learn through the process of using visual arts-based methods to address HIV/AIDS?

Draw your representation of HIV/AIDS in the box provided and write a few sentences to explain your drawing.



What did you learn about HIV/AIDS through this project?

What did you learn about your own attitude to HIV/AIDS through this project?

Did your attitude change because of this project? How?

What did you learn about communicating to/with others?

Which medium did you like using the most - drawing, photographs, video feedback or writing? Why?

Which of all the photo projects you saw stands out in your mind most clearly? Why?

What advice would you give to anyone setting up an arts-based project to address HIV/AIDS?

Is there anything about HIV/AIDS that you consider important but were unable to address through this project? Why?

Would you use arts-based methods yourself to address HIV/AIDS?
Where? How?

Do you have any concerns about using this sort of method to address HIV/AIDS messaging?

Assessment

What did you learn about assessment from this project?

What mark would you have given your own work? Why?

APPENDIX 7

HIV/AIDS message assessment

Students:

We have taken into account in the assessment of your work the reviews of your peers and creative and original use of the medium, clarity of concept and the link between rationale and product.

Overall mark:

Enter our competition and WIN

“FROM OUR FRAMES”

STUDENT MESSAGES ON
HIV/AIDS

SO WHAT'S YOUR VIEW?

“From our frames” competition

I think the best message about
HIV/AIDS is number _____

I choose it because

Turn this page over to draw your own
picture of HIV/AIDS