Using a different lens for HIV and AIDS Education

Research Method and Pedagogy
Using Participatory Visual Methodologies
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FOREWORD

This publication draws on a two day workshop, Research Method and Pedagogy Using Participatory Visual Methodologies, held 4-5 April 2011, at the beautiful North Campus Goldfields Conference Centre of the Nelson Mandela Metropolitan University, in Port Elizabeth. Academics from different Higher Education Institutions all over South Africa who are teaching and researching in the field of HIV and AIDS Education came together for two days to learn about using visual participatory methodologies in their own teaching and research. These academics constitute a Community of Practice, launched at the HIV and AIDS Education Symposium (2010). This HIV and AIDS Education Community of Practice comes out of the recommendations of the HIV and AIDS in Teacher Education Pilot Project (HEAIDS, 2010).

The workshop focused on visual participatory methodologies which are becoming widely used across various disciplinary areas, including education, and particularly HIV and AIDS Education. According to Knowles and Cole (2008, p xi) “… it is safe to say that arts-based methodologies can be considered a milestone in the evolution of qualitative research methodologies.” However, Mitchell (2008, p. 378) addresses the key reason why we use such methodologies in our work: “… data collection can in, and of, itself serve as an intervention [and] is crucial in that it can be transformative for the participants” and therefore that “visual studies have a great deal to offer educational research in South Africa.”

Having said that, we are mindful of Marilyn Martin’s (2004) question: “Can the visual arts make a difference?” in the context of HIV and AIDS. This is something which we recently explored at a national discussion, “Can art stop AIDS?” Exploring the impact of visual and arts-based participatory methodologies used in HIV and AIDS education and intervention research (2010).

This workshop, Research Method and Pedagogy Using Participatory Visual Methodologies, and therefore this publication, aims to contribute to extending this scholarship to research and teaching in the field of HIV and AIDS education and research in South Africa.

Naydene de Lange
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PARTICIPATORY VISUAL METHODOLOGIES


Visual participatory approaches refer to “participatory methodologies for engaging and mobilizing people at grassroots level, using the research process itself as a means of empowerment through the visual (Mayoux, 2008) (for example, drawing, collage, photographs and video work) as a focus for discussion. Chambers (1994) refers to these approaches and methods as enabling people to express, enhance, share and analyze their knowledge of life and their circumstances, and to plan and act upon these as well. We have argued that using visual participatory methodologies “has helped to ‘shift the boundaries’ in several ways (Mitchell, 2006): the process of doing research does not have to be separated from designing an intervention, and indeed visual data produced within the research can become the intervention (a photo exhibition, a video documentary); community members (teachers, learners and so on) can all be part of the interpretive process (what do these photographs say to you?), and indeed, policy making can start at the community level”.


When using participatory visual methodologies, there are two key aspects to bear in mind, i.e. the process and the products

The Process

Try to make sure that you as a fieldworker take at least some pictures of participants taking photos and working with the photos in small groups, producing drawings, making videos, also of audiences watching videos or looking at the exhibitions.

What do we see in these images? What do they tell us about the engagement of the participants or the audience?

Make field notes at the end of the day about how participants responded to the activities. What do they say? Are there any people excluded? Why?
In the final session of a workshop ask the group to reflect on the process (audio tape if possible, but you could also use flip charts and markers or you could simply write down their comments):

- What did they like?
- What did they learn?
- What did they say about their images as a whole in relation to the issue under investigation?
- What were some of the problems they had?
- If they were doing this again, how would they do it differently?
- Who do they think should see their images? Why?
- What do they hope their exhibition will accomplish?

The Products

Because there are so many different ways to look at the images and other visual productions, it is important not to be too prescriptive on analysis. Some initial things to think about could include:

- Are there certain common themes or elements as raised by the participants themselves?
- Were there certain ‘subjects’ or ‘objects’ that dominate the work as a whole?
- Are there certain ‘moods’ that are prominent? For example, are there more images of feeling unsafe, not so strong and challenges… rather than solutions?
- Is there an image that ‘haunts’ you as the fieldworker/researcher? Why? Are there certain images that caused more reaction from the group or the audience than others? Why?

The following three sections draw on the work done in the workshop to demonstrate the use of drawing, photovoice and storyboarding.
DRAWING: HOW CAN IT BE USED?

In this section we offer a brief overview of using drawings, the prompt we used to elicit the drawings at the workshop, a collection of the drawings made at the workshop, accompanied by a brief explanation from a participant, and a concluding section reflecting on using drawings as method.


What is it?

- Accessible and inexpensive methodology: quick, unthreatening and fun.
- Suitable data collection tool with both children and adults. Often useful with participants who have limited literacy skills.
- Can be powerful as visual metaphors can speak very loudly, thereby overcoming limited literacy and language barriers.
- Entry point into a vast range of critical issues.
- Provides insight into the participants’ points of view.
- Makes use of the meanings that participants give to their images, rather than “reading in” your own interpretations.

Materials required

- Any form of paper or cardboard.
- Pencils, crayons, markers, pens, etc.
- If the above are not culturally friendly, then drawing in the sand with sticks / sharp objects will do.

Steps to follow

1. Identify a topic of discussion.
2. Provide the participants with a prompt. The prompt should be brief and very clear.
3. Remind participants that the quality of their drawing is unimportant.
4. Distribute paper and drawing material and invite them to draw what comes to mind. (15 minutes is normally sufficient)

5. Ask them to write about their drawing in order to contextualize it and to understand the meaning and the intention. If they cannot write, invite them to tell you about their drawing.

**Working with the drawings**

   Phase 1: Looking at the drawings.
   Phase 2: Presenting it to the rest of the group.
   Phase 3: Selecting and categorizing activity.
   Phase 4: Developing a curatorial statement.
   Phase 5: Creating a visual display.
   Phase 6: Reflecting on the process.

**Possible questions you could ask to start a discussion about the drawings:**

- Why did you draw this?
- What is the meaning of this drawing?
- What is your response to it?
- What does this drawing say to you about what it is like to live in your community?
- What kind of challenges does the drawing represent?
- Can you think of positive alternatives to what is shown in the drawing?
- Can you imagine showing the drawing to other people? If yes, to whom and why? If not, why not?
- Do you think showing this drawing to others will lead to positive changes? How?

**Exhibiting the drawings**

- The intention is to invite community participation and to encourage social change.
- Who is the audience? The artists must be comfortable with the chosen audience.
- Where will the target audience be most likely to see the display?
The following was used to generate the drawings. This also serves as an example of the type of prompt which could be generated:

**Drawing how you see yourself teaching and researching HIV and AIDS**

The prompt:

Make a drawing that represents how you see yourself as an educator or researcher in HIV and AIDS in higher education. There is no right or wrong drawing as long as it represents how you see yourself.

Write a caption or an explanation of the drawing.

The participants at the workshop were divided into groups, drew individually and then explained his/her drawing. This elicited response from the rest of the group. The group then collectively decided how the drawings would be arranged on the poster paper and what the central caption should be. A selection of the drawings made at the workshop is offered here.
THE DRAWINGS
The title we chose for the poster is apt, as we as teacher educators are taking the 'risk' and 'paying a price' when including HIV and AIDS into our curricula. For example, some colleagues think that when I integrate HIV and AIDS education into mathematics education, I am compromising the teaching of 'real mathematics'. Many students find mathematics difficult but I consider the students to be the most important reasons for teaching. I am not only a mathematics teacher but have a responsibility to the students to 'make a difference'. In other words, colleagues may consider integrating HIV and AIDS education in mathematics to be wasting precious time that could be devoted to mathematics - some colleagues think that I should rather concentrate on teaching 'real mathematics' because students find mathematics concepts difficult enough without including other issues that relate to HIV and AIDS. Teacher educators who include HIV and AIDS education may be seen as neglecting their responsibilities in their 'pure' disciplines.

Linda van Laren
This poster highlights the point that teacher educators sometimes feel hope and sometimes despair regarding the HIV pandemic. They swing from HOPE to DESPAIR, like a pendulum. Educators sometimes have solutions to problems around HIV but at other times new issues arise and the problems seem so complex. Some educators are saddened by the state of affairs in schools, as they see very young learners involved in risky behaviour. One of the participants was very sad and drew a picture of a crying teacher. At the same time some educators are feeling better equipped due to the training received and the awareness raised. They feel that they can now ‘checkmate’ HIV. The chess board in the picture represents an educator who does not give up but provides solutions to the different and diverse issues. Just as issues of sexuality and HIV are always changing and presenting new challenges in institutions of learning, so should the educators keep up with new knowledge and continue to be lifelong learners in order to empower learners in the fight against HIV and AIDS, through education and bold dialogue.

*Mellanda Busolo*
This poster showcases the viewpoints of each team member in relation to his/her role in the fight against HIV and AIDS. The main theme that was highlighted was the need for educators to advocate for learners and young people. The voices of learners and young people need to be heard and appropriate action that meets their needs, needs to be taken. Educators recognise that they have a large part to play in the fight against HIV and AIDS and that not only can they as educators teach young people about HIV and AIDS but also that they can let the voice of young people be heard and that collectively we can take action.

Shlaine L’Etang
Reflecting on using drawing

The most interesting part of the process of drawing was the relative ease of the activity. I could take part in the activity even though I am absolutely useless at drawing. My inability to be able to draw artistically was not a problem. I felt comfortable displaying and talking to the group about my ‘poorly’ drawn picture.

The materials that are required for the drawing activity are minimal and easily accessible in any situation/context. During the workshop we were given the opportunity to make use of coloured pencils and coloured paper but these nice colourful ‘extras’ were not necessary. It would be acceptable to draw on recycled paper using pencils or pens as it was the message that was conveyed and the opportunity for reflection that made the activity important.

The possibilities for ‘rich’ reflection on these ‘simple’, handmade drawings were endless. Each member of the group willingly showed his/her drawing and spoke openly about what the drawing meant. The other members of the group also commented on particular similarities and differences in terms of what the particular drawings represented.

The putting together of the drawings and then deciding on a title were also an important part of the group activity. I found it interesting that everyone made sure that his/her drawing was displayed. Not one member of the group was unwilling to put up their drawing – I even wanted my badly drawn picture displayed in the centre of the poster!

Each member of the group decided individually what he/she wanted to draw before the poster was assembled. The activity provided opportunities to discuss ideas about HIV and AIDS education in an easy yet thought provoking manner. Each member of the group wanted to share what his or her drawing represented and why he/she considered particular aspects significant and important.

I did not know the names of most of the members of our group so this activity also provided an opportunity for us to get to know each other as well as speak to each other about our ‘visions’ and experiences in HIV and AIDS education. This activity could easily be adapted as a possible introduction to integration of HIV and AIDS education in mathematics in pre-service or in-service teaching. From my research, however, I know that most of my students have not been adequately prepared to include HIV and AIDS education or manage HIV and AIDS issues in a school classroom situation. Perhaps this activity could be a way of highlighting the unpreparedness of my pre-service or in-service teachers?

Linda van Laren
PHOTOVOICE: HOW CAN IT BE USED?

In this section we offer a brief overview of using photovoice, the prompt we used for taking the photographs at the workshop, a collection of the photo-narratives made at the workshop accompanied by a brief explanation from a participant, and a concluding section reflecting on using photovoice as method.


With camera in hand young people [or any participants] can capture their own particular point of view and way of seeing the world. Once the photographs are developed there is opportunity for reflection and sharing this perspective or point of view with peers, community members and also with people who can assist towards bringing about positive social change.

When Caroline Wang used Photovoice with Chinese peasant women whose lives were full of challenges, these women were able to use their photographs to improve their lives as women who needed better support so that their children would not drown while they were busy at work planting rice in flooded rice fields. They did so by photographing danger areas, selecting the photographs which best showed the problems and then sharing these selected photographs with those able to bring about change in their community. Her conclusion was 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)

Materials required

- Simple point and shoot cameras or disposable cameras or digital camera.
- Sheets of paper or card - A3 newsprint or large opened out cereal boxes.
- Glue or prestik for mounting photographs.
- Pens or coloured pencils to be used for writing about the photographs when mounting.
- If using digital cameras, a data projector could be used to show the photographs to the learners.
How do you do it?

1. Planning to take photographs

First decide on what you hope to achieve through the use of Photovoice. Then, decide on a suitable focus or topic to use as a prompt for the photographers. If, for instance, you want to start discussing issues around HIV and AIDS by getting the learners to explore relationships in their everyday lives, you may choose a topic such as “what does love look like?” or “relationships that influence my life.”

Decide who these photographs will be shared with once taken, and why. Will it be the group of participants or a target group such as peers or the school or the community? The decision will relate to the purpose of the exercise and should be made with the group. In case you share it with others and the pictures show people, you need signed consent forms.

Choose a time frame for the photo session. We have found that giving a group 40 minutes to go off to share a roll of film or to compose and take about 24 photos on a digital camera is generally quite sufficient. In the interest of time it is very important to emphasize to those using digital cameras the importance of only taking 24 pictures. [Note it is tempting for groups to take many pictures simply because it is so easy to do so].

Demonstrate the basic functions of the camera you will be providing.

In the case of disposable cameras: the viewfinder, the shutter release button, the wind button, and the use of the flash;

In the case of simple point and shoot cameras: loading the film, the viewfinder, the shutter release button, the wind button, the use of the flash, removing the film;

In the case of digital cameras: the on/off button, the viewfinder, LCD screen, shutter button, zoom, display function, delete function, and so on.

2. Discuss the ethics relevant to taking pictures about sensitive subjects (See also Ethics, pp 46-50)

These are most easily contained:

- if the photographer takes inanimate objects
- if people are taken in a way that makes it impossible to identify them e.g. hands only or in silhouette (photographs cut from newspapers to demonstrate such photographs can be helpful); and
- if the group involved is role playing scenarios to represent situations they want to profile.
No person should be photographed without giving his or her informed consent. This means that you need to lead discussion on how and why people could be harmed. Stigma related to HIV and AIDS for instance could mean that people who are portrayed as infected could be judged or rejected by others. It also means that you need to prepare a letter that explains the purpose of your Photovoice project, how the photographs will be used and give participants the freedom to withdraw from participation at any time in case you want to share the pictures with more than just the participants who are in the pictures.

Send the learners off in a suitably sized group (2-6 persons) to take their photographs. Ask them to use the first frame to photograph their group as this will give them practice and make it easy to later match the participants to their photographs.

3. Selecting and discussing photographs

Have the photographs available in hard copy or project them on a wall if digital pictures. If you have conventional cameras, you will have to develop the pictures and discuss them once the pictures have been developed. Ask that a thumbnail print is included and keep this and the negatives separate from the package in case copies are needed later.

Provide each group with their own envelope of photographs and let them look through them, enjoy them and mark with an X on the back any that they feel should not be used for ethical reasons (e.g. if they do not have permission from someone who is identifiable in the picture).

Hand out paper or a sheet of card and pens and allow time for the group or individuals to mount the photos of their choice and to write relevant comments next to them. Are they going to construct a photo-narrative or story on the theme or profile individual photographs?

Possible questions you could ask to start a discussion about the pictures:

- Describe what you see in this photograph.
- What is your reaction to this photograph?
- What does this photograph say to you about what it is like to live in your community?
- If there are people in the photograph: How would it feel to be the person in this photograph? What do you think are challenges that the person in this photograph faces in his or her life? How do you think other people would react if they knew the person in the photograph? Why? Can you think of positive alternatives to what is shown in the picture?
Can you imagine showing the picture to other people? If yes, to whom and why? If not, why not?

Do you think showing this picture to others can lead to positive changes? How?

4. Presenting or sharing the selected and mounted photographs

To provide for further reflection or to influence change, consider a suitable way of displaying the photographs. It may be that you put them up on the wall for the group to view or on display in a school passageway, or you may decide to use the photographs for an exhibition to the parents or community. A curatorial statement should be put up with the exhibition, explaining the prompt that guided the taking of the photographs and perhaps the names of the photographers. Don’t forget to consider the ethics associated with this display. Ensure that, if relevant, you state that the subjects are role modelling or play-acting a scenario and say how consent of the subjects was obtained.
The following was used to generate the photo-narratives. This also serves as an example of how a Photovoice process unfolds.

**Picturing challenges and solutions in addressing youth sexuality in your teaching and/or research**

1. Get together in groups of 4-5.

2. Prompt:
   “Take photographs of challenges and solutions in addressing youth sexuality in your research and/or teaching.”

   Be creative in your photograph taking.
   - Each person to ‘make’ and take three to four photographs.
   - Make brief notes on what you are trying to depict/represent in the notepad provided.
   - Keep visual ethics in mind!

3. Know the camera before you take photographs:
   a. Ensure that you know how to use this digital camera.
   b. Be careful with the lighting.
   c. Play around with the angle.
   d. Content: abstract/persons/silhouette, and so on.

4. Once your group has finished taking the photographs, look at the photographs on the camera and **make sure that you don’t have more than 20**. Take your camera to the printing station and have your photographs printed. Once you have all the photographs printed, discuss which 8 photographs best show the challenges and solutions in addressing youth sexuality in your teaching and/or research.

5. Then use the chosen photographs to create a photo-narrative. Use the poster paper, glue, marker pens. Add a descriptive and creative title for the whole photo-narrative. Ensure that your photo-narrative is clear and can tell its story on its own.

6. Choose someone in the group to present the photo-narrative. Present your photo-narrative to the whole group!

7. Make notes to remind you about the photographs you have taken and the issue you want to depict.
THE PHOTO-NARRATIVES
The topic of the photo-narrative reminds us that adolescents have health issues and that we cannot deny the reality of their physical development. We as parents and educators are not always sure of how to interact with the youth. This photo-narrative reminds us that adolescence is a dynamic time of life with questions, risks, pleasures, pressures, and so on. Our values, attitudes and beliefs as teachers or teacher educators are often in the way of addressing sexuality education and as a result many adolescents receive little help in this regard. One of the photos, for example, depicts a man who is ignorant about adolescent sexuality, and doesn’t want to be involved in talking about sexuality. As a parent, a father, and a community member, this man is ignoring the part he has to play in facilitating adolescent development. The implication of denying his role is that adolescents could become troubled about their bodies as they fear to ask or share and sometimes they fake health issues they want to discuss. The issue raised is that we need sexuality education to help adolescents understand their sexuality. Most teenagers may act and feel they are in control of their lives (masquerade) while in fact they fear to talk about issues which could enable good health, treatment, care and support. Finally, the hidden agendas are the main problems to be addressed through continued education. The emergence of educators who believe that families, institutions, and society at large should be sensitised to the realities of youth and that education, as a human right, is key in promoting informed decision making in the age of AIDS.

Fumane Khanare
This photo-narrative points to the fact that we as teacher educators cannot afford to be silent about HIV and AIDS. We need to carry out research and constantly equip ourselves. Even though our students may have developed a negative “we’ve heard it all before” attitude, we cannot stop because despite all the knowledge they claim they have, they still behave recklessly, by for example, entertaining sugar-daddies, doing drugs and sleeping around, and so on, jeopardising their own safety. They may show us the “talk to the hand” sign, but we need to continue engaging with our students!

Mokete Letuka

Poverty can increase the vulnerability of youth, resulting among others, in unsafe sexual practices as a result of a lack of knowledge, lack of access to means of protection, but also due to peer pressure to have “brand names”. As adult members of households become ill they are forced to give up their jobs, and as household income drops, girls are urged to go out and find money. In some schools girls are being sent away from school because they cannot afford to buy uniforms or pay school fees. This is why poor girls may be forced to engage in transactional sex in order to survive. Sugar daddies with expensive cars attract school girls, have sex without condoms, and so spread HIV and AIDS.

Alfred Modise
This photo-narrative shows teachers feeling that talking about sexuality education is like talking to a brick wall. The challenges are around peer pressure, sex for money, teenage pregnancy, and involvement in alcohol. Yet there are “open doors”, or solutions to this cycle. There are opportunities on our campuses, where the youth can get information, condoms, and good advice... there is a sky, which depicts hope, because if we look around there will always be obstacles, but the youth need to be engaged in such a way as to see the open doors and opportunities for them, for the sky is the limit.

*Cordelia Mazomba*
DENYING THEM INFORMATION, KILLS THE YOUTH

This photo-narrative depicts youth in crisis regarding sexuality, offering a few examples. It raises concerns around homosexuality and the lack of understanding and acceptance in the community. It also speaks about young lesbian women who try to keep up ‘pretences’ in the community, by sustaining relationships with young men, and then fall pregnant. A further example is that of a homosexual male who also is in a sugar daddy relationship with a much younger girl who then becomes infected by him. When the girl confides in her mother, her ‘coming out’ is not well received by her mother who hits her. The mother eventually rethinks her reaction and decides not to reject her child, but to accept her and her partner.

To address the HIV infection requires counselling and testing, acceptance and treatment, and living a positive life with HIV. These examples highlight a crisis in the lives of some youths, and parents, teachers and teacher-educators should talk about sexuality and not think that all youth are ‘little angels’ who would not explore sexuality. There should be no gambling with their lives!
Sexuality is not viewed in the same light by everyone. Different cultures, religions and traditions have different perspectives on sexuality. The same goes for older and younger people. Many cultures have social barriers that deny youth access to discovering how they see themselves as males and females, how they think and feel about their bodies and how they respond to people they are attracted to. There is often complete silence on this subject. Older generations often refuse to acknowledge youth sexuality by not wanting to talk or hear talk of it. Youth are thus denied access or prohibited from experiences to learn about life, love and relationships, often leading to youth making serious mistakes and then suffering the consequences of their actions. Through education and advocacy, youth should be allowed the freedom to express their need to experience life and sexuality naturally. By breaking down such barriers they can learn through their own experiences as well as from others but they require nurturing, guidance and exposure to a sound value system provided within the social context of their families and communities.

Rekha Mahadev
This photo-narrative sends out a happy message, one that inculcates positive reinforcement, to change the “gloom and doom” perception of HIV and AIDS, because you cannot encourage behavioural change through fear. This narrative starts off by emphasising the importance of having “Support Services” to address the HIV and AIDS pandemic. “Your Right 2 Party” reflects the temptations the youth have to endure in their everyday lives. Young people have the right to enjoy their freedom but they need to be reminded that with freedom comes responsibility. The feet are symbolic of beauty and youth. The youth in the tree are enjoying their freedom but are reminded to practise safe sex. The two guys walking together symbolises male stereotypes within society, such as that males are cold and don’t easily hug each other. It’s ok for women to hug and kiss each other in public but this is not always the case with men. The SILENCE surrounding HIV and AIDS is still apparent. People are not comfortable to make the announcement that they are HIV positive as it is still a stigmatized epidemic. The ATM symbolises that sex for money is rife and that the “sugar daddy” syndrome and economic dilemmas encourage young women to sell their bodies for sexual favours. We need to contemplate and rethink the ways in which we teach sexuality – directly and indirectly. In essence the photo-narrative puts forward that HIV and AIDS should not be viewed as a curse but as an opportunity to build a better and more responsible society where people can feel free to celebrate sexuality safely.

Omar Esau
This photo-narrative depicts the ‘dilemmas’ that young people are faced with in their lives. Often young people receive contradictory messages which are meant to show them the ‘right’ direction. These messages are often so cloaked in ideas of morality that they fail to sufficiently speak to the realities faced by the young people. The effects of these contradictory messages are shown in photo one of the first column. Often the lack of support that young people face while living their lives may result in them engaging in dangerous and self-destructive activities such as substance abuse. Here, we refer to the realities faced by young gay, lesbian, bisexual and transgender youth. Sexuality for these youths (including ‘straight’ youth) is something that does not get discussed. This often leads to many of them living out their lives on the edge. Society fails young people in many other ways, by for example keeping the discussion of sexuality issues as taboo. There’s a prevailing culture of ‘speaking no evil, seeing no evil and hearing no evil’. This is very problematic in an age where open channels of communication should exist between parents (adults) and young people. The effects of the lack of engagement are often manifested in the risky behaviour that young people end up engaging in. Gender-based violence is yet another major dilemma when it comes to youth sexuality (and also adult sexuality for that matter). Often women/girls are made to believe that they need to rely on men for survival. This creates unequal power relations which privilege men/boys. Given the nature of youth sexuality in South Africa, where inequalities also exist in terms of age and with the ‘minister of finance’ phenomenon on the rise, many young people (especially girls) find themselves in compromising positions where they cannot negotiate condom use or terms of sexual engagement. Within the scope of youth sexuality there are also areas of ambiguity. These are represented in the middle column. Youth sexuality is often disregarded and not respected by adults who often assume that young people should not get into intimate
relationships. This view is highly problematic as it makes young people unable to create opportunities of building trusting relationships based on mutual respect and love. Instead of celebrating youth sexuality, society shuns it. This is the same when it comes to religion. Religion is used quite instrumental in punishing and placing young people in judgement. Through religion young people are supposedly being protected by being told not to engage in any sexual relationships. The effects of this push by religious institutions often results in unintended consequences where young people end up engaging in reckless sexual activities in fear of being caught.

Youth sexuality is often disregarded and not respected by adults...

Religion, however, can also offer many opportunities for healthy sexual relationships. If religion is used appropriately to encourage young people to live responsibly, it can provide a better platform for youth sexuality to be celebrated. There’s also much that can be done to support young people and parents in ensuring safer sexual relationships among youth. One of the ways in which this can be achieved is through community recreational activities. If young people are afforded opportunities to engage in interesting activities such as sport and dance, their energies may be channelled away from sex. Community networking among parents may also be helpful where parents can discuss the challenges their children face and get advice from other parents. This creates joint responsibility among parents, and may sway parents from the rigid and stereotypical understanding of youth sexuality. Finally, this may also allow for open communication between the parent and the young person, creating the opportunity to share with the parents whatever it is the young person may want to share. While it is acknowledged that young people are faced with many pressures while growing up, not least the pressures they often receive from their peers, it is important for parents not to be seen as the solution to youth challenges. Such an approach takes away the agency of young people. Many young people do resist the pressures and are able to negotiate their own lives in meaningful and responsible ways. The role of parents needs to be more of support as opposed to authoritarian guidance.

Thabo Msibi
Reflecting on using photovoice

What was most striking for me, with regard to the photovoice, was how the whole process unfolded. We first had to make sense of the prompt that was given to us and this provided an opportunity for the group to present and share their different perceptions. We then had to agree on what were the most important issues and present these in the form of pictures that we had to take. This whole process is very interactive and allows one to think deeply about the issues mentioned and through this one learns to appreciate the value of the opinion of others.

As mentioned above, the learning process really transpires when group members try to make sense of the prompt and in finding images to capture to represent their interpretation of the issues. This process is not just interactive, but it also allows one to visually present the problems and learn from others how they actually interpret the matter. When the group comes together to make the final presentation everyone sort of gets the bigger picture and is able to connect certain issues.

I think that photovoice is indeed a very useful tool that can be applied in research settings. It allows one to visually present your opinions and attitudes especially related to HIV and AIDS. One can then use this to clarify and correct and even possibly educate participants.

Atholl Kleynhans
STORYBOARDING: HOW CAN IT BE USED?

In this section we offer a brief overview of storyboarding (within a Participatory Video process), the prompt we used for drawing the storyboard, a collection of the storyboards generated at the workshop accompanied by brief explanations, and a concluding section reflecting on using storyboarding as a method.


Participatory Video is a “different” research approach or a “different” teaching/learning tool which encourages thinking and active participation of participants themselves. Participatory Video allows participants to decide on the direction their work should take, usually around an issue which is of critical importance to them. The making of the video in itself becomes an intervention, one that participants shape in terms of not only raising the “problem”, but also in providing possible solutions, and in doing so, empower themselves to become agents of change, and not merely victims.

The first part of the Participatory Video process, before shooting the video, entails identifying a problem which all participants agree to and then drawing it out on a storyboard.

Materials required
- Flipchart and prestik.
- Board markers and pens.
- Sticky dots.

How do you do it?

1. Decide on the outcome to be achieved with the particular group you are working with.
2. Provide a particular prompt to elicit responses suited to your chosen outcome.
3. Place the participants in small groups and encourage brainstorming of all possible ideas related to the prompt. Record all the ideas on a flipchart.
The second part to developing participatory video is storyboarding (which we highlight here).


A storyboard, stated very simply, is a visual outline or skeleton made up of a series of drawings or sketches. In the case of a ‘video in a day’ approach, each sketch or drawing represents one camera shot. A storyboard is a planning device that participants use to discuss their video production - what it is meant to do and the sequence of shots. Such a storyboard relies on a set of 8 to 10 frames of a rectangular shape (much like a succession of comic book frames) within which a small group can sketch out the basic sequence of events of their story. The storyboard consists of a title, shot 1, shot 2, shot 3, and so on through to the credits at the end. Creating the storyboard is just one step in the process and something that prepares each group for shooting its video. However, as we describe here, the storyboarding process of planning (through drawing) the shots in a short video on a specific theme can also constitute a visual text in and of itself.

**Materials required**

- Storyboard templates (square pieces of paper/cardboard that snapshots of the story being told can be drawn on) (See example in Appendix).
- Pencils and rubbers.

**How do you do it?**

1. Provide each group with the storyboard template on which to plan the presentation of their chosen topic.
2. Encourage them to think how they could do this, e.g. through a drama, an interview, a poem, etc.
3. Facilitate the writing of a storyline to present the topic: *What is the central idea your group wants to put across?*

4. Give them a number of maximum shots, e.g. 8 to 10 like in the storyboard template. Each of the 10 frames is to present a clear point in the storyline, beginning with a title for the video and ending off with the credits. Make simple drawings depicting the action and jot down key ideas of the script.
   - What would a thought-provoking or a "catchy" title be? A title which captures the essence of the video?
   - What would be an interesting way to begin the video?
   - What is the most effective way in putting the idea across?
   - What do you see as part of the solution to the problem?
   - How could one end the video so that the audience has something to think about?

5. Encourage them to decide on who will be taking up what roles, e.g. as actors, director, timekeeper, video camera operator, and to write this down.

6. Allow each group to present the storyboard to the whole group.

**Note:** The process could stop with Part One and Part Two. With video cameras (or cell phones or digital cameras with video function, the group can proceed to Part Three).

The **third part** of Participatory Video is to actually produce the video through filming.

1. Explain how to use the video camera, i.e. switching on, starting recording, stopping recording, setting the camera on a tripod, panning, zooming in and out, framing good shots. Allow each learner time to try out using the video camera. This can also be done at the beginning of the whole activity so that learners are motivated and lose their fear of the camera. One way of doing this is the "Name Game". Have the group sit in a circle. The use of the camera is explained to the person sitting next to the facilitator. This person learns how to focus the camera on another person and then films the person sitting opposite him/her, introducing him or her. The videographer then hands the camera to the next person and explains the use of the camera to this person. This person then films the person across in the circle while introducing that person. It is important that the facilitator hands over the camera and the control to the participants and shows trust in their abilities to handle the camera. After the name game, everybody has lost his or her fear of the technology and furthermore knows how it feels to be filmed. Immediately after, the film is shown to the participants and some further technical or aesthetic issues can be discussed. Show them the importance of using a tripod (videos with shaking pictures are very hard to watch) and going close to the filmed persons so that the audio will be captured in a proper way.
2. Explain that each frame should be practised before shooting it, and that it should not be longer than 10-30 seconds. This can be monitored on the video camera. Explain to them that no editing will take place. If they made a mistake they have to re-shoot the whole story.

3. Allow one hour to shoot the videos.

4. Set up the data projector to show the various created videos. Allow each group to introduce their videos and once shown, encourage discussion from the audience. Possible questions could be:
   - Please tell us about the idea behind your video. Do you think your video shows others your idea? Why? Why not? Who would you want to show the video to? Why?
   - Do you think it could help others to understand the pressures adolescents experience in and out of school? How?
   - What is your reaction to this video? What suggestions have you come up with to help address the problem?
   - Could you think of positive alternatives to the problems shown in the video?
   - What does this video say to you about what it is like to live in your community?
   - How would it feel to be the main character in this video?
   - What do you think are challenges that the characters in this video face in their lives?

The following handout was used to generate a storyboard. This also serves as an example of how a participatory video process unfolds.

**Storyboarding (within a Participatory Video process)**

**Part One: Making the storyboard**

**Small group: Getting to the main idea**

1. What are the issues and solutions around integrating or mainstreaming HIV and AIDS into your curriculum? Brainstorm on the flipchart paper as long a list as you can of issues that you feel are important.

2. Once your list has been made, place a coloured sticky dot on your top five choices of what is most important. Pick the things you feel are the most important to you.
3. Now, take a look at your list. There should be three of four topics which have the most adhesive dots. These topics are your group’s first choices. Your next step will be to decide if the group would like to make a video with all the topics included, one topic, or a combination of your top choices.

Small group: Planning the storyboard

1. In your group, think about how you would like to visually represent the topic or issue that you decided on. It could be set up in many different ways:
   
   An interview or series of 2 or 3 interviews, a fictional play or drama with actors, a poetic piece ... really anything you can imagine.

2. Once you have some idea of how you will approach the subject, start drawing it out step by step on the storyboard. A storyboard will be provided. Remember to think about shot length (10-30 seconds), camera framing, and scripted lines (if you have any), who will be playing what part.

3. Try to think of a title (if you can) before you start shooting and write the title on a piece of chart paper which you can film first.

4. Once your storyboard is done, it is presented to the whole group.

Part two: Filming the video

Whole group presentation: How to make the video

At this stage talk about:

- The equipment: The cameras and tripods.
- “In-Camera” editing / No Editing Required.
- Planning your shots.
- Final length of participatory video (about 2-3 minutes).
- Permission for videos.

In your group you will have to decide who will be the camera person (several people will do this), and who will be the actors (if you need actors). You can of course switch around these roles as you go.

If you mess up at any stage in filming, you can try again, but it means you will have to start all over again from Shot One.

The whole group: Reflection

1. Each group will have a chance to talk about their video (storyboard) and show their video to everyone (exhibit their storyboard).
2. Discussion and final reflections.
THE STORYBOARDS
INTEGRATING THE DISINTEGRATED: HIV AND AIDS CONTEXT

HIV and AIDS and sexuality education is being offered at schools, both at junior and senior level. After much discussion on this issue, and the limited impact it has on learners, there was consensus amongst members that this was not effective enough and often not achieving the resultant behaviours in terms of healthy lifestyles in the face of the HIV and AIDS pandemic. Furthermore, most of the knowledge at school is formally transferred during the Life Orientation lessons – which learners often pay little attention to, as they find the content boring and repetitive. Some of the reasons for this include ‘teacher and learner information fatigue’, ‘lack of creative methods and resources’, ‘cultural diversity’ as well as ‘cultural and language barriers’. Another important factor was the apathy amongst most teachers who are of the opinion that HIV and AIDS education is solely the responsibility of the Life Orientation teacher.

The group working on the storyboard decided on the heading/title “Integrating the disintegrated: HIV and AIDS” as we are of the opinion that HIV and AIDS education should be a collective initiative within a school and should therefore be incorporated into lessons.
across the various learning areas, using technology as well as innovative, participatory and visual methods in order to make the information accessible to learners in exciting and fascinating ways. Our video is therefore aimed at all educators. When designing the storyboard for our video, we decided that we should start with a shot showing the latest statistics on HIV and AIDS, starting globally, then moving on to sub-Saharan Africa and then focusing on South Africa and the relevant province in which the video is being shown. Having highlighted the extent of the pandemic, we would then shoot some individual interviews with learners, interviews with teachers, a sample lesson, freely available resources, a panel discussion with stakeholders, and an example of successful integration.

The process of creating a storyboard was very enlightening as we were able to absorb different views and learn from each other. The prospect of producing such a video was also very exciting in that we felt that this production could actually make a significant difference to teachers in terms of their attitudes towards HIV and AIDS education, the spinoff being the many exciting ways in which learners can engage with the relevant information. The idea was for this video to be made available in different languages and within the context of the province in which it was being shown.

Cheryl Kader
This storyboard reflects our most important views on how we see HIV and AIDS education in our own teaching and the title, “Score: Reaching our goal in HIV Education”, signified our vision to have a student prepared both professionally and personally to address HIV and AIDS. We initially agreed that the lecture content and more importantly how it was presented to the student was of utmost importance in HIV and AIDS education. The storyboard reflects this and starts off with the student approaching three different lecturers for assistance in an HIV and AIDS related problem. Lecturer one decides to have a half an hour lecture on the topic with no opportunity for the students to discuss concerns and clarify issues. This leaves the student with many unanswered questions and fears which were not addressed in the session. Lecturer two presents a similar lecture over three sessions with some opportunity given to the students to participate but no empowerment of the individual takes place. Lecturer three decides to have several smaller group sessions to maximise participation and involvement. Students feel empowered and motivated to make a difference while some of the students volunteer their services and join the peer education programmes on campus. The storyboard illustrates some very important points which we as educators need to take cognisance of, as we are not merely
there to transfer information but to influence change as well. How we effect the change is dependent on our teaching pedagogies which need to shift to a more participatory and humanising approach.

Yolande August
This storyboard focuses on addressing HIV and AIDS at tertiary level. The central idea is that educators/lecturers at their respective tertiary institutions were of the opinion that it was the function of the Life Orientation lecturers and their respective curricula to dialogue with students about HIV and AIDS issues. Secondly, the lecturers, in distancing themselves from the pandemic, displayed their insensitivity towards those infected or affected by the pandemic. We felt strongly that HIV and AIDS education ought to be captured at the outset as everyone’s responsibility, hence the title.

The storyboard proposes that HIV and AIDS education should be included across all faculties, yet realistically argues that lecturers would not take the initiative to accomplish this on their own accord owing to work overload, lack of training in how to teach and how to use innovative teaching strategies. We decided that in order for the HIV and AIDS programme to be successful, it was imperative that it had to be enforced by higher authority. So our story begins with the title frame, followed by a critical reading of the various curricula to ascertain whether and how HIV and AIDS is included, meetings of lecturers where they provide reasons for not carrying out their responsibilities regarding HIV and
AIDS education, higher authority taking HIV and AIDS education seriously, and by providing a solution to the issues raised by the lecturers by offering them training in participatory visual methodologies. This is followed by student evaluation subsequent to the implementation of the innovative teaching strategies, which demonstrated a newly found enthusiasm for the topic.

Shomane Pillay
HIV AND AIDS AGAIN?

The storyboard titled “HIV/AIDS again?” highlights the phenomenon, ‘sick of AIDS’. This story points to the need of innovative/creative and participatory methods of teaching HIV and AIDS. The reference to ‘blah’ and students carrying on with their conversation while the teacher is presenting the lesson shows that the message from the teacher ‘does not have space’ in the learners’ ears. At the back of the classroom when the learners are on their own, they engage differently with the issues around HIV than when the teacher teaches about HIV.

The way the learners engage is what the storyboard terms “real feelings, real dilemmas” at the back of the classroom. This might imply that the “HIV facts” the teacher is giving are not real issues known and faced by the learners – hence learners asking “How does HIV affect our lives?” Also highlighted is the understanding of teaching and incorporating HIV across learning areas – the idea that teachers would want learners to take serious the lessons on HIV for the sake of examination as opposed to behavioural and social change.

Thoko Mnisi
The main idea of this storyboard is that we should explore the general perception of HIV and AIDS fatigue and “message overload” as a reality by interviewing a few adolescents. The participants should be from a variety of social settings, e.g. a school context, a hostel and even a sport event. This should really be very short as it should only provide the background for the rationale of re-curriculation. This idea also forms the basis for depicting HIV and AIDS fatigue amongst staff members. In contrast to this, the reality of rising HIV infections and related social issues should then be show cased in a short but high impact illustration, e.g. a YouTube clip of the rapid spread of HIV over the world. Once the viewer has an idea of fatigue against urgency they will be introduced to a new way of doing HIV and AIDS education, by reflecting on best practice at other institutions. This will be followed with a few thought provoking and innovative ideas on integration, e.g. Drawing a time-line on the history of HIV in History, inclusion of basic experiments, simulation tests and immune system experiments in Biology, growing a vegetable garden with the most important vegetables for HIV positive people (to boost the immune system) as part of Geography, and doing a budget for a company with growing medical costs due to HIV positive staff, in Accounting.

The conclusion then needs to carry the message that in order to circumvent fatigue
and repetition of the same HIV facts and messages staff should be engaged in re-curriculuation and integration of HIV issues in other subject fields.

The real value of this exercise and discussion was not merely the putting together of the storyboard, but the value of sharing ideas and starting to think more creatively about relaying the message and enhancing prevention.

Christina Jordaan
In working with the storyboard our group of four members attempted to come up with a storyboard on what to teach and how far an educator would go in HIV and AIDS education. As we brainstormed and shared our thoughts and experiences on HIV and AIDS teaching in schools, we realized that there were a lot more challenges than anticipated. However, as a group, after a long discussion, we agreed on a title: "What and what not to teach." This in a way signified our shared view that we were not competent enough to deal with all aspects of HIV and AIDS issues. Our idea was to be able to equip students with basic ideas to address HIV and AIDS. This storyboard starts with an educator who is asked to teach a module on HIV and AIDS and does not know where to start. Armed with lots of books, but not knowing what to teach, the situation is made worse when students ask questions that the educator cannot answer. It was after consulting with other relevant units and knowledgeable individuals in school that the educator realized that a team approach was the way to go. The storyboard illustrates a very strong message that as educators, we need allies to tackle the teaching of HIV and AIDS because of other issues that are specific to sectors of society. Educators can only teach that much and other sectors should do their bit for an effective and informative HIV and AIDS programme. Hence the title: What and what not to teach. It's a shared responsibility.

Peggy Siyakwazi
The group voted to develop a story board on the issue of taboo and culture. The group chose to draw attention to this issue in the classroom context, particularly highlighting the way taboos and culture impedes discussion of sex related topics in relation to HIV and AIDS. The story board specifically brings out how such issues play out between the learners and the teacher in a class situation. It also highlights how the generation gap coupled by taboos allow the older generation to speak on matters surrounding the topic of sex rather than talking about sex and how this may apply to matters regarding HIV and AIDS.

The first question would focus on the effectiveness of condoms in preventing the spread of HIV and AIDS. The teacher was seemingly comfortable in answering this question, because it’s a matter that surrounds the topic of sex (Frames 1, 2 and 3). More curiosity of the learners drives them to ask the teacher whether oral sex can put them at risk of contracting HIV. Unfortunately the teacher is agitated and in fact offended that the...
students asked him such a question (Frame 4, 5 and 6). This kind of reaction from the teacher and his inability to give an answer could be attributed not only to the issue of the generation gap, but also to the taboos and cultural punctuations about sex matters. The willingness of learners to ask such questions can metaphorically be interpreted as the openness that the younger generation may have to attain such information from the older generation. Later in frames 7 and 8, we see the teacher reflecting on the earlier events in class. We then see him MAKING THE CHOICE to answer the question on oral sex and creating awareness by speaking about sex and its significance in the spread and prevention of HIV and AIDS.

The point of the story is that educators must make the choice to rise above the taboos and cultural impediments in matters about sexuality and educate their learners about sexuality and HIV and AIDS if this deadly scourge is to be stopped!!!

Priscilla Gitonga
Reflecting on using storyboarding (in relation to Participatory Video)

Reflecting on storyboarding, in relation to participatory video, the first part, i.e. the brainstorming session to identify a ‘problem’ to be worked with, was very interesting in terms of the amount of information that can be generated on a particular topic within a short space of time. The only problem was that within the group, everybody wanted their idea to be the best one and reaching consensus was a challenge, but the process of ‘voting’ using the red adhesive dots helped the group to reach consensus. It was also challenging working with the actual storyboard after we had chosen the topic, as, even though we agreed on the flow of the story, choosing the right wording suitable to reflect the idea in such a way that it can be played out and filmed, took up a lot of time. This can be a demanding exercise within a classroom setting if the educator does not facilitate resolving the differences, especially if there is a dominant student in the group who wants to enforce his/her ideas.

It is also interesting to see how the different groups, using the same prompt, came up with very different ‘problems’ to be addressed. Our group worked with the cultural taboo status of sex talk and how this can impede effective teaching of HIV and AIDS within a classroom setting. What we wanted to show was the challenge faced by teachers when having to answer sensitive questions from students in relation to human sexuality. The issue of discussion in our script was HIV transmission and oral sex. The teacher had trouble with telling the students what oral sex was and how it is linked to HIV infections. Instead of responding to the question, the teacher deflects a response and becomes angry and storms out of the classroom. Upon reflecting on the lesson at a later stage, the teacher decides to address the question that students had asked about oral sex and how it relates to HIV infections. The group decided that this was important to address as the youth are very curious about different ways of having sex, but the generation gap between students and teachers make it a challenge to talk freely to address youth sexuality.

...the different groups, using the same prompt, came up with very different ‘problems’ to be addressed.

This activity was useful in getting us to reflect on our teaching styles and how we as individuals address youth sexuality, and it also brought to light challenges that other members of the group are currently grappling with in their teaching. This is a useful activity to use with either pre-service or in-service teachers as it allows for reflection. The storyboard stories are, more often than not, stuff that someone within the group has experienced and this provides a platform for rethinking teaching practices.

Storyboarding could be helpful in getting pre-service teachers to reflect on how they have been taught and what they want to change so that they become better teachers. This is a useful activity for getting participants to identify their own problems and come up with solutions suitable to their situation. It is an empowering and transformational exercise which can be used in research to promote social change.

Mathabo Khau
What does the term ‘visual ethics’ refer to?

All research involving people – and of course teaching itself – requires that we act ethically. Through our Research Ethics Boards, we are, as researchers used to describing the process of getting informed consent, ensuring confidentiality and anonymity where it is necessary, and explaining how we ensure doing ‘most good’ and doing least harm. Similarly, when working with visual data, especially photographs and video material, it is critical that we take into consideration issues such as informed consent, confidentiality and anonymity, addressing, though, the particularities of working with the visual. That is what Visual Ethics is all about.

Some key issues

In using participatory visual methodologies there are several critical issues. One is in relation to how we as researchers act with the participants in our classrooms or research studies. We should make sure that they are fully aware of what will happen in the project, that every attempt will be made to ensure confidentiality and anonymity, and that they have a right to withdraw if it is a research study. If it is a classroom setting where the participatory work is part of the curriculum, they still have the right to withhold consent for us to use their material beyond the class or session. If they produce drawings or photos on how they see the challenges of addressing HIV and AIDS, we should always ask permission to use their drawings in public displays, or for research purposes.

The second issue, and the one that is perhaps more challenging, is to provide training and support to the participants who are themselves going to go out and take photographs (of others perhaps), or to make videos involving other people. One might call this visual ethics training. It is also a way to provide human rights training.

Do’s

The following is a list of ‘do’s’ that are helpful in providing training to participants in the area of visual ethics.
Do’s

*May I take your picture?*

It is a good idea to make up permission letters ahead of time that the participants in your class or project can use when they go out to take pictures. It saves time, makes it clear what is expected, and the permission letters can be good models for participants to use for their own work at a later point.

Permission to take my picture

I, ____________________________ (print name), give my permission for a photograph to be taken of me for use in the Participatory Visual Methodologies Training Workshop, taking place at Kigali Institute of Education, November 23-25, 2009.

This photograph will be displayed at the “International Workshop on Participatory Methodologies” at the Kigali Institute of Education, November 26-27, 2009. It will be used for educational purposes only. No further use of this photograph will be made without your permission.

_______________________________________
Signature

________________________________________
Date
Ownership

The photos, drawings and videos produced by participants are their creative efforts. Wherever possible, try to ensure that you ask if you can use the images, and make copies so that you are able to return the originals to the artists/photographers. In the case of using digital cameras, you may end up copying these images on to a dvd or cd or provide electronic copies of the images to the photographers.

### Consent for Using Photos I Have Taken

I agree that the XXX study can use the photos I have taken. You can only use the photos I have listed below. You can use it in any way that helps to educate people about this study and its message. For instance, you can put it in a dissertation; in book chapters; on a website; in journals; use it at a conference presentation; use it in photo exhibitions to be held with community, school, church, not for profit organizations, donors, government, academic, civil society groups, etc.; use it at meetings with community, school, church, not for profit organizations, donors, government, academic, civil society groups, etc.

These are the photos you can publish:

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Check one:

- Please give me credit with my full name at all times.  □
- Never give my name when you show this art.  □
- Please use my “pen name” to credit me.  □ My pen name is: __________________

Print name
Date
Sign here
Anonymity: No Faces

An important point in research relates to anonymity – something particularly challenging when using photography or video. When participants are involved in video and photo productions, it is important to provide some training on what might be called a ‘no faces’ approach, or the idea of what one could photograph besides faces. Much of this work is symbolic and may actually encourage more creativity and abstract thinking. It is a good idea to take time to review different types of images. You might want to create your own Powerpoint presentation or poster that can be re-used, and that can be used to facilitate discussion. Often there is no ‘one size fits all’ answer and context is very important.

The participants can for example, take

- Photographs of objects and things;
- Photographs of scenes or buildings without people in them at all;
- Photographs of people at a distance so that no one is easily recognizable;
- Photographs of a part of the body (hands, feet); and
- Photos of people in a shadow or taken from the back.
Other points

Ask permission to take pictures in public places such as shops.

Ensure the safety and security of young photographers who may be more vulnerable because they have cameras. As the adult in a project, try to accompany the photographers as much as possible.

Be sensitive (and teach sensitivity) to local contexts. Sometimes it is not appropriate to take photographs or make videos in public places.

Discussion

Not all pictures without people in them are necessarily anonymous. An item of clothing or a bruise on an arm, for example, may be very revealing. This is why it is important to spend time discussing visual ethics in relation to specific images. In that way participants will get a better idea that issues of ethics are grey and not always ‘black and white’.

Some guiding questions:

- Is this photograph revealing of someone? Why or why not?
- What could you do to make a picture less revealing?
- How does visual ethics link to teaching about human rights?
USEFUL REFERENCES


Center for visual methodologies for social change. (2009). Youth as knowledge producers. toolkit: Arts-based approaches for addressing HIV and AIDS. Available at www.cvm.ukzn.ac.za


Mccluskey, G., Lloyd, G. & Stead, J. (2004). ‘It was better than sitting in a group and talking’. An evaluation of a film-making project with young people in trouble or ‘at risk’ in school. *Pastoral Care*.


### APPENDIX

**Storyboard** *(n. A panel or series of panels of rough sketches outlining the scene sequence and major changes of action or plot in a production to be shot on film or video, Answers.com)*

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