CHAPTER 1

PICTURING RESEARCH: AN INTRODUCTION

Claudia Mitchell, Linda Theron, Ann Smith, and Jean Stuart

AUTOBIOGRAPHY OF THE QUESTION

We begin this book with a section that offers something of what Jane Miller (1995) describes as the 'autobiography of the question' or, in this case, the autobiography of the question of method. With an increased recognition of the importance of the positioning of the researcher, the place of reflexivity in qualitative work, and the emergence of work in autoethnography (Ellis, 2004) and self-study (Pithouse, Mitchell, & Moletsane, 2009), we think it is useful to 'draw ourselves' into the research. And in similar vein to Kathleen Pithouse's exploration in the third chapter of the issue of 'starting with ourselves', here we each offer a short 'how did we get here' illustration of our work with drawings—how did we each come to be using drawings and compiling a book called *Picturing Research*? We think it is an important question because none of us started out using drawings as method in our research, and so our accounts may help others to think about the evolving nature of ideas and the dynamic aspect of knowledge production, as well as the significance of method itself. We also offer these short accounts because they are primarily (though not exclusively) located in the southern African context. An impetus for writing the book in the first place was an awareness of the absence of work in an area of methodology that seemed so appropriate to the southern African context. Ardra Cole and Gary Knowles (2008) in their own reflections on how they came to be working in arts-based research cited the work of the artist Martha Rosler: "[If you want to] bring conscious concrete knowledge to your work … you had better locate yourself pretty concretely in it" (p. 55). By exploring our own work with drawings historically, geographically, and culturally, we hope that other researchers will similarly embark upon autobiographies of the method.

Claudia Mitchell

My own experience of using drawings in research dates back to the early 1990s when Sandra Weber and I were first working together on studies of teacher identity. It was a bit accidental, really. We had just been thinking about using visual data when one of us, I don't remember who, noticed in the *Montreal Gazette* that a local visual artist had put out a call for entries to a competition for school children to draw their teachers, with the prize for the best drawing being a life-size cloth rendition, made by the artist, of the teacher in the drawing. Intrigued by such a call, we contacted the artist and asked her what she was going to do with the drawings when she was finished with them. "Why, you can have them," she said

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once she learned of our interest in teacher identity. And that was the beginning. It led to our working with collections of children's drawings and then later to asking beginning teachers to also draw teachers. The project with beginning teachers became the subject of an entire book titled *'That's Funny, You Don't Look Like a Teacher': Interrogating Images and Identity in Popular Culture* (Weber & Mitchell, 1995); several chapters in a follow-up book called *Reinventing Ourselves as Teachers: Beyond Nostalgia* (Mitchell & Weber, 1999); and several articles and other book chapters (Weber & Mitchell, 1996; Mitchell & Weber, 1996). But more than this, the draw-your-teacher contest led me into a career of using drawings along with other visual data—ranging from coming across yet another drawing competition (this one called "Let Every Child Learn", sponsored by the South African Post Office, and held right after the first democratic elections in South Africa in 1994) to the later use of drawings in a number of my own research projects in Rwanda, Ethiopia, and other parts of South Africa.

What I like about drawings, as method, is their simplicity. All you need is paper and a pencil or pen. But if there is simplicity in collecting the data, there is complexity in the interpretive process. Does one ask for captions? Does one use the drawing as a type of elicitation? What do the drawings really mean? One of my favourite drawings was created in the "Let Every Child Learn" competition. Very simply, it depicts a teacher with a group of children and shows a drawing on a chart. But the caption in Afrikaans suggests so much more: "Wie weet wat dit beteken?" ("Who knows what this means?")—showing in and of itself the interpretive possibilities in drawings.

What I also like about drawings is their tangibility, their concreteness. We can lay out 50 or 100 drawings and look at them and touch them. We can scan them and look at them on the computer screen. Everyone can have an interpretation. They seem to me the perfect prompt to elicit even more data. Why does a person read a drawing in a particular way?

But more than this, I like the immediacy of drawings and their potential to move audiences. In some work in Rwanda on developing a policy on violence against women and children, I spent time with young people in all regions of the country. They brainstormed, they performed through role-playing, and they drew pictures. It was their drawings that I shared with policy makers. The drawing "Baby" (see Figure 1.1) highlights the significance of unwanted pregnancy, which is often the result of sexual violence. The person who drew this picture was showing the tragedy and the waste of two lives—the baby in the toilet and the desperate young mother. When I showed this image in a larger-than-life format in a PowerPoint presentation to policy makers, I could see that it was difficult for them to look away. The image "haunts" as Susan Sontag (2003) would have said.

Figure 1.1. "Baby".

There are challenges, though. I think psychology still has a huge grip on interpreting drawings. Do drawings reveal deep dark secrets? We are used to thinking of drawings, especially those done by children, as being particularly revealing, and we might worry that if we are not trained psychologists, we should not be asking children to draw. Perchance, we will evoke pain and trauma that we are not equipped to handle. But then we run that risk when we conduct interviews. Perhaps, adult participants will think that we are treating them like children. Perhaps, they will not take it all seriously and perhaps we will destroy the researcher-researched relationship. Can we 'read in' too much? Do we see a drawing, for example, of an AK-47 as the child's real expression of violence, or does he simply like to draw AK-47s? I have always valued the participation of other readers in the interpretive process. When I worked with the several thousand drawings from the "Let Every Child Learn" competition, I invited a group of beginning teachers from The University of the Witwatersrand (Wits) to join me in the process (Mitchell, 2004). This taught me something about the richness of the images, their amenability to interpretation, which included the ways in which they evoked childhood memories.

Another challenge is the question 'But is it art or is it research?' Does the use of drawings fall into the category of arts-based or arts-informed research? Interestingly, there are many examples of how children's drawings are positioned as artworks represented in art exhibitions and even in coffee-table books. Drawings

done by adults rarely fall into the category of coffee-table books. How does this problematise ideas about childhood and where we place children? Also, then, what does this say about the creative images of adults?

And the questions go on …

Linda Theron

Recently, I had a meeting with a team of experienced researchers in North West province, South Africa. We have been doing participatory, enabling research together for the last 5 or so years in a project called Resilient Educators (REds). In this project, we work with educators who are challenged by the daunting realities of being a teacher in the age of AIDS. One of the ways that we have generated data in our project has been through drawings. In the recent meeting as we were talking about how we would write up the findings emerging from the data, I noticed that my peers had become a bit uncomfortable. "You use the drawings," they said, "because you're the psychologist and so have the right to interpret them. We're not psychologists." Their response saddened me, and it dawned on me (again) how misunderstood drawings are as a way of generating data.

Yes, I am an educational psychologist, so my earliest use of drawings was with children and adolescents who had come into my practice for one reason or another. Drawings were a wonderful tool! With shy children, drawings often broke the ice. With boisterous youngsters, drawings regularly stilled them and encouraged them to reflect and gain a different perspective on complex issues in their lives. When my clients were troubled by something that seemed very overwhelming, it helped to concretise the issue as a drawing. Most often, the process of drawing reduced the issue to something that could be labelled, described, or defined. On the whole, this made the issue manageable. My experience of the power and magic of drawings in my practice inspired me to use drawings as a data generation tool. When I first collected drawings (as part of REds), I wasn't aware of the mushrooming use of drawings as a research method; I was just convinced that drawings were a super-effective way of encouraging people to express what they were thinking or feeling or longing for, or even what they had experienced—the good and the bad.

When we were trained as educational psychologists in the use of drawings as projective techniques, our professor (Elsabé Roets) became suddenly serious: "Never, ever assume you know what your clients' drawings mean … you are not the expert on their perceptions or feelings or thoughts. Your clients are the experts. So, ask!" She then proceeded to show us a drawing made by a young boy: He was sitting all alone in a garden, hunched over, chin in his hands. In the background, his father was playing with his brother, and his mother was working alone in the kitchen. She asked us to analyse the drawing. We had nothing to go on, except the contents of the drawing. Of course, our analyses were wild—and dead wrong. The little boy had offered the following explanation:

> I'm an athlete. I'm training very hard to be in the school team and so in my picture I've just been for a run. I'm sitting there in the garden because I'm

> getting my breath back. My dad and brother had been waiting for me and cheered me when they saw me round our street's corner. I'll go and play with them in a moment, like we always do. My mom is making a special supper so that I will have enough stamina to keep running. She likes doing things like that for us. (L. Theron, therapy session, 2007)

The lesson was powerful. Partly because of this lesson, and partly because I believe in a participatory research approach, I engaged participants collaboratively in making meaning of what they'd drawn when I began to use drawings as research method. When participants are engaged in interpreting the messages that their drawings were intended to convey, the use and interpretation of the drawing moves beyond the enclave of psychologists. Then, drawings become a compelling means to collaborative research. This was what my fellow researchers had not yet grasped that day. This is part of my motivation for this book—to broadcast the message that drawings are an accessible data generation process as long as they are embedded in an ethical, participant-researcher collaboration.

Although I have explained how I came to be convinced of the power of drawings and how I believe drawings should be used in my practice and in research contexts, I have not yet explained how I came to use drawings as a research method. The impetus was quite simple really: I was stuck. In the piloting of REds with educators who were not first-language English speakers, I was at a loss as to how to measure their perception of the HIV&AIDS pandemic. Most rating scales used English that was too complex. My participants' English was not at the level that we could engage in deep, unstructured interviews about how they perceived the pandemic. I was wary of using an interpreter. In the midst of trying to find a solution, I had a scheduled appointment with a child whom I was seeing for therapy. She was grappling with accepting her parents' divorce. As part of what we did that day, I asked her to draw her dad as an animal and then her mom as one. She drew a terrapin and then a little bird. When we put the drawings side by side, she started laughing: "But, of course, they had to get divorced: a terrapin and a kiewiet (type of bird) can't possibly live together." Her drawing-generated insight was the start of her healing. It was also my eureka moment—I knew what I was going to use to gauge educator perception.

I have used drawings with many other participants, too, such as street children (see Chapter 8 in this volume), orphans participating in my SANPAD-funded project to understand more about their lives and their resilience, youth participating in the ICURA-funded Pathways to Resilience project as an expression of the ecological resources nurturing their resilience, and resilient youth as a means of illustrating the role that teachers played in their resilience. I encourage my post-graduate students to include drawings in their research, as well. My belief in the power of drawings to communicate complex messages in simple but rich ways has been reinforced every time I have presented on drawing-related research at conferences or used drawings in my teaching. I love the fact that drawings are lasting artefacts that can be used to give voice to participant messages. I love also that even though drawings 'speak up', each viewer must make personal meaning of what is being communicated.

The preceding discussion does not mean that drawing as research methodology is without challenge. There are procedural, ethical, and interpretive challenges that cannot be gainsaid. Nevertheless, none of these challenges can corrode the rich, persuasive evidence embedded in the apparent simplicity of drawings.

Jean Stuart

My becoming sensitised to the rich potential of incorporating drawings into research began with an entertainment-education intervention in an under-resourced high school in South Africa. As a master's student constrained by lack of funds, I handed out large sheets of white paper and coloured pencils and asked the children to draw their own drug awareness posters. Spread out across the bleak room, the huge class was effortlessly engaged and their enjoyment as they drew was palpable. Together, we displayed the posters on the wall and each child placed secret and justified votes in a shoebox to indicate which poster he or she considered would be most effective in reducing drug abuse. The display was viewed next by the Teenagers Against Drug Abuse Committee at the school and finally by an older group of volunteering pupils with records of ill-discipline related to substance abuse. Focus group discussions after the drawing display yielded rich dialogue and data as pupils talked with animation about the relevance of the posters.

Shortly after this, I read with fascination of the work of Wetton and McWhirter (1998), who used story and drawing to access children's knowledge of drugs, and realised how much insight into participants' perspectives could be gained when drawings were incorporated into health-related research. It is for that reason that I went on to ask preservice teachers to represent their own points of view on HIV and AIDS with simple drawings. Thus began our exploration "From Our Frames: Exploring Arts-Based Approaches for Addressing HIV and AIDS with Preservice Teachers" (Stuart, 2006).

Foregrounding such perspectives was also my purpose in asking teachers and healthcare workers in a rural KwaZulu-Natal project to draw how they saw each other as professionals (see Chapter 13 in this volume). What intrigued me, though, was the disjunction between what each group politely said about the other groups and what hidden prejudices emerged in their drawings and in their discussion of these drawings. And time and time again, I have noticed how participants look at and discuss the issues depicted in their drawings with less inhibition than they do in conventional interviews.

Later, as a teacher and lecturer I realised more fully how drawings can contribute to self-study since they enable their creators to freeze and study their memories, aspirations, or thoughts. Inspired by Mitchell and Weber's (1999) method for enhancing student's recall of teachers and Haarhoff's (1998) use of drawing to recall spaces of significance, I encourage all students in my undergraduate creative writing course to step back into childhood by asking them each to draw a place they valued as a child and to indicate in the drawing some sensory memories of that place. The focused buzz of chatter that always

accompanies the invitation to students to share memories with those around them, and the passionate writing that follows, bears testimony to the power of drawings for self-study.

More recently, I have been using drawings with students who are working to anchor and apply theory. For example, in picturing theory in the honours module "Critical Awareness of Language and Media" at the University of KwaZulu-Natal, our students working with Fairclough's (1995) Framework for Critical Discourse Analysis diagram (p. 59) have created drawings to understand his theoretical approach and to identify and propose solutions to discourses and social and cultural practices that promote violence in schools.

Working with drawings usually presents ethical challenges but also opens up opportunities. It is always intriguing and humbling to see the creativity of others as they work with drawings and to learn from these participants. This is why I welcomed the opportunity to write alongside others who work with drawings.

Ann Smith

I come to be working on a book on drawings through what a group of my colleagues at a national discussion held at Nelson Mandela Metropolitan University on the theme "Can Art Stop AIDS?" termed an interest in the hand-made (drawings, collage, tapestry, paper making) as opposed to the digital (photography, video, and social media) and performance (dance, forum theatre, and other forms of drama).[i]

I run my own business—an educational and corporate training consultancy called Creating Action Spaces Together cc—and I have been employed as an academic since 1979 in one way or another—ranging from the tenured to the part-time—at the University of the Witwatersrand, where I am currently a part-time contract lecturer at the Wits Business School (WBS). In early 2003, I had a very bright young woman—let's call her Thembi—in my Communication Skills class (which is part of a regular course in management called the New Managers' Programme [NMP]) that is offered to the public five times a year at WBS. It draws mostly businesspeople who have been promoted recently to, and those who are being groomed for, junior management positions. By 2007, Thembi had been promoted to a senior position in the Human Resources department of her company. She contracted me to run a Business Communication and Presentation Skills course for senior managers.

Now, whereas the academic NMP course at WBS has to be fairly rigidly structured, I had free rein with these corporate participants, and I decided to use, for my opening session, a visual arts-based teaching methodology that I had first employed in an academic setting. This corporate group was made up of 8 men and 3 women who were all within the age range of 34 to 49 years. I could tell that most of them were not too happy to be in the course, and this became even more apparent as I set out my piles of coloured tissue paper, unpatterned coloured wrapping paper, A4-sized pieces of heavy construction paper, and six or seven pairs of scissors and as many glue sticks on the highly polished boardroom table.

The participants were polite—even if only just)—and I caught the odd comment about "kids' stuff" and "nursery school activities".

I began this course by introducing myself by name only, without even a word about what I hoped to accomplish, never mind anything about my qualifications or academic affiliation. All I said to them was to "use these materials in any way you like to create a picture of a moment of perfect understanding of any communication transmitted to you in your life". In response to their near total incredulity and incomprehension of what I wanted them to do, I explained that they needed to think of any occasion in their lives when they had really understood a message transmitted to them. I encouraged them to think about a verbal message or a written one, one that was part of a movie, a song, or an advertisement perhaps or one that had been conveyed by body language or by the way someone was dressed. I told them that this process was called 'making a collage' and that the picture or collage they made could be realistic in its portrayal of the actual event or could be representational of how they felt then, or both. I gave them no special instructions, and I made only one stipulation: No religious experiences could be depicted.

The more they thought about the task the more anxious these women and men became. I suggested that they just try to do it and said reassuringly that there were no correct or incorrect responses. Gradually, the tension began to evaporate as these businesspeople got down to completing the task. They spoke very little and then only to ask a colleague to pass over a particular piece of paper, a glue stick, or a pair of scissors. Some participants chose to use the scissors and others chose to tear the paper; others did both. Once the process was under way, I negotiated a time limit with them and withdrew to a corner of the room, pretending to do my own work while covertly observing them.

When the time was up, I invited anyone who wanted to do so to stand up and explain her or his collage to the group. I was thrilled to discover that every single one of them wanted to do this. Here, I will describe only one presentation. A young woman had used yellow construction paper on which she had stuck an oval of crumpled black tissue paper. On top of this, she had depicted an obviously pregnant learner sitting on a chair in a classroom. Next to her was the figure of a teacher extending a comforting hand. The young female participant explained that the black paper showed her despair at falling pregnant towards the middle of her matric year. She believed then that her life was over; all her hopes and dreams of a successful future gone. However, the teacher that she had drawn had told her that she could stay on at school and write the exam even if she was pregnant. The moment of perfect communication, the participant said, had been her teacher's announcement that being pregnant had to do with her belly and not her brain. The yellow paper represented the sunlight that surrounded her black despair when she heard her teacher's words and understood perfectly the implications of the message she was hearing. (Incidentally, this young woman told me afterwards that this was the first time she had ever told anyone about her teenage pregnancy. She also told me that her child was 19 years old—2 years older than she had been that day.)

The success of the course as a whole had much to do with this opening activity, I think. In a discussion of the collage-making process, the participants said that at

first the very idea of working with paper and glue at their age and stage of professional life was unacceptable. They all admitted thinking that I must be "crazy", "out of my mind", "seriously weird", and, much worse, "unprofessional", to expect this. They admitted, though, that as their ideas started to take shape on the construction paper, they became excited and eager to "do this properly and well". Many participants spoke about having been given the opportunity to say "important things without using words" while "playing with paper and glue" and that this had been a very liberating experience. Throughout the rest of the 4-day course, the participants kept referring back to the opening collage activity to help them articulate answers to questions that seemingly had nothing to do with it. For example, when I asked them to consider why it is so important to profile an audience before making a verbal presentation, one woman replied by saying that if you had to depict an audience in a collage, you would need to make sure that each member of the audience was portrayed differently.

The initial response of these corporate participants to the collage activity was similar to that of the academics with whom I worked in Trinidad and Tobago during a workshop on educational leadership in 2005. I read in their faces that they were appalled that I would even consider asking them to do such a childish thing as making a collage! It seemed not to matter that I was asking them to depict a moment of perfect leadership in their lives: What mattered was that it seemed to them so inappropriate to ask adults to do something like this. But they, too, came round to seeing it as a very valuable way of conveying an experience in a completely wordless picture. It was from this workshop that I learned to exclude any representation of religious experience in the collage-making process: It is impossible to discuss such experience neutrally in a group of people all of whom are not necessarily like-minded.

And that's how I came to be working with the hand-made.

OVERVIEW OF THE BOOK

Picturing Research draws on community-based and participatory research from a wide variety of contexts, most of them in South Africa, although various chapters include work from Rwanda, Lesotho, and work with immigrant populations in Canada and studies carried out in the context of global issues of displacement. Given the high rates of HIV and AIDS in sub-Saharan Africa, it should not be surprising that many of the chapters take up concerns such as the preparation of teachers and community healthcare workers to cope better with the challenges of living, caring, and teaching in the age of AIDS and the experiences of orphans and vulnerable children.

The book is divided into two main sections: "The Drawing's the Thing: Critical Issues in the Use of Drawings in Social Science Research" and "Illustrations From Practice: Drawing From Research". When we first started thinking of the organisation of the book, we had imagined that it would divide up simply into 'working with children' and 'working with adults'. However, when we began to assemble the various chapters, we realised that the child-adult split did not actually

represent either the chapters themselves or our approach to the whole area of drawing. Rather, we began to see that in fact there were a number of critical issues—some of which might pertain to children, some to adults, and some to both—and we saw examples of projects and genres of drawing that seem to cut across age divisions.

The Drawing's the Thing: Critical Issues in the Use of Drawings in Social Science Research

In Chapter 2, "Drawings as Research Method", methodology itself is addressed. Claudia Mitchell, Linda Theron, Jean Stuart, Ann Smith and Zachariah Campbell consider the ways in which various research approaches converge to form a framework for looking at drawing in research: arts-based methodologies, participatory visual research methodologies, and textual approaches to research. The chapter draws on examples of both the 'doing' and the interpretation.

Following from this, in her chapter "Picturing the Self: Drawing as a Method for Self-Study", Kathleen Pithouse considers three different published examples of drawing as a method for self-study to identify some strategies for, and features of, this research method. Her discussion explores the nature and value of self-study drawing as a social research method as well as some potential challenges of using such a method.

Linda Theron, Jean Stuart, and Claudia Mitchell in their chapter "A Positive, African Ethical Approach to Collecting and Interpreting Drawings: Some Considerations" approach work with drawing in the context of ethics. Calling on the work of Mertens (2009) and others, they consider the transformative nature of research. In seeking to bring about social change, they advocate alternative data collection methods (like drawing) that give easier voice to marginalised groups or groups that struggle to express themselves in English. Ethical rigour and allegiance to Positive Ethics (Bush, 2010), which are aligned with African Ethics (Murove, 2009), are central to this approach. Thus, this chapter outlines a positive ethical process of (1) collecting and (2) interpreting drawings that promotes beneficence, respect, and justice. It also introduces suggestions for strategies that encourage the enablement of research participants through the very findings generated by their drawings.

In her chapter "Visualising Justice: The Politics of Working With Children's Drawings", Lara Bober considers the relationship between children's drawings and processes of redress and reconciliation. In the context of war, children's drawings can be powerful documents that help to bring perpetrators of human rights violations to justice, as demonstrated in the case of drawings submitted as evidence of war crimes to the International Criminal Court in proceedings against Sudanese officials. The Cambodian League for the Promotion and Defense of Human Rights has included children's drawings to document prison conditions for women and their children. Children's drawings and poems were submitted to the Australian Human Rights Commission's National Inquiry into Children in Immigration Detention that was tabled in Parliament on May 13, 2004. There are many political,

colonial, and post-colonial perspectives from which to consider the visual production of children, and it is important to recognise that adults have used children's art to promote their own ideological positions and causes. The chapter considers how the implementation of International Human Rights Law is strengthened when children's voices are included in institutionalised processes of redress and reconciliation. By exhibiting children's drawings of conflict at art galleries, universities, and other public venues, this chapter questions how these sites might allow for other forms of redress and reconciliation.

Then Monica Mak, in "The Visual Ethics of Using Children's Drawings in the Documentary *Unwanted Images*", focuses on the visually ethical approach taken by researchers to create a discursive space wherein young people, through their illustrations used in a documentary video context, can freely express their views on gender-based violence in South Africa. This chapter shows how these drawings serve as a secure, comfortable environment for young people's creative expression. It also reveals how process (i.e., the act of drawing) and product (i.e., the video born of the drawings) are equally significant since each carries a specific reflexive benefit.

Finally, Katie MacEntee and Claudia Mitchell take the idea of children's collections back to the producers themselves (as well as other audiences) in their chapter "Lost and Found in Translation: Participatory Analysis and Working With Collections of Drawings". How do we understand data collection and data analysis in reference to children's drawings? Who has the potential to interpret and be moved by these images? And what is the impact of this project? In this chapter, three archives of children's drawings are presented as potential data for research into children's voice and experience during times of hardship and duress. The authors introduce participatory analysis as a methodological concern when researchers are working with the visual texts and discuss the possible clash between conventional aesthetics on the one hand and the agenda of research-as-social-change on the other, which arises when participant-produced art is exhibited. This type of research demands a critical analysis of how participatory, arts-based research fully mines 'collections' of drawings, particularly those elicited during fieldwork with participants.

Illustrations from Practice: Drawing from Research

The second section of *Picturing Research* brings together a series of case studies that exemplify the various ways that researchers are using drawing with child and adult participants. This section starts with Macalane Malindi and Linda Theron's chapter "Drawing on Strengths: Images of Ecological Contributions to Male Street Youth Resilience" in which they present drawings made by street children that depict the contributing factors to their resilience. Recently, researchers have begun to suggest that some children follow atypical developmental pathways and that in some instances these atypical pathways are trajectories of resilience. This holds true for street children. Despite this budding understanding, it is difficult to engage street children (who typically have low literacy levels) in quantitative research

designs. As an alternative, the authors asked 20 street youth (identified as resilient by impartial, knowledgeable parties like NGOs or welfare workers) to make drawings of what they believed nurtured their resilience. Using current understandings of resilience as a reciprocal, ecologically embedded process, the authors interpret their rich symbols to illustrate which ecological resources nurture street children.

In her chapter "Teacher Sexuality Depicted: Exploring Women Teachers' Positioning within Sexuality Education Classrooms through Drawings", Mathabo Khau uses drawings to explore how women teachers position themselves as women and as teachers in order to understand how the two identities of womanhood and teacherhood influence and shape each other in being and becoming a sexuality education woman teacher. The author argues that women teachers choose to perform normative womanhood scripts at the expense of teacherhood, thereby creating impossibilities for effective facilitation of sexuality education, especially within rural contexts. This chapter provides important information on how the female teacher's body, female sexuality, and contextual gender dynamics are implicated in the effectiveness of sexuality education programs, such that these issues can be incorporated in the planning of programs that will curb further spread of HIV infections among the youth.

Continuing with the idea of having teachers draw, Linda van Laren, in her chapter "Drawing in and on Mathematics to Promote HIV&AIDS Preservice Teacher Education", is interested in drawing in relation to integrating HIV&AIDS education into mathematics education. In South Africa, the assessment standards listed in the National Curriculum Statement Grades 0–9 (South African National Department of Education, 2002) across all eight learning areas provide many opportunities for such integration. There are many interpretations of what integration/inclusion and mainstreaming might mean and include in relation to HIV&AIDS education. There are also numerous levels of integration. Integration ensures that learners' experience the learning areas as being linked and related to each other. Furthermore, integration is required to support and expand the learners' opportunities to attain skills, acquire knowledge, and develop attitudes and values that stretch across the curriculum. This chapter focuses on drawing strategies that can be used to assist preservice teachers to get started by exploring their beliefs about integrating HIV&AIDS education into the Mathematics Learning Area so as to help them overcome any initial uncertainties about integration. Encouraging preservice teachers to explore their own hand-drawn metaphors of how they believe that integration of HIV&AIDS education is achievable paves the way for integrated action in the school classroom situation.

In their chapter "Reading Across and Back: Thoughts on Working with (Re-Visited) Drawing Collections", Jean Stuart and Ann Smith consider possible further uses of the drawings produced in two projects—From Our Frames and Youth as Knowledge Producers—that were implemented at the University of KwaZulu-Natal (UKZN) to explore ways in which arts-based approaches can contribute to teacher education and development. Although the projects were different, each began with offering participants the same prompt—'*Draw a picture*

that represents your view of HIV and AIDS'—which was followed by an invitation to write an explanation of the resulting drawing. The authors suggest here that the lessons learned in implementing these projects could result in further teacher development if the collections of drawings on how preservice teachers and teenaged school children respectively viewed HIV and AIDS were brought together and revisited by the researchers and participants. Stuart and Smith offer alternative interpretations, based on an 'outsider' semiotic and content analysis, of some of these pictures and consider the validity and possible usefulness of considering with the participants what they said their pictures represented in the light of these 'new' interpretations.

Liesel Ebersöhn, Ronél Ferreira, and Bathsheba Mbongwe, in "How Teacher-Researcher Teams See Their Role in Participatory Research", describe the use of drawings in exploring how teacher-researchers view their role in participatory research. Whereas Gaventa's (2006) theory of power provides a theoretical lens, the authors adopt a feminist metatheoretical stance and are guided by a participatory methodological position in exploring this phenomenon. The authors generated visual data with purposefully selected teachers (n=20; 2 males, 18 females) in a longitudinal participatory reflection and action project, as part of the Supportive Teachers Assets and Resilience (STAR) project. This project focuses on the role of teachers in promoting resilience in schools and involves partnerships with teachers in three provinces in South Africa. During a seminar focusing on partnerships between teachers and researchers, teachers worked in six school-based teams to create drawings portraying their views of being participants in the STAR project. The authors used Gaventa's 'power cube' to establish how these themes relate to dimensions of power. They found that the dynamics of power in a participatory project could be influenced by the three dimensions of power, as experienced by teacher-participants.

In their chapter "Learning Together: Teachers and Community Healthcare Workers Draw Each Other", Naydene de Lange, Claudia Mitchell, and Jean Stuart expand the use of drawings into working beyond education. The authors describe a study that took place in Vulindlela, a rural district in the lower foothills of the Southern Drakensberg, a district ravaged by the HIV&AIDS pandemic. In one area of the district, a vibrant clinic addresses the health issues of the surrounding community as best it can. Adjacent to the clinic lies the ever-expanding Centre for the AIDS Programme of Research in South Africa (CAPRISA) that is committed to finding a medical solution to the pandemic, not only for the world's benefit but to help this particular community. The many schools in the area are an indication of the large number of young people living in the community, all eager to learn and to make progress in life. However, these same youth are also most affected by the pandemic, compelling the clinic with their community healthcare workers and the schools with their educators to intervene in their lives. Yet, often, these healthcare workers and teachers work at cross purposes or without knowledge of what the other does. Considering this scenario, the authors were interested to find out how participatory methodologies could bring together the various sectors and partners working in the area of gender, youth, and HIV prevention and care in one

community. Their focus was on the local context and the ways in which members of local groups within the same community and working with the same youth see their own work in AIDS prevention and treatment: their interface with the policies and procedures that drive their practices; the tensions, challenges, and barriers to service delivery; and their lived experience of their own needs and the needs of youth within the community they serve. With this in mind, the authors asked teachers and community healthcare workers to draw each other. Using the drawings and discussions about their perceptions of each other, the research team was in a better position to develop a 'research as intervention' strategy in this particular rural community.

Eliza Govender and Senyata Reddy express their conviction in their chapter "Drawing the Bigger Picture: Giving Voice to HIV-Positive Children" that assisting HIV-positive children through awareness, treatment, and support still remains a challenge in South Africa. UNICEF reports confirm that 280,000 South African children were living with HIV in 2007. Growing statistics emphasise the crucial need for new and innovative approaches to HIV&AIDS education for children infected by HIV and AIDS in order to raise greater awareness of how these children might be helped to cope with the exigencies of treatment literacy and treatment adherence. This chapter explores drawing as an art form and as a form of participatory Entertainment Education (EE) in the context of knowledge production, knowledge exchange, and knowledge transference as vital to increasing treatment literacy and treatment adherence in HIV-positive children. The focus is on the use of drawings in a project called Hi Virus that was carried out with children from KwaZulu-Natal who are infected by HIV or AIDS. As the authors highlight, the project demonstrated that drawing can be used as a tool to both entertain and educate children in a participatory manner in order to stimulate a greater awareness of the vital role of treatment adherence, to empower them to problematise this issue, and to forge ahead to come up with their own strategies to improve their treatment adherence through an increased critical consciousness of the need to do so and of the benefits of keeping to a regular schedule of pill taking.

In the final two chapters in *Picturing Research*, the respective authors consider other genres of drawings: cartooning and storyboarding. Catherine Ann Cameron and Linda Theron, in their chapter "With Pictures and Words I Can Show You: Cartoons Portray Resilient Migrant Teenagers' Journeys", consider that it can be challenging for young research participants to share the essence of their lived experience so that researchers can gain deeper understanding, transform gained appreciation into theoretical and practical knowledge, and transfer it back to stakeholder communities. In the authors' international, ecological research with resilient adolescents in transition, they use a variety of visual methods iteratively, including sequenced interviews, a filmed '*day in the life*' of participants, and photo-elicitation. Each method enhances understanding of the teenagers' perceptions. One participant volunteered cartoons she had drawn of her journey as an immigrant to Canada from Mexico, affording yet another vantage point for exploring her resilience-enhancing experiences. The authors invited her to choose other experiences to cartoon, and she chose to depict (and subsequently comment

on) her experience of becoming a young woman in the Mormon Church and her aspirations for becoming multilingual. Another of their participants was a boy in Thailand who had migrated from Bangkok to the north of his country. He cartooned the routines of his everyday life. The analyses of what value-added information they gained from these examples of youth expression are the subject of Cameron and Theron's chapter. Like Hui (2009), who promoted cartooning techniques as mechanisms for creative expression, the authors have evidence that cartoons and discussions of them provide valuable insights that enrich the exploration of youth resilience. The utility of cartooning as a research methodology is confirmed.

Picturing Research ends with a chapter by Claudia Mitchell, Naydene de Lange, and Relebohile Moletsane on the use of drawings in a storyboarding project in Rwanda. Titled "Before the Cameras Roll: Drawing a Storyboard to Address Gendered Poverty", the chapter looks at how the use of drawing in storyboarding draws on the video-making process. The authors' idea of community-based participatory video uses the process of 'making a video in a day' through the No-Editing-Required (N-E-R) approach. In such an approach, community participants go from identifying which issues are important in their lives and choosing a topic to focus on for a video to planning out a short video (through the use of storyboarding) and shooting and screening it—all in one session. Drawing out the images in a storyboard is just one piece of the process. As the authors describe it here, the storyboarding process can also be visual text in and of itself. The authors describe the somewhat serendipitous discovery of the storyboard as a specific visual text (visual data), and they describe its use in a participatory visual methodologies workshop with a group of 60 adults in Kigali. The authors conclude the chapter with discussion of how researchers might incorporate the storyboard into the repertoire of visual data possibilities.

NOTE

[i] The NRF national discussion was titled "Can Art Stop AIDS? Exploring the Impact of Visual and Arts-Based Participatory Methodologies Used in HIV and AIDS Education and Intervention Research" and was held at Nelson Mandela Metropolitan University in Port Elizabeth, South Africa, on September 15, 2010.

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