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Faculty of Humanities, Development
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The *Scrutinize* Campaign went to the heart of the KZN South Coast and proved very popular with all the local people

Photo: Given Mutinta



Rallying to reverse AIDS

ON 6TH JULY 2009, the *Scrutinize* campaign – a project run through DramAidE and CCMS via JHHESA – conducted a rally in Umbumbulu, a rural area about 40 km away from Durban. To the local people Umbumbulu is the ‘paradise’ of eThekweni due to its verdant green hills and valleys set against the clear blue skies. Umbumbulu is home of more than a quarter of a million people subject to the rule of chiefs and indunas. In an informal conversation, Sibusiso, a high school teacher, explained to me that, “Umbumbulu is a paradise, as you can see from the beauty of the environment. But not everything is as good as the environment you are looking at now. The main source of employment in this area is subsistence farming with virtually no other economic activity. Life here is tough and characterised by lack of economic resources and mass unemployment.”

It also emerged that for many women prostitution is the only way of making ends meet. Kulungile is a clinic officer who has been working in Umbumbulu for more than nine years. She revealed that HIV/AIDS was the biggest challenge the community was facing, with young people being the most affected. One in every four people aged between 24 and 49 years is infected with HIV and the number of

By Given Mutinta

widows, widowers, and orphans is high. Such is the place *Scrutinize* campaign conducted its crusade.

The campaign was staged in the soccer field a few metres from Umbumbulu market. This was chosen as it was at the centre of the community and an area that attracts many people from all walks of life. Trees and sign posts on the roadsides leading to Umbumbulu market were posted with *Scrutinize* campaign posters. Pole-mounted televisions showing short, animated advertisements were placed on either side of the arena while the stadium was well populated with people in *Scrutinize* campaign T-shirts and caps. Hours before the actual campaign started people were entertained with music ranging from kwaito, rhythm and blues (R&B), House, and others which resounded throughout the green valleys and hills of Umbumbulu. Young and old alike danced to the catchy melodic and percussive loop samples, deep bass lines and vocals of the best artists.

By the time the campaign began the arena was half full, with the number of people increasing well into the event. The

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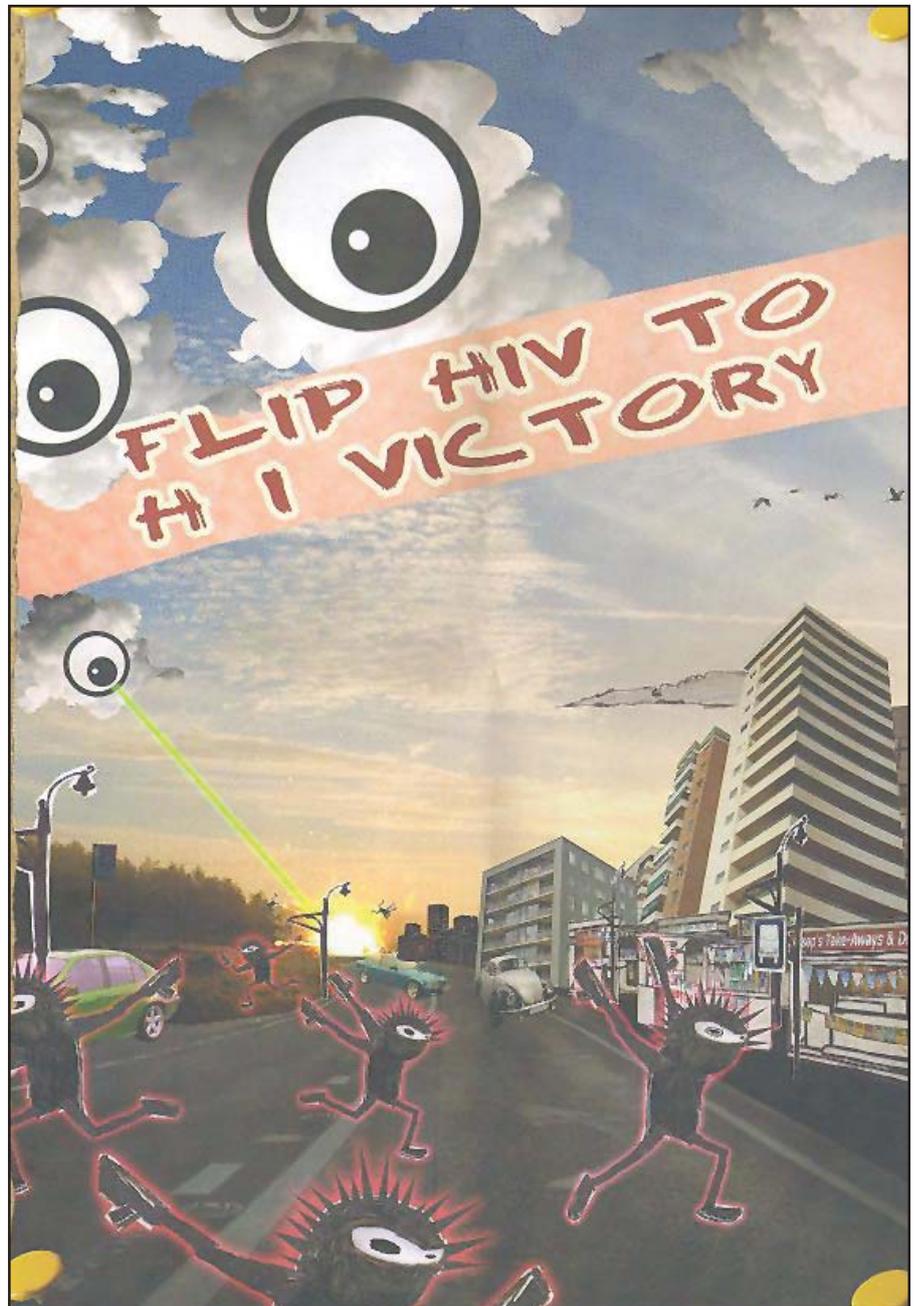
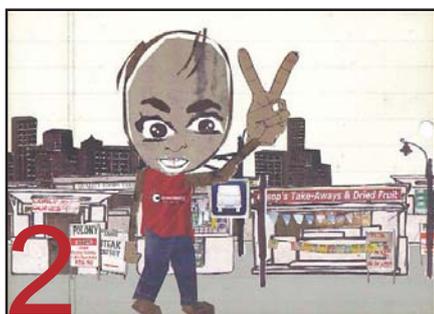
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meeting started with a discussion on what people thought the *Scrutinize* campaign was about. After hearing people's ideas (expressed through mobile microphones) the presenters explained that the *Scrutinize* campaign was about building on people's responses. The presenters emphasised that the campaign was aimed to encourage and equip young people to take responsibility for reducing their risk of HIV infection.

A drama was then presented on 'risk reduction of HIV infection'. It depicted a scenario where people were engaging in risky sexual behaviours and several, varying consequences of these. In the drama there was also a component of people who were faithful to their partners and lived to realise their dreams. The same piece of drama depicted scenarios of people's perceptions of risk, faithfulness, condom use and safety, transactional sex, age-disparate sex, voluntary counselling and testing, and alcohol and sex, all done in an entertaining and professional manner. The presentation electrified the audience as the arena was filled with the sound of ululation, clapping, laughter and whistling. The drama connected well with the audience. When it was over the air was pierced by shouts of "encore!"

No sooner had the actors left the stage than local musicians and dancing groups took over. The atmosphere in the arena became highly charged as people sang and danced along with the musicians and dancing groups. Now and then the musicians would stop singing and chant *Scrutinize* campaign slogans such as, "Flip HIV to H.I.Victory", "Eliminate the element of surprise", "Be careful of the undercover lovers", "Don't put me in the game", and "*Scrutinize*, low or high risk?". The people in the audience roared and cheered according to the slogans that most appealed to them.

The piece of drama the actors presented was used to stimulate a series of organised discussions on topics that were addressed in the presentation. People were first asked to share what they thought was the lesson communicated through the drama. The presenters built on people's responses by interpreting the main messages that were presented in the drama. Even though

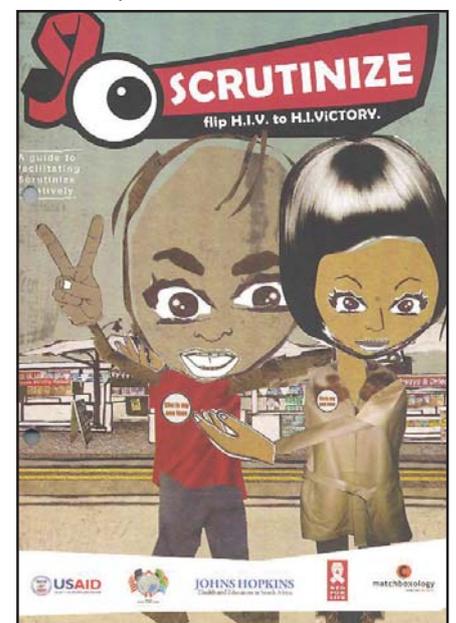


people had different perceptions about the *Scrutinize* campaign, the most frequent words people used to describe the event were: "fantastic", "provoking", "entertaining", "educative", "powerful", "great", "challenging", "inspiring".

A visibly elated young lady said: "The campaign was really fantastic. I enjoyed the mix of music, dance and drama as it highlighted the serious subject of sex and the risk of HIV/AIDS. It made it entertaining while still sending a powerful message. Issues of sex and HIV/AIDS are difficult to discuss so we tend to sweep them under the carpet. But this campaign made it very easy for us to talk about sex and the risk of HIV/AIDS openly. I laughed and danced a lot as well."

Everyone was urged to join the *Scrutinize* campaign and to take what they learned during the campaign into their daily activities to inform and educate people on the risk of

HIV, so that "Together we can flip HIV to H.I.Victory!"



Getting the bigger picture



Visiting professor, Dr Larry Kincaid, explains a few finer points to a group of attentive students at CCMS

ISN'T IT ALWAYS so rewarding to hear it straight from the horse's mouth? Well, that is exactly what the Culture, Communication and Media Studies (CCMS) Honours students got an ear full of this semester. The horses being the international guest lecturers who have been visiting the department this past month, and the reward being the students' heightened desire to get into exciting careers in the media and communications fields.

By Lunga Memela

Looking back, one recalls hearing about all those doctors and professors at university, creatures who are almost alien to the minds of high school pupils. Very few of us could have imagined sitting behind a desk for the rest of our lives, churning out shelves and shelves of articles for future generations. Much to our astonishment, it is the very theory that we used to find so puzzling that drives the professions which we get so excited about.

A general notion that is widely held by students is: obtain a degree, get a job, then live comfortably ever after. If some wayward student does decide to stray into the post-graduate maze, there is often a fear of being overqualified for the job market, especially in South Africa.

"Nonsense!" argues Dr Maureen Ngozi Eke, on sabbatical from the Central Michigan University in the US. "Education is self-empowerment and they can never take that away from you. They can strip you of all your material property,

but intellectual property is what sets you for life. With an education it is safer and will always be easier for you to find your feet. Go on and study further," she encouraged us all.

This is what guest lecturers have drummed into the CCMS students' minds; the significance of actively engaging with theory, weighing it out in practice and then using results derived from the study to improve the theories for later practical interventions. Dr Lawrence Kincaid, (Larry to those who know him) was amongst the guest lectures that emphasised converging practical and theoretical approaches for successful projects

in the social sciences. In his experience on research methodology and public health communication, Larry has supervised, taught and worked in close contact with international theorists and practitioners in the dynamic field of development communication. After his lecture, both students and lecturers were feeling equally inspired. "It was such a light-bulb moment, even for my PhD," said Eliza Moodley, a lecturer at the CCMS department.

Another renowned academic that visited CCMS recently was Richard Collins, a professor of Media Studies at the Open University in the UK. His specialisation is in broadcasting and convergence, policy and regulation, internet governance and Media Studies. Richard Collins spent most of

his time while at CCMS supervising Masters students' theses. There is no doubt they have all benefited significantly from his experience and input.

"Education is self empowerment and they can never take that away from you. They can strip you of all your material property, but intellectual property is what sets you for life. With an education it is safer and will always be easier for you to find your feet. Go on and study further."
Dr Maureen Eke

Sangomas, Gender and Rural Health



Photo: Lauren Dyll

The group of CCMS Honours students gathered outside the Valley Trust Centre

SOME CCMS HONOURS students embarked on a trip to the Valley Trust in Botha's Hill as part of the Communication for Participatory Development (CFPD) course. The Valley Trust was founded in 1953 as a centre for health care to work in conjunction with the clinic that was initiated two years earlier. The Valley Trust was developed in order to correct the recurring nutritional problems experienced by locals in the area by educating them on health care.

By Sarah Strauss

Both the clinic and the Valley Trust were developed by Dr Halley Stott and are now run by the Department of Health. The Valley Trust relies on government grants, the Halley Stott Fund and donations from organisations such as Johns Hopkins Health and Education in South Africa (JHHESA).

When we arrived at the Valley Trust we were shown a short DVD revealing the history and functions of the Valley Trust in order to gain a better understanding of what they do. The Valley Trust implements programmes such as youth development, HIV

testing and support, health promotion, the assessment and treatment of disabilities, and the development of ideas and practices. We were then given a tour around the centre which included the viewing of organic vegetable gardens that have been generated in order to educate the community and increase healthy eating habits.

A visit to a local traditional healer working in conjunction with the Valley Trust was our last port of call. When we entered the



Photo: Sarah Strauss

The entrance to the Valley Trust

round hut we encountered quite a culture shock when the two men in our group were allowed to sit on the chairs encircling the hut, while all us ladies had to sit on grass mats on the hard floor. The traditional healer spoke of experiences where her training in detecting symptoms and safety precautions for various diseases have proved to be useful. She also spoke of her successes within her career and proudly showed off her licenses and certificates from the Valley Trust. It was interesting to hear about how traditional beliefs can work hand in hand with western medicine.

The trip was an eye-opener into how community based health promotion can work! We would like to thank our lecturer Lauren for organising the trip and our sponsor, JHHESA for funding it.



Photo: Sarah Strauss

Organic vegetables and cheerful colours

DEVELOPMENT AND communication are concepts that are riddled with contestation when assessing their intended meanings in modern times. Development has been the focal point of many societies (and/or nation states) since its inception as a way of bringing about 'social and economic change' in the years following World War II.

Sketching for Social Change

By Andrew Dicks

Theory on development, however, has been so proliferated and diverse (since its early years) that there is no single definition to describe the phenomenon as applied to a particular context (e.g. a community, nation or continent). Instead contemporary theorists in the field have suggested that development for social change takes place through communication, and not just *ivory-tower* top down and bureaucratic-type communication, but rather through a participatory approach with the stakeholders of the community in which development efforts are taking place.

Communication is dialogical and interactive, and by no means suggests the one way flow of the sender-message-receiver model. These are the complications, within the field of development communication, which have directed the nature and motivation, of my MA thesis

entitled, *Health Promotion in Ink: Comics as a medium for grassroots development perspectives in local communities*.

The community in which my research will take place is that of the Khwe community situated at Platfontein, Kimberley. This community was relocated by the South African government after the border war, and currently suffers from numerous health related issues. The focus of my project is directed by the notion that community development cannot take place without the involvement and interaction of members from the community itself.

Grounded within the paradigm of Development Communication theory, this project seeks to understand the relevance of 'small print media' in the development process, as an affordable and accessible tool for local community dialogue; thus fostering a sense of participatory communication as the primary contributing factor to successful community development. As the title suggests, this project implements the use of wall-poster comics in promoting health communication within the community (a somewhat in-depth take on the often

quoted notion of 'for the people, by the people'). Specifically, the comics are seen as a practical use of indigenised media, as opposed to mass media, in promoting grassroots development communication from the perspective of the community itself.

This will be achieved by incorporating members of local health organisations (located within the community) in creating the messages, images and meanings portrayed in the comics. Furthermore, a reception analysis of the readership of the comics, by local citizens located within the community, will attempt to elicit the usefulness of such an approach for the benefit of the community itself.

The underlying idea is that grassroots comics may be used as a tool for empowerment and dialogue amongst the people of the community, fostering a collective understanding of local issues and what needs to be done in order to resolve these issues together, as a community. The aim is to promote a hands-on, sustainable approach towards development communication within local contexts.

"Lights!...Camera!...Answer!"

FOR ANY ASPIRING student filmmaker out there, for whom poverty is your worst enemy, your cell phone is your best friend. Cell phones have become the latest conduit for filmmaking. They can now be made, edited, distributed and consumed all from your little pocket screen, anywhere and anyhow.

By Jonathan Dockney

Cell phones have even established their own genre of film and many festivals around the world are devoted to the cell phone film, such as the *Mobifest*, the *Mobile Film Festival* and the *Festival Pocket Film*, to name a few. So how did this come about? And what does it all mean for the film industry? Perhaps one of the most significant changes which has enabled cell phone filmmaking, is digitisation and its attendant phenomena, the convergence of multiple media platforms and interactivity.

Cell phones are no longer mere telecommunication devices, they're radios, televisions, digital photographic and video cameras, PCs, Internet platforms etc. Throw into this mix the connectivity that is enabled through the web, and cell phones can make video/film content easily uploadable for a wider access. People are no longer split according to boring consumer or producer categories. We are all producers and consumers or ahem...prosumers! This is all very exciting. You, me and even your pet gold fish (if, through divine intervention, they happen to flap and flop on all the right buttons) can be filmmakers.

The film, broadcasting and cell phone/telecommunications industries have all realised the potential behind the birth of this prosumer. Various business models are being established to deal

with this dramatic shift in consumption and production (sorry...prosumption).

From cell phone companies leveraging content from film festivals and producing their own content for downloading and streaming, to broadcasting companies acquiring the capacity from network operators and even to grassroots distribution and business models such as those used by Youtube, My Space etc., are all examples of how the film industry has changed and expanded owing to cell phones.

Perhaps though, the most pertinent questions are those that surround democracy and development. Sure questions about the impact of cell phones on the film industry and on film aesthetics and genre are important, but what is critical is that we don't lose sight of the central issues at hand.

How can cell phones (cell phones filmmaking in this example) be used to strengthen and sustain a healthy democracy? How can critical voices which, up until now have remained silenced, be heard? How can the benefits of connectivity and prosumption afforded by cell phones be used to enable empowerment and development? These are the most urgent questions at hand.

So yes, your cell phone, whether you are a filmmaker or not, is your new best friend. However, with the countless of millions of cell phones in South Africa currently, its any wonder why the potential offered by them (for filmmaking in this example) has not been harnessed sooner.

So, in the spirit of fashionably clichéd cryptic maxims, I would like to end off with, 'you may be born to shop, but you live to prosume!'

Tourism, Heritage and Ghosts



A weary but cheerful bunch of CCMS students find a place to resuscitate themselves from the heat of the Kalahari

A BLEARY EYED, caffeine-infused early September morning saw a CCMS research and video team head off on the long road to Kimberley for the first ever “Tourism in Heritage Week”. This was no easy feat especially after some of our team had just returned from the South African Communications Association (SACOMM) conference a few days before. Upon arrival that evening in Kimberley, hungry and numb from sitting, we were in desperate need of a home cooked meal, surprisingly Andrew, who we always thought survived on coffee, was soon off on a mission to ‘nutrify’ our junkfood-assaulted tummies with his deliciously ‘homey’ pasta bake.

A dry, hot sunrise marked day one of the conference. We arrived at the McGregor Museum for a day of presentations from various speakers. In his welcome, Johann van Schalkwyk, the Northern Cape Tourism’s manager of Partnerships and Industry Development, explained that “Tourism and Heritage Week was designed to create an interface between academic work, tourism and heritage development as a platform for the participation and informing of the public and other interested parties such as government officials, organized tourism, historical societies and so on”.

CCMS’s Prof Keyan Tomaselli opened the day’s discussion with a talk on the ‘Changing Heritage Landscape’ and how tourism has become the fifth phase of global economic development. The rest of the week’s talks centered on heritage as a site of memory, social constructs and contestations over those constructs. During the evening lecture Udesha Moodley wowed the

By Shanade Barnabas

‘Kimberlites’ with her enthusiasm over *The Big Hole* in her presentation of her research paper, based on her 2008 Honours project (see *SUBtext*, August 2009, <http://ccms.ukzn.ac.za>). The rest of the team presented at the Wildebeest Kuil Rock Art and Tourism Centre.

Dr David Morris, the centre’s manager, was impressed with Tom Hart’s idea of an indigenous film festival – as well as the standard set by the UKZN-produced short film *Voice of our Forefathers*. At the tea break Jonathan and I found the best bran muffins we had ever tasted and had I not controlled myself I would certainly have jumped him for the last strawberry jam delicacy.

That evening Prof was the guest lecturer at the Kimberley Africana Library Friends AGM. He spoke about his research with ANC stalwart Mewa Ramgobin in the late 1980s on cultural policy, and the strategy of passive resistance. Ever the semiotician, Tomaselli alerted his audience to the amusing fact that he was standing under a sign that read ‘fiction’ while discussing realities in documentary film.

He then screened a clip of his 1984 documentary, *Kat River* which underscored the nuances of an anguished peasant’s lament over being dispossessed of his land. The point he was making was that reconciliation is a two-way street and agency remains in the hands of everyone. He emphasised this point with an anecdote of when he and Ramgobin suggested at a Monument Council Conference in 1988 that monuments needed to be re-articulated

from signs of victory into symbols of reconciliation. By and by, it proved to be an engaging talk about documenting realities and charting one's own future.

On Heritage day we drove to Platfontein to watch the !Xun and Khwe dance event. We were all mesmerized by the dancers in their colourful beads and headdresses swaying in unison to the hypnotic drumbeats. Later, on a guided tour of the city, we visited the site where Sol Plaatjie gave his last speech and then headed over to the Honoured Dead Memorial, the McGregor Museum, the William Humphrey's Art Gallery (WHAG) and to our final, and most famous destination, The Big Hole.

The penultimate evening was spent at the Halfway House, famous for having served beer to Cecil John Rhodes seated on his horse (we were surprised to hear that they still offer a drive-in service for alcoholic beverages!) We were there to celebrate Caitlin's birthday and what a celebration it turned out to be – particulars of which have been well documented by Kate who also carried out her own spontaneous ethnographic photographic study of the locals.

On the final morning we went on a tour of the Africana Library – its striking colonial interior brimming with history. We were

enthralled by the stories of librarians hearing strange noises when working alone; one told of having heard the scrapping of chairs on the wooden floor coming from the upstairs rooms when she worked downstairs in the otherwise empty library. Also on those lonely days she would hear the sound of footsteps in the corridor outside expecting someone to enter any minute only to find no one there.

With all the talk of ghosts in the library it was no wonder that Jonathan nearly jumped out of his skin when he spotted a well-placed mannequin in one of the library's many haunted rooms, or that on our late night return, Caitlin, who had lit up her face with a torch, terrified Tom into leaping onto my lap when she approached our stopped car (on the side of the highway!) on foot.

After a final talk at WHAG about the end user of our research, and with Prof's closing words that we endeavour to ask, "How can we make a difference?" we were reminded by Johan of the importance of the work we do in CCMS. With this having been the first conference of its kind, we left Kimberley waiting (with bated breath) for the next installment of research from UKZN's CCMS students.

SUBtext inspires Blooming memories

By Nhamo Mhiripiri

FLIPPING THROUGH THE comeback issue of *SUBtext* brought to my mind the now disbanded students' bi-annual journal - *The Bloom* – which was published in the early 1990s from the English Department at the University of Zimbabwe (UZ). The nearly all-student cast of writers and editorial staff contributing to the August 2009 issue of *SUBtext* reminded me of my peers from undergraduate days who spent long hours cultivating *The Bloom*.

By the way, *The Bloom* was disbanded surprisingly *not* because of the notoriously repressive media laws in Zim. If it had been, you'd all by now know its name because relentless fighters for democracy and free media would unfailingly refer to it, just as they consistently cite the now martyr-like newspaper *Daily News*. However, the main causes of the closing of the bi-annual publication were primarily due to loss of student interest and secondly to poor funding.

There are always those special students in every generation that plunge themselves wholeheartedly into literary and scholarly productions, outside of their academic curriculum. They start their own journals or magazines, forming connections with the departmental staff as they ask them for guidelines. Since these are students' projects, they can only survive on the dedication and willpower of the student. This is what happened with the brilliant *The Bloom*.

Within the space of less than six issues

The Bloom produced notable names in current Zimbabwean scholarship and creative arts. Praise poet Albert Nyathi and his group Imbongi travel the world performing for diverse audiences. I am sure he was once at KwaZulu-Natal dominating the stage at Poetry Africa. Ignatius Mabasa has published two novels, and his debut *Mapenzi* (Lunatics) won the 2000 Shona fiction book of the year at the Zimbabwe International Book Fair. Robert Muponde, Memory Chirere and Nhamo Mhiripiri's combined works in the short story anthology *No More Plastic Balls* won the same year's best book prize in the English Fiction category. *Mapenzi* and *No More Plastic Balls* were later selected by critics and the public for Zimbabwe's Best 75 Books of the 20th century, across all languages.

Other fiction writers from the Remington-typed pages of *The Bloom* include Ruzvidzo Mupfudza and J. Tsitsi Mutiti, whose works in *Dreams, Miracles and Jazzy: new adventures from African writing* published in 2008 by Picador Africa, rub shoulders with some of the best contemporary African writers. This last anthology includes stories by winners of the prestigious Caine Prize for short story writing such as Monica Arc de Nyeko (Uganda), Helon Habila (Kenya), Brian Chikwava (Zimbabwe) and other rising stars of African literature on the continent and throughout the diaspora.

Yes, I can proudly say that Zimbabwe's social history and critical literature has benefited from *The Bloom* generation.

Robert Muponde the English Professor at Wits University has edited several books including *Versions of Zimbabwe* and *Manning the Nation: Father Figures in Zimbabwean literature and society*. Professor Maurice Vambe based at UNISA has several books of which *The Hidden Dimensions of Operation Murambatsvina* chronicles the malaise that was the Zimbabwe postcolony in recent years. Winston Mano based at the University of Westminster is editing the Routledge published journals of African Media Studies.

I have had the privilege to meet most contributors to the August issue of *SUBtext* and they certainly are a hardworking and colourful lot. Colin Murphy is currently writing an honours project on the sub-culture of Durban upmarket bartenders for the Visual Anthropology module. Nic Kroone says he is the only band-member in his group without tattoos; he visited my office the other day to get details of Achille Mbembe's *On the Postcolony* with the hope that the culture of tattoos symbolises some kind of violence on the self, in reaction to larger societal pressures, to which Mbembe's book might give some insights. Luisa Soares, Sarah Strauss, Caitlin Watson and Sertanya Reddy have already made some special impressions on me with their incisive ways of thinking and presentations in class. Just like *The Bloom* acknowledged the editorial contributions of Tawana Kupe (then a lecturer at UZ, and now Dean of Humanities at Wits University), I

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A Night to Remember



Words and Photo by Sertanya Reddy

AN EVENING OF wine, art, and song and dance. This is what awaited those who decided to brave the cold weather on the evening of 9 September, to attend a collaborative mixed media art exhibition entitled “Dream...dream...dream”. The exhibition, housed at the Bergtheil Museum, was hosted by ARROW SA (Art: A Resource for Reconciliation Over the World). Established in 2004 in Plymouth, UK, ARROW has since expanded to various parts of the world including Kosovo, Palestine and Sierra Leone. The South African branch of ARROW is located at CCMS and is focused at Bechet High School in Sydenham, Durban.

ARROW’s vision is to use the creative arts to foster ideals such as peace, interdependence and reconciliation amongst youth. The purpose of the “Dream...dream...dream” exhibition was to showcase some of the artistic talent of the ARROW SA Bechet learners, as well as to raise funds for a student trip through the Kalahari. Other artists whose work was on display were the late Vetkat Kruiper, //Klankie Kruiper, Bill Fisher, Sana Ebrahim, South Roots youth, as well as jewellery designers from DUT.

In addition to viewing the art on display, guests were entertained by songs and dances performed by the ARROW SA Bechet learners. An inspiring speech was made by guest speaker Prof Keyan Tomaselli from CCMS. He highlighted the importance of people, youth in particular, giving generously of their time and effort to contribute to their communities. He cited Mary Lange, the coordinator of ARROW SA, whose commitment and passion have ensured the success of the organisation. Prof. Tomaselli concluded his speech by telling the Bechet students to embrace every opportunity that ARROW presented them and to see each as a chance to learn and grow. A later speech made by an ex-ARROW student, now studying at tertiary level, similarly touched on the importance of organisations like ARROW in inspiring young South Africans.

While the exhibition was enjoyed by the visitors, it was the ARROW students who appeared to have the best experience. With smiles on their faces, it was clear that they were moved by the opportunity to display their artwork created during ARROW SA sessions.

With many exciting upcoming events on the ARROW calendar, this is an organisation striving to make a difference in South Africa.

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notice that the diligent Lauren Dyll sub-edits for *SUBtext*. She has already co-published in the prestigious *The Handbook of Critical and Indigenous Methodologies* edited by the inimitable social sciences research and methodology scholar Norman Denzin.

I just hope that a vibrant group of cultural and media producers and scholars emerging from CCMS will be traceable from this and future issues of *SUBtext* and other related local student publishing initiatives.

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Or will this be – like for *The Bloom* generation – a passing phase of hardworking enthusiastic students whose sterling work at this level will lack

continuation due to the next crop of students’ being differently inclined?

SUBtext is fortunate in its funding from USAID, PEPFAR and JHHESA. *The Bloom* had none. We baked cakes and sold T-shirts to fund the first issue. The few subsequent issues were made possible by the generosity of the English Department even though its own budget was dimly meagre.

The limited number of volumes that were published were only made possible by notable students’ interest and commitment, which was lucky to be undoubtedly reciprocated by the home department.

May this piece of writing be a reflective subtext to the longevity of *SUBtext*!

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