Welcome to the Voices from the Vanguard lecture series. I'm Pat Thomas; I'm the Knight Chair in Health and Medical Journalism at Grady College of Journalism and Mass Communications. Tonight marks the third year of this annual lecture series, which brings together people from all over the campus to focus on some of our planet's most important human problems. Tonight, we're going to talk about an amazingly powerful tool for slowing the spread of HIV and AIDS. The other lectures in this series are listed on the back of your program, and we hope you'll show up to those as well. Voices from the Vanguard is organized by Dan Colley, who's down in the front row, who's a professor of microbiology and director of the Center of Global and Emerging Tropical Diseases; and by me. And we are extremely grateful for the financial and programmatic support of Dan's center and of Grady College. And we are also grateful to the Grady College staff who make these things run as smoothly as they do. Although this is a very high tech presentation tonight, because we're talking about movie making; and there is a rule that Murphy always wins and whatever can go wrong will. So that said, we're hoping that Murphy will lose tonight. We are very grateful to all of you for coming to be with us, and after the presentation there will be a little reception right next door at Demosthenian Hall, and you'll get
a chance to meet Dr. Winskell and chat among yourselves.

As an undergraduate of Oxford University, Dr. Winskell studied French and German.

In her doctoral program at the University of London, she specialized in European cultural activist movements.

Today she's on the faculty at Emory University's Raleigh School of Public Health.

Over the past decade she and her husband, filmmaker Daniel Enger, have engaged more than 100 thousand African young people in the battle against AIDS.

I asked one of Dr. Winskell's former MPH students from Emory, who is now a UGA doctoral candidate in public health, what she had learned from her mentor, Dr. Winskell.

And Lenette Golding, who's sitting down here in the second row, said that she learned, and I'm quoting here, "It is possible to move mountains of apathy, hopelessness, and stigma by paying more attention to the voice, perspective, and central contributions of those most affected by, and infected with, HIV."

Dr. Winskell taught Lenette to listen and as Lenette put it, "there may be a reason we have 2 ears but only one mouth."

My mother was a fifth grade teacher in a small southern town for close to 25 years, and she always told me that if she saw a light bulb of understanding illuminate over one kid's head in the course of the school year, then that was a really great school year.

Now Kate Winskell's work, I think, has turned on enough light bulbs in more than 30 African countries to illuminate a night game at Sanford Stadium.

So join me in welcoming Lenette. 

[ applause ]

Thank you very much Pat, for that wonderful and very, very kind introduction.
And thank you too Lenette who ...

there you are, Lenette. Lenette and I have a mutual fan club going.

Thank you so much for your kind words.

I've got to admit to being a little bit humbled at the prospect of addressing you all in this very prestigious speaker series, and especially at the prospect of playing warm-up for one of my heroes, Jim Kim, who's going to be coming her next month.

However, I do take great heart in the fact that I am in the remarkably privileged position of being able to share with you some true voices from the Vanguard; that is to say the voices of young people and others affected by HIV in Africa, who are doing everything in their power to contain the epidemic and to improve the lives of those who are most affected by the epidemic. The reason I'm able to do this is because this is exactly what Scenarios from Africa is about, and facilitating that process of social change through allowing voices to be heard.

As part of a recent evaluation of Scenarios from Africa, one of our colleagues in Burkina Faso interviewed people living with HIV who are key members of the Scenarios team there.

One of the recommendations to emerge from participatory evaluation of Scenarios from Africa should seize on its international profile to attract greater attention, energies, and funding to the needs of people living with HIV and their support organizations. In short, it should place greater emphasis on its mission as a tool for advocacy, particularly on the subject of increasing access to antiretrovirals, including second and third line therapies.

So many thanks then to Pat and to Dan for giving
me this wonderful opportunity to speak on behalf of this extensive team of colleagues, to advocate on their behalf, and to allow their voices to be heard. Thanks too, to Anettra Mapp, the lady behind the curtain who's going to make magic happen, for helping to make it all happen. I'm very honored to be the guest of Grady College today. As a way of telling you more about Scenarios from Africa and it's history, I'd like to share with you a story and a two minute film. The story's about a young woman... this young woman, Olga Kiswendsida Ouedraogo. One night when Olga was leaving the office building in Ouagadougou, where she was working as a summer intern, she heard the security guards who were stationed at the entrance to the compound laughing uproariously. As she approached their guard post, they were watching a tiny television set perched precariously on a shelf. The dower guards were not known for their sense of humor and Olga's curiosity was piqued, so she stopped in the shadows to observe. What she saw astounded her and this is what it was. [silence, video begins][grunting sounds][speaking in foreign language]>>> Woman: No.>>> Man: But you said it would be okay.>>> Woman: No. Have you got the things?>>> Man: What things?>>> Woman: You promised to get condoms.>>> Man: Eh... I forgot.>>> Woman: Hurry and get them.>>> Man: Damn it. Damn it. Hello Uncle.
Man 2: [speaking in foreign language]

Man: Couldn't be better.

Man 2: Hello...what's your pleasure?

Man: Package of biscuits.

Man 2: A package of biscuits?

Man: Damn it, damn it, damn it, I'd like another package of biscuits please.

Man 2: Alright.

Man: I'd better have another one, okay?

Man 2: Could I have another packet?

Man: Where's he got to?

Man 2: Woman: Where's he got to?

Man 2: Woman: Where's he got to?

Man 2: Alright.

Woman: Where's he got to?

Man 2: Woman: Where's he got to?

Man 2: Alright.

Woman: Where's he got to?

Man: Okay, I'd like a packet of 3 condoms please.

Man 2: Give me a couple of those for my fourth wife please.

Man 2: [laughing]

Man 2: Why am I being so stupid?

Man 2: Please could I have a full box of condoms eh?

Man 2: I did it! Ha ha ha!

Man 2: [motor sounds]

Cabby, where you going?

Cabby, where you going?

Man: Where you going?

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and has been broadcast on at least a hundred television channels in almost every country and others far beyond, and this was a total surprise to us. In Fiji, Cypress, Philanka, Haiti, for example. A colleague from Senegal overheard a conversation outside a shop in the poor district of Madagascan capital, Antananarivo; a young man had just bought biscuits and his friend was teasing him, saying that he knew he had really been trying to buy condoms. [audience laughing] They were joking about Olga's film, The Shop, was directed by fellow Burkinabé Idrissa Ouedraogo, whose latest featured film had been in contention for the Palme d’Or, the big prize at the Cannes Film Festival that year. Olga had the pleasure of acting as his on set advisor for The Shop. Having grown up in Ouagadougou, the capital of African cinema, she dreamt of becoming a film director herself. In January 2004 her ambition was realized, and she co-directed two Scenarios films, allowing the voices of other young Africans to be heard across the continent. Between 1997 where Olga thought up the idea for The Shop, and last November, over 105,000 young people from 37 African countries participated in 4 Scenarios from Africa contests. A fifth contest was launched on World AIDS Day, December the first last year, just a few weeks ago; and we expect tens of thousands more scenarios to flood into the offices of our partner organizations over the coming months. It's an exciting moment. Since the first contest in 1997, an average of 3 films per year have been produced.
The films are not only broadcast on television, they are also used as a discussion tool at community level in multiple African languages, and you're going to see this in a moment. The films are very affective at stimulating dialogue, allowing others to give voice to their problems, concerns, and solutions.

As for Olga, well she has attended international film festivals, sat on juries to select winning scenarios scripts featured in scenarios films herself, adapted the films for use on radio, and coordinated a highly successful national scenarios contest in Burkina Faso; encouraging a whole new generation of young Africans to follow her lead.

So having outlined the process a little bit through all the story, I'd like to go into greater detail about some of the components of the process, and also to share more films with you. There are a couple of themes that will recur, but I don't really have time to go into them in a great deal of depth; the theme of community capacity, you'll hear me talk a lot about this as being a process rather than a project, because one of our goals is to help low communities develop their own capacity to address this epidemic, rather than to offer any pre-made solutions. Obviously that wouldn't...could not happen. Another key aspiration is to allow young people and others most affected by the epidemic to catalyze social and cultural change themselves.

As I said, I'm not going to go into a great deal of detail because I imagine that you'd be much more interested in seeing
more films rather than hearing me speak.<br/>
Couple of pictures; this is Olga with Idrissa<br/>
Ouedraogo, the very famous African director,<br/>
and her on the set of her own film.<br/>
Here again, directing her own actors in one of her films.<br/>
So, it's pretty evident that Scenarios from Africa is a community mobilization, education,<br/>and media process involving hundreds of partners; and this is very important.<br/>
It's always rather embarrassing to be introduced at an event like this, because the focus becomes, is on the speaker rather than on the amazing team that is really doing the hard work in making this happen.<br/>So I'd like to emphasize again and again that, my husband and I who coordinate the process, are doing a very small job compared to the local partners.<br/>So it's carried out with and for young people.<br>Originally it was just in 3 countries in Africa,<br/>and in a couple of conversations today people have asked me, well how did it grow?<br/>And that's the amazing thing - it just grew.<br/>It's very difficult to explain how it grew, it grew in ways that we never anticipated.<br>The first three films like The Shop were originally intended just for those three countries.<br/>They were intended for that cultural audience.<br>And before we knew it, they were being shown daily in Lesotho,<br/>at the other end of the continent. They'd been dubbed into 6 languages in Namibia, again at the other end of the continent.<br/>So it really just...they just grew.<br/>So we've been running since 1997 with funding from a range of sources.<br/>Our primary funding has come from a
wonderful organization called Comic Relief in the U. K. We drew inspiration from a French project run by a wonderful partner of ours named Kripps, based in Paris. And as you know, it involves the production of short films about HIV by leading African directors. But what makes those films so special is the fact of course, that they're based on ideas by young people. So between 1997 and 2005 there were 4 contests inviting young people to come up with ideas for these films. Implemented by over a thousand local organizations, as we've already indicated, a great fantastic participation that far exceeded all our expectations, and something that was particularly gratifying to us was the fact that around half of all the participants took part in a mixed gender group. In other words young men, young women, adolescent men and women, coming together to talk about issues around HIV, situations in which HIV can be an issue, together. That's very important, that's a key element of this entire process, is that dialogue that takes place. The contests we know, has been successful at increasing dialogue and reflection, increasing information seeking by those young people, increasing awareness and use of services, so we have some great data on increases in use of foundry counseling and testing services for example, through the course of all of our contests and also beyond. And increasing cognitive rehearsal; allowing young people to imagine themselves in situations that they may someday encounter and through that imagination, through that creative activity, prepare themselves for that
situation that they may someday face, and develop skills that they're going to need in those situations. Also use their imaginations to imagine a different world, different people that they could be. I think that when we talk about public health, we tend to think of it as a relatively dry subject matter to some extent, and we exclude some of these creative imaginative dimensions that are so central to our lives, so central to our humanity, to what makes us tick, and motivates us. And I think it's very important that this process allows young people to tap into that resource, that depth of humanity. And this is just one example - of a 21 year old from the Democratic Republic of Congo. But equally, the ones by 9 year olds, for example, on little scraps of paper are equally touching as I'm sure you can imagine. These are some winners. We make a big deal of the prize ceremony because it's very important that these young people see themselves as agents of social change, and is seen by the communities as such. These are young winners on the island of Sal in Cape Verde, and I couldn't resist including this one although it's not a great photo. This is One Great, One Grower from Burkina Faso. He is our youngest ever national contest winner, 9 years old. So just to give you a sense of how
processes evolved from 1997 and 2000, when it only took place in 3 countries; to 2005 and now 2007 and 8, where it covers a lot of Sub-Saharan Africa. So the winning ideas are selected by a succession of juries, first international, then at an international level, and the juries are made up of former contest winners and other young people. This is actually Olga that you can see in the bottom corner, and alongside her is a gentleman called Cheick Omar Sissoko, who is a very well-known African film maker and also until about a month or so ago, he was Minister of Culture of Mali. And he has used his ministerial position and authority to do wonderful things for the Scenarios process. It's fantastic to have an advocate at such a high level. So people living with HIV and other specialists in HIV prevention treatment sit alongside those young people as do fantastic film makers like Cheick Omar Sissoko, and other specialists in communication. And as you can imagine, this whole process, because you're bringing people together from very different domains, is incredibly rich. Everybody has so much to learn from one another; the public health specialists, from the communications specialist, from the young people. One thing I should mention is that each script is read by at least 2 people, and it's a very rich dialogue based selection process. So the films are between one and fourteen minutes long, an average of three have been produced per year. They cover a range of subjects, and I'd like to...
you saw one of the very first films.
The Shop was one of the very first films in the Scenarios from Africa process.
These are some of the most recent films really just released in the last few weeks
in a run up to this next contest.
This is a fascinating one, it's called Looking for a Brave Man, and it was shot by a female Cameroonian director called Kitty Bebe.
What's fascinating about it is that the script was by an 11 year old from Senegal, and it was about 4 or 5 lines long.
And it stated simply that it was a young woman who was putting up a poster saying, I'm looking for a very brave man, I'm looking for a man who is willing to get tested for HIV.
That's all it took for the juries to talk and debate and dream and discuss for hours and hours and hours on the richness, the potential richness of this little idea.
It was just a little nugget that was beautiful, and it's a beautiful film.
Another film, it's called A Love Story and it's based on an idea by a young man from Cameroon.
Jacquelyn is on antiretroviral therapy, but she is feeling depressed about her therapy.
She's feeling side effects; she's at a point where she really is ready to throw in the towel.
She's just having a really, really bad day.
She feels like many people who are, have chronic diseases that are taking medication every day.
It's just getting her down; the constant reminder of this illness that she has.
And her husband comes home and he has to come up with those special arguments to convince her to stay on her therapy.
It's a beautiful little film.
This next film, The Bottom Line, is based on the overall winner in the last contest; an idea by
age 21 and her team of 13 young women and one man from Senegal.

And it's about a boss who is very concerned because he knows that several of his employees live with HIV, and that it's time for his company to act; to act in terms of prevention but also to act in terms of supporting those people who live with the virus. And this was a film that I was very tempted to show you, but then it's a little too racy to show in a chapel I decided at the end of the day.

It's about a young married couple who's been apart for several months, and now they're reunited and they know there's something that they really need to talk about. Have they both been faithful, etc? But they can't quite get around to talking about it, and meanwhile the volcano of desire is just rumbling away in the background.

So it's a lovely film. But as I said, too racy for a chapel!

So the films are donated to broadcasters and they've been broadcast in almost every country in Sub-Saharan Africa; often at prime time.

They're available in a range of European and African languages, and I know that UGA has great strengths in African studies and African language.

So I brought a few copies of those different versions for you, that I hope we can put in the library here, that'd be fantastic.

So we now have 3 different DVD sets, each with 8 languages on it and it's some fantastic work been done across Africa in making sure that each translation is appropriate, making sure that the dub is synced as well as possible. Which you can imagine, that's a pretty big challenge when you're dealing
with a whole range of different languages. So I look forward to sharing those with you. A very recent development was a sign language version, so we have a version where a young woman in the corner of the screen is signing while the rest of the process goes on. As you can imagine, people with disabilities are often particularly vulnerable to HIV. They don't have the same access to information, so it's particularly important to reach out to that population. So as I mentioned, a very important part of the whole distribution process is not simply broadcast. Broadcast is fantastic and it's a way of reaching a large audience and also fantastic way of motivating young people to participate in contests, but community level discussions that can arise following a screening of the film in a community, are extremely important for this entire process as well. And around 70,000 copies of the films have been distributed in a range of different formats, including a radio, an audio format for radio. I just wanted to touch on some of the range of evaluation activities that we conduct, continue to conduct, both internal and also by external evaluators. Surveys, data run service provision, various kinds of qualitative interviews with participant's mentors, because one thing we've been doing recently is really building up the mentoring component of the contest. So specialists, especially people living with HIV, are made available to make themselves available to the...
contest participants as they're coming up with, thinking up their ideas. So they're a great resource, so young people can sit down and talk to them and say you know, I've got this idea, does this make sense? Does this work? And it's a fantastic way to deepen their understanding of HIV. The mentors, if they are HIV positive, of course are under no pressure to reveal their sera status, but we've also found that it's a very valuable experience for them too, because it helps them maybe prepare themselves to disclose their status to others, and just to understand where people are at in their understanding of the epidemic. We've done ethnographic studies, obviously formative evaluation and pretesting, the films are often very extensively adapted and tested to make sure that there's nothing offensive in the script and that the message is optimal. Extensive reporting by partner organizations; of course they're the ones best placed to do a lot of the evaluational work because they're seeing the impact on the ground. A recent development was exchange visits between different coordinators. So a national coordinator will visit one in another country and exchange experiences. And one thing I did want to stress is, the kind of research we're doing right now, we now have an archive of about 40,000 stories around HIV written by young people over now almost 12 years. So as you can imagine, it's an extraordinary source of data on the ways in which young people's representations of HIV have evolved so we can look, and this is what we're doing right now; we're comparing a very high prevalence country
like Swaziland where 30 plus percent of the population is infected, with a lower prevalence country like Burkina Faso, to see the ways in which the representations of HIV are different in those countries and what we can learn about, how we can target our communication more effectively in those different contexts. A priority of our evaluation, as a priority of all of this project, is to operate in a culture of learning. So we're constantly learning from our experiences and feeding that back into the process. Just wanted to give you an example of the films actually in use; this is our colleague Benjamin Mbakwem from Nigeria using the films in classrooms in Nigeria. With some pretty nice, quite high tech technology there, it's just nice. And this is some colleagues, an organization called Cinemat in Western Burkina Faso, who have a mobile cinema unit. They do some fantastic work. Here they're working in a stadium, but equally well they go into a rural area and string a sheet between two trees and project the movies, and facilitate discussion around the films in those kind of contexts. What I'd like to do now is share with you the film that you can just see a little segment of, up in this image. It's called Iron Will. [ street noise ] We'd better be going Jackie. We'll drop by soon, okay? Good. We'll be in touch soon, okay? Hey you take care okay? No problem. Okay, see you. Hey guys, thanks for coming. Okay! No problem brother!
Okay, we're going to the match right?<br/>

Yeah.<br/>

You don't change your mind at the last minute, okay?<br/>

Hey, look at that action.<br/>

Listen, shut your mouth or you swallow a fly!<br/>

Hey, who's in charge?<br/>

You or what you've got in your pants?<br/>

But the girl, she smiled at me! <br/>

And so what?<br/>

Oh, you've got to get it under control.<br/>

You saw the state Jackie's in?<br/>

Only once he had unprotected sex and he caught the virus.<br/>

That's right.<br/>

Listen, but with all these temptations!<br/>

They're amazing!<br/>

Yeah well?<br/>

Listen my friend, I tell you.<br/>

These condoms, they're really effective.<br/>

Correct.<br/>

But in my life now, I have chosen another method.<br/>

Oh?<br/>

It's really simple.<br/>

You can sum it up in 3 words.<br/>

But you have to be strong, a real man.<br/>

You're sure it works?<br/>

No question.<br/>

That's what he said.<br/>

Well, that's great.<br/>

[ banging noise ]<br/>

Hello?<br/>

I've got a little job for you. <br/>

Yes?<br/>

Eh, do you think you could make what I've drawn here in super resistant special steel?<br/>

A special steel?<br/>

That's right.<br/>

Those are the measurements.<br/>

Okay, I see what we can do.<br/>

Okay.<br/>

But it's quite costly.<br/>

Oh yes.<br/>

How much?<br/>

Two thousand.
That's not a problem!
Okay, in that case come back tomorrow.
Morning? Okay, till tomorrow morning.
Thanks very much.
Here.
He's got to be mad.
A special steel?
| Chopping noise |
Good morning.
Ah, hello my friend.
Alright?
Yeah fine.
Ready?
Yeah.
Yeah.
Do you want to take a look?
Yeah sure.
This way.
I even put in something for those licks.
Good idea!
| Laughing |
There you are.
Oh yeah, that's great!
Good. Yes, I did my best to satisfy you okay?
Fine, fine, yes!
Is everything alright?
Oh yes!
Good. This is for you.
Thanks.
Well thanks, bye!
Thanks very much.
| Laughing |
A good day's work.
Good. The key.
Hey! Young man!
You've forgotten the key!
I don't need the key, you can keep it!
I'm not going to need it, ha ha ha...
Moussah, why you walking like that? You got a hernia?
No he hasn't, I bet he just walked into a table!
Hi you guys!
How things?
Okay.
Thank you very much.
You gave me excellent advice.
Eh? You being serious?
No anti AIDS protection.
You said protection lies in 3 words.
Yes?<br/>
The iron underpants, yes?<br/>
Right, exactly.<br/>
Just wait.<br/>
Look, iron underpants.<br/>
With these, you see, there's no chance of me giving into temptation.<br/>
I'll be as good as good.<br/>
It's great, huh?<br/>
Oh this is unbelievable.<br/>
It's a figure of speech.<br/>
My iron underpants are here, not there.<br/>
Look my friend, to guard against AIDS you've got to have an iron will, not iron underpants.<br/>
It happens in your head.<br/>
I can't believe you did this!<br/>
Underpants made of iron!<br/>
This here isn't the solution?<br/>
No. Mind over matter.<br/>
Iron will man.<br/>
Winskell: I don't think you can imagine an adult sitting in an office somewhere, thinking up that idea.<br/>
It just had to come from the experience of young people, and it really is a huge hit among, particularly among young men across Africa.<br/>
We know that this term iron underpants, has entered youth culture in the local dialect in several places; as a way of kids saying to each other, okay you're going out for a night<br/>
on the town but don't forget<br/>
So a husband is going to be away for a couple of weeks, well don't forget your iron underpants.<br/>
It facilitates that dialogue, it's a way of re-framing this whole concept of abstinence.<br/>
that people can actually communicate around.<br/>
It's less monolithic and just facilitates that communication,
Diop Yade, age 18 from Senegal.

And one of the things that it does do...

Oops, I seem to have moved us forward...

So one of the things as you can imagine, if this is shown in a small group, gives you the opportunity to really get people to think about what does it mean to be a real man? What does it mean to have strength of will? What does mind over matter really mean and what are the current understandings of what masculinity is, and how can they be harmful to our health?

Well really, maybe it's time to rethink those. Those are the kinds of questions you can address in small groups with, doubtless a lot of humor, following that film.

This is a quote from a colleague in Mozambique, and she's talking about Kady. Nancy who's a very strong woman in one film and Kady, who is the young woman who demands condoms in The Shop, and she says Nancy and Kady inspire a woman to contemplate what they want out of relationships. The men in our group also appreciate these strong women.

"I want a woman like that because then I'll know when she says yes, she really means it." So this way of really getting people to critically question the social norms that they are absorbing from their environment and to think about the kind of cultural change that needs to take place if people's health is going to be protected.

A couple of other quotes that I wanted to share with you; a couple more voices, if you like. First one from a young commercial sex worker in Burkina Faso, "far too often we're considered..."
For us, taking part in this contest is a way to tell all of them that we are every bit as aware of AIDS as they are, and just as committed to doing something about it and we owe it to ourselves.

So again, a very different understanding, it really challenges our stereotypes of commercial sex work. And again, a person living with HIV in Burkina Faso, "Scenarios from Africa is reaching every corner of the continent, changing attitudes towards those of us who live with the virus, and we're at the heart of it all."

And they are, they really are. You can't imagine what that means to us, it makes us feel so useful, so strong.

So this concept of capacity, I just wanted to touch on what this means to the Scenarios from Africa process. Certainly it is about empowering individuals like the commercial sex workers, like the people living with HIV, but also about meshing them into the resources within their own community and building up the community level infrastructure. That can allow those community based organizations to best serve those people.

So through the contest, people get to know the kind of resources that are available to them within their communities. They get to know where the testing centers are, where the resource centers are, who they can talk to about their issues. In addition, it forges links between these different organizations and as I put it here, links more groups into broader networks of influence.
So you may be a community based organization in rural Senegal, or rural Kenya, but through this process you get linked into some of the larger organizations who may be operating on a national level in the country. And that's tremendously valuable. It lends new and less known organizations visibility and credibility. There's one lovely quote from an organization in Burkina Faso, "the Scenarios process gives our organization a kind of aura." Because you have that association with the mass media, it really does increase the credibility of those organizations. It allows young people, as I said, to identify value and use local resources and services, and it empowers young people and organizations by providing them with the capital, the symbolic capital, within their communities; the respect within the communities, that they are having their voices heard. It identifies them as vectors of social change, thereby reinforcing their civic engagement and building collective efficacy. So empowerment and capacity is really about citizenship at the end of the day. One of the films is about a young woman whose teacher lives with HIV, and whose teacher does not have access to antiretrovirals. And the teacher in her classes has in the past has encouraged that young woman to take action if there are things that she doesn't like. So this young woman takes the initiative and writes a letter to the president explaining that she isn't satisfied with the fact that her teacher doesn't have access to antiretrovirals, and in the film the president replies and invites her to come and give a press conference with
So and he doesn't make a very firm commitment, but indicates that they will continue to work with their international partners and players, to try and increase access to antiretrovirals in the country. It's simply an example of active civic participation that we need to encourage young people to adopt in this country as well as in Africa of course. And we know that one girl who watched that film was very moved by the situation of AIDS orphans. So she wrote a letter to the president of her Republic asking that more be done on behalf of orphans and vulnerable children. That's exactly the kind of attitude that we want to inspire through this process. I wanted to share with you before I wrap up, some story starters for the 2008 contest, the contest that's running right now and this will give you an idea of some of the ideas. We do provide in every contest, a list of story starters but young people are not obliged to stick to them, and the vast majority of young people write about the subject of their choice; but these are a few just to give you an idea. As you know, maybe the World Cup will be held in South Africa in 2010, so it's a fantastic opportunity to reach audiences with HIV related messages. So we do have some dialogue going with FIFA right now. Whether or not this will actually come to pass remains to be seen, but we invite young people in this contest to write a story for a very short, fast moving film that could theoretically be shown in halftime during those matches. A second one, I talked a little bit about cognitive rehearsal in
the para of the imagination.

This one is really trying to draw on that, encouraging young people to imagine a different world, imagine that they had magical powers and just by lifting a finger they could change things in their community and their culture.

That make people vulnerable to HIV; so tell a story that describes what you would change and what your new world would be like.

And then the last one here, your best friend is living with HIV but refuses to get any help or treatment because he is afraid of how people might react if they knew.

Stigma, rejection, and discrimination or at least your friend's fear of those things, could kill him.

What do you do?

So again, imagining young people, putting young people in the position where they imagine what action they will take in that specific situation, and how they will respond.

Stigma is a major, major challenge of course.

As I was saying in a class, the undergraduate class today, so much of HIV communication is not just about prevention.

It's about challenging preconceptions about who is affected by HIV, and the stigma that surrounds that.

One of the story starters in the 2005 contest invited young people to put their selves in the shoes of a person living with HIV, and think about what would go through their heads as they looked in the mirror?

It was a real effort to get young people to use their powers of empathy, to try and break down some of these barriers and some of these stereotypes that not only affect the human
rights of people living with HIV,

but also undermine the prevention efforts for those young people themselves.

Because as long as they're thinking of people living with HIV as being very different from themselves, they're not going to get that they're at risk of course.

So I'd like to share with you now the little film that came out of that idea.

It's based on ideas from young people from across the continent actually, I think it's nine different countries.

And those ideas were framed into a draft and then people living with HIV were asked to comment on that draft and to reframe it, and then the people that you're about to see - my heroes that you're about to see, determined the final shape of the little film.

It's called Reasons for a Smile.

I'm a concerter.

I'm the president of an organization.

I am a husband and a father.

I am a wife and a mother.

And they're all living with HIV.

And we are all living with HIV.

The beginning of it all was really hard.

The biggest shock of my life.

When I saw my test results: HIV positive.

I just wanted to scream in despair and to cry every tear I had.

I wanted to believe that it was all some kind of mistake, or maybe just a bad dream.

That result was like a soft song announcing the eminent end of my life.

I felt alone like a loner lost in the desert, tormented by the wind.

Tormented by the wind.

No way to find water.

Or shelter.
Or even a path that would lead me home.

And then for many, many days all I felt was fear and loneliness.

I was just empty.

I asked myself all the time, why did this happen to me? Why?

I was afraid of everything.

I was even afraid to look at myself in the mirror.

I feel the reaction of my family and friends.

Everyone was sure to be ashamed of me, so I cut myself off from the rest of the world.

So I cut myself off from the rest of the world.

I blamed myself.

And I blamed him too.

And I blamed her too.

The future didn't exist for me anymore.

It was all over.

My hopes and dreams had all died.

What good was it to make any plans for the future?

It was the end.

And then one day I was in my bedroom alone, the radio was keeping me company.

Suddenly, a line in the song caught my attention.

As long as there are stars in your heart and the skies.

As long as there are stars in your heart and in the sky, happiness is a sure thing.

The stars are sparkling dots where hope builds as long as there's life.

As long as there's life.

As I looked at the photo of my mother, I remembered something she'd always tell me when I was little.

If anything was troubling me when I was little.

If you want to see the rainbow, you must first make it through the storm.

I had a decision to make.

I could stay in a state of total distress or fight.

It was all up to me.

It was all up to me.

So I said to myself as I looked in
the mirror,<br/>
stop sitting around and get down to work.<br/>
Stop sitting around and get down to work.<br/>
I found within myself strength I didn't know I had.<br/>
a will to rebuild everything, to overcome this obstacle.<br/>
I discovered sources of strength and hope all around me. My family. My kids. My friends, my faith. With God, everything is possible.<br/>
Scientific and medical progress; support organizations for people living with HIV.<br/>
Why not go back and talk about it with that friendly counselor at the testing center? She said I was always welcome there. I knew that something would disappoint me, because discrimination does still exist. However, there are always people around that you can come to. You've just got to find them, they're out there. They're out there. Talking about your problems helps to avoid the worst, so I got rid of my courage and opened up to others. And opened up to others. On the one hand it did hurt when some people rejected me, but nothing that those people say or do can bring me down. Because of the support that I found among others, their love completely changed my life. My life. This morning my 5 year old son climbed up on my knees just to give me a kiss and say hello. Now that is really strong medicine. I'd like to dedicate a trophy to parents and friends, whose generosity and support always helped me in all my pursuits. Now I have a new mind set. I've reinvented myself, I've refocused
my heart and my mind.<br/>
<time begin="00:47:01.21"/>I accept my status, I live<br/>with HIV and that's that.<br/>
<time begin="00:47:07.11"/>I may have HIV in my body<br/>but I've removed HIV from my mind.<br/>
<time begin="00:47:11.39"/>I freed myself.<br/>
<time begin="00:47:14.08"/>I've forgiven<br/>myself.<br/>
<time begin="00:47:14.60"/>Her too.<br/>
<time begin="00:47:22.30"/>Him too.<br/>
<time begin="00:47:23.69"/>I believe in myself.<br/>
<time begin="00:47:24.84"/>I am strong.<br/>
<time begin="00:47:26.57"/>I stand tall in the face of all challenges.<br/>
<time begin="00:47:29.11"/>I stand tall in the face of all challenges.<br/>
<time begin="00:47:31.13"/>I never give up.<br/>
<time begin="00:47:32.47"/>I pursue my dreams with<br/>joy, with energy, and with optimism.<br/>
<time begin="00:47:36.82"/>I'm useful.<br/>
<time begin="00:47:37.80"/>Lots of people with me; my<br/>family, my friends, my colleagues,<br/>
<time begin="00:47:42.57"/>as well as other people living with<br/>HIV.<br/>
<time begin="00:47:45.02"/>They can come to me and that<br/>makes me really strong.<br/>
<time begin="00:47:48.41"/>I've made my choice to live<br/>positively.<br/>
<time begin="00:47:51.10"/>To live positively.<br/>
<time begin="00:47:53.39"/>When they told me my test<br/>had come back positive,<br/>
<time begin="00:47:57.99"/>I felt lots of pressure pushing down<br/>on me.<br/>
<time begin="00:48:01.33"/>The other day I told a friend<br/>about that and he told me with a smile<br/>
<time begin="00:48:07.38"/>that pressure is what makes<br/>diamonds.<br/>
<time begin="00:48:09.29"/>Pressure is what makes diamonds.<br/>
<time begin="00:48:10.55"/>My friends and family supports<br/>and encourages me in everything I do.<br/>
<time begin="00:48:22.31"/>Never in all my life have I<br/>felt so surrounded with love.<br/>
<time begin="00:48:26.82"/>It's strange, but thanks to my new<br/>mindset I live better than ever.<br/>
<time begin="00:48:31.04"/>Better than ever.<br/>
<time begin="00:48:31.56"/>I've even noticed that I live more<br/>fully than<br/>
most HIV negative people I know.<br/>
<time begin="00:48:38.74"/>My future shines like the sun.
My future shines like the sun, and now every second I live life to the fullest.

They live with HIV, and they are; my confidants, my friends.

Our boss, our brother, my wife.

I live life to the fullest.

They live with HIV, and they are; my confidants, my friends.

Our boss, our brother, my wife.

As I’m sure you understand, that was the perfect film with which to close in the Voices from the Vanguard.

Those are the true voices from the Vanguard.

Those are individuals who are in this case, actors, but who dedicate their lives;

every one of those 4 individuals dedicate their lives to helping people avoid infection and helping those who are infected to live positively and live to the fullest,

you could see, with their infection.

The couple in the film,

are from Burkina Faso.

They are wonderful musicians and they travel around the country and around West Africa singing about how to prevent HIV, how to prevent mother to child transmission.

Their little boy,

is HIV free thanks to PMTCT, and as you can imagine they're just a fantastic example; truly,

truly inspiring Voices from the Vanguard.

This is one last quote to end with from a colleague in Mozambique, and it applies to some of the films you've seen and to the film that you just saw.

"Characters embody our own often hidden struggles and emotions, and give an example of how we too may respond."

They portray a very real world, an African world where HIV is raging and heroes are learning to fight
back."<br/>
<time begin="00:50:27.04"/><clear/>Thank you.<br/>
<time begin="00:50:29.46"/><clear/>
<time begin="00:50:30.51"/><clear/>[ applause ]<br/>
<time begin="00:50:45.23"/><clear/>
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