

Constructing Gender and Sexuality in HIV/AIDS IEC Materials in Tamil Nadu: a Social Semiotic Approach

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ABSTRACT--- *The epidemic HIV/AIDS has been alarmingly threatening the developing countries like India. To address the issues of control and management of this vexatious infection, nations of the world have developed, created and circulated Information, Education, and Communication (IEC) materials. Following in the footsteps of the National AIDS Control Organisation (NACO), Tamil Nadu has produced many IEC materials. It is in the portrayals of such materials that construction of gender and sexuality takes place in the form of gendered social actors. Many impact studies have been conducted on these materials. But this study concentrates on the less researched area of how the construction of Gender and Sexuality in these IEC materials takes place using Social Semiotic Approach through the Gupta's Continuum of Social Construction of Gender and Sexuality in HIV/AIDS programmes. Five IEC materials in the form of posters were taken for the analysis. While analysing these materials under Gupta's continuum consisting of stereotypical, neutral, sensitive, transformative and empowering constructions, the fact as to what type of gendered social actors were made of were also revealed.*

Key words - Gender, Sexuality, HIV/AIDS, Social Semiotics, IEC materials.

1. INTRODUCTION

Human Immunodeficiency Virus / Acquired Immunodeficiency Syndrome, popularly known as HIV/AIDS, as an epidemic disease, has remained a major threat to the health sector of any country, especially a developing country like India. It has also affected thousands of people in the world. It has, therefore, become a huge responsibility for the world nations to address this issue by creating and circulating Information, Education and Communication (IEC) materials so that sustained campaign interventions can be undertaken in the areas of awareness generation, enabling treatment, care and support, and mainstreaming initiatives.

IEC material refers to any media campaign material related to public health with an approach aiming at changing or reinforcing health-related behaviours in a target audience, concerning a specific problem and within a pre-defined period of time, through communication methods and principles. To address the issues of HIV/AIDS in sensitizing the general public, health departments of different State Governments and the Non-Governmental Organisations (NGOs) in India, working towards the uplift of thousands of People Living with HIV/AIDS (PLHA), have come out with a lot of IEC materials that deal with a variety of themes. Concurring with the national policy of National AIDS Control Organisation (NACO) of the Government of India, the Tamil Nadu Government, along with many NGOs, has produced and circulated a number of IEC materials since 1992 by setting up Tamil Nadu State AIDS Control Society (TANSACS).

While undertaking such campaigns through IEC materials, construction of gender and sexuality takes place in the form of portrayal of gendered social actors in these materials. While gender refers to the roles and responsibilities of men and women that are created in our families, societies and cultures, sex describes the biological differences between men and women, which are universal and determined at birth. The idea of construction of gender and sexuality is gaining currency under the scholarship of contemporary social sciences. So far, the concepts of masculinity, femininity, sexuality and gender have been thoroughly studied and interpretations of different texts have led to new theories. The current study

concentrates on the construction of gender and sexuality in IEC materials using social semiotic approach in the prism of Continuum of Social Construction of Gender and Sexuality in HIV/AIDS Programmes (Gupta, 2000).

. 1.1 Need for the Study

Since many impact studies have been conducted on IEC materials by NGOs and State Governments, it is appropriate and necessary that a unique study on how gender and sexuality is constructed in these materials is undertaken. Since the infected ones and the general public are part and parcel of gender and sexuality, it will be interesting to know how they are constructed. And it is in this context that this analysis becomes relevant and contemporaneous.

The IEC materials that are produced, circulated and used by organisations and individuals are varied in themes and many in number and therefore the need for analysis of those materials is vital. There are studies from the viewpoint of audience, creative team and the text itself. Each has got an objective, purpose and rationale. Many studies were conducted on the impact of IEC materials on audience, behavioural changes of these materials on the minds of users, analysis of the texts in terms of semiotic, feminist, visual and Marxist approaches. What is obviously displayed in a visual vis-à-vis the image and text will be very much significant and all the more vital in terms of understanding the issues involved in gender and sexuality.

1.2 Objectives of the Study

The objective of the study is to analyze the construction of gender and sexuality in the form of gendered social actors who are portrayed in the IEC materials on HIV/AIDS released in Tamil Nadu and to find out how they are constructed.

2. REVIEW OF LITERATURE

HIV/AIDS in India is still an epidemic to be encountered and contained, though with some amount of success in arresting it to some extent. From being a disease to be treated and controlled, this epidemic disease has attained the position of a social and cultural issue to be tackled on a war footing. It is for this reason that the management of HIV/AIDS is considered to be more a social and cultural issue than a medical issue. It affects not only the health of a person but also the very life that has been socially and culturally woven around.

Godbole and Mehendale (2005) in their study on HIV/AIDS epidemic in India found that Sexually Transmitted Diseases (STD) and HIV epidemics in Tamil Nadu had become generalized and were restricted to high risk populations. AIDS is less of a medical problem, but more of a social, cultural and developmental problem. Culture has some fixed norms with regard to the roles of gender and sexuality. Through culture, social hierarchies among men and women are constructed. And this construction classifies, differentiates and divides gender and sexuality into men and women on one hand, and powerful and less powerful gender on the other. It is pertinent to note that the social hierarchies in gender roles constructed by culture are creating power relations.

Jackson et al. (2007) have said that HIV/AIDS discourse transmits and exchanges values, beliefs, and norms regarding gender and sexuality, which may be constantly compared by women with their own understandings. They say that HIV/AIDS as a discourse has created new values, beliefs and norms regarding gender and sexuality. Women can compare their performances with those norms so that their own understanding could be cross checked.

Johnson (2007) focuses that gender is both produced and shaped by institutions such as the media, religion, and educational, medical, and other political and social systems, creating a societal gender structure that is deeply entrenched and rarely questioned, but hugely influential. It should be noted that such gender construct is entrenched in our system, which is not questioned but influential. Once entrenched it becomes an institution by itself.

Prevailing norms of masculinity that expect men to be more knowledgeable and experienced about sex, put men, particularly young men, at risk of infection because such norms prevent them from seeking information or admitting their lack of knowledge about sex or protection, and coerce them into experimenting with sex in unsafe ways, and at a young age, to prove their manhood (UNAIDS, 1999).

Reducing the imbalance in power between women and men requires policies that are designed to empower women. Policies that aim to decrease the gender gap in education, improve women's access to economic resources, increase women's political participation, and protect women from violence are keys to empowering women. The social ideology surrounding gender and power relationships is inevitably reflected and constructed in HIV/AIDS discourses (Cukier & Bauer, 2004). In other words, HIV/AIDS is typically constructed by a set of social, economic, and political discourses (Cullen, 1998). On the one hand, discourse is shaped by social identities, social relations, and systems of knowledge that result from the unconscious or conscious manipulation of text and talk to secure or maintain power and hegemony. On the other hand, discourse is shaping the society and people's minds (Chong & Kvasny, 2007).

In the stereotypical construction of gender in HIV/AIDS discourse, women are portrayed in limited ways that reproduce feminine ideals such as purity and faithfulness, as well as female roles such as wife, mother, and caregiver. The stereotypical construction of HIV/AIDS programmes is damaging the women.

In neutral construction, the general population, instead of either gender or sex, is the target (Gupta, 2000). However, although neutral construction does not seem to do any harm when compared to stereotypical construction, the different needs and characteristics of diverse demographic groups are ignored in such a uniform and comprehensive set of information (Gupta, 2000).

Winett and Wallack (1996) state that using the mass media can improve public healthcare information among public. Approaches that effectively combine both behavioural and message design theories are more likely to be successful than those that use one without the other.

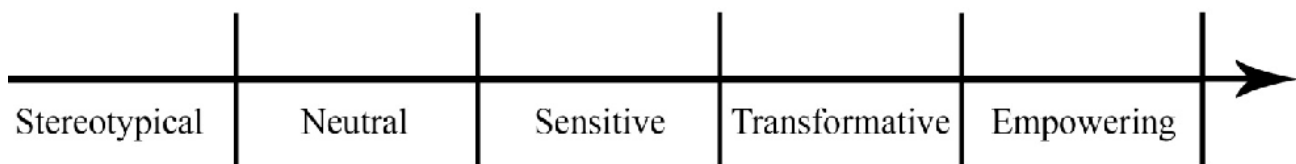
Alemayehu Bekele and Ahmed Ali (2008) opine IEC interventions like interpersonal communication, pamphlets and educational video movie or the combination of the three have been developed and implemented to improve awareness and reduce HIV/AIDS related stigma and discrimination. In the Indian context, National AIDS Control Programmes (NACP)'s communication strategy was in the beginning to create general awareness about HIV/AIDS. After enough exposure was done in general awareness, the strategy was shifted to Behaviour Change Communication.

In TANSACS Report 2012, it is mentioned that NACO/State AIDS Control Societies (SACS) have been using the strategy to implement integrated and comprehensive campaigns using 360° communication approach. Regular campaigns are using mass media, mid-media, outdoor, interpersonal communication, and innovative media vehicles like digital cinema, panels in metro trains, digital screens, internet, and mobile phones among others.

2. THEORETICAL FRAMEWORK & METHODOLOGY

3.1 Gupta's Continuum of the Social Construction of Gender and Sexuality

Construction of gender and sexuality in the IEC materials of HIV/AIDS in Tamil Nadu using the Continuum of Social Construction of Gender and Sexuality for HIV/AIDS Programmes as developed and formulated by Geetha Rao Gupta (2000) is the main theory on the basis of which this study is undertaken. In any campaign IEC material, portrayal of male, female and transgender takes place. Gupta says that while both males and females are portrayed, the construction as per the continuum focuses mainly on the aspect of how females are treated and affected. It is female through whom the type of construction is emphasized. The type of each construction is spelt out in Table 1. While studying both the genders, it is important to note how females are positioned in the continuum. How and why males and females are constructed in a particular way, starting from stereotypical, neutral, sensitive, and transformative or empowering, and how such construction damages female is the focal point here.



As Adapted from Gupta's Continuum (2000)

Table 1: Continuum of the Social Construction of Gender and Sexuality in HIV/AIDS Programmes (Gupta, 2000)

In stereotypical construction of gender in HIV/AIDS discourse, men and women are portrayed in limited ways that reproduce the most damaging and the most disempowering constructions. This is a reinforcement of stereotypes of men and women that is most damaging. While stereotyping of men in positive ways results in damaging for women, women stereotyping in negative ways are always damaging to the latter. Neutral construction will deal with genders without discriminating as men and women, and the audience is addressed as general population. In this case, no harm is done. But the different needs of men and women are ignored. In the case of sensitive portrayals different needs and constraints of men and women are recognized and taken care, but the old imbalanced gender power is continued. Transformative construction takes care for equitable gender relations. Gender roles under transformative construction are redefined at the levels of personal, relationship, community and society. Empowering category will empower women or free men and women from the impact of destructive gender and sexual norms.

3.2 Social Semiotics Approach (Kress and van Leeuwen, 1996)

While analysing IEC materials, this continuum can be combined with social semiotic approach as adapted from the seminal work of Kress and van Leeuwen (1996). Semiotics is generally referred to as the study of signs. The main

elements in semiotics include a sign, signified and a signifier. ‘Semiotics is the science of the sign, a fusion of form/signifier and meaning/signified’ (Kress, 2003).

Hodge and Kress (1988) write that social semiotics is concerned with the social meanings constructed through the full range of semiotic forms, through semiotic texts and semiotic practices. The emphasis is construction of social meanings through semiotic forms, texts and practices. Form means the medium, text is the type of the copy and practice will mean the whole exercise of communicating through social semiotics.

The three metafunctions of Halliday were adopted into a new social semiotic approach by Kress and van Leeuwen (1996), replacing the Hallidayan terms, ideational metafunctions (representational), interpersonal metafunctions (interactive) and textual metafunctions (compositional). The adopted three metafunctions are renamed as (1) Representational meanings, (2) Interactive meanings and (3) Compositional meanings.

In the case of representational meanings, there are: (i) transactive action which is represented by a vector, formed by a diagonal line or an arrow that connects two represented participants, an actor and a goal; (ii) Non-transactive action which is represented by a vector, formed by a diagonal line or an arrow that emanates from one of the represented participants, the actor but does not point or directed at any other participant; (iii) Transactive reaction, which is an eye line vector that connects two participants, a reactor and a phenomenon; (iv) Non-transactive reaction is an eye line vector emanates from a participant, the reactor, but does not point at another participant. Represented participant looking at viewer is not to be taken into account; (v) Outdoor, indoor and unknown settings; (vi) Symbols and props; and (vii) Appearances of represented participants.

Interactive meanings include aspects of contact, social distance and intimacy and attitude. In the case of contact, images act and gaze come into play. Similarly, social distance and intimacy deal with the size of a frame in an image. Attitude covers the areas of subjective image and objective image. In the demand function of contact, the represented participants are identifying or connecting themselves with the viewers, whereas in the offer the latter do not have any identity or connection with the formers. Social distance is the appearance of represented participants in a distance communication process starting from intimate distance, close personal, far personal, close social and far social and public distance. Involvement through attitude in social semiotic analysis is the amount of involvement the viewers will have with the images of the text through the frontal angle (positive role) and the oblique angle (negative role). With regard to the angle, top angle denotes less power, low angle denotes high power and eye level angle conveys equal power.

Salience refers to the ability of a represented participant to capture the viewer’s attention. The size, sharpness of focus, tonal contrast, and colour contrast, background and foreground information are the elements that decide the salient elements in a text. The information aspect of social semiotic analysis is covered under the topic composition, which deals with the visual and other type of information available in the image on its left, right, top, bottom, and centre and margin sides. In other words, the placement of information in the respective area is treated and interpreted in a different way as mentioned in Kress and van Leeuwen. Here the placement of elements endows them with the specific informational values attached to the various zones of the image.

As for methodology, five IEC materials in the form of posters among many produced and circulated in Tamil Nadu were taken into account for analysis under different aspects of social semiotics through the prism of Gupta’s continuum classifying these into stereotypical, neutral, sensitive, transformative and empowering. The following criterion is observed while choosing the IEC materials for this study: one poster of a family, one poster of a couple, one poster of a male, one poster of a female, and one poster of a group of men and women.

4.ANALYSIS

Construction of gender and sexuality in the form of gendered social actors branching into different types starting from stereotypical to empowering is the main aim of this discourse.

4.1 Gender and Sexuality under Gupta’s Continuum

According to Table 2, with a total of five IEC materials in the form of posters taken for this study, there are four males and females each in the portrayal. The issuing agencies include APAC-VHC (3 IEC materials), TANSACS and PWN+ (1 IEC material each). The period of publication and circulation ranges from 1999 and 2009. Their roles as gendered social actors are as follows: father, mother, son, daughter, couple, man, woman, young men and young women. The number of constructions as per Gupta’s Continuum is three neutrals (Figures 2, 3, and 5) and one each stereotypical (Figure 1), transformative (Figure 5) and empowering (Figure 4) each. Interestingly enough, four themes are awareness generation and one is enabling environment. The point to be noted here is that none of the IEC materials represents sensitive construction.

Table 2: IEC materials with details of sex, gendered social actors, construction, and theme

Serial No.	Figure No.	Sex	Gendered social actors	Construction	Theme
1	1	Males and Females	Father, Mother, Son, daughter	Stereotypical	Awareness Generation
2	2	Male and Female	Couple	Neutral	Awareness Generation
3	3	Male	Man	Neutral	Awareness Generation
4	4	Female	Woman	Empowering	Enabling Environment
5	5	Males and Females	Young men(3) and young women(3)	Neutral Transformative	Awareness Generation

Stereotypically constructed females include mother and daughter in Figure 1. Since the IEC material highlights the role of the truck driver and puts the future of the family in his shoulders completely ignoring the responsibility of the mother, it is considered as most damaging and stereotypical and therefore the message is not powerfully communicated.



Figure 1: Nedunjalai Noi Thaduppu Thittam, APAC-VHS, 1999

Neutral construction has got the following females: woman of the couple (Figure 2), and young women (Figure 5). The messages are addressed for both the genders without any discrimination. Though the construction is not harmful here, the actual imbalance of power between genders remains the same. Transformative construction has three young men and young women in Figure 5 with a message of safe sexual practices during adolescence; these gendered social actors are spreading a vibrant and positive attitude.

Empowering construction is available in Figure 4, where a woman PLHA is cautiously watching and getting ready to fight for property rights. While stereotypical IEC materials are to be avoided, transformative, sensitive and empowering ones should be encouraged by the agencies or NGOs. Neutral IEC material is not damaging but can be circulated in limited ways.

4.2 Actions and Reactions

Actions (transactive and non-transactive) and reactions (transactive and non-transactive) have different roles to play. In a transactive action in Figure 5, three young women and three young men, who are on the road in their motorbikes, vouch for 'safe sexual practices during adolescence'. They are involved in multiple actions. Both males and females are active. This is neutral (addressing both male and female) and transformative (males and females are equal in meeting out the issue) and the advice is generally addressed to all youth.

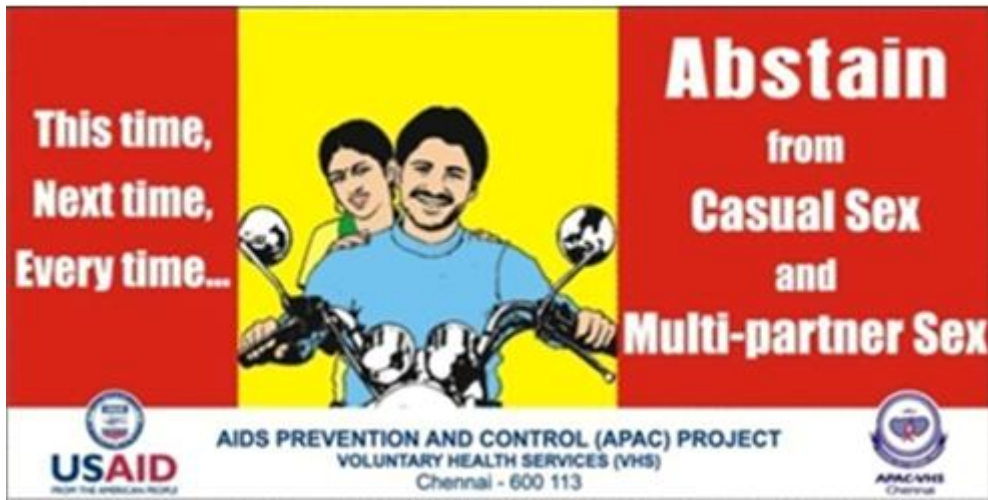


Figure 2: Abstain from Casual Sex and Multi Partner Sex, APAC-VHS, 2005

The non-transactive action in Figure 1 is active without any aims, while theme and linguistic signs talk about prevention in the highways, though constructed stereotypically. Though the cause in the IEC material is important, the fact that the construction is stereotypical has belittled the purpose.

Multiple transactive reactions are taking place in Figures 1 and 5. In Figure 1, father and daughter on the one hand and mother and son on the other are actively engaged in eye line communication. But the problem here is that these four represented participants are portrayed at the right side bottom of the image, with a reduced size in comparison with the entire text thereby undermining the importance of the key message 'prevention in highways'. The construction is stereotypical in the sense that the future of the family is put on the shoulders of a male, the head of family belittling the role and power of other responsible female, the mother. Similarly in Figure 5, there are two transactive reactions, one between the front row young man on left side and the young man on right side and the other between the young woman on left side in second row and the young woman on right side in the same row. Among these four represented participants, one young man and one young woman are passive in the sense that they are looked up on by the other two active persons. The message of prevention, therefore, gets the requisite attention through these active represented participants. As message is addressed generally, it is a neutral construction.

4.3 Indoor, Outdoor and Unknown Settings

In the case of outdoor settings, Figure 1 portrays a head of the family as a truck driver, who is always at the risk of temptation in the form of female sex worker available in highways, which, if yielded, will lead to infection of HIV. The very purpose of highlighting prevention along highways by portraying a truck driver along with his family members is to symbolically link a temptation of a female sex worker. This is to suggest that women are 'transmitters of HIV/AIDS' and 'source of infection'. Another strong message through this construction is that men outside the family environment become vulnerable because of other women's tempting activities. An outdoor environment is usually reserved for men and their leadership with powerful masculine attributes. But here it is reversely associated with a tempting environment controlled by women with a stereotypical and damaging construction. In the same way, other members of the family are shown to be at the mercy of the man thereby belittling mother, daughter and son, whose thoughts do the job of preventing him from the infection.

The rich and modern youth in a street, outdoor to be precise, are always exposed to temptations of yielding to unsafe sexual practices as per Figure 5. The linguistic signs insist upon following safe sexual practices, while the visual signs in the form of a group of freewheeling youth roaming around the streets speak the opposite. Though the portrayal is a neutral one in the sense that both male and female gendered social actors are addressed generally, the connotation behind the image is different that these represented participants are not at all protected and are highly vulnerable to unsafe sexual practices. But in Figure 2, for a man through a motorbike along with the partner, there is always the danger of yielding to casual sex and multi-partner sex. Though the construction is obviously neutral with its address to both genders, the portrayal of young woman in the bike with a linguistic request to 'abstain from' casual and multi-partner sex denotes rather suggestively that the outdoor environment of keeping a woman in a motorbike may not be conducive for safety of men and therefore, this image is in fact, stereotypical. This interpretation is possible because men shown in an outside environment are safe, whereas women in domestic set up only are safe. Conversely, a woman is seen in an outdoor environment (Figure 4), usually reserved for men, in front of her apartment, possibly an inherited housing property. The above IEC intervention is witness to women leadership and women empowerment. The unknown setting is portrayed in Figure 3, where the actor celebrity is requesting for blood donation. He must have been given a setting.



Figure 3: Naan Dhaanam Seiya Pogiraen! Neengalum Seiyalamae?, TNSACS, 2009

4.4 Symbols and Props

In the case of symbols and props, truck (Figure 1), and motorbikes (Figures 2 and 5) are to be interpreted. Truck, as a cargo vehicle, is a symbol of power at the hands of the owner. Here it is driven by the employee-driver and becomes a burden to be protected and carried forward. As a symbol in Figure 1 this truck is a metaphor for ‘burden of a long journey towards destination or aim’. Here the aim of prevention of disease or protection or safety of the family is the symbolic meaning. Motorbike, used by young men (Figures 2 and 5), is the symbol of ‘heterosexuality, masculinity and male power’. It is probable that men with these symbols may turn out to be vulnerable and prone to infection. It is to be carefully noted that men alone are associated with the ownership of motorbikes, though in two figures (Figures 5 and 2) women are only seated on the back. Man in Figure 2 stands for promotion of male power thereby damaging woman, resulting in stereotypical construction. As for Figure 5, the male power transforms and sensitizes women because the IEC material is neutrally constructed.

4.5 Appearances of Represented Participants

Regarding appearances of represented participants, the family members in Figure 1 who are appearing in an outdoor environment, are in the normal dress code prescribed for Indians especially Tamils in accordance with the cultural patterns followed in Tamil Nadu. So also, the couple in Figure 2 is with traditional appearance. The young men and women with modern clothes in Figure 5 with neutral construction are in a usual youthful style, and actor celebrity with normal clothing doing voluntary blood donation in Figure 3 is with a neutral portrayal.



Figure 4: HIV/AIDS Illamal Vaazhvai Vazhamaakuvom, APAC-VHS, 2004

4.6 Contact

Regarding the demand aspect of contact, a young man in a motorbike with his partner on board is travelling in Figure 2. With their vibrant smile with neutral portrayal, they are more prominent in action than in words in their gaze into audience in commanding a positive message. The represented participant in Figure 3 (neutral) has established an effective demand with his focused look and eye contact, requesting for blood donation. In Figure 5, one of the represented participants (The very second woman seated behind the young man with a message of guidance for safe sexual practices) looks directly into the viewer's eyes. Since the size of the image is so small, the effect of such demand is not forceful, though the construction is neutral and transformative.

The husband and wife along with their children in Figure 1 in an offer contact with a message 'prevention of the disease along the highways' are in a corner, looking away from the viewer, leaving behind a question mark over the future of the family. This aspect is all the more reinforced by the fact that the text is stereotypical. In Figure 5, there are some young men and young women. Except one woman, all others in the group are looking away. They have already gone out of sync with the public or audience, thereby diluting the message of practicing safe sexual practices. In an IEC material that is exhibiting young men and young women full of energy and youthfulness with modernity, the offer contact has undermined the message. A woman PLHA in Figure 4 is not identifying with the viewers or audience or public as the case may be. Since there is no direct look with the audience, identity with them is lacking. Therefore, the messages may not have reached the audience forcefully.

4.7 Social Distance and Intimacy

In a close personal distance in Figure 3, the actor celebrity points out the importance of blood donation there by emphasizing the message forcefully. In a far personal distance, i.e. the shots of persons from their waist up, the represented participants in Figure 2 convey a relationship of one to one with the viewers. Through a social distance in Figure 4, the person does not offer much human warmth and affinity because she is placed in social distance far away from the audience. It is like viewers or audience meeting an unknown person. The audience has lost the close rapport with the image.

4.8 Attitude

Power relations in frontal angle images promote stronger involvement. Through represented participants as well as the issues they espouse, the importance of gender and sexuality is once again reinforced in Figures 2 and 3. In Figure 4, the represented participant in an oblique angle is playing a negative role thereby contributing towards greater detachment with the viewers. In fact, she is reducing the importance of issues dealt with in the texts. Through a medium angle in Figures in 1, 3 and 5, equal power is conveyed to the audience.

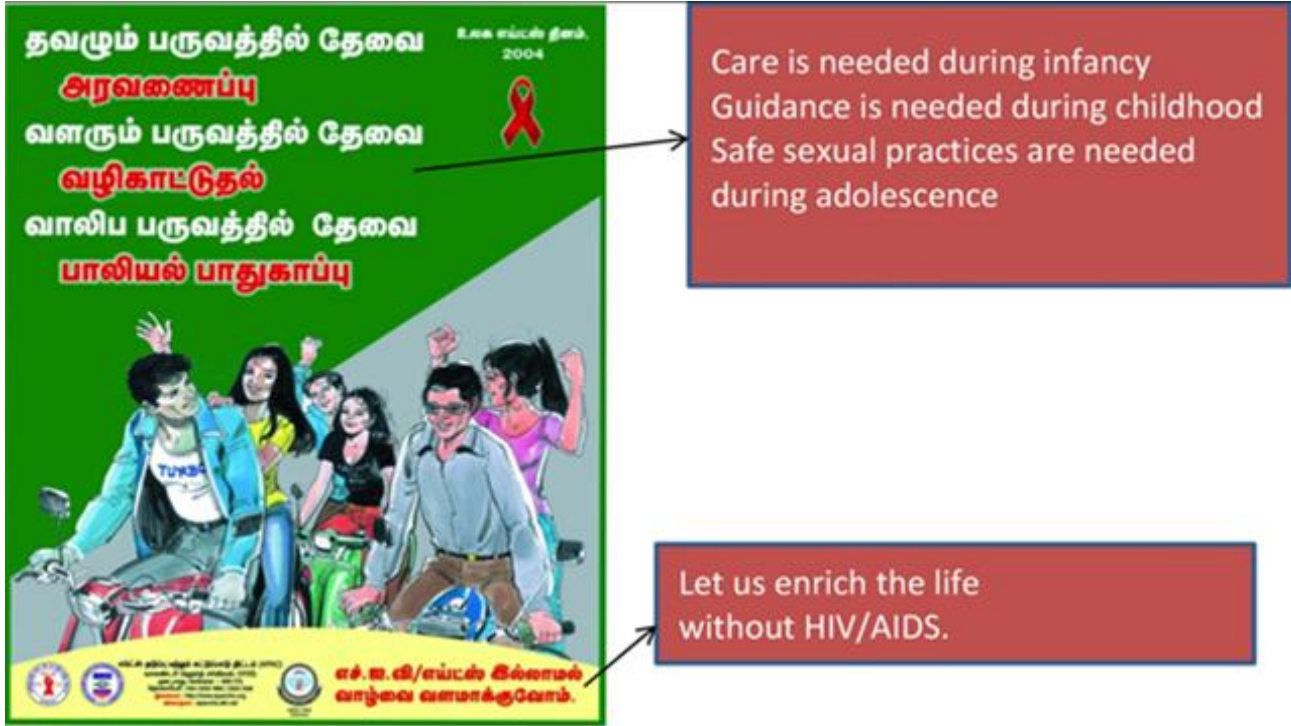


Figure 5: HIV/AIDS Illamal Vaazhvai Vazhamaakuvom, APAC-VHS, 2004

4.9 Saliency

In naturalistic representations, the size of the represented participant also matters as far as the saliency is concerned. With a bigger size actor celebrity in Figure 3, a prominent message of blood donation is enforced. The placement of represented participants either in the foreground or in the background decides the level of saliency. The represented participants who are in the foreground commanding greater saliency are a small family of four in Figure 1. In all the following images, connection is established through the creation of divided frames: a horizontal frame of the truck and its driver's family in Figure 1, a diagonal shaped frame of youth in Figure 5, and a vertical frame of adult couple in Figure 2.

4.10 Composition

For visual placements in the images, the themes and issues that are found on the left side are as follows: having sex this time, next time and every time (Figure 2), and 'I do voluntary blood donation!, you can also do' (Figure 3), image of house property being looked at by an adult female PLHA (Figure 4). As is known, the information on the left side is known and common and therefore not to be worried about. On the other hand, information available in the right side of the texts is identified as new and problematic for which attention is to be directed at: abstaining from casual and multi-partner sex in Figure 2, the image of male actor in voluntary blood donation in Figure 3, the image of an adult woman PLHA looking up the housing property in Figure 4.

The text messages that are placed at the top of the images are as follows: prevention along the highways and the future of your family in your hands in Figure 1, care in infancy, guidance during childhood and safe sexual practices during adolescence in Figure 5, and women have equal rights in Figure 4. Messages at the top convey ideal things to do that are expected of an audience. The agencies expect the audience to be ideal in the above issues. The information available in the form of images and texts at the bottom of the image gives the meaning of real, factual, informative, down to earth, practical, and what might be often the textual elements in an image. In this case the actual steps that must be taken by the audience is given here. Here the contact address along with the logos of the sponsored organizations is given in all the data images that are analyzed for this study except in Figure 5 (the images of youth in motorbikes). The nucleus information that denotes importance and centralized is available in a moving truck in Figure 1, and unknown and unidentified couple in Figure 2. The images given at the middle of an IEC material is important and they form a central message.

5. CONCLUSION

While mother and daughter are stereotypically constructed, woman of the couple and young women are in neutral construction. Young men and women are in transformative portrayal, and a lonely woman PLHA is empowering. It is to be noted that no sensitive portrayal is available.

Young men and women with multiple actions in transactive actions are active in a neutral construction. Mother and daughter on a road are in non-transactive actions, and therefore they are without aims. Multiple transactive reactions with eye line contact are done by mother, daughter, young men and young women.

The head of the family in an outdoor environment, a truck driver, is warned by his family members of the ensuing danger from female sex workers in the highways. Young men and young women on the streets are also at a great risk of infection with a failure to follow safe sexual practices. Same is the case with another youth with a woman on his motorbike who wants to abstain from casual and multi-partner sex. In an outside environment, men are safe and women only are tempting them. In an exceptional manner, a woman PLHA is shown to be empowered in an outdoor environment. An actor celebrity can be powerful even in an unknown setting.

Truck is symbol of power and motorbike is symbol of heterosexuality, masculinity and power. But truck as a cargo vehicle is symbolized as a burden on the highways infected with female sex workers. Male power is damaging for females, but it can transform and sensitize women at times.

All the represented participants are shown in an outdoor setting with traditional Tamil costumes except in one case where young men and young women are in modern clothes. The young man and young woman on the motorbike, actor celebrity and a young woman from the cycling youth are establishing a direct contact with audience commanding their cooperation and identity. All of them are smiling with the audience.

But in some occasions the participants are not identifying with the audience by looking away from them. Except one from the cycling youth, all of them are looking away. So also the woman PLHA looks away from the audience.

Regarding distances, the actor celebrity is in close personal distance like an intimate friend for promoting blood donation, and the couple is in far personal distance. The lonely woman PLHA is in social distance without rapport and human warmth, and therefore not convincing.

Through a frontal angle, the couple and the actor celebrity are in stronger involvement with audience. The woman PLHA is in an oblique angle and she is detached from the audience. The truck driver, actor celebrity and the cycling youth are in equal power relations with audience.

The actor celebrity in big size and the trucker's family in the road in a foreground are attaining salience because of their size and position. Connection is established through the creation of divided frames in the case of trucker's family, cycling young men and young women and the couple.

The themes and issues on the left side of the IEC materials include having sex, requesting for blood donation, and PLHA's house property. These are to be understood as ordinary and routine themes and issues. On the other hand, information available in the right side of the texts is identified as new and problematic for which attention is to be directed at. These issues are worrisome: abstaining from sex, the image of male actor in voluntary blood donation, and the image of an adult woman PLHA looking up the housing property.

Messages at the top convey ideal things to be done by the audience. They are expected to be ideal about prevention of the disease, care and guidance to PLHA, and getting equal rights for women. The information available in the form of images and texts at the bottom of the IEC material gives the meaning of real, factual, informative, down to earth, practical, and what might be often the textual elements in an image. Here the contact address along with the logos of the sponsored organizations is given. The bottom image is what the audience is expected to act upon. But in one material, the images of youth in motorbikes are given, which is confusing to the audience. The nucleus information in the middle part of the IEC materials that denotes importance and centralized is a moving truck, and the couple. They are to be understood as important and central to the audience.

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