Greta Gober

Handbook on Working Towards Gender Equality in the Media

IAWRT & the Gender Mainstreaming Project

IAWRT
The International Association of Women in Radio & Television

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Author: Greta Gober

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Preface

The objective of learning from each other has driven the work of women associated with the International Association of Women in Radio and Television (IAWRT) since the inception of the organization in 1951. Dedicated to the development and professional advancement of women working in electronic and digital media IAWRT's members have worked relentlessly for decades to ensure that women's views and values are an integral part of media programming. These objectives have driven the numerous projects and activities in which the organization has been engaged over the years. From 2014 many of these activities have been carried out under the common objective of the IAWRT Gender Mainstreaming Project (GMP). Today the organization has a substantial collection of examples of activities of IAWRT women working towards advancing gender equality in the media. Continuing IAWRT's mission to learn from each other, the organization has already published a *What if? Safety Handbook for Women Journalists* (2017) as well as *Amplifying the People's Voices: The Philippine Community Radio Experience and Challenges* (2018). In 2018, the board made a decision to collect examples of the GMP activities, edit them into a handbook, and share this with others.

The *Handbook on Working Towards Gender Equality in the Media* showcases IAWRT members' experiences and best practices of working towards advancing gender equality and women's positions in and through the media, and is divided into two parts, as suggested by the *UNESCO Gender-Sensitive Indicators for Media* (Grizzle, 2012), **Actions to foster gender equality in media organizations** (Part I) and **Actions to foster gender-fair portrayal in media content** (Part II).

The handbook was first and foremost developed as an internal resource for IAWRT chapters to learn from each other. The work presented comes from countries in which the project was first launched, i.e. IAWRT Kenya, South Africa, and Tanzania. IAWRT India and Uganda were not formally part of the GMP, but as both chapters are very active in working towards advancing gender equality in and through the media examples of their work also laid the foundations for the handbook. Inspired by these activities in 2018 new IAWRT chapters joined the project and Gender Mainstreaming

activities were launched in Nepal, Cameroon, the Philippines, USA, and Iraq-Kurdistan. But the handbook was developed also as an external resource for those concerned with the status of gender equality in the media and those who are looking for inspiration on how to advance this objective in their work. We hope, therefore, that this handbook will be useful to civil and non-governmental media organizations, media and journalists' unions and associations, academics in journalism, media and communication, and in training and research centers and institutions.

It is part of IAWRT's history that the organization has learned to take advantage of the fact that members in the so-called global North have a great deal to learn from their colleagues in the global South (Ruhnbro, 2008, p. 6). We are continuing this legacy as members of the Global Alliance on Media and Gender (GAMAG) and we hope that this handbook will inspire our colleagues in the global North to learn from these examples but also prompt them to continue sharing their own experiences of our collective efforts to make gender equality in the media a reality.

The Author

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a Postdoctoral Fellow at the Department of Media Studies, University of Stockholm. She is a board member of IAWRT (2018–2020) and the head of the IAWRT Gender Mainstreaming Project Committee.

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possible. We are also grateful to UNESCO who faithfully supported the idea of IAWRT in the early days of the organization's inception (Ruhnbro, 2008, p. 13) and UNESCO Norway whose generous support made both the development of the handbook and the 2018 IAWRT chapters GMP activities possible.

I would like to thank Margaret Gallagher, the internationally renowned gender and media consultant and researcher whose early book, *Gender Setting: New Agendas for Media Monitoring and Advocacy* (2001) determined my professional path and dedication to feminist media research. For this and for the continual support and encouragement I receive from Margaret whenever I reach out to her in personal communication, I am very grateful. A sincere thank you goes as well to Ann Smith for her diligent editing of the manuscript.

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Stockholm, February 2019
Greta Gober

Introduction

1. IAWRT and the Gender Mainstreaming Project

When, in 1951, the founding mother of the International Association of Women in Radio and Television, Lilian van der Goot, started the organization, she had no way of knowing it would become such a truly transnational network of media women.[1] As early as 1949 she had envisioned that women working in electronic media around the world would come together to help each other advance professionally and, most importantly, ensure that media programming would contribute to the advancement of women around the world in all spheres of the society. The early feedback she received from colleagues from, among other countries, Norway, Sweden, Great Britain, and Australia was, however, rather critical since many women journalists asked, "Shouldn't women's issues be part of the ordinary programming?" (Ruhnbro, 2008, p. 12). Lilian van der Goot was convinced that they should be. But the reality was very different, and it took the international community another 44 years to address this problem formally. It was not until 1995, during the UN Fourth World Conference on Women, that the **key role of media** was emphasized in relation **to achieving gender equality in all spheres of societies.**

From that year on the international community has set out to combat formally the stereotyping of women and address the inequality in women's access to, and participation in, the media. In 2011, the Asia-Pacific Institute for Broadcasting Development (AIBD) published an important set of guidelines, *Broadcasting for All: Focus on Gender*, that resulted from extensive research undertaken in the region and that was aimed at helping broadcasting organizations from the Asia-Pacific region to deal with gender inequality in the media. The International Association of Women in Radio and Television proudly

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[1] At the time the organization was called the International Association of Radio Women (IARW) and electronic media meant the radio. However, by the time the organization was registered in 1951 countries had begun experimenting with television broadcasting and the first Statutes of IARW included reference to television, even though the name formally changed to IAWRT only in 1957 (Ruhnbro, 2008, p. 17).

contributed to the development of these guidelines. Following this, UNESCO decided to scale up this initiative and, in 2011, invited IAWRT as a non-governmental organization (NGO) in consultative status with the United Nations Economic and Social Council (ECOSOC) to participate in the global consultations to develop indicators for gender sensitivity in media operations and content. IAWRT was happy to participate in the work that led to the publication of UNESCO's *Gender-Sensitive Indicators for Media* (Grizzle, 2012, p. 10). Olya Booyar, IAWRT's President at that time and one of the contributors to the publication, took this opportunity to introduce the objectives of gender mainstreaming to IAWRT chapter heads during a regional conference in Dar es Salaam, Tanzania. Racheal Nakitare, was, however, the president under whose wing the **IAWRT Gender Mainstreaming Project (GMP)** formally came into being. Gunilla Ivarsson and Violet Gonda were the successive presidents who proudly continued the work of Olya and Racheal, following the tradition of this unique organization in which generations of women have worked together towards women's advancement in and through the media.

Facts about IAWRT

In 2018 IAWRT had 418 members who represented 57 countries and was comprised of journalists, filmmakers, television and radio producers, and media academics and activists;

IAWRT has 14 national chapters. These are in India, Nepal, Cambodia, Cameroon, the Philippiness, Uganda, Tanzania, Kenya, South Africa, USA, Norway, Moldova, Afghanistan, Iraq-Kurdistan;

If you want to become an IAWRT member please visit our website www.iawrt.org/join

2. The GMP research and how the book was developed

Racheal Nakitare, the President of IAWRT under whom the IAWRT Gender Mainstreaming Project (GMP) was formally initiated as mentioned above, envisioned that all activities conducted under the common theme of gender mainstreaming would be preceded by research. She imagined that the GMP would be a way to "bridge the gap between media research and practice and also enhance the research skills of IAWRT members" (Gober & Nastasia, 2015, p. 1).

IAWRT Statutes
Approved during the 35th IAWRT Biennial Conference in Casablanca, Morocco, in 2013. Amended during the 36th IAWRT Biennial Conference in New Delhi, India, in 2015.

The mission of the International Association of Women in Radio and Television is to advance the impact of women working in electronic and/or digital media. IAWRT shall encourage gender justice initiatives and ensure that women's views and values are an integral part of electronic programming. The activities IAWRT implements to achieve its mission include:

■ International conferences with workshops, screenings, lectures, professional skills and safety training, and professional networking to facilitate the exchange of ideas, experience, and technical knowledge;

■ Regional meetings in different geographical areas;

■ Documentary Awards to publicly recognize radio, TV, and web documentaries that demonstrate the ability and creativity of women producers/ directors;

■ Study and scholarship programs;

■ Media projects to highlight gender injustice in different parts of the world;

■ Participation in international meetings;

■   Active cooperation with relevant international and local organizations. Information sharing through Newsletter, website, and social media;
■   Media research.

Table 1: IAWRT Statutes.

The dedication of IAWRT to research was encouraged repeatedly by FOKUS, IAWRT's main funder for many years, as having the potential of making IAWRT an important actor in the worldwide debate on gender and media. Considering that IAWRT had a great opportunity to gather research data, with 14 IAWRT chapters and members representing 57 countries, and considering that the Statutes (see table 1) of the organization list media research among the activities IAWRT implements to achieve its missions, tapping into research was only a matter of time in the organizational way forward.

Following the recommendations of the UNESCO framework on *Gender-Sensitive Indicators for Media*, to the development of which IAWRT contributed, the GMP began with **research on gender equality in media organizations** (called the Gender Mainstreaming in Broadcasting (GMB)-Survey), followed by **research on gender portrayal in media content** (called the Gender Equality and Social Justice (GE)-Monitoring). The **GMB-Survey** (IAWRT, 2014) was conducted in 2014 in Kenya, Cambodia, India, Moldova, Tanzania, and South Africa and examined gender representation of all levels of staff as well as existing gender equality policies in public media organizations in the selected countries. The **GE-Monitoring** (Gober & Nastasia, 2015) was conducted in 2015 in Tanzania, Kenya, South Africa, India, Cambodia, USA, Moldova, and Poland. It investigated how gender and other social categories (such as age, ethnicity, and sexuality) are represented in public television and in radio, non-news, educational, public interest, and entertainment programming.

Both studies served the purpose of bridging the gap between media research and practice, as Racheal Nakitare had envisioned. IAWRT members who were responsible for conducting the gender mainstreaming activities and projects (some of which are presented in

this handbook) were able to speak and act from an informed point of view since through participation in the research they have not only enhanced their research skills but have also gained a deeper under-standing of gender issues in the media. To develop the handbook the board set up a Gender Mainstreaming Project Committee and hired a researcher, Ann Mabel Sanyu. Ann conducted interviews (mostly by Skype) to collect first-hand accounts of the experiences IAWRT members had working with the Gender Mainstreaming Project in the period between 17 August and 5 October 2018 and wrote a report on the research she conducted. I have conducted further interviews (by mail), carried out extensive research and investigated various sources to find and collect background information relevant to the project. As part of the handbook development I launched an online survey that was distributed among IAWRT members in the GMP's pilot coun-tries (Kenya, South Africa, and Tanzania), as well as in India and Uganda. Forty-one IAWRT members participated in the survey and answers were collected from August to September 2018.

As already mentioned, the *Handbook on Working Towards Gender Equality in the Media* is not the first book developed and published by IAWRT to showcase our members' experiences of working towards advancing gender equality and women's positions in and through the media. For this reason, this handbook will not give examples of activi-ties concerned with capacity building carried out by IAWRT in relation to journalists' safety and the development of community media. To learn about these activities please refer to our publications *What if? Safety Handbook for Women Journalists* (2017) and *Amplifying the People's Voices: The Philippine Community Radio Experience and Challenges* (2018). The *Safety Handbook* was written by Abeer Saady, Vice-President of IAWRT and a renowned media consultant and trainer, war correspondent, and researcher, with 27 years of profession-al experience in conflict zones in the Middle East and Africa. It provides practical advice and recommendations on security and safety specifically for women journalists working in war and conflict zones. The handbook supports the United Nations Security Council Resolu-tion 1325, on women, peace, and security. *Amplifying the People's Voices: The Philippine Community Radio Experience and Challenges* is based on the IAWRT Community Radio Station Project. It documents the nearly thirty-year-old history of community radio broadcasting in the

Philippines, its successes and failures, and the valuable lessons learned from organizing one of the oldest and most important forms of people's media. Both publications can be downloaded free from IAWRT's website (www.iawrt.org/publications).

2.1. How the handbook is structured and what to keep in mind when you are using it

The handbook is structured around the two Gender Mainstreaming Studies that IAWRT conducted in 2014 and 2015—the Gender Mainstreaming in Broadcasting (GMB)-Survey and the Gender Equality and Social Justice (GE)-Monitoring. Both studies laid the foundations for projects and activities that were conducted by IAWRT members in the countries presented in the handbook—South Africa, Tanzania, Kenya, Uganda and India—in 2014 to 2018. Examples of gender mainstreaming included in this handbook are thus based on IAWRT's experiences and best practices of working towards gender equality in the media, and are divided into two sections, as suggested by the UNESCO framework for *Gender-Sensitive Indicators for Media*,

Actions to foster gender equality in media organizations (Part I) and Actions to foster gender-fair portrayal in media content (Part II).

2.2. Whose point of view?

The intersection between women's empowerment and media development is both at the heart of the *Gender–Sensitive Indicators for Media* developed by UNESCO in 2012 and the *Handbook on Working Towards Gender Equality in the Media* developed by IAWRT in 2018. The main difference between these two publications is that the handbook represents the voices and experiences of media women, working on the ground to advance gender equality in the media and takes a somewhat different approach to gender mainstreaming than would appear from the official definition of this strategy. Officially,

> gender mainstreaming is a methodology, a means to an end; the process of integrating a gender perspective in all activities carried by an organization, including its policies, programmes, training, recruitment and evaluations within the main aim to achieve gender equality. (Grizzle, 2012, p. 54)

The strategy assumes that an underlying intention to achieve gender equality already exists in media organizations. The framework developed by UNESCO both encourages media organizations to "make gender equality issues transparent and comprehensible to the public, as well as to analyze their own internal policies and practices with a view to take necessary actions for change" and hopes that "media organizations will, through their own mechanisms, decide to adapt and apply these indicators to enhance media development and quality journalism" (Grizzle, 2012, p. 16). The case studies on gender mainstreaming in media presented in the UNESCO publication are thus based on reports and observations of the representatives of media organizations. These can often be quite different from the voices and observations of media practitioners and gender equality activists working on the ground. As IAWRT, we believe that however important political and official commitment to advance gender equality in and through the media is, it is similarly important to continually check how these commitments are realized in practice. As feminists we have learned the hard way that political declarations and actions are often two very

In your own words what does gender mainstreaming mean?

"It means creating pathways to allow both men and women to understand that women can contribute constructively in all activities of human civilization." **Gauri D Chakraborty**, freelance filmmaker from **India**

"It means equality of women or in other words equal representation of women (in the media)." **Linda**, radio and print journalist from **South Africa**

"Gender mainstreaming means equal representation in leadership positions, projects, equal voices as sources of information, equal participation and budgeting." **Rose Haji Mwalimu**, media consultant, trainer and former head of IAWRT **Tanzania**

"Creating equality and equity for women working in media and putting in systems to monitor that gender empowerment is upheld." **Makganwana Mokgalong**, screenwriter and head of IAWRT **South Africa**

"This is the strategy towards realizing gender equality." **Agnes Nantambi**, radio and print journalist from **Uganda**

"It means unconditional inclusion of both women and men in all operations of any given community or organization." **Josephine Mirembe Nkuubi**, print journalists and head of IAWRT **Kenya**

Table 2: Results of a Gender Mainstreaming survey conducted online 13.08-24.09.2018

different things. We have also learned from research that there is necessarily no direct link between the existence of gender equality policies in organizations and high numbers of women occupying decision-making positions in those places (Ross, 2014). From our own GMB-Survey conducted in All India Radio and Doordarshan, the Indian Public Service Broadcaster, we have also learned that there is necessarily no direct link between the numbers of women occupying decision-making positions and the organization's commitment to tackle issues of gender discrimination or sexual harassment. The organizational culture and the general climate around gender equality is just as significant for gender equality prospects as is the official everyday political will and commitment to these issues.

The different approach to gender mainstreaming undertaken in the IAWRT Gender Mainstreaming Project is a natural consequence of an important feminist methodology, described by Sara Ahmed (2017) as having a feminist ear, that is presented in this handbook in which we juxtapose the official commitment of media organizations to address gender equality alongside women's own experiences and understanding of what being a female in the media industry entails. The chosen methodology is a natural consequence of IAWRT's unique membership. As an organization IAWRT was built by women who are used to taking matters into their own hands and it is no surprise that also in this project IAWRT members took the official definition of gender mainstreaming in the media and ran with it. The online survey that preceded the development of the handbook made it clear that gender mainstreaming is understood by IAWRT members in a broader, more inclusive, and pro-active way. We present examples in table 2 of the various ways in which IAWRT members define, in their own words, what gender mainstreaming means.

2.3. "Stick with what you know and start with what you have"

When we are reading about the experiences of IAWRT women working with gender equality in and through the media in South Africa, India, Kenya, Tanzania, and Uganda it is important for us to keep in mind that all Gender Mainstreaming Project activities were conducted in a specific context. IAWRT members have pointed to a number of

challenges they have identified while working towards achieving gender equality in the media. For example, one of the main challenges identified across the countries is the poor working conditions faced by women in the media. Women are denied equal chances of promotion, face sexual harassment, and are often relegated to covering the less challenging stories. In many cases the situation is exacerbated by the absence of a gender policy that could cohesively address gender-specific issues and encourage affirmative action in the organization. In India and Kenya, for example, many women are employed on temporary contracts making them vulnerable to blackmail and sexual harassment. The GMB-Survey conducted in Kenya revealed that cases of sexual harassment were rife in the Kenya Broadcasting Corporation, especially among the women employed on a temporary basis. A similar finding was reported in the same study conducted in India among women working in different capacities at All India Radio and Doordarshan. Poor working conditions are driving many women away from journalism. Not being given maternity leave, working long hours, and often being paid less than their male counterparts are some of the reasons why women are abandoning journalism in Uganda. The challenges of working long shifts and at odd hours, reporting on dangerous situations such as riots, together with the pressure from family members are also among the reasons that Sarah Nakibuuka, former head of IAWRT Uganda, attributed to the decreasing number of female journalists in the country.

> When you look at the media today in Uganda, there are very few female journalists who have persistently done this work. Some of them come straight from the university, work for a year or half a year and then leave to work in public relations. So, when you view Ugandan journalists in the next five years you will not see many females, you will only see males there. (Skype interview, 25 August 2018)

The decreasing number of female journalists is of concern because it reflects the status of a society that is excluding women's voices from its media. Across the countries where IAWRT has chapters highly qualified women continue to be denied leadership roles because of prevailing perceptions that women are not fit for leadership. These perceptions are fueled by cultural stereotypes based on patriarchal systems that view them as inferior. This is exacerbated by the under-rep-

resentation and negative portrayal of women in the media that reflect stereotypical, one-sided roles that serve to denigrate and even dehumanize women. The media often reports stories that reinforce the negative perceptions of women in society. In news programs and talk shows few women are called upon as experts and the outcome is that the female perspectives are missing and women's views on pertinent issues are rarely heard in the media. The GE-Monitoring study demonstrated that men outnumbered women in all types of programs and roles that were analyzed. For example, men constituted 75% of experts and special guests who spoke on radio programs and 65% of experts and special guests in television programs (Gober & Nastasia, 2015, p. 29).

The country-specific challenges that IAWRT members need to address while working towards gender equality in the media are intertwined with the position individual chapters and members occupy in the country, the community of organizations working with gender and media, and in their own professional community. Strong-minded IAWRT members have always had specific interests and opinions about what they want to achieve, which media skills they want to develop, and/or which issues they want to tackle. In fact, for many years the leadership of IAWRT saw these differences as a challenge in the organization's development. Jai Chandiram from India, President of IAWRT from 2001 to 2005, was deeply invested in looking for ways of working with the different perspectives, concerns, and interests that women in the member countries represented. In the reflection on her presidency that she wrote for *Voices and Pictures: The Story of IAWRT* (2008) she wondered,

> How can we discuss, build bridges, draw upon the experiences and 'herstories' of media women from across the nations and focus on the many disparities in the situation of women in Asia and Africa when their lives are so different? (Ruhnbro, 2008, p. 48)

Similarly, Frieda Werden from Canada, President of IAWRT from 2005 to 2007, reflected in the same book, "Some of the same problems had plagued the organization since its inception – problems like regional differences in expectations and hopes" (p. 52). Howev-

er, while conducting research for this handbook I have realized that IAWRT members have learned to turn this challenge into an opportunity. Makganwana Mokgalong, head of IAWRT South Africa, shared her chapter's advice to work towards achieving gender equality in the media and not becoming discouraged. "Stick with what you know and start with what you have," advised Makganwana and explained,

> Focus on the resource and skills that you have at your disposal and don't be discouraged by the mountain that you will have to conquer. If it's a film festival, classes or a workshop, just make sure you are responding to the needs of the women in media where you are based. (Email interview, 18 December 2018)

I have decided to follow this simple but brilliant piece of advice to show that working towards achieving gender equality in the media can be done in many different ways. With concrete examples I demonstrate that, despite many challenges and problems, change undertaken on different levels—individual, organizational, national, or even international—can always be achieved. This simple principle of focusing on working where one can make a difference helps to keep motivation high and encourages perseverance, thus letting a small trickle create change over time and, sometimes, turn into a flood.

Part I
Actions to Foster Gender Equality in Media Organizations

Actions to foster gender equality in media organizations, stipulated in the UNESCO framework, *Gender-Sensitive Indicators for Media*, can focus on achieving:

- Gender balance at decision-making level;
- Gender equality in work and working conditions;
- Gender equality in unions, associations, clubs and organizations of journalists, other media professional and media self-regulatory bodies;
- Media organizations promoting ethical codes and policies in favour of gender equality in media content; and
- Gender balance in education and training (Grizzle, 2012, p. 7).

This framework was developed to encourage news and media organizations to think critically about how their workplace practices and the content they produce contributes, through the reproduction of gender stereotypes, among other factors, to the lack of women's well-being in the society. As mentioned in the introduction to this handbook, the intersection between women's empowerment and media development is at the heart of both the UNESCO framework and IAWRT's mission as an organization. Because gender equality in the film industry has also been close to the heart of IAWRT members I will showcase in this chapter IAWRT-lead initiatives and actions that foster gender equality in media organizations and, more broadly, in the media industry. All examples will represent the voices and experiences of IAWRT members working on the ground, in their respective countries, and collectively across regions to advance gender equality in the media.

3. Gender Mainstreaming in Broadcasting Survey

As suggested in the UNESCO framework the first application of the

Gender-Sensitive Indicators for Media could be to serve as a baseline against which future actions could be measured and compared. Following this recommendation IAWRT, under the leadership of Racheal Nakitare, decided to launch what has become over the years the IAWRT Gender Mainstreaming Project. The very first initiative of this project was the Gender Mainstreaming in Broadcasting (GMB) Survey. The survey was finalized and commissioned during the 35th IAWRT Biennial Conference in Casablanca, Morocco, in October 2013 during which a Gender Mainstreaming Project workshop was held and a list of countries participating in the study was finalized. Conducting a comprehensive assessment of all the UNESCO indicators in all media organizations in a country would require a large investment of time and money and would be too complex for one organization to carry through. Selecting the right sample for the GMB-Survey was thus an important part of the project and only countries in which members had close ties to the public service broadcasters were eventually included in the study. These were:

- Kenya – the Kenya Broadcasting Corporation (KBC);
- Cambodia – the National Television of Kampuchea;
- India - Prasar Bharati All India Radio and Doordarshan;
- Moldova - the National Public Broadcaster, Teleradio-Moldova (TRM);
- Tanzania – the Tanzanian Broadcasting Corporation (TBC); and
- South Africa - the South African Broadcasting Corporation (SABC).

The overall objective of the GMB-Survey was to establish a Gender Profile of the public service broadcasters included in the study. (For specific objectives see table 3.)

In IAWRT members looking for both inspiration and encouragement, these Gender Profiles were to become the baseline against which future improvements could be monitored and against which IAWRT chapters could be benchmarked in relation to each other's progress. Such findings, compiled into a report, could help further to articulate policy and strategic recommendations, set measurable targets, and help carry out monitoring and assessment of how the process and progress of achieving gender equality in the media is moving forward

The Gender Mainstreaming in Broadcasting Survey was developed during the 35th IAWRT Biennial in Morocco. The overall objective of the study was to establish a **Gender Profile** of the selected public service broadcasters and, more specifically, to assess the following:

- What proportion overall is made up of the women who hold leadership positions in the organization (editors-in-chief, editors, heads of departments, heads of desks)?
- What proportion overall is made up of the women working in different departments (newsroom, productions etc.) and levels (junior, middle, senior) of the organization?
- What proportion overall is made up of the women who have part-time contracts and of the women who have permanent contracts?
- Are equal opportunity polices in place (regarding recruitment, promotion, and equal wage)?
- Does the organization have a gender mainstreaming officer or committee to monitor and evaluate gender equality in the workplace? And, if so, are staff members aware of its existence?
- Does the organization have a comprehensive prevention, complaint, and support system with regard to sexual harassment and bullying in the workplace?
- Does the organization have a gender policy with specific reference to media practices (such as sourcing) or a code of ethics that includes reference to gender representation?
- Are there any resources available to journalists and the creative staff who can help them avoid sexism and adopt gender-sensitive reporting and programming style?

Table 3: Specific objectives of the GMB-Survey carried out in 2014 in Kenya, Cambodia, India, Moldova, Tanzania, and South Africa.

(Grizzle, 2012, p. 18). And, last, the objective of this study, as already mentioned, was to build research capacity among IAWRT members so as to enable the organization to carry out media research in the future.

The GMB-Survey was both a qualitative and a quantitative study. The quantitative part included a questionnaire that was distributed among the heads of various departments and among the individual members of staff, drawn from across the core departments of the public service broadcasters (both television and radio stations). The qualitative part included focus-group discussions with staff from across the core departments of the organization and one-on-one interviews with key informants from the human resources departments and the heads of different departments. Researchers were advised to recruit half the respondents from the radio and half from the television station and to ensure fair representation of the technical, creative, and managerial staff.

Results of the survey allowed IAWRT chapters to identify problem areas and select activities on which they wanted to focus and which unfolded after the study. Cambodia and Moldova were at that time unable to follow up with the GMP activities and eventually the countries in which the GMP was formally launched included IAWRT Kenya, South Africa, and Tanzania. IAWRT India worked on gender mainstreaming in and through the media outside of the formal GMP structure, Uganda joined these efforts even though it was not participating in the GMB-Survey, and Cambodia joined the GMP again in 2018.

In this chapter I present selected cases of activities that were launched between 2014 and 2018 under the common umbrella of the IAWRT Gender Mainstreaming Project or as part of IAWRT's efforts to advance gender equality in and through the media. All activities were launched in response to the problem areas IAWRT chapters identified as most burning when it came to advancing gender equality in media organizations and what is also important, ones they felt they were in position, or had the capacity, to tackle.

4. Working to establish a gender committee in your organization

If gender mainstreaming is to be taken seriously in media organizations, it needs to be supported by and reflected in the management's priorities. Sometimes, even when such priorities are not in place it is possible, with effort and favorable circumstances, to persuade the board and the management to adhere to the goal of working towards achieving gender equality in the organization but sometimes it is not possible. In such situations a different strategy needs to be adopted to advance the gender equality agenda. In this section I will describe how IAWRT Kenya has used the results of the GMB-Survey to kick-start the process of establishing a gender committee at the Kenya Broadcasting Corporation and how IAWRT South Africa and IAWRT Uganda have used different strategies to create awareness about the need for gender mainstreaming in the media industry in their countries.

4.1. Establishing a Gender Committee at KBC

The GMB-Survey revealed that none of the surveyed public service broadcasters had either a gender mainstreaming officer or a committee that could monitor and evaluate gender equality in the organization (IAWRT, 2014). Since some of IAWRT Kenya members were senior employees at KBC they were in the position to support directly the task of establishing a Gender Committee at KBC and, consequently, the development of a gender mainstreaming policy that would guide the committee's work. The report from the GMB-Survey was shared with KBC management who expressed the will to address issues of gender imbalance in the organization by setting up a gender committee. Toepista Nabusoba, a member from Kenya who was responsible for overseeing the GMB-Survey study, reflected that

> the GMB-Survey that we conducted at KBC also involved talking to the HR manager, who was a woman at the time. She acknowledged that there was no such (gender) policy in place at KBC and after the finished report was presented to her and other managers at KBC the awareness was generated. The management took the decision to put in place a gender committee that later came up

with a gender policy and an anti-sexual harassment policy. (Skype interview, 14 September 2018)

Persuading the management of KBC to make gender mainstreaming a priority has been easier since Kenya amended its Constitution in 2010. Today, Article 27 (3) of the Constitution of Kenya states that "women and men have the right to equal treatment, including the right to equal opportunities in political, economic, cultural and social spheres" and multiple provisions in the Constitution govern gender representation in elective or appointive bodies in the local and national governments. Additionally, Article 5(2) of the Employment Act 2007 states that "an employer shall promote equal opportunity in employment and strive to eliminate discrimination in any employment policy or practice." Even though Kenya has yet to enact legislation that enforces these constitutional provisions, arguing for gender equality in the media has become easier. This is also because, in 2011, the National Gender and Equality Commission (NGEC) Act established the National Gender and Equality Commission, which, among other functions, promotes gender equality and freedom from discrimination, investigates cases of violations of the principle of equality and freedom from discrimination, and makes recommendations for the improvement of the functioning of the institutions that fall under the Commission's supervision.[2]

The existence of a national policy addressing issues of gender inequality is most certainly helpful when it comes to arguing for gender equality in any organization. Even the most favorable legislation will not however change gender imbalances in an organization on its own; a gender equality champion who will take the lead in mobilizing support and working towards advancing gender equality in the organization, is necessary. (See chapter 8 for more details on the strategy of recruiting and working with gender equality champions.) Deciding to create structures to support gender mainstreaming in an organization is an important first step on the organization's path towards change. At KBC, for example, once the head of the Gender Committee was selected and members were drawn from across different departments of the organization, real work could begin. Racheal Nakitare, former

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[2] For more details on the functioning of NGEC visit www.ngeckenya.org

head of IAWRT Kenya, who was also the President of IAWRT at the time and a chief television producer at KBC, joined the committee's ranks. She reflected on the early days of the KBC Gender Committee's work and noted that in two years the organization went from having zero gender awareness to having two full gender equality policies in place to guide the committee's work - the gender mainstreaming policy and the anti-sexual harassment policy. She pointed out that, at that time,

> the GMB-survey showed clearly that we were not sensitive to gender issues in our operations here at KBC. It was great that the management decided to establish a gender committee after seeing our report. But the members of the committee had to be trained on gender mainstreaming issues before we could do any actual work. You see, most of the members were randomly selected from different departments and it turned out the first committee meeting was very stormy. The men were very defensive, the women were trying to bring up different issues and the men were rejecting everything, saying, 'No, you are too sensitive.' We had to seek help from a renowned gender equality trainer to take the committee, step by step, through the whole gender mainstreaming training. After the training people began to see things that they had never seen before. They began to understand that sometimes gender biases are unconscious and there needs to be a very clear policy that we all could follow to avoid these biases. For example, that you need to be conscious of who you hire for top positions in the organization. Are you hiring only males? Aren't there any qualified females for the position? After the training the committee was more like a team of experts. And we began to appreciate gender issues and started doing gender sensitizing training with other staff. (Interview, 4 October 2018)

In KBC, the Gender Committee was established in 2015. It is comprised of members from different departments of both radio and television stations and it handles cases of gender discrimination and sexual harassment.

Here are some tips from the KBC you might want to consider when you are working on establishing a gender committee in your organization.

1. Where appropriate and possible begin with research. Evidence and solid facts on how gender operates in your organization will come in handy when you try to get people to support the idea of having your organization strive to become a gender equality champion. If you are not in a position to conduct your own research, refer to research findings from other organizations on the way in which gender is covered by the media and how it operates in media organizations. (For example, see the *IAWRT Gender Equality and Social Justice in Public Media* report.);
2. Begin with gender training for as many employees from your organization as possible. You will most likely need to work with an external consultant or gender and organization expert who will help introduce the concept of gender mainstreaming and present (your) research results. Strive to secure the support of the management for this training and be mindful of how this type of training is perceived by both employees and management. These observations will help you prepare arguments for the next phases of your work;
3. During the gender training try to identify people from different departments who are most sympathetic to the cause of gender equality and who support the idea of setting up a gender committee in the organization. Where possible, recruit them to become members of the committee. This will save you from having to work with committee members who are not actual allies of the gender equality cause;
4. During the workshop use the problem areas you have identified in the research (or try to identify problem areas if you have not conducted your own research) to brainstorm practical solutions to address these problems. These will be useful when you are working on developing a gender mainstreaming policy for the organization;
5. Organize regular gender training sessions for the gender committee members on various areas of the committee's responsibilities. Invite consultants and trainers who are renowned for being good at their work. Members of the committee must not only be sympathetic to the cause of gender equality, but must have solid knowledge of how gender discrimination operates in the media and what can be done to prevent it;
6. Gender committees need policies with which they can work. You could bring in external gender mainstreaming experts to help the

committee with the task of developing a gender mainstreaming policy. The policy needs to include strategic recommendations, set measurable targets, and develop monitoring mechanisms to ensure that progress towards gender equality is achieved (see table 4 for tips on what the policy could address); and

7. Make sure that the board and the management of the organization are supporting the development of the gender policy. If the developed document is not approved the committee will have great problems with its implementation.

Gender in the Media Policy Checklist

This is an adapted list of questions taken from the *Gender Links Gender in the Media Policy Checklist*, that you might want to answer before starting to develop a gender policy for your organization. For the full list of questions please refer to p.81 in *Glass Ceilings: Women in South African Media Houses 2018* (Lowe Morna, 2018)

Recruitment & Selection

✓ Do you advertise using a variety of communication channels, including direct interaction, that ensures that men and women are reached equally?

✓ Do you actively encourage women to apply?

✓ Is there anything in the way your advertisements are phrased that could discourage women from applying?

✓ Do you have initiatives to encourage young women to take up careers in the media?

✓ Are your selection panels gender balanced?

✓ Do you ensure a minimum quota for women in the short-listing process?

✓ Do the same standards apply to women and men in the interview process? For example, would you ask a man whether he is married and has children?

Work environment & Job experience

✓ Do you have an anti- sexual harassment policy?
✓ Have you taken advantage of IT to allow people to work from home under certain conditions?
✓ Do you ensure the safety of all your employees, for example with regard to their transportation to and from work, especially from certain locations and at certain hours?
✓ Are there stereotypes operating in your newsroom concerning the ability of women to perform their journalistic tasks?
✓ For example, are pregnant women allowed to present programs on television? What have you done to correct these stereotypes?
✓ Do you ensure that the careers of women journalists are not adversely affected by maternity breaks? Do you offer paternity leave?
✓ Are women encouraged to go into non-traditional areas of reporting?
✓ Are women encouraged and supported to take up the technical sides of the job, as, for example, camerawomen in television or photo-journalists in the print media?

Capacity building & Promotion

✓ Do all your employees have access to staff development programs, and are these offered at suitable hours?
✓ Do you target women for training?
✓ Do you have mentorship programs in place? Are these specifically targeted at women?
✓ Do you have a clearly defined and transparent promotion policy?
✓ Do you have any measures in place to assist women to achieve top level positions in your organization?
✓ When you head-hunt, do you specify sex as one of the criteria to be considered in sourcing suitable candidates?

Table 4: Tips on what the gender mainstreaming policy could address.

4.2. Start with lobbying efforts and forging strategic partnerships

Arguing for the need to establish a gender committee and developing a gender policy in your organization can be challenging if the country does not have any legislation enforcing gender equality in organizations. In cases like this consider the strategy adopted by IAWRT Uganda in its lobbying for gender mainstreaming in a country where most media organizations are private and where arguing for gender equality in the media is very challenging. Sarah Nakibuuka, former head of IAWRT Uganda explained that,

> most media houses are owned by private people and their objective is to make money. They don't even want to hear about maternity leave or family friendly policies or that you are late because your child was sick. Another problem is that in most of these organizations 80% of the senior people are male. It would take a very long time to really sensitize them to understand gender issues because some of them are actually the ones who harass these young girls who start working in the media, promising them bigger jobs and things like that. It's still very much male world in Uganda. (Skype interview, 25 August 2018)

While working towards gender equality in the media, IAWRT Uganda first established working relationships with organizations that share a common goal to advance women's and human rights issues. Partnering with like-minded organizations is very helpful; it amplifies the message these organizations send, builds strong relationships through networking, and allows the allies to share resources and learn from each other. Relationships with like-minded organizations also help in building one's reputation. IAWRT Uganda, for example, through partnership with the Uganda Association of Women Lawyers (FIDA Uganda), Uganda's Women Network – Gender, Transformation and Empowerment (UWONET), Ndejje University and Makerere University, and through their efforts to advance gender equality in the media has gained recognition as a strong supporter of gender mainstreaming among media houses, media owners, editors, and reporters. This has opened up different possibilities for this relatively small chapter. For example, it has helped to expand their membership, but, more importantly, it has allowed IAWRT to be included in the

debate on women's rights and equality issues. Today, members of IAWRT Uganda are often invited to discuss topics related to gender equality on television and radio talk shows. Considering its country-specific challenges, IAWRT Uganda decided to use the position the chapter has built in the country and in the community of organizations working with women and human rights issues to build and mobilize political support for an ambitious goal—a national policy enforcing gender equality in and through the media. To make this happen IAWRT Uganda began working on developing a strategic partnership with the Uganda Parliamentary Women's Association (UWOPA) and is planning to reach the Federation of Uganda Employers (FUE). As Sarah Nakibuuka explained,

> We are hoping Uganda will enforce legislation that will oblige media houses to adhere to gender equality. For example, issues of maternity leave need to be regulated, but also other issues of employment rights, such as the right to work with a contract or the right to have a decent salary. We need these basic rights secured. Right now, the employers can do anything they want. Many journalists work without contracts and even a small mistake can cause them to lose work. We have developed a written statement with key areas we hope the legislators will address and we have delivered it to the Uganda Parliamentary Women's Association. Nothing has happened yet, but it is work in progress. (Skype interview, 25 August 2018)

Similarly, because gender mainstreaming is also enforced at the administrative level by the human resources department in the organization since it maintains records related to recruitment, job descriptions, sex-disaggregated records of wages and promotion ratio, and sex-disaggregated data on staff members with fixed term contracts, etc. IAWRT Uganda believes that recruiting the Human Resource Managers' Association of Uganda (HRMAU) as an ally of the cause of mainstreaming gender equality in the media and as an affiliate member of the chapter is another important strategic step to take so as to advance the achievement of gender equality in the Ugandan media. This work towards achieving a national policy on gender equality in the media in Uganda, as Sarah Nakibuuka has stressed, is still work in progress, but as an organization with almost 70 years of experience

IAWRT has learned that patience is an important virtue in working towards achieving social change. At the same time, the organization has enough experience to know that perseverance pays off and that, with collective effort, change does happen.

4.3. Start with gender mainstreaming workshops

Obviously, having the support of the management to establish a gender committee, develop gender policy, or even organize gender training inside an organization is the most desirable situation. When the management of the media organization you are trying to work with is not in favor of the gender equality agenda, you will need to choose a different strategy.

IAWRT South Africa, for example, decided to disseminate the results of the GMB-Survey independently from the organization they studied. To create awareness about the research results the chapter organized a workshop on gender mainstreaming and invited journalists and media professionals from the media organization under study as well as from other private and public media. Carmine Amaro, member from IAWRT South Africa, in reflecting on her chapter's efforts to create gender awareness in the media industry in South Africa, said,

> It would of course have been better to run an internal workshop in the actual media organization we are targeting, instead of inviting people to our events. But this is easier said than done. There has to be an interest in those organizations to begin with. Not everybody is open to having an organization coming in to teach them about gender mainstreaming. If that were possible it would have had a much bigger impact because it would encourage people to talk about gender issues inside their work place. These conversations need to happen at work, when you can actually talk to your colleague about how things are done in your organization. I think that there is a much higher chance for change if such workshops are done with the employees inside of the actual media organization. (Skype interview, 4 September 2018)

With the gender mainstreaming workshop the chapter attempted to invite as many men as possible to the conversation about the state of

gender equality in the South African media. Today, there is universal agreement that men need to be part of the solution when it comes to achieving gender equality in any sphere of society. Including men in the conversation is also strategic since men occupy most of the important positions in media, yet they often lack awareness and are rarely involved in discussions on how to achieve gender equality in the media. Including men in the conversation can help influence perception, which can translate into change in the editorial and newsroom operations as managers adopt gender equality guidelines in the newsrooms. Unfortunately, despite the fact that many of the invited men accepted the invitation they did not show up for the workshop. As Carmine Amaro summed up,

> We have learned the hard way that men aren't particularly interested in having this conversation or at least not on the terms we have offered. Perhaps they felt threatened that they were going to be accused of not doing things right?

IAWRT South Africa, on the one hand, did not probe more deeply as to why invited male journalists and editors did not agree to participate in the discussion. IAWRT Uganda, on the other, had more success with engaging men in the discussion and shared tips on how this can be done. To stimulate the dialogue and cooperation between male and female media practitioners in the fight for gender equality IAWRT Uganda started by inviting selected male editors to become honorary members of the chapter. These invited men had had to demonstrate in their past work their sympathy with the cause of gender equality. The chapter believed that having men among the gender equality champions would make it easier to engage other men in the fight for gender equality in the media. They used this strategy of inviting men to training sessions and workshops on gender mainstreaming successfully. One such honorary member of IAWRT Uganda is Mike Ssegawa, a journalist, founder and publisher of Watchdog Uganda, a news and blogs website. Mike is a regular attendee of the chapters' events and was a panelist during the regional conference the organization held in October 2018 in Entebbe, Uganda. Mike reflected on how engaging men in the gender equality discussion is possible when he explained that,

> it is important to know who the people you are addressing are and how they think. You cannot force something down the throat of

people, especially when you are dealing with culture. To get men on board for gender equality they not only have to be invited to workshops such as the ones organized by IAWRT Uganda. They need to be convinced that we are all in the same boat here. And for this boat to be able to row successfully somebody has to row on one side and someone else has to row on the other side. The more men are aware that as a society we can only move forward if we are all on board, the better. (Interview, 1 October 2018)

The workshop that IAWRT Uganda organized specifically for senior media practitioners, both male and female managers, editors, and producers from different media houses in Kampala, Uganda, was, in the opinion of Sarah Nakibuuka, the former head of IAWRT Uganda, successful because it influenced peoples' perspective on issues related to gender mainstreaming. She said,

There was quite a number of issues these people were not aware of. For example, issues of maternity leave or work life balance. If a journalist is pregnant does she really have to come to the office every day? Journalists can actually do some assignments from home. Or issues related to pay, like why are female journalist paid less, or why are they given fewer challenging stories to cover, that sort of thing. By the time we came out of the workshop some of them had appreciated the importance of involving women in an equal manner with the men. So we do believe something has changed after the workshop. (Skype interview, 25 August 2018)

5. Working to prevent sexual violence in the media industry

One of the major challenges of advancing gender equality in the media, also identified in the GMB-Survey, is the widespread problem of sexual harassment faced by women working in this industry. The fact that most public service broadcasters included in the GMB-Survey study did not have gender policies in place makes the problem more difficult to address (IAWRT, 2014). For example, in India among employees of the All India Radio and Doordarshan sexual harassment is a great problem particularly among women who are employed on a temporary basis. Nupur Basu, the head of IAWRT India, in considering the GMB-Survey study, said,

> We have managed to organize a focus group discussion with about 200 women. For the first time so many women working in the state-owned media came under the same roof, from the chairperson to the women who clean the toilets. We cut through the caste and class line with this research. Everyone was in the room and we talked about what it means to be a woman employee in a state-run broadcast station. What were the problems that we encounter with breaking the glass ceiling, [and] with sexual harassment? These women were waiting to share their stories. They had never had this type of interaction with each other before. And it was in these discussions that we found out that a lot of the young women, who are employed as contract labor, were very vulnerable to sexual harassment. (Skype interview, 19 August 2018)

Similar findings were reported in Kenya and, as this type of "contract labor" employment becomes the new norm across the world, the situation is not going to fix itself. In this section I present in greater detail IAWRT members' experiences of working to prevent sexual violence in the media industry in India and in Kenya. As with any other problem areas, different solutions may be required, and different strategies may have to be adopted in the different contexts in which our members operate. For example, IAWRT India employed different strategies to support the proper implementation of the *Prevention of Sexual Harassment at the Workplace Act* that India adopted in 2013. Many people had high hopes for this *Act* since it placed an obligation on workplaces, institutions, and those in positions of responsibility to

uphold women's fundamental right to equality and dignity in the work-place and, if implemented properly, it would contribute greatly to the realization of gender equality, improve women's participation in the work force, and, in turn, ensure their economic empowerment. In relation to technology-related violence against women, IAWRT India and IAWRT Kenya adopted different strategies to try to understand how to address what has been described as "the beast on the block." [3] Learning about the complexities of online harassment is crucial before one can make decisions about how to address this relatively new phenomenon.

5.1. Start with collective efforts to demand the implementation of an existing law

The history of the *Prevention of Sexual Harassment at the Workplace Act* in India is a very good example to use to demonstrate the fact that even a great piece of legislation does not mean that change will happen on its own. Hard and continual work needs to be done, on the ground, first to create awareness about the legislation and, second, to demand and monitor its proper implementation. The employers need to be informed about their responsibilities and the employees need to know about the rights they can demand from their employers. Since the law was introduced in 2013 IAWRT India has worked relentlessly to engage and empower women working in both private and state-run media organizations around the country to demand their rights collec-tively. Together with the Network of Women in Media India (NWMI), an informal, non-hierarchical organization committed to democracy and gender justice, IAWRT India has worked to mobilize media employees around the country to fight for the implementation of the new *Act*. Padmaja Shaw, IAWRT member from India, said,

> What we have succeeded in doing is making employees them-selves aware that certain things can be demanded. Earlier, women journalists would be embarrassed to demand, for example, separate facilities or better working conditions. People are taught to be grateful that they even have a job and will, therefore, not ask for certain things. Whereas now, through awareness certain things are

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[3] www.internetdemocracy.in/events/online-trolling-the-beast-on-the-block/

expected and women do raise these issues within their organiza-
tions. (Skype interview, 31 August 2018)

Collective efforts have also been employed by IAWRT India to expose
and address violence in the film industry. Almost half a year ahead of
the #MeToo movement that shook Hollywood and the world,
IAWRT India, Network of Women in Media India, Indian Women
Cinematographers' Association (IWCA) and other women film prac-
titioners came together to support the Women in Cinema Collective
(WCC), an association of women artists from the Malayalam-speak-
ing film industry in Kerala (also referred to as Mollywood), that was
formed to protest against misogynistic practices in the film industry.
The WC Collective petitioned the Association of Malayalam Movie
Artists (AMMA) who, in the aftermath of the abduction and molesta-
tion of a top film star, had refused to take action against the arrested
suspect, to do so. The petition was successful, and the arrested actor
was ousted from AMMA. However, a year later, when the court trial
was still pending, the actor was reinstated in the association. This deci-
sion prompted another wave of protests. The Women in Cinema
Collective (WCC) issued a statement questioning AMMA's
anti-women decision. The statement read,

> If the news of Dileep returning to AMMA is true, then AMMA
> has to answer a few questions put forth by WCC. 1. Why did
> AMMA expel him in the first place?; 2. If they are reinstating now,
> then what has changed in the period between his expulsion and
> now?; 3. Don't you feel there is an anomaly in taking back
> a rape accused to the association even before the investigation is
> over?; 4. The survivor is also a part of the association, right?; 5. Isn't
> this decision to reinstate Dileep into the association of which the
> survivor is still a part of, insulting her?; 6. As a democratic organ-
> isation, what message does this decision send to the society?;
> 7. As a person whose case is still under investigation, doesn't
> this decision challenge the legal system of the land? Your
> anti-women decision is being condemned by the WCC who
> stands with the survivor.[4]

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[4] www.indiatoday.in/movies/regional-cinema/story/women-in-cinema-collective-questions
-amma-decision-to-take-back-dileep-1269193-2018-06-25

In addition to the statement from WCC, women working in the media have forged a solidarity network and have written and signed a solidarity statement pledging continued support to the Women in Cinema Collective and applauding the association for "blazing a trail to battle sexism in the film industry" (see the text of the solidarity statement in table 5). Approximately 290 women affiliated with the film and media industry in India supported the protest.[5] In October 2018, the accused actor finally resigned from AMMA.

Statement from Women Film Practitioners.

As women working in film across genres and industries in India we received the news of AMMA (Association of Malayalam Movie Artistes) reinstating actor Dileep, who is an accused in the abduction and molestation of an actress, with shock and deep disappointment.

A body that is meant to represent artistes of the Malayalam movie industry showed complete disregard for its own member who is the victim of this gross crime. Even before the case has reached its conclusion, AMMA has chosen to validate a person accused of a very serious crime against a colleague. We condemn this cavalier attitude by artistes against women artistes who are working alongside them. There is misogyny and gender discrimination embedded in this action.

We admired and supported the Women in Cinema Collective that was formed by women film artistes in Kerala in the aftermath of the abduction and molestation of a colleague, a top star in the industry. We applaud the WCC members who have walked out of AMMA to protest the chairman's invitation to reinstate the accused. We pledge our continued support to the Women in Cinema Collective who are blazing a trail to battle sexism in the film industry.

[5] www.mid-day.com/articles/women-in-cinema-protest-against-misogynistic-practices-in-film-industry/19586173

Cinema is an art form that can challenge deeply entrenched violence and discrimination in society. It is distressing to see an industry that stands amongst the best in the country and has even made a mark in world cinema choose to shy away from using their position and their medium responsibly at this important moment. Today women form a significant part of the film and media industries, we reject any attempt at silencing us and making us invisible.

Associations representing film workers have to function through democratic processes and we have to ensure that a few powerful members cannot subvert and marginalise voices of those less powerful than them. As women we are starkly aware of how vulnerable we are in every film industry. This is our attempt to come together and stand in solidarity with the Women in Cinema Collective and urge the chairman and other office bearers of AMMA to function with sensitivity and responsibility, and above all democratically.

Table. 5 Solidarity statement from the network of women working in the film industry in India. Source: www.sawmsisters.com/statement-from-women-film-practitioners/

Similarly, in South Africa a collective of women working in the film and media industry called Sisters Working in Film and TV (Swift) mobilized a solidarity social media campaign during the *16 Days of Activism for No Violence Against Women and Children*, to educate people and the industry about what harassment is and to teach them that it is not acceptable. Before launching the campaign, Swift conducted a survey on sexual harassment in the film and TV industry in South Africa. The survey revealed that over 66.7% of women in the South African film and TV industry have felt uncomfortable in the workplace because of unwanted advances by coworkers (Swift, 2018, p. 9). Makganwana Mokgalong, head of IAWRT South Africa said about the situation of women working in the media industry in the country that,

we have good policies in this country but their implementation and execution are not so great. And women are being exploited in

the workplace, women are being exploited in newsrooms, women are being exploited in the space that I work in, in film and television. Last year, with the advent of the international #MeToo movement quite a lot of South African actresses came forward about the cases of abuse in the film and television industry. In response to that Swift started a campaign called #ThatsNotOk. It was supposed to raise awareness around what women are going through at work and call out the male perpetrators of these acts of violence and abuse. This campaign really demonstrated what women in South Africa have to deal with. (Email interview, 18 December 2018)

Swift encouraged the general public to become involved in the solidarity campaign by taking a pledge against sexual harassment and posting it on social media, and urged them to view the educational videos that the organization was running through public service announcements in the country. Swift also encouraged media production companies to adopt a Code of Good Practice with regard to sexual harassment in the workplace[6]. The organizers explain on their website that they,

are asking production companies and all industry players to stand with us and say #ThatsNotOk – to publicly announce that they formally have a Code of Good Practice in place and abide by it. Be seen to be taking a stand. Be seen to be doing the right thing.

The movement has successfully mobilized the support of the film and television industry. The #ThatsNotOk campaign was featured in *Variety Magazine*[7] during the Berlin Film Festival (15-25 February 2018), a national pledge was taken at the 12th Annual South African Film and Television Awards (25 March 2018) by representatives of the industry, including the National Film and Video Foundation (NFVF)[8], and many others showed their support for the movement. What these examples clearly demonstrate is that collective efforts can be powerful. Women working in the film and media industry in India have managed to forge a solidarity network and have created a success-

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[6] www.fia-actors.com/fileadmin/user_upload/News/Documents/2018/March/SAGA-FINAL_Code_of_Good_Practice.pdf
[7] www.variety.com/2018/film/news/berlin-film-festival-2018-berlinale-swift-1202703882/
[8] www.nfvf.co.za/home/index.php?ipkContentID=445

ful intervention structure that they will be able to mobilize in the future whenever the network decides that a case needs such public intervention. Writing and signing solidarity statements by a great number of women from the industry creates pressure on the management and regulatory bodies to take a stance against sexual violence. The Mollywood intervention was not the first time that women working in the media in India have come together collectively to demand respect for their rights. However, this example has demonstrated that the intervention mechanism, with time, has become more coherent and therefore more successful. As Padmaja Shaw, member of IAWRT India said about these developments,

> A few years back sexual harassment had been this big elephant in the room that no one would talk about. But today it is fairly big and recently I learned that one of the major news television station has finally set up an Internal Complaint Committee to deal with sexual harassment. They have been obliged to do so by law since 2013 but they only started doing it after our collective protests. And over the years, this type of collective thinking and pressure from women's organizations has becoming more coherent. If something happens and people take the issue up with their organizations we get involved as a network, monitor the case, support the victim, things like that. The network steps in to help out in sorting the problem of individuals. (Skype interview, 31 August 2018)

Swift PLEDGE AGAINST SEXUAL HARASSMENT:

I pledge to never commit nor support sexual harassment in all its manifestations. I pledge to speak up if I witness sexual harassment. I pledge to educate others on how we can end the culture that perpetuates sexual harassment. And, finally, I urge every person regardless of race, age, ability or gender to take this Pledge because it's time we took a stand and said: #ThatsNotOk

See: www.swifsa.org.za/swift-advocacy-and-impact/

5.2. Start with workshops to assist the implementation of an existing law

The *Prevention of Sexual Harassment at the Workplace Act,* as already mentioned, was introduced in India in 2013 but it was not until 2018 that multiple sexual harassment cases from the media and entertainment industry, exposed by the #MeToo movement, started shaking Indian media houses. Senior journalists of both 'traditional' print organizations, such as the *Times of India*, as well as new digital outlets have been accused of sexual harassment on social media by former female colleagues. Nearly all the accusers have criticized the media organization for which they work for having turned a blind eye to the sexually predatory behavior of their senior male colleagues, editors, and journalists[9]. For example, journalist Sandhya Menon, along with six other women, petitioned the *Times of India* to terminate the employment of a "serial predator" against whom Menon tried to file an official complaint with her organization. She filed the complaint with the Internal Complaint Committee (ICC), a body established under the above mentioned *Act*, only to learn that the accused was informed about her complaint and tried to use his power and authority to intimidate and traumatize her. This was a clear violation of the *Act*. The Women and Child Development Ministry (WCD) in India, in light of these developments, decided to set up a legal committee, comprised of senior judicial and legal persons to examine all cases emanating from the #MeToo India movement[10]. The task of the committee was to look into the functioning of the ICCs and other legal and institutional frameworks, which should have been in place in all institutions in India according to the *Act*, to properly handle complaints of sexual harassment. The Government of India has admitted that effective implementation of the *Act* remains a challenge. To guide employers, institutions, and organizations in effective implementation of the *Act*, the Ministry of Women and Child Development released as early as -2015 a detailed *Handbook on Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013*. The handbook was

[9] www.theweek.in/news/india/2018/10/08/metoo-storm-shakes-india-media-houses.html
[10] www.khaleejtimes.com/international/india/indian-government-to/-form-committee-to-probe-sexual-harassment-cases

designed specifically to offer simple, user-friendly information on sexual harassment to Internal Complaints Committees and Local Complaints Committees that were established under the *Act*.

IAWRT India identified this problem with India's implementation of the *Act* while conducting the GMB-Survey study, even before the Ministry of Women and Child Development officially admitted that there was a problem. If women are to trust the Internal Complaint Committees, the members of these committees need not only to be properly trained but they need to demonstrate integrity and must be able to stand up to the power structures existing in the organizations. These fears are not irrational as the case of journalist Sandhya Menon against the *Times of India* showed. Nupur Basu, explained how the GMB-survey predicted this type of problem,

> This research showed clearly that a lot is still simply swept under the carpet. We need to open that up and clean out the dirt. We need to convince women that they can come forward with a complaint and ensure them that they are protected. We have rules in this country that every organization has a to have a sexual harassment committee, but if women are not actually filing complaints because they are worried that they will lose their job what is the point of that law? What more. We find that women are actively dissuaded from filing complaints. (Skype interview, 19 August 2018)

Actively working to encourage women to come forward with complaints has to be done in tandem with ensuring that employees can trust these structures that were put in place for their protection. The example of Kenya, where the gender committee was set up at KBC and an anti-sexual harassment policy was developed, shows how this can be done. An important part of the gender committee's work at KBC is ensuring that staff members know about the policies and are not fearful of coming forward with a complaint. As part of the anti-sexual harassment sensitization efforts, the committee makes it a priority to inform all new interns, who were identified in the GMB-Survey as being the most vulnerable to sexual harassment, about the committee's existence. Racheal Nakitare, who is, as already mentioned, a member of the committee at KBC and a former head of IAWRT Kenya, explained that,

> when we have students coming in for their 3-month internships,

they have one day training with the HR department where they are told what is expected of them, the dos and don'ts expectations, the regulations, etc. We make sure that one member of the gender committee is always there to talk to them about sexual harassment. We clearly tell them that they should not succumb to any sexual harassment, that they are there by right and nobody should pose like they are doing them favors, giving them assignments for sexual favors or something like that. The managing director also empha-sizes that everybody is there by right and that nobody should be coerced to do what they wouldn't otherwise do, in the name of securing themselves jobs or favors. (Interview, 4 October 2018)

Chapter I, point 2, of the *Indian Sexual Harassment of Women at Work-place (Prevention, Prohibition and Redressal) Act* defines sexual harass-ment as any one or more of the following unwelcome acts or behaviors (whether directly or by implication) namely[11]:

(i)   physical contact or advances; or
                a demand or request for sexual favours; or
(ii)   making sexually coloured remarks; or
(iii)   showing pornography; or
(iv)   any other unwelcomed physical, verbal
(v)   or non-verbal conducts of sexual nature.

The *Act* also stipulates, who the members of the Internal Complaints Committees should be. The members are to be nominated by the employ-er and should include, as Chapter II, point 2 of the *Act* makes clear:

a) a Presiding Officer who shall be a woman employed at a senior level at the workplace from amongst the employees;

b) not less than two members from amongst employees prefer-ably committed to the cause of women or who have had experience in social work or have legal knowledge;

c) one member from amongst non-governmental organisa-tions or associations committed to the cause of women or a person familiar with the issues relating to sexual harassment.[12]

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[11] www.wcd.nic.in/sites/default/files/Sexual-Harassment-at-Workplace-Act.pdf
[12] www.wcd.nic.in/sites/default/files/Sexual-Harassment-at-Workplace-Act.pdf

रजिस्ट्री सं॰ डी॰ एल॰—(एन)04/0007/2003—13   REGISTERED NO. DL—(N)04/0007/2003—13

भारत का राजपत्र
The Gazette of India

असाधारण

EXTRAORDINARY

भाग II — खण्ड 1

PART II — Section 1

प्राधिकार से प्रकाशित

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इस भाग में भिन्न पृष्ठ संख्या दी जाती है जिससे कि यह अलग संकलन के रूप में रखा जा सके।

Separate paging is given to this Part in order that it may be filed as a separate compilation.

MINISTRY OF LAW AND JUSTICE

(Legislative Department)

New Delhi, the 23rd April, 2013/Vaisakha 3, 1935 (Saka)

The following Act of Parliament received the assent of the President on the 22nd April, 2013, and is hereby published for general information:- -

THE SEXUAL HARASSMENT OF WOMEN AT WORKPLACE (PREVENTION, PROHIBITION AND REDRESSAL) ACT, 2013

(No. 14 OF 2013)

[*22nd April, 2013.*]

An Act to provide protection against sexual harassment of women at workplace and for the prevention and redressal of complaints of sexual harassment and for matters connected therewith or incidental thereto.

WHEREAS sexual harassment results in violation of the fundamental rights of a woman to equality under articles 14 and 15 of the Constitution of India and her right to life and to live with dignity under article 21 of the Constitution and right to practice any profession or to carry on any occupation, trade or business which includes a right to a safe environment free from sexual harassment;

AND WHEREAS the protection against sexual harassment and the right to work with dignity are universally recognised human rights by international conventions and instruments such as Convention on the Elimination of all Forms of Discrimination against Women, which has been ratified on the 25th June, 1993 by the Government of India;

AND WHEREAS it is expedient to make provisions for giving effect to the said Convention for protection of women against sexual harassment at workplace.

The *Handbook on Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013* that the Ministry of Women and Child Development released in 2015 to help with the establishment of the ICCs stipulated the key responsibilities and critical skills members of complaint committees should possess in order to deal effectively with workplace sexual harassment complaints. We can learn from the handbook that ICC members need to have not only a sound grasp of the *Act* and understand workplace sexual harassment, but they must be capable of synthesizing information, communicating effectively, writing clearly, listening actively, and conducting interviews (Government of India, 2015). For more on key responsibilities of the ICC members see table 6. These critical skills are not something one can acquire in a day or two of training. Fortunately, the *Act* provides for the Complaints Committees to include among its members experts from non-governmental organizations who have extensive knowledge and whose everyday work deals with issues of gender-based violence and sexual harassment.

This is where IAWRT India saw a role for themselves. The chapter has committed itself to holding workshops to help media organizations select ICC members in addition to training them. They have

Members of the Internal Complaints Committee in India must:

1. Be thoroughly prepared
2. Know the Act, Policy and/or relevant Service Rules
3. Gather and record all relevant information
4. Determine the main issues in the complaint
5. Prepare relevant interview questions
6. Conduct necessary interviews
7. Ensure parties are made aware of the process and their rights/responsibilities within it
8. Analyse information gathered
9. Prepare the report with findings/recommendations

Table 6. Key responsibilities of members of the Internal Complaints Committee (Government of India, 2015, p. 25)

identified a change management and culture building expert who has worked as a primary investigator for many years on cases of workplace sexual harassment, to run these workshops under the aegis of IAWRT India in different cities across India. The effort to build, through on-going training, a well-developed reserve of potential ICC members, is part of the chapter's commitment to work towards achieving gender equality in the media. The high incidence of the events involving the harassment of women five years after the *Sexual Harassment of Women at Workplace Act* was introduced, proved that on-the-ground educational work on the *Act* needs to start with raising awareness among the media community on what constitutes harassment, and with recruiting, selecting, and training both the present and prospective ICC members even before the actual Internal Complaint Committees are set up. Only competent ICC members will ensure and actively support institutionalizing sexual harassment prevention and redressal mechanisms in the media industry in India.

5.3. Getting to know the "beast on the block": Learning how to address online harassment

Online abuse, harassment, and attacks on women on social media have intensified over the years, with women journalists and politicians being particularly exposed to this type of violence. In December 2018, researchers from Amnesty International and Element AI released research showing that female politicians and journalists were abused on Twitter every 30 seconds in 2017, with black women being almost twice as likely as their white counterparts to be targeted (Amnesty International, 2018). Earlier, in 2017, Amnesty International reported on the alarming impact this type of abuse has on women. With a study commissioned in Denmark, Italy, New Zealand, Poland, Spain, Sweden, the UK, and the USA, they looked at the experiences of women between the ages of 18 and 55 and found that in all these places women were reporting stress, anxiety, or panic attacks as a result of an abusive online presence (Amnesty International, 2017). The debates on online harassment for some years now have circled around legislative initiatives and/or self-regulatory measures undertaken by social media platforms in response to the misogynistic abuse that has

become so prevalent online. Understanding the complex matter of this abuse is very important before any steps can be taken to regulate the Internet. Sarah Jeong, the author of *The Internet of Garbage* (2015) and a journalist specializing in information technology law, is cautious about one-size-fits-all approaches to curb the problem of online harassment. In her book she points to the unintended consequences seemingly simple and straightforward solutions to regulate the Internet have had in the past. Because the internet,

> is experienced completely differently by people who are visibly identifiable as a marginalized race or gender. It's a nastier, more exhausting Internet, one that gets even nastier and even more exhausting as intersections stack up. It's something to keep in mind, particularly since media narratives of the "worst" kinds of harassment rarely feature people of color. (see section Intersection of Harassment of Jeong, 2015.)

When anti-harassment policies are written these types of intersections are precisely what policymakers should keep in mind, since

> anti-harassment has to be aimed at protecting the most vulnerable. What, for example, is the point of prioritizing educating police if the most vulnerable Internet users (say, transgender people and/or sex workers and/or people of color) are the least likely to actually call the police? (See section Intersection of Harassment of Jeong, 2015.)

When policymakers themselves are the source of the problem and state officials support and sponsor troll armies, technology companies are the ones expected to accept the responsibility of curbing state-sponsored trolling and harassment. As researchers from the Institute for the Future, a non-partisan, foresight research and public policy group based in Palo Alto, California, wrote in their 2018 report on *State-Sponsored Trolling. How Governments Are Deploying Disinformation as Part of Broader Digital Harassment Campaigns,*

> changes in law are unlikely to effectively stem the practice of state-sponsored trolling in the short term. As a result, technology companies bear not only the shared responsibility but also the sole ability to curb the practice and effects of state-sponsored harassment campaigns. (Nyst & Monaco, 2018, p. 2)

State-sponsored trolling occurs in many countries and the strategies

used to abuse individuals, advocates, and journalists critical of govern-
ments are similar around the globe. As the report outlines, violent hate
speech is used to intimidate targets, and

> every female target of government-backed harassment receives
> rape threats and is subjected to sexist and misogynistic language.
> (Nyst & Monaco, 2018, p. 13)

With these complexities in mind, IAWRT India, together with the
Goethe-Institut Max Mueller Bhavan New Delhi in September
2018[13] organized a two-day seminar on online trolling of women
journalists, activists, actors, women politicians, and other members of
civil society. The seminar was called *Online Trolling: The Beast on the
Block* and its objective was precisely to understand not only how troll
armies target dissent and free speech and what women journalists and
others can do when they experience misogynistic abuse online, but
also to examine who bears the responsibility for allowing the internet
to become such a nasty place and what the solutions to address this
problem could be. In a country in which, thanks to the minister of
external affairs, the term "presstitute" has become a popular term used
to insult female journalists[14], learning the complexities of online
harassment is crucial before decisions are made on how to address this
new phenomenon. Nupur Basu, head of IAWRT India, explains why
such seminars, bringing together renowned journalists, editors, human
rights lawyers, and internet security experts, i.e. stakeholders interested
in curbing the problem of online harassment, are important.

> Getting together is important. Otherwise we are attacked in isola-
> tion and it is very important for us to come together and say 'hey
> this is happening to us' and figure out how do we work against
> this? How do we hold those that are responsible for this accounta-
> ble?' . . . All invited speakers agreed that we need to stick together,
> we need to talk, we should not feel isolated, there's nothing worse
> than being abused and feeling isolated. (Interview, 3 October
> 2018)

Trying to understand the complexity of online harassment and getting

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[13] www.internetdemocracy.in/events/online-trolling-the-beast-on-the-block/
[14] www.broadly.vice.com/en_us/article/53n78d/female-journalists-called-presstitutes-
face-extreme-harassment-in-india

to know the "beast on the block" is also what led IAWRT Kenya to partner with the Association for Progressive Communications (APC) to support a research project called *End violence: Women's rights and safety online*, funded by the Dutch Ministry of Foreign Affairs (DGIS). As part of the project alliance (with partners in Bosnia and Herzegovina, Colombia, the Democratic Republic of Congo, Kenya, Mexico, Pakistan, and the Philippines) between November 2013 and April 2014 IAWRT Kenya mapped women's experiences of technology-related violence against them, also referred to as violence against women online (eVAW).[15] By documenting, reporting, monitoring and analyzing technology-related violence against women, the project sought to understand how domestic legislatures are responding to the growing problem of violence against women online.

Similarly to what Hollaback![16] has been doing since 2005 in relation to street harassment, the eVAM map allowed women who have experienced violence online to document their experience. The seven-country aggregated map[17], which resulted from the project was also meant to "build evidence to lobby the policy makers" as explained by head of IAWRT Kenya, Josephine Karani (Interview, 3 October 2018). Jan Moolman, project coordinator of the eVAW map, similarly stressed that,

> the evidence gathered will then be brought forward to hold governments, corporations and other actors more accountable. The maps are significant because they will literally help put online violence on the map for users and policy makers alike.[18]

On 16 May 2018, the president of Kenya assented to the *Computer Misuse and Cybercrimes Act*, that had been suspended by the Constitutional and Human Rights Division of the High Court of Kenya on 29 May 2018. The High Court questioned the constitutionality and legality of the *Act*, pointing out that several provisions threatened the right to privacy, freedom of expression, and access to information[19]. This example demonstrates

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[15] www.genderit.org/node/4237/
[16] Hollaback! is global initiative to raise awareness about street harassment.
www.ihollaback.org/
[17] www.takebackthetech.net/mapit/
[18] www.ushahidi.com/blog/2012/11/01/putting-evaw-on-the-map-apc-and-partners-launch-first-of-its-kind-mapping-tool
[19] www.africalegalnetwork.com/legal-alert-kenya-high-court-suspends-computer-misuse-cybercrimes-act-2018/

that legislative initiatives are not always the seemingly easy solution to curbing the problem of online harassment, specifically when laws open doors to privacy violations and censorship[20], as if their aim were to protect the politicians from social critique rather than protect the most vulnerable users of the internet from cyber violence and online harassment.

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[20] www.theconversation.com/kenyas-new-cybercrime-law-opens-the-door-to-privacy-violations-censorship-97271

6. Working to develop informal structures to support women working in the industry

Women who enter the media industries around the world still face, largely, discrimination that results in unequal and unfair treatment in terms of payment, assignments, and promotions. To a large extent, the industry lacks support mechanisms that could help change that situation. Formal structures that exist in the media industry in many countries still do not offer an equal range of employment opportunities to their employees regardless of sex and do not practice transparent and inclusive recruitment or career development schemas. Women do not advance to senior or management positions as much as men do, and research has shown that they are passed over for promotion for reasons other than merit or lack of qualifications (Ross, 2014, p. 47). Padmaja Shaw, IAWRT member from India, explained that,

> we have huge problems with discrimination of women in India. One of the things that women find difficult to handle is that they are not part of this buddy network that men have. Men go out in the evening and spend time together and have contacts and women just can't do that; we have a handicap in the form of our family or commitment to children, or general cultural expectations that we are expected to behave in a certain way. This has consequences for our professional life. Several women mentioned to me that they have worked for probably 15 years in the media and people are passing them and going ahead. And they have done a lot of good work but still nothing much happens within the organization for them. Because of this a lot of women are going freelance. (Skype interview, 31 August 2018)

When media organizations are reluctant to address these formal structures that exist in the industry women have to take matters into their own hands. In this section I will describe how IAWRT India tackled the problem of "the buddy network" that exists in the film industry in India and created their own structure and women-friendly platform, the *Asian Women's Film Festival (AWFF)*, to help female filmmakers show their work to a greater public. This specific initiative

was started by IAWRT India way before IAWRT formally embarked on the Gender Mainstreaming Project. However, since the activity is ongoing and is gaining popularity with other IAWRT chapters I have decided to include it in the handbook to inspire other IAWRT chapters to take forward this brilliant example of working towards gender equality in the media. IAWRT South Africa has attempted to follow the steps of IAWRT India. However, in the very different context in which the chapter operates, in relation to the number of members, their position in the industry and the available resources, the South African chapter decided to take a very different approach to developing support structures for female filmmakers in the country. Following their chapter head's recommendation to "stick with what you know and start with what you have" this relatively small chapter changed their obstacles into strengths and created an intimate version of a film festival, called the pop-up-cinema. In this section I will also briefly describe IAWRT Uganda's efforts to overcome some of the challenges aspiring female journalist face and report on how the chapter got involved with setting up and supporting the development of an informal mentoring structure for women entering the journalistic profession in Uganda.

6.1. Start your own film festival

Organizing a film festival can be a great way of working towards achieving gender equality in the media (see also chapter 9 for a section on traveling film festivals for social change). Depending on the needs and the assessment of the current situation you can organize a film festival to either address a very specific niche area, tackle an educational objective, or both. Whatever the reason, it is good to think about the festival in terms of the space it will try to carve out for itself in the broader film industry in the region or perhaps even in the world. Will it be a film festival relevant to filmmakers and film critics, or will it also be relevant to the broader public? Depending on the scope and scale of the festival it can turn out to be an undertaking that will take a lot of energy, planning and resources, so it is best planned as a long-term endeavor and preferably as a collective effort.

The IAWRT *Asian Women's Film Festival (AWFF)* was born out of a

very concrete need, guided by the vision of Jai Chandiram[21] who was at the time President of IAWRT, and who felt that Asian filmmakers needed a space for sharing "stories, visions and dreams." Chandiram said,

> The need for networking professional women in media had ignited me when I was working in the headquarters in Doordarshan, the Indian National Television organization. Given my experience in production and training, I had advanced to a fairly senior position and found myself at odds with the seniors who were of course men. I was often lonely in my media related decision making and desired more views and perspectives on women and development, violence against women, reproductive health and rights. (Ruhnbro, 2008, p. 49)

During her presidency (2001–2005) Jai Chandiram decided to focus on the growth of IAWRT membership in Asia and Africa and used her connections with a number of international organizations as well as national media organizations in the Asian region to create new platforms for the development of female filmmakers. Since many IAWRT members in India were independent filmmakers who found it hard to screen their films, it was only natural that Chandiram decided to use her position and connections to both create a film festival and to start an IAWRT chapter in India. Chandiram recalled that,

> IAWRT has provided a unique platform to inspire women, to strategize change to meet the many challenges that women face in media. The sharing of many stories of courage, discrimination, and the experiences of women, helped to bridge the divide and create the space for stories, visions and dreams. (Ruhnbro, 2008, p. 48)

The IAWRT *Asian Women's Film Festival* was organized for the first time in 2005. In 2019 the *Festival* celebrates its XV anniversary and is still the only festival in the Asian region that showcases works made by women of Asian origin, who are living in Asia or in other parts of the world. The festival is organized by IAWRT India in collaboration with

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[21] On 26 April 2013 Jai Chandiram was awarded the Lifetime Achievement Award by IAWRT International for her exceptional contributions towards the growth and development of IAWRT. Chandiram was the first Asian President of IAWRT for two terms and worked tirelessly to foreground issues of women and media. Jai Chandiram passed away on 11 May 2013. (IAWRT India Annual Report, 2013, p. 6)

Nupur Basu, head of IAWRT India, reflects on what you might want to consider when you are organizing a women's film festival.

Our experience in organising the Asian Women's Film Festival in the India chapter has shown that it is a win win situation. Not only is putting together a film festival a creative activity that involves the membership, it also serves as a great tool to bring to the front burner the works of women in the media and film industry, works which otherwise tends to get marginalised. Besides showcasing the films of women directors from the region, it provides for rich audience discussions around the films in the presence of the visiting filmmakers from different countries. After the festival is done, a bunch of films selected from the festival then travels to other countries and also to universities in the region, thus further spreading the influence of these films on diverse audiences. Around the time of the festival special seminars are also curated on women and media. Fundraising for organising the two- to three-day festival can be a challenge but the fact that it is such a win win activity usually helps attract partners who are happy to provide support. A festival team has to be selected from amongst your organisations' membership and a Festival Director selected from an open call put out to members who then works on mounting the festival together with the Board, a festival team, and also curators again picked from membership. A passion for films and creativity are a necessary ask to mount such an activity as well as production skills to deal with the organisational aspect of such an event stretching over almost eight months. Yes, it is a lot of hard work . . . but in the end it is really worth it. So, why not give it a try!

Table 7: Reflections on organizing a women-friendly film festival. (Nupur Basu, Email interview, 2 January 2019)
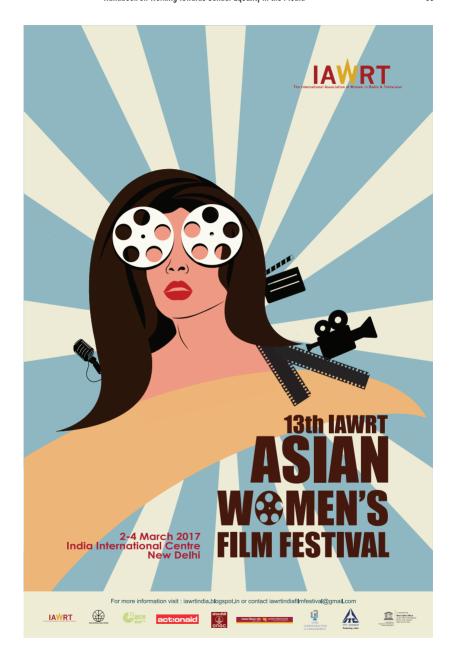
the Indian International Center (ICC) in New Delhi to mark International Women's Day. Each year the festival screens anywhere between 30 to 45 films dealing with diverse subjects such as gender, sexuality, parenthood, nationality, migration, organization, and art. (See table 7 to read reflections from Nupur Basu, head of IAWRT India, on what you might want to consider when you are organizing a women's film festival.) From its first edition the festival has fulfilled its function and provided a much-needed space for female filmmakers to meet each other, network, and share experiences of what it means to be a female filmmaker. It has become a truly transnational network for women and is a much-awaited film event in the region. It has grown in significance not only for filmmakers, but also for critics, students, and lovers of film, while still primarily providing women filmmakers with the freedom and space they need to showcase their original works across genres. The festival is unique in that the 30+ filmmakers from around the world who come to New Delhi for the event, actively participate in dialogues and debates, and lead discussions with the public after the screening of their films. In this way, inevitably the festival has started serving educational needs. During the three intense and exciting days of the festival, in addition to the engaging debates, interactive sessions with eminent filmmakers are organized to introduce the newcomers to the secrets of the profession. Workshops devoted to pitching for documentaries are held, and women are taught how to use new media to make feminist art interventions. The educational sessions are highly appreciated by the audiences of young people who take the opportunity to network and ask questions in this uniquely accessible environment. Reena Mohan, former Managing Trustee of IAWRT India and the *AWFF* co-director from 2010-2012 reflects that the synergy developed between and among the visiting filmmakers, the audience, and the organizers is truly outstanding.

> We have had this festival for almost 15 years now. Over time we have grown from strength to strength, in audience, in participation of filmmakers, in media coverage and response. Every year takes us a step forward, creating change when it comes to gender equality in the film industry. (Skype interview, 28 August 2018)

Over time the festival has also crossed borders. Through cooperation with IAWRT India in 2017 and 2018, an IAWRT *Women's Film Festi-*

val was organized in Nepal and similarly brought an overwhelming excitement to women film producers and directors. Women filmmakers not only got the opportunity to show their work to an international audience, but, as was intended by the organizers, the event gave women the opportunity to communicate and build networks with internationally well-known media personalities, film producers, and directors from India and Nepal. As with the IAWRT *Asian Women's Film Festival*, the event was also used for educational purposes. During the first festival in Nepal a workshop was organized on *Film Making and Sharing* for 15 women journalists from television and radio stations who were interested in film production (IAWRT Nepal, 2017). Over the years, IAWRT India has also been collaborating with other film festivals and organizations, thus allowing for selections from the annual *Asian Women's Film Festival* to be presented in other cities and countries around the world; in this way it is fulfilling the greater objective of promoting Asian filmmakers' works around the world, such as at the Kerala International Short and Documentary Film Festival, the Q! Film Festival in Jakarta, the Herat International Women's Film Festival, and the International Guwahati Film Festival as well as many, many more.

The *Asian Women's Film Festival*, and its spin-off version in Nepal and other countries, not only contradicts the mainstream opinion that women do not make movies, it also challenges the stereotype that women do not cooperate with each other, are bad at promoting each other's work, and are incapable of networking.

Fact!

The 2019 IAWRT *Asian Women's Film Festival* received 750 entries across genres, out of which 220 were passed for further evaluation by the curators of the festival. These came from 21 countries, including Iran, Myanmar, Turkey, Russia (for the first time), Bangladesh, Japan, Malaysia, USA, Hong Kong, Belgium, Taiwan, UK, Canada, Israel, Nepal, Norway, Sri Lanka, Philippines, Vietnam, Poland, and South Korea. (Nupur Basu, Email interview, 2 January 2019)

6.2. Start a pop-up cinema

Inspired by the *Asian Women's Film Festival*, the *HER Africa Film Festival* was organized in 2016 by IAWRT South Africa and sponsored by IAWRT International. The South African chapter took the fact that the IAWRT Regional Conference was going to be organized in Johannesburg in 2016 and used this opportunity to issue a call for women filmmakers from Africa to participate in the festival. *HER Africa Film Festival* grew out of a similar need to that which led to the *Asian Women's Film Festival.* African-based and expatriate women filmmakers needed a space in which to meet each other and showcase their work and it was meant to be a celebration of African women filmmakers and their works. The call invited African women filmmakers, producers, directors, writers, cinematographers and animators from Africa and the diaspora to submit feature-length fiction films and documentaries, animations, short films, web series, and music videos. The organizers were interested in showcasing different works created during the period 2012-2016 to reflect how women see the world and engage with film. However, as the South African chapter's resources and capacity to sustain a full-scale festival were quite different from those of the Indian chapter, the members had decided to continue the legacy of *HER Africa* with a more intimate version of the festival. A pop-up cinema was launched to continue promoting the work of women filmmakers from South Africa.

IAWRT South Africa began hosting screenings of women filmmakers' works in private homes, both as a way of differentiating the experience of interacting with film and as a way of minimizing the cost of these events. The chapter uses its private projector and speaker

MEET THE FILMMAKER
ALIKI SARAGAS

MEET THE FILMMAKER
NTOMBOZUKO 'TWIGGY' MATIWANA

MEET THE FILMMAKER
LESEDI MOGOATLHE

MEET THE FILMMAKER
NOZIPHO NKELEMBA

MEET THE FILMMAKER
SIHLE HLOPHE

IAWRT
The International Association of Women in Radio & Television

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and charges a small fee for entry to sustain the activity in the long run. The screenings, called pop-up-cinema, were held every last Tuesday of the month throughout 2018. As Makganwana Mokgalong, head of IAWRT South Africa, who also worked as festival director for *HER Africa Film Festival* explained,

> We curate an intimate experience of viewing works made by African female filmmakers. These screenings were inspired by the *HER Africa Film Festival* which we organized in 2016. We maintained these screening for a whole year and now we are in the process of reviewing if and how to continue with these screenings. (Email interview, 18 December 2018)

The idea behind the pop-up cinema was to carry on the legacy of the *HER Africa Film Festival* and to be able, in a smaller way, to continue enjoying films made by women artists without incurring much cost. The screenings are promoted on social media as *Meet the Filmmaker* and the gatherings are kept intimate and rather small. The audience includes fans of the filmmakers, people who enjoy cinema, and those who are interested in the work of IAWRT South Africa. Makganwana Mokgalong, in an email interview on 18 December 2018 said,

> These screenings are part of our vision to grow awareness for our chapter, as we use the opportunity to talk about IAWRT. But the bigger objective is to carefully entrench ourselves as a support for female filmmakers and also to be able to raise funds in the future to create tangible benefit for the African female filmmakers. But of course, the main objective is to screen films and have the filmmaker in attendance. (Email interview, 18 December 2018)

The chapter sends out calls, through their social media network, asking people what they would like to see and with whom they would like to engage. As a small chapter, with a core of its members working in the film industry, it is following its own advice to "stick with what you know and start with what you have." The pop-up-cinemas are appreciated by the filmmakers who have the chance to talk frankly and intimately about their work, while also being celebrated by an appreciative audience. These intimate meetings also present a great opportunity for women working in the media to come together and speak about their lives in the industry, thus giving the chapter ideas for the kinds of support women working in the industry need to have

addressed in the future. While there are challenges with maintaining without much money even a small event such as a pop-up-cinema, the organizers, according to Mokgalong, believe that,

> this initiative has breathed life into our chapter and inspired us to see how we can sustain and grow our work. And we are honoured to provide a space where women making movies can feel their voice matters. (Email interview, 18 December 2018)

Mokgalong summed up and added that the experience of organizing the monthly screening of *Meet the Filmmaker* has been "an exercise of passion, patience, faith, love and good spiritedness."

6.3. Set up an informal mentoring structure for women entering the industry

IAWRT Uganda, as already mentioned, has built, throughout the years, relationships with like-minded organizations in the region as well as with the media and communication departments of Ndejje University and Makerere University. These contacts have helped the chapter to identify problems that young people fear and face when they are entering the profession in Uganda. Understanding what specifically affects young women and why they shy away from the journalistic profession has helped the chapter tailor the training sessions and workshops they offer to meet these specific needs, but has also prompted the chapter to launch an informal mentorship program that aims to help a new generation of female journalists gain confidence that this profession can be sustainable despite the challenges and odds that women working in the media face. By sensitizing the students to what they can expect while working as journalists ensures that women can choose this career for the right reasons and will not be disappointed with their choice a year or two into the work. The mentoring program is organized without any financial resources and merely by the good will of the IAWRT members who feel obligated to help the new generation of journalists. Sarah Nakibuuka, former head of IAWRT Uganda, explained that,

> we have involved both the students and the heads of departments in the events that we organize, the regional conference, the work-

shops. And we have decided to receive young journalists at our office for mentorship, guidance, and support. It's free of charge and we receive at least one student in a month. We continue mentoring them when they start working, wherever they go. They keep calling us if issues come up, so we definitively create relationships with our interns. (Skype interview, 25 August 2018)

Every month this chapter receives at least one intern, whose internship lasts for about half a year. After these internships IAWRT members continue to offer their former interns guidance and support, helping them to be confident that they do have what it takes to be a woman working in the media industry. After completing her six-month web internship at IAWRT Uganda, in recounting aspects of her experience, Florence, a 23-year-old student, said,

There were many things I didn't know when I began this job. I have gained good understanding of how to write articles, how to conduct interviews in the field, so both my writing and reporting skills have improved. This internship has also taught me that it is not only about me. Being a woman is about all of us, all of us women. I can't ignore it when someone talks about other women in front of me, not anymore. In my office we are two ladies and many men, but when they speak bad about women I always speak up, I can't be kept quiet. (Interview, 3 October 2018)

As was already mentioned, the poor working conditions provide the main reason why women shy away from journalism in Uganda. Not being given maternity leave, working long hours, being paid less than their male counterparts, working at odd hours, reporting on dangerous situations, facing pressure from family members to leave the profession all paint a rather grim picture and make one wonder why any woman would want to work as a journalist in Uganda. It is precisely because of these harsh circumstances that IAWRT believes in the importance of building informal solidarity and support structures, joining networks of women working in the media, inspiring each other, and exposing the newcomers to successful role models who, against the odds, make women's voice an important part of the media.

Part II
Actions to Foster Gender-Fair Portrayal in Media Content

Actions to foster gender-fair portrayal in media content, stipulated in the UNESCO framework, *Gender-Sensitive Indicators for Media*, can focus on achieving:
- [Fair] gender portrayal in news & current affairs;
- [Fair] gender portrayal in advertising (Grizzle, 2012, p. 7).

This section of the UNESCO framework was developed to encourage media organizations to examine gender representation in the content of news and current affairs programming, as well as to identify gender-based stereotypes in commercial messages and advertising in media. Following the structure of the UNESCO framework in this section I will showcase examples of activities undertaken by IAWRT members aimed at encouraging the integration of gender awareness into media practice and promoting gender-fair portrayal in media content. These examples represent the voices and experiences of IAWRT members working on the ground in their respective countries and in the various professional and national contexts they occupy, as they address and advance gender-fair portrayal in the media content. Because encouraging journalists and media producers to examine the content they produce from a gender equality perspective is not always possible, the selected cases also present examples of IAWRT members' working to achieve gender-fair portrayal in the content they produce themselves as well as in the content they encourage others to see and discuss through organizing gender-conscious film festivals and script-writing workshops. However, all discussions on gender-fair portrayal have to start with monitoring. Knowing what type of content is actually produced and made available for the audiences is the first step to understanding why the need for working towards gender equality in the media is still an issue.

7. Gender Equality and Social Justice Monitoring

When it comes to examining gender representation in media content, many if not most projects, as stressed in the UNESCO framework, "focus exclusively on news reports (and, in some cases, only those reports that appear on the front and general news pages of daily news-papers or in primetime news bulletins on broadcast media)" (Grizzle, 2012, p. 40). Because of this, UNESCO advocates that more forms of news and current affairs media and different types of coverage (report-age, opinion, and comments sections, feature articles, documentaries, etc.) are taken into consideration when one is analyzing media content from a gender perspective, allowing for a more holistic picture of the media to emerge. In 2015, following this recommendation, IAWRT set itself to the task of investigating how gender and other social justice aspects are represented in media produced by public service broadcasters in Tanzania, Kenya, South Africa, India, Cambodia, the USA, Moldova, and Poland. The one week of prime-time radio and television content selected for analysis focused exclusively on non-news, educational, public interest, and entertainment program-ming, making the IAWRT **Gender Equality and Social Justice Monitoring** a unique offering among studies on issues of gender equality, social justice, and the media (Gober & Nastasia, 2015, p. 6).

The overall objective of the study was to answer the question of whether or not public broadcasters showcase human diversity. To that end the project employed content analysis with answers to closed as well as open questions to examine diversity and gender equality in public media internationally. The aim was to assess whether women and men of different sexual orientations, of all ages, of majority as well as minority ethnicities and languages in a given country, as well as those with different levels of ability are featured and/or granted a voice at prime time in public media. The study, yet again, demonstrated that men are in the majority of those who speak in the media (63% of those speaking on public radio and television are men), regardless of the range of programming scrutinized. Public service broadcasters, despite the role ascribed to these institutions to serve and represent a diverse public, perpetuate a "deep denial of voices" (Gober & Nastasia, 2015, p. 41) not only when it comes to women, but also when it comes to

Facts about the Gender Equality and Social Justice Monitoring

The GE-Monitoring scrutinized one week of public media programming in January 2015 in relation to gender equality and other aspects of diversity (age, ethnicity, sexual orientation, ability) and basic programming data in South Africa, Tanzania, Kenya, Cambodia, India, Poland, Moldova, and the USA. It included:
560 hours of public radio and public television programming; and 489 programs (223 radio and 266 television programs).

In each program researchers obtained answers to the following questions.

✓ Who was the producer? Was the production the program broadcaster's own or was it a foreign production?

✓ What type of format and what main content did the program represent? Was it a reality show or an animated story for children? Was the content primarily focused on food, science, or, perhaps, cars?

✓ Was the program broadcast in the official/majority language of the country or did it use a mix of official and non-official/minority languages? (For a full list of codes evaluating the basic programming data see the GE-Monitoring pp. 19–25)

Each character speaking in the program was examined based on these questions.

✓ What was the character's sex?

✓ What role did the character have in the program? Was the person a media professional, an actor, an expert, or, perhaps, an eyewitness?

✓ What age group did the character belong to? Was it a child (under 12), a young adult or, perhaps, a senior citizen?

✓ Did the character somehow refer to her or his sexual orientation? For example, did a male character mention his wife or male partner?

✓ Was the character representing an ethnic majority or a minority population of the country? Was the character a foreigner?

✓ Did the character have any stated disability? (For a full list of codes evaluating who speaks on the programs see the GE-Monitoring pp. 25–42)

Table 8: Facts about the Gender Equality and Social Justice Monitoring. (Gober & Nastasia, 2015)

ethnic minorities, non-heterosexual persons, people with disabilities, and representatives of different age groups. (See more facts about the GE-Monitoring study in table 8.)

The objective of the GE-Monitoring was also for media professionals participating as researchers in this study to examine critically their own work and to think about the quality of the media they produce not only from a standard production and editorial perspective, but also from a gender and social justice one. IAWRT chapters used these findings to work with media professionals to promote gender-conscious journalism and media production and to launch activities under the umbrella of the IAWRT Gender Mainstreaming Project so as to foster gender-fair portrayal in media content. In this chapter I present examples of these activities. It is worth keeping in mind that these examples represent activities IAWRT chapters felt they were in position to tackle or had the capacity to do so.

8. Champion gender equality and be the change you want to see in the media

What the Gender Mainstreaming in Broadcasting Survey (2014) revealed was that, apart from Tanzania Broadcasting Corporation where an operational gender mainstreaming policy existed, the sampled media organizations did not have ethical codes or editorial policies that would favor gender equality in the media content (Gober & Nastasia, 2015). However, as stressed by UNESCO (Grizzle, 2012), integrating gender awareness into media practice can be achieved through the adoption of policies and through an uptake of initiatives that promote gender-conscious journalism and media production (p. 33). The Gender Equality and Social Justice Monitoring (2015) is an example of such an initiative since its objective, as already mentioned,

Good and bad production practices in Polish broadcasting from an equality-oriented perspective

Researchers in the GE-Monitoring in Poland selected one program from the public television broadcaster's own production as an example of both good and bad production practices from the perspective of gender equality. Different episodes of the same program served as an example of each. This demonstrates the importance of having gender conscious production and editorial staff working on the development of media content.

„Świat się kręci" was a live-show broadcast on TVP1 from September 2013 to June 2016, from Monday to Friday at 18:30. The show featured discussions on important and interesting events from the country and the world, with live music, interviews, and reviews of books and music. During January 2015 the show was scrutinized by researchers from the GE-Monitoring team who selected one episode of the show as an example of good practice when it came to promoting gender-conscious journalism and media produc-

tion. The selected episode featured burlesque dancers, among whom were men. Researchers argued that this was a non-stereotypical take on burlesque dance since, typically, audiences are used to seeing only women performing this type of dance. On another occasion the same show „Świat się kręci" was selected as an example of poor practice as far as gender-equality was concerned. Among many guests present in the studio only one was a woman, and, as the researchers noted, "she was barely addressed in any way by the show's host and or the other male guests, who never asked her for opinion on any of the discussed subjects" (Gober, 2015). Her role was limited, stereotypical, and decorative; it gave the impression that she was invited to the show to be looked at, rather than to be listened to.

This inconsistency and apparent randomness of the gender equality-oriented production practices can be attributed to the simple fact that different people work on preparing the show on different days. When the editor and the producer working on putting together the script of an episode of the show share the view and accept gender equality and diversity principles, the episode can be perceived as exemplary when it comes to gender-sensitive media production. However, if another creative team completely ignores issues of gender-fair representation, an episode of the same show will turn out to be stereotypical and devoid of gender equality. Still, in both cases the episodes will meet general production standards and will be assessed as well-made. This case study thus demonstrates that if media organizations do not adopt formal policies that require gender-conscious journalism and media production from their creative and technical personnel, having champions of gender equality working among media production staff becomes a very important strategy to advance the principles of gender equality in and through the media.

Table 9: Case study from the GE-Monitoring study from Poland. (Gober, 2015)

was for media professionals to examine their own work critically from a gender and social justice perspective (see table 9 with its case study from the GE-Monitoring research from Poland). This ability to be critical is an important step in fostering gender-fair portrayal in media content since staff responsible for the production of media are not only made aware of gender and diversity codes of ethics but have to adhere to these principles in their work.

Therefore, even if media organizations do not formally adopt gender equality policies or codes of ethics and even if political currents change and are not always in favor of the gender equality agenda, having media professionals who embed values of diversity and gender equality in their work independently, and in organizations is vital. Having these champions or agents of change lead others towards gender-conscious journalism, and media production is an important strategy for change, one that IAWRT as an organization has supported for decades. As Olya Booyar, former President of IAWRT said,

> One of IAWRT's greatest strengths is being comprised of women journalists, documentary makers and program producers who have not only demonstrated their commitment to the principles of gender equity but are, importantly, showing how they work in practice. (Broadcasting for All, 2011, p. 8)

And as the circumstances in which IAWRT members work and advocate for women's rights change all the time, sometimes the work needs to be done "under the radar" as Nupur Basu, head of IAWRT India underlined (Skype interview, 19 August 2018). It is thus most important for an organization like IAWRT to recruit and work with members who have the potential to become agents of change and the will to do so.

Later in this section I present how the strategy of being a champion of gender equality and an agent of change can be employed as a personal, organizational, or national/collective effort.

8.1. To be the change, start with yourself

Advancing gender equality in and through the media can be done by individual media professionals. Makganwana Mokgalong, head of IAWRT South Africa, explained how members from her chapter

work towards achieving gender equality in the media.

> I think because we are all conscious women the way we carry ourselves and how we operate in IAWRT, we are considerate of each other and each other's needs as women, and the way we move through the world with that consciousness already creates change. We bring that consciousness to the spaces we inhabit, the spaces that we work in. We are not silent women, women who are complicit in the under representation and misrepresentation of women by the media. In all the initiatives that we have undertaken we take it very seriously that we become a voice that, even in the smallest way possible, is starting this movement towards telling more media stories from a gender perspective. (Skype interview, 17 August 2018)

One such champion of gender equality is Toepista Nabusoba, IAWRT member and a radio producer from the Kenya Broadcasting Corporation (KBC). After having received training on the principles of gender-conscious production when serving as a Team Leader for the

Tips from Toepista on how to be a gender equality champion in one's work

Find out what factors prevent women from coming to your program and try to work around them. For example, if women are not able physically to join an evening show since they have responsibilities at home, you might have to make concessions to call them during the show. It is technically a bit more challenging, but, at the end of the day, you at least had a women's voice on the radio.

Be mindful and respectful of cultural restrictions. For example, in my field over 50% of workers in agriculture are women. However, it's mostly men who own the farms. So, when you get to the field and you want to interview one of the women, she usually sends you to the owner. You have to be very specific that you are interested in her opinion. Even if she

needs to get the farm owner's permission to speak it is worth your while. When the husband is the owner of the farm it can get even harder. Women as much as they might be willing to talk to you, are restricted by culture and will try to send you to speak to the husband instead.

Make an effort. Be very deliberate about inviting women to the program you are working on. Always ask yourself about where the women who could have expertise on the issues you are working with are. It's not always going to easy, but if you put in enough effort you will find women experts in every field. Your effort will pay off and, as you build your female expert database, it will become easier to invite women to your program over time.

Be persistent. Your persistence will pay off. You will build female leaders' confidence and trust that you will not misquote or handle them in a way they wouldn't want to be handled. (This is unfortunately very often the experience of women in the media.) But you will also gain the respect of your colleagues who will soon be asking for your help with reaching out to female experts.

Work to diversify your organization where you can. If you are in charge of, for example, internships in your organiza-tion, insist that both women and men are admitted to the internship program and that both genders are represented in all departments, including the technical ones.

Table 10: Tips on how to champion gender equality in one's journalistic and editorial work from Toepista Nabusoba IAWRT Kenya.

Gender Equality and Social Justice Monitoring in Kenya she now applies the acquired competence in her daily work. She pays close attention to who gets to speak on the radio—whose voices are heard and whose are not. "I work with agricultural programming and even though there are fewer women experts in that field it is still possible to invite women to the program," Toepista explained. She gives concrete tips on how one can become a gender equality champion in one's

journalistic and editorial work (see table 10 for tips from Toepista). Her persistence in advocating for gender-fair portrayal has gained her recognition among her colleagues who, in anticipation of her questioning their editorial decisions, voluntarily adhere to a gender- and diversity-sensitive code in their programming. As she went on to say,

> I've gained recognition as a gender expert. Because I am always looking at the program with a gender lens and I question other producers, asking them, 'How come you didn't bring any women on board?' Many say they are now on the lookout for gender representation themselves, anticipating that Toepista is going to ask why there were no women. (Skype interview, 14 September 2018)

In similar vein, Carmine Amaro, IAWRT member and an audio engineer, served as the Team Leader for the Gender Equality and Social Justice Monitoring in South Africa. Carmine recalls that her chapter decided to participate in the monitoring project because the members wanted to find out how women are portrayed on radio and television. As Carmine believes,

> How society views women and how women are portrayed in the media are very connected. For instance, if a woman is only portrayed as a mother, there's a lot of respect that is given to her if she's fulfilling that role. But people won't particularly open doors for her if she decides to be a career woman. Media have a major impact here. The way we are portrayed has an effect on our opportunities and how the society sees our role. (Skype interview, 4 September 2018)

Carmine served as a role model for both men and women who shadowed her in the media organization where she is employed. The shadow program initiated by her company is a form of mentoring strategy during which newcomers to the media industry are linked with established professionals whom they follow for a couple of days, while learning, observing, listening, and asking about what the person they are shadowing is doing. This program, in Carmine's opinion, did allow her to challenge the stereotype that technical positions are suitable only for men. She felt that she should take pride in having mentored some of these young women to follow her steps into taking up technical courses and, later, technical jobs in the media.

> Over the years in the work that I do, I had quite a few shadows. These are people, basically students, who are interested in what you do and who come in for a few days and sit with you in your studio so that you can talk them through your job. I've actually seen the impact that this shadowing has on both the men and the women. The men seem to go away thinking 'gosh she's been doing it for so many years, and she's good at what she does and she's a woman and it doesn't make any difference.' And the women go away and feel like they are not outsiders and that there are women actually doing this type of work. And if they choose this work they won't have to come in and be 'the other.' They can just simply be part of a technical crew where there are women on the team. It's a very encouraging experience for everyone, and I've seen a lot of these girls go on and actually start a career in broadcasting in a technical field and do very well. For me it has been very positive. (Skype interview, 4 September 2018)

What Carmine's and Toepista's attitudes demonstrate is that even one person on her or his own can work to advance the gender equality agenda in and through the media. The personal effort of being a gender equality champion can, however, be a difficult and challenging experience, not one that everyone can or is willing to take on. Whenever the possibility of employing this strategy on an organizational level presents itself it is worth considering introducing it to your organization. In the next section I show how this can be done following the example of India and Tanzania.

8.2. To be the change, start with your organization

The value of having gender equality champions in one's organization is underlined both by UNESCO (Grizzle, 2012) and by heads of IAWRT chapters who take strategic steps to ensure that IAWRT's membership remains engaged and, willing to walk further than an extra mile to uphold the organization's mission and realize its various projects and commitments. "Our members are leaders of change. They make a difference with their work," explained Nupur Basu, the head of IAWRT India, when she was asked about her chapter's commitment to gender equality. To ensure a strong membership base there is a clear

policy that the chapter follows in relation to who can join the associa-
tion in India. Nupur explained,

> We always ask why someone wants to join IAWRT and what
> difference they are planning to make. Of course, we want to have
> many members, but we want them to be engaged, to bring some-
> thing to the IAWRT table. (Skype interview, 19 August 2018)

IAWRT's strength from the inception of the organization has come
from its members' commitment and passion about creating change for
themselves and other women in the media industry and in society as a
whole. Many non-governmental organizations and associations, with
limited paid staff, need to rely on this kind of commitment. To ensure
that your organization is working with committed and motivated
individuals you might want to consider a vetting procedure that your
organization could follow to recruit prospective candidates. The strate-
gy of vetting new members not only allows the organization to
welcome valuable members but also shows the prospective member
that the organization needs her and cares about her contribution.

(For more reflections on the process of vetting new members in India
see table 11). Thus, apart from asking why someone wants to join the
organization and what professional expertise she is going to bring with
her you might want to ask your prospective member these questions:

> How much time are you willing to devote to help the organization
> realize its mission?

> Are you willing to make a financial contribution and commit to
> paying the annual fee?

> Can the organization count on you in its fundraising endeavors?

> How will you fit this service into your personal, professional, and
> other commitments?

Then ask yourself how you plan to link your organization to the
professional community the prospective member represents.[22]

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[22] Questions adapted from Board Source Recruitment Centre www.boardsource.org/
resources/questions-organization-will-ask-prospective-board-candidate

Tips for vetting new members from Nupur Basu, head of IAWRT India

1) Ideally, the member already ought to have a fairly substantial CV in the area in which your organisation operates. In the case of IAWRT we are looking for expertise in radio, television, documentary, or fiction filmmaking or in academia teaching media or cinema studies. Such a person then, if willing to become a member of IAWRT, is already poised to add value to the organisation and to spread the organisation's influence further.

2) The person should enjoy credibility in her profession and an existing IAWRT member has to nominate the new entrant. The applicant has to fill in a form and submit it with all her details.

3) The nomination then has to be supported and agreed to by one of the office bearers and, once this is done, the decision to admit the member into the chapter is communicated to and, once this is done, the decision to admit the member into the chapter is communicated to her and she has to pay an annual membership fee to join the organisation. She is then formally e-introduced to the entire membership and the membership welcomes her. It is then time for her to start contributing to the activities of the organisation.

Table 11: Vetting process of new members in IAWRT India. (Email interview, 7 December 2018)

Rose Haji Mwalimu, former head of IAWRT Tanzania, is a strong supporter of the strategy of recruiting and training gender equality champions to achieve organizational change. In fact, she has devoted a large part of her professional career to recruiting and training journalists from Tanzania and other countries to become such change-makers in their own work, newsrooms, and organizations. The training she has provided over the years has focused mostly on community radio journalists and media practitioners from rural and hard-to-reach areas, adding an important dimension to the work on gender equality in the

media. Community media and, especially community radio, are important in bridging the information-accessing gap between rural and urban dwellers, between men and women, as well as between the rich and the poor in many countries around the world (GEMSAT, 2016). The training sessions that Rose facilitated were organized by different organizations, including IAWRT, Gender and Media Southern Africa (GEMSA), and UNESCO under the Democratic Empowerment Project (DEP) and Rose, veteran journalist herself and a media specialist, trained both female and male journalists on codes of ethics, on mainstreaming gender in editorials and programming, as well as on the importance and development of gender policies in media houses. As UNESCO underlines, all journalists, both female and male, can play a role in changing attitudes to women and in doing away with gender-based stereotypes. However, for the media to represent our societies accurately, journalists must ensure that news reflects the world the way it is seen and experienced by both men and women. To ensure gender sensitive reporting it is, thus, not enough to have more women working in the media. The whole journalistic culture needs to change for that to happen. "The nature of news, the choices made about what is newsworthy and the way the story is reported must change too. Women need to be used more as the sources and subjects of stories. They need to be interviewed as commentators and experts" we can read on a UNESCO website.[23] The objective of training in gender-sensitive reporting, as Rose has emphasized, is to,

> have people own the process of gender mainstreaming and start questioning the status quo when it comes to gender representation both in their organization's structures and the programs they produce. (Skype interview, 14 September 2018)

Gender-sensitive reporting means having journalists use gender-neutral language (thus avoiding the use of sexist and degrading words), balancing female and male voices in their reporting, and interviewing more women as sources and subjects of stories to challenge gender stereotypes. (For more ideas on what needs attention to ensure gender-sensitive reporting, see table 12).

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[23] www.unesco.org/new/en/communication-and-information/information-and-communication-tools/education-for-journalists-and-information-professionals/gender-sensitive-reporting/

Gender in Editorial Content Checklist

This is an adapted list of questions from the Media Portrayal of Women and Media Gender Gap in Africa prepared by Gender Links for the African Union's Specialized Technical Committee on Information and Communications.

Breadth and Depth of coverage

✓ Is gender awareness and sensitivity built into all reporting requirements?

✓ Does your coverage reflect a holistic and realistic view of women and do they appear in the full spectrum of activities in which they engage in the society?

✓ Given that women are missing from certain categories because of their status in society, does the coverage raise critical questions as to why this is so?

✓ Does coverage give fair and equal space/time to women's and men's voices?

✓ Are reporters and editors trained to probe the gender issues that may underlie stories?

✓ Is a variety of sources, representing a broad spectrum of views, consulted? Do they reflect the racial and class spectrum of the society?

✓ Given that some women are difficult to reach are enough resources set aside for accessing these marginal groups?

✓ Is there adequate context and balance?

Portrayal and Language

✓ Are male and female subjects treated equally? Are all subjects treated with dignity?

✓ Does the story challenge or reinforce stereotypes? Are the adjectives used to describe subjects objective and relevant or do they convey biases or stereotypes?

✓ Are the experiences and concerns of women trivialized in any way?

✓ Is the subject's physical description relevant to the story?
✓ Do images emphasize/ exaggerate physical aspects of the subjects (especially sexual ones)?
✓ Do images reflect women looking happy while doing mundane tasks, like, for example, scrubbing the floor?
✓ Would using a different image convey a better sense of the gender dynamics? For example, would a photo of women farmers in a remote rural area be more appropriate than a photo of the male minister of agriculture in a story on farming?
✓ Is the image one of which the person would approve?
✓ Are women portrayed as survivors or victims?
✓ Are women portrayed as active or passive?
✓ Are reporters and editors trained on what constitutes sexist language and why it should be avoided?

Table 12: Questions to consider when striving for gender-sensitive reporting.

The model of training gender equality champions in community radio across the region, followed by Gender and Media in Southern Africa – Tanzania Network (GEMSAT), and UNESCO under the Democratic Empowerment Project (DEP), included:

1) building the capacity of community radio journalists and stations to mainstream gender into their reporting and radio programming based on the *UNESCO Gender-Sensitive Indicators*;

2) measuring progress and monitoring the content produced by the community radio stations after a certain period (3–4 months), to find out how stations were coping with the new demands;

3) organizing feedback sessions to disseminate the results of the monitoring and to discuss further how to improve gender mainstreaming in the radio stations. (GEMSAT, 2016, pp. 3–4)

This format of the training proved very successful. Rose, who provided it, also served as a judge for a *Gender Media Award* that was sponsored by Gender Links, an NGO based in South Africa working towards gender equality in the media. She reflected on the improved

gender-sensitive quality of the programs submitted for the award.

> I have been a judge three times, scrutinizing the entries for *Gender Media Award* once in 2014 for Gender Links/GEMSAT, in 2017 for the Media Council of Tanzania, and in 2018 for the UN Women/Gender Links. And the competence is evidenced through the quality of programs produced and aired. The entries that showcased the best practices of gender mainstreaming were from the radio stations with gender champions and the award for radio category went to community radios I have trained and mentored. There has been significant improvement in mainstreaming gender into programming. (Skype interview, 14 September 2018)

Providing feedback to participants-in-training on how well they are doing in implementing the newly acquired knowledge is an extremely important element of the change process. Unfortunately, usually because of limited resources, this type of feedback session is very rarely incorporated into training programs. To overcome this, IAWRT South Africa got involved in promoting a technological initiative that was developed to support journalists in gender-critical self-evaluation of their work. In partnership with Media Monitoring Africa (MMA), an organization based in Johannesburg that promotes ethical and fair journalism, the chapter conducted a workshop in 2017 to introduce journalists to Media Mic,[24] a tool developed by MMA to help media organizations self-evaluate and track progress in achieving gender equality in the content they produce. The tool makes visible whose voices are prominent in the news reports at any given, time giving journalists almost real time feedback on the quality of their work. Carmine Amaro, member of IAWRT South Africa reflected,

> I think that the most successful part of the workshop is the awareness that we created around the issue. We had an interesting discussion with William Bird from MMA, on why it's actually important to see how many women were represented on television on any given day, as subject or in a story. In my current project I have a bit of an editorial voice and the Media Mic is something I am going to try to get the journalists to use. I will definitely use this tool myself. It is a great way of keeping the momentum going

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[24] www.newstools.co.za/page/mediamic

on gender equality created during the workshop. (Skype interview, 4 September 2018)

Supporting your own or other media organizations in recruiting and maintaining engaged staff who are not only willing but are properly trained and given tools and resources to examine their own work critically from a gender and social justice perspective is an important step in fostering gender-fair portrayal in media content. In the next section I show how an attempt was made by IAWRT Uganda to employ the gender-equality-champion strategy on a national level.

Criteria for the Most Gender Sensitive Film Award:

As part of its educational efforts also IAWRT India decided to institute an award for the most gender sensitive film at the International Documentary and Short Film Festival of Kerala in 2014. The award was to be given to the most gender sensitive film (either short fiction or documentary) that fulfilled two criteria:

1. Had a strong statement of gender sensitivity. A film that goes beyond just being about women or a 'women's issue', to present a fresh feminist understanding or deepen the discussion on the experience and idea of gender, politics, sexuality, society and history from a feminist perspective.

2. Had a strong creative voice. The form of the film should in itself assert an artistic character, show creative experimentation, openness, zest and energy, a personal style or idiomatic innovations. It should preferably avoid predictable use of character-driven formats currently favoured or clichéd narratives of victims and heroes and polarities which don't allow for complexity.

www.iawrtindia.blogspot.com/2014/06/iawrt-award-of-excellence-at-idsffk.html

8.3. To be the change, start with your country

An important element of training in gender-sensitive reporting is learning about the principles of reporting on gender-based violence. This topic proves particularly challenging to media professionals all over the world. One example is the skewed reporting on the widespread sexual violence and harassment perpetrated against women. By and large, media around the world still find it hard to believe women

who have survived sexual assault. The #MeToo movement did seem to improve press coverage of sexual assault. However, according to research by the Women's Media Center the media pays more attention to sexual assault only when big names are involved and journalists continue to use imprecise and disempowering language, such as "victim" instead of "survivor" and find it difficult to see the connection between words like "harassment" and "assault." The general recommendation of the Women's Media Centre report is that training journalists on how to cover and investigate these kinds of stories sensitively must be continued (Ennis & Wolfe, 2018). This recommendation needs to be made repeatedly because it is not being implemented often enough and the same problems are being identified over and over again. One example of efforts undertaken around the world to improve journalists' understanding of what gender-based violence actually entails is the Inter Press Service's handbook on *Reporting Gender Based Violence*, published in 2009 "to help reporters and news managers grapple with the challenge of reporting gender-based violence in a way that does not perpetuate gender stereotypes but informs and encourages public debate" (Makombe, 2009, p. 7). Authors of this handbook stress that gender-based violence does not include only sexual harassment and sexual violence but also includes:

- Domestic violence that is sometimes referred to as intimate partner violence and that can be physical, psychological or sexual in nature and may include the denial or withdrawal of resources;
- Harmful traditional practices that may include female genital mutilation (FGM), dowry killings, early marriage, or honor killings;
- Femicide, which is the murder of women or girls because they are female;
- Trafficking and sex work which involves luring women and girls across borders, usually on false promises of employment, and then forcing them into sex-work for little or no pay;
- Rape, abduction, forced pregnancy and sometimes the enslavement of female civilian populations in conflict and post-conflict zones;
  Child abuse, which can be physical, sexual, psychological and/or
- include the denial of resources or rights, like, for example, education or health care;

■ Unequal power relations between women and men, especially in marriage, that make it difficult for women to negotiate safe sex, thus placing them at risk of being infected with the HIV virus and of contracting AIDS; women's demands for safe sex resulting in violence;

■ The denial of a woman's sexual and reproductive rights; stigmatizing and creating fear;

■ Transactional sex; and

■ Intergenerational sex (Makombe, 2009, p. 10).

In 2014, IAWRT Uganda, following an increase in violence against women in Uganda,[25] organized a two-day workshop to address the way in which journalists, editors, and media professionals report on gender-based violence. The result of the workshop was the *Kampala Declaration* (see table 13): signatories, representatives of the Ethical Journalism Network, the International Association of Women in Radio and Television and the Ugandan Journalists' Union called on and urged media organizations and media professional groups in Uganda, press owners, editors, journalists, broadcasters, and online media to consider establishing an Africa-wide network of media groups committed to exchanging information on how to eliminate discrimination and to help build a culture of African journalism and media that truly reflects gender equality. This would be done by following specific recommendations on training people in media on the crisis of violence against women, improving newsroom editorial standards and working conditions, strengthening and promoting strategic partnerships with civil society committed to gender equality, and strengthening the protection of human rights through cooperation between journalists and organizations such as the Uganda Law Society or the Association of Uganda Women Lawyers (FIDA-U).[26] Sarah Nakibuuka, head of IAWRT Uganda at the time of the signing of the declaration, recalls that,

[25] According to a 2014 report by the US State Department, in 2013 over 1,000 Ugandan women reported being raped, but only 11 convictions followed that year. Source: www.voanews.com/a/ugandan-marchers-press-need-stop-violence-against-women/ 3090428.html

[26] www.ethicaljournalismnetwork.org/kampala-declaration

the *Kampala Declaration* was developed after a two-day workshop which we organized. It was about violence against women and the portrayal of women in the media. When you look at newspapers today you will realize there is a way in which women are portrayed, with naked pictures of women randomly attached to random stories. So, through the discussions we came up with that declaration and the guidelines which we next presented to some media houses about what we wanted them to implement in their

KAMPALA DECLARATION

We, the journalists, editors and media professionals meeting at the workshop held at the Hotel Africana in Kampala, Uganda, on 23rd – 24th May 2014 to discuss media coverage of the crisis of violence against women in Uganda and Africa,

Recognizing that violence against women and children reflects unequal power relations between women and men and is a serious violation of human rights,

Considering that free media and ethical journalism are cornerstones of democracy and underpin unified, peaceful and tolerant society,

Insisting that hate speech, which includes information condoning violence and discrimination against women and girls, should be exposed, isolated and eliminated without undermining ethical journalism and press freedom,

Noting the tendency of media on all platforms to sensationalise information and to use stereotypes and clichés which may further encourage hate speech against women and people from sexual minorities,

Believing that editorial stereotypes of women accompanied by sexist advertising material create a distorted and wholly inaccurate image of the role of women in society,

Convinced that media and journalists are agents ofchange and have a crucial role to play to help change the mindset of

people in society who relegate the status of women and who show prejudice against minorities,

Further noting that media neglect of discrimination issues may reinforce these attitudes,

Dismayed at the Government of Uganda's failure to enforce and implement existing laws designed to protect women from violent abuse at home,

Welcoming the expansion of internet access across Africa and recognising that there is an urgent need to promote responsible use of information online and for journalists to better understand their responsibilities in use of social media,

Further recognising the growing importance of online information in the media economy and strongly insisting that media do not sacrifice standards and ethical credibility for commercial gain,

Calling on the gender ministry and all women in media to champion the cause of gender equality on all platforms and to provide leadership in the fight for women's rights and, in particular, calling on women in prominent media positions to support and to amplify women's issues,

We welcome the launch of the campaign, Turning the Page of Hate Media in Africa, and call on all journalists and media leaders to practice ethical, tolerant and inclusive journalism and to promote editorial action that will expose all forms of physical and sexual violence against women, including economic, psychological and emotional abuse.

Kampala, May 24th 2014

Signatories:

Ethical Journalism Network: Aidan White, Director International Association of Women in Radio and Television: Rachael Nakitare, President Ugandan Journalists Union: Lucy Ekadu, President

Table 13: Text of the Kampala Declaration.

newsrooms in terms of gender mainstreaming. (Interview, 1 October 2018)

IAWRT Uganda's efforts to have as many private and public media organizations in Uganda as possible adopt the *Kampala Declaration* and commit to implementing gender-sensitive reporting, particularly in relation to gender-based violence, have been ongoing since at least 2014. Sarah Nakibuuka summarized these efforts.

Some of the newsrooms that have a copy of the guidelines on gender mainstreaming that were developed as part of the *Kampala Declaration* include NBS TV, Radio Simba, BBS TV, CBS FM, Radio One, KFM, New Vision, Uganda Broadcasting Corporation (UBC), Impact FM, and NTV. And to my knowledge those that have tried to implement these guidelines are New Vision, NBS TV, NTV, Impact FM, and Radio One. (Email interview, 16 November 2018)

Building a media culture that will reflect gender equality and encourage media organizations to examine gender representation in the content they produce, as recommended by UNESCO's *Gender-Sensitive Indicators for Media*, is not always a straightforward undertaking as evidenced by IAWRT's experiences. Media organizations far too often operate with a profit agenda in mind, which is seen to be irreconcilable with working towards achieving gender equality in their structures and content, therefore doing so is not a prioritized goal. The belief that economic profit and gender equality cannot be reconciled lingers on in media institutions around the world, long after the ideological convictions on which capitalistic media were built have lost ground. Feminist media researchers have demonstrated how sexism was historically institutionalized in the media when women and working-class representatives were perceived to be less desirable and relevant audiences for the advertisers (Meehan & Riordan, 2002). This categorization of audiences is not reflected in today's reality in which women's economic power has grown significantly, women have significant voice when it comes to household economic choices and purchases, and women make up a significant group of the cinema-goers in many countries of the world. Yet, this ideology and the categorization of women as a special interest group for advertisers remains intact and shapes corporate media decisions to this day, making the fight for gender equality

in and through the media even more difficult. Recent developments in Hollywood, the #MeToo movement and the #TimesUp[27] initiative have turned journalists' attention once again to the question of the profitability of gender equality for the media industry. A recent study by Creative Artists Agency and Shift7 that clearly demonstrated this ideological bias received wide international media coverage. The study analyzed box office revenue and production budget data for 350 top-grossing US films released between 2014 and 2017. Of the 350 films analyzed, 105 were listed as female-led and 245 as male-led and the study demonstrated that on average, female-led films led global box office revenue at every budget level for 2014–2017.[28] Furthermore, the research also found that since 2012 all movies that made over $1 billion in revenue passed the Bechdel test (see table 14). This study demonstrated clearly that media audiences are not prejudiced against women and that diversity and gender equality on screen indeed do pay off. Nevertheless, the reality in most countries of the world is still such that working towards gender equality in and through the media is neither an easy nor a straightforward undertaking. Since IAWRT members are used to working around obstacles and taking matters into their own hands, in the next section of this chapter I present examples of initiatives IAWRT members have undertaken to ensure that a diversified and gender-inclusive media content is made available to a broader public.

What's the Bechdel test?

From 1989 to 2008 cartoonist Alison Bechdel wrote a comic strip Dykes to Watch Out. In one of the strips, published around 1985 and titled "The Rule" (see below), one woman explains to another woman her movie-going principle. "I only go to a movie if it satisfies three basic requirements" the woman explains and she goes on to name them.

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[27] www.timesupnow.com/
[28] www.shift7.com/media-research

1. The movie has to have at least two women in it...

2. Who talk to each other

3. About something besides a man.

"The rule" became known internationally as the "Bechdel test" almost 20 years later. Alison Bechdel never claimed credit for the actual "rule." In the original strip she actually thanked Liz Wallace for the idea of the test. For this reason, the test is often referred to as the "Bechdel–Wallace test."

Table 14. The origins of the Bechdel-Wallace test.
Source: www.dykestowatchoutfor.com/the-rule

9. Work to ensure that a diversified and gender inclusive media content is offered to the public

There are many organizations around the world that study and work towards achieving diversity and inclusion in the media and entertainment industry. The objective is always similar - to convince the media industry to engage in gender-conscious production practices, including agreeing to being educated on how to eliminate unconscious gender bias and overt gender stereotypes from scripts and storylines. This has also been the objective of the scriptwriting workshops IAWRT South Africa has organized over the years to challenge gender and race inequality in the South African film and television industry. IAWRT India engaged in supporting unique travelling film festivals to ensure that diversified and gender-inclusive media content could be delivered to a broader public. In this section, I present these initiatives in greater detail, once again showing that, despite the many challenges and problems that are inscribed in the media's relationship with gender, working towards achieving gender equality in this field can always be done.

9.1. Travelling film festivals for social change

IAWRT India, as the organizer of the *Asian Women's Film Festival*, has used the interest the festival generated as well as the experience they have gained with organizing film festivals to address a broader problem of gender inequality in media content. As already mentioned, journalists and mainstream media tend to have problems with reporting on gender-based violence. The outcome of the skewed representation of gender-related violence is that media viewers and readers rarely have a chance to reflect on the scale and breath of the problem and as much as filmmakers, artists, activist, and documentary makers from across the world devote energy, time, and resources to show us, the audiences, alternative and more nuanced pieces of the whole story, their interventions are rarely made available for the broader public. IAWRT India decided to use their experience with organizing film festivals to address this problem. The chapter has curated and organ-
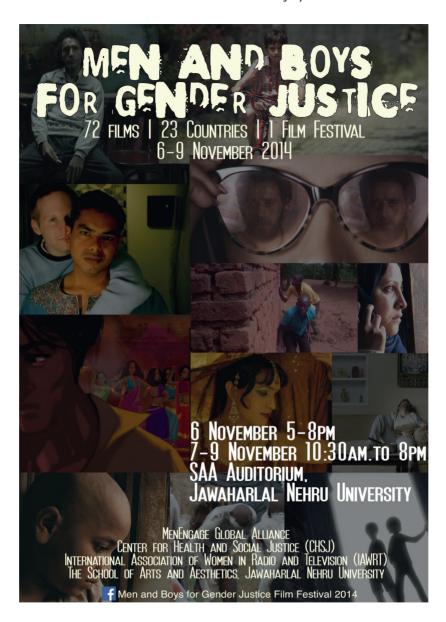
©IAWRT India

ized two unique travelling film festivals which explored different faces of gender-based violence and created spaces in which a diverse and wide audience could engage with the different realities evident in the films. Like the *Asian Women's Film Festival*, these travelling festivals were not directly linked to the IAWRT Gender Mainstreaming Project. However, since these festivals are truly unique offerings among projects working towards achieving gender equality in and through the media, I include them in this handbook to inspire others to take this brilliant initiative forward. In 2012, the *Our Lives to Live (OLTOL) Film Festival* was organized as part of the One Billion Rising Campaign![29] under the general theme of *NO! to gender violence*. In 2014, a second edition of the OLTOL festival was organized under the general theme of *Seeking a JUST world*, and a *Men and Boys for Gender Justice Film Festival* was organized as part of the *International Symposium on Men and Masculinities* hosted by Men Engage Global Alliance and the Center for Health and Social Justice (CHSJ). The curator of both these festivals, Smriti Nevatia, IAWRT India member from Mumbai, reflected on her experience of curating the *Men and Boys for Gender Justice Film Festival*.

The task of putting together this festival presented unusual challenges. I was looking mainly for films that focused on men and

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[29] www.onebillionrising.org/about/campaign/one-billion-rising//

boys. Of course, most films do. Popular cinema is so male-dominated that "women-oriented" films are singled out for honorable mention, but for an event called *Men and Boys for Gender Justice*, I was not exactly in search of big screen wonders that would miserably fail the Bechdel test (to pass, a film must be able to tick "yes" on three simple questions: Are there two or more women in it, who have names? And do they talk to each other? About something other than a man?). For this festival, we wanted works that concerned themselves with masculinities more purposefully. Documentaries, which often engage deeply with our social and political realities, brought in a different set of curatorial issues. There is no dearth of amazing films made around women's experiences of, and struggles against, misogyny and gender discrimination, but their narratives tend to foreground women and girls. But, since we were trying to bring the discussion into the male camp, as it were, and look at "what men do" rather than at "what happens to women", this festival specifically called for films and videos that brought men and boys into sharp(er) focus. (Nevatia, 2014)

Eventually Smriti Nevatia selected 72 titles that explored masculinity's role in individual and institutionalized violence from 23 countries. These were comprised of animation, short fiction, stories and testimonials, community videos, and student films, as well as long and short documentaries. She next divided them into seven different thematic tracks: Violence; Health and Well-Being; Poverty and Work; Caring, Relationships and Emotions; Sexualities and Identities; Peace Building, Social Justice and Inclusion; and The Making of Men: from Masculinity to Humanity. Each of the tracks had to do with a theme, or a cluster of ideas and concerns, derived from the work being done by activists, educators, researchers, and others in the area of masculinities (Men Engage Global Alliance, 2014). Similarly, the *Our Lives to Live Festivals* were curated into thematic packages; some of the themes for discussion suggested in the 2012 edition of the festival catalogue, comprised of 100 films, included: Our bodies, Our rights; States of mind (what makes normal "normal"?); Whose culture is it anyway?; Who else faces gender discrimination?; Sexual harassment, assault, rape; Nobody wins a war (women in conflict zones, state-sanctioned violence); and Who's Afraid of Feminism? (IAWRT India, 2012).

The uniqueness of these festivals lies in precisely the way in which the films were curated into educational packages that served as a ready-to-use resource to anyone interested in using film screenings to aid dialogue and discussions and build awareness against patriarchy and all forms of gender oppression, long after the main events of the festivals were over. The packages included printed catalogues (and soft copies) with keywords for every film, notes on the types of discussions the film could help generate, and collection of DVDs of the films of which the festivals were comprised. Several copies of the packages were available for rent from different cities across India, including New Delhi and Bombay. Smriti explained,

> The idea is that if we get a request for certain titles, we can send them out from the nearest resource base. The way it works is that we send the DVDs without charge for free screenings, nobody is allowed to use them for ticketed events, and we insist that no copies be made, the DVDs be returned to sender, and the courier expenses both ways be taken care of by the group that wants the films. All catalogues clearly indicate which films have permissions for these travelling screenings and which don't. *The Men and Boys*

resource is available for wider circulation only with the NGO that hosted the symposium. (Email interview, 19 November 2018)

The festivals were conceptualized as travelling festivals since the objective was to open up the discussions about violence beyond the academic or professional milieus, and to reach as many diverse audiences across the country as possible. Organizations and individuals working in the fields of gender and social justice, such as college campus groups, independent collectives, and special interest groups were encouraged to organize thematic screenings according to the needs and wants of their audiences. Smriti Nevatia, the curator of these festivals continued,

> None of these film programs was identical with any other in terms of the films screened and the discussion topics. Some three or four years ago, a queer collective based in Delhi borrowed a set of *OLTOL* films with LGBTQ themes for intensive screenings and discussions in a small group. I organised a smaller two-day *OLTOL* film festival for a queer feminist collective in Bombay, and a bigger one at a more public venue with films from the 2nd *OLTOL*, with many of the filmmakers along with activists representing a range of social justice movements, as well as writers and academics present for panel discussions. For over a year, IAWRT India member Chandita Mukherjee organised weekly evening screenings of *OLTOL* titles at her NGO's office in South Bombay. (Email interview, 19 November 2018)

Organizing a film festival is an undertaking that usually demands a lot of experience, resources, and partners. For that reason, smaller organizations, special interest groups and collectives shy away from getting involved in organizing film festivals. However, since films are a great tool for creating social change because they provoke discussions and conversations that continue for a long time after the festivals are over, it is most important to applaud all initiatives that help cross barriers and bring these films -inspirational artistic interventions- to those who otherwise would not have had a chance to see them. In this sense both the IAWRT South Africa pop-up cinema (see chapter 6.2) and the travelling film festivals curated by IAWRT India are truly unique offerings. They demonstrate what the principle of sharing means for the IAWRT community. The travelling festivals curator's note illus-

trates what type of work goes into organizing a film festival. The collective effort makes the whole endeavor possible and it is inspirational to discover just how much good will goes into such organizing and how many well-spirited people devote time and resources to make film festivals that support social change possible (see table 15 below).

OUR LIVES…TO LIVE (NO! to gender violence)!
Film Festival curator's note

As I write these words of introduction, I cannot believe it has all come together in just two months. An SMS sent to me on the night of 2 September reads, "…do start work :-)" and here we are with the festival about to launch simultaneously in New Delhi, Bengaluru, and Thiruvananthapuram with editions soon to follow in Bhopal, Gwalior, Mumbai, Pune, Kolkata, Chennai, Thrissur, Goa, seven districts of Bihar, even in Nepal! and with more and more people everywhere wanting to be part of this initiative for One Billion Rising.

The credit for this incredible effort of reaching out is not mine. While I have been holed up sourcing, previewing and selecting films (rarely being able to leave home physically but travelling by way of the films to many chilling sites of violence and heartening scenes of struggle across the world), Kamla Bhasin at Sangat South Asia and my untiring colleagues Anu Srinivasan, Reena Mohan and Uma Tanuku at the International Association of Women in Radio and Television (IAWRT), Delhi, have made it all happen, along with enthusiastic local organisers – NGOs, college lecturers, students – who felt this festival represented an opportunity to take the discourse on violence against women and all forms of gender discrimination to more and more people. They found venue partners like Goethe Institut and Films Division and YWCA and campus auditoria, while I wrote to Women Make Movies (WMM), the US-based distributor of feminist films, wondering how I would be able to get any of their remarkable films without funds to cover rentals or screening fees. "Come in as partners!"

I offered, hardly daring to hope. This was where serendipity – helped along by our shared feminist politics – did its stuff: WMM were looking for ways of celebrating their 40th anniversary in different countries, and our festival was a perfect and timely opportunity for them to mark their presence in India. OUR LIVES… is in turn enriched by nine varied and wonderful international films from WMM, and I got to choose every single one! Equally, the festival benefits from the generosity of very many individual filmmakers/producers/distributors in several countries, who sent their DVDs and good wishes. Not least, the Public Service Broadcasting Trust (PSBT) sent me a carton filled with a staggering number of films I had asked to see, and I'm happy to say I selected quite a few. Special thanks are also due to designer Lara Jaydha for working long nights and uncomplainingly taking versions and re-versions in her stride, and to Ruhie Kumar for picking up all the slack on numerous fronts.

It has been an overwhelming experience. My task was to curate one festival, which could be held at different places, but there were so many important stories, so many eye-opening films, that I could not bear to do a copy-paste programme which would mean leaving out much that was worth watching and experiencing, and from which later festival editions with less screen time would further cut-paste. Also, by then I had made for myself a rough map of themes for discussion that I felt were significant – and films are a good way of organising discussions. So I began to programme a few different films for each venue, and the same films in different combinations, multiplying my work six-fold but making it much more purposeful. The kachcha list of all selected films was offered to some local organisers so they could construct their own film festivals based on their specific interests or needs or communities; this brochure you hold in your hands is the pukka version, and an invitation to create your own festival. It is an unfinished work, really – the start of a resource handbook of films around the themes of gender violence.

With just under 100 shorts and longer works – documentary and fiction, community voices and artist videos, classics and contemporary cinema – from India, Nepal, Bangladesh, Sri Lanka, Pakistan, Afghanistan, Iran, Jordan, Turkey, Germany, UK, Kenya, Rwanda, Congo, Senegal, Nicaragua, USA and Australia, OUR LIVES…TO LIVE brings us stories of violence that are sometimes culture-specific but always universal. There are often breathtaking parallels with our own very varied and different realities, and many connections to be drawn that I hope will nuance and broaden our understanding of what constitutes violence.

One abiding regret: often while watching these films, and being deeply moved or inspired by a moment or an image, a dialogue or a person, I felt very keenly the language barrier that would prevent those who do not speak or read English from being able to access most of these works. Filmmakers cannot cater to every language group, and subtitles are in any case no solution for those who do not read any language. There are creative ways around this – contextualising in advance, translating aloud – and people do use these and other methods so that knowing about, and engaging with, distant lives and realities does not remain the preserve of a small privileged section. Many rural and unlettered viewers today are watching films from other parts of the country and the world, thanks to the endeavours of a few intrepid souls. I wish all such efforts the very best. Looking forward to many viewers and participants, and to conversations and campaigns that spill out of the screening venues and go on for a long time after the festival is over.

Smriti Nevatia
Bombay, 4 November 2012

Table 15: Excerpt from the Our Lives to Live (NO! to gender violence.) Film Festial curator's note. (Nevatia, 2012).

9.2. Scriptwriting workshops for gender-fair portrayal

Many good ideas are born out of frustration with the status quo. This was the case with *HER Africa Film Festival* that IAWRT South Africa organized in 2016. Frustrated with, and tired of, the flat, stereotypical and one-sided representations of black characters in the media, filmmakers gathered in Johannesburg to prove to critics and show the public what true diversity could look like in films. The USA-based director, Nefertite Nguvu, of the acclaimed film *In the Morning*, made this point in opening the festival with the story of how she crowdfunded making the dramatic film by sharing her frustration at, and exhaustion with, the one-dimensional portrayal of black women on US television. She wanted simply to examine the timeless questions about love through regular folks -likeable, multi-dimensional characters who did not live lives of constant violent conflict and drama, as the film industry wants audiences to believe. This frustration with the misrepresentation of female characters in the media was also what led the IAWRT South African chapter to organize the *Female factor* scriptwriting workshops. Makganwana Mokgalong, the head of the chapter, who is working as a screenwriter for South African TV, explained,

> Sitting in story rooms, where we brainstorm characters and build story lines, I am constantly amazed at the limited lens through which women are seen and how their worlds in stories are populated with negative and uninspiring stereotypes. Also, [it is] surprising when female writers themselves are perpetrators of this destructive way of seeing and treating females in stories. (Email interview, 20 September 2018)

Examples of negative and destructive gender stereotypes according to Makganwana, in media stories include:

- being called "a pussy", when a man is seen as being weak;
- crying "like a little girl," when a man shows emotions;
- "being a bitch" when a woman is standing her ground;
- being asked "are you having your period?", when a woman is perceived to be moody;
- having female characters gang raped but being reluctant to

> put male characters through the same ordeal;

■   making women heartless in the pursuit of success;

■   giving women no agency in solving their own problems but bringing in a man to think for them and/or rescue them;

■   sticking women in traditionally female roles like waitresses and receptionists even when there's an opportunity to swap gender roles;

■   calling sexually evolved women whores, sluts etc.;

■   refusing to give female leads big stories and arcs such as saving the world, solving big crimes etc.;

■   added to this, resolving being stuck in a female character's journey with:

  ■   having her raped;

  ■   planting childhood molestation in her past;

  ■   making her pregnant and ignorant of who the father is (Email interview, 20 September 2018).

Participation in the *Female factor* scriptwriting workshops was open to the general public, writers, non-writers, media practitioners, and non-media practitioners alike. Behind this decision was IAWRT South Africa's ambitious plan to "make everyday feminism part of our DNA." Creating spaces in which dialogues about representation and the portrayal of women in the media can be negotiated has the potential to create social change, Makganwana Mokgalong believes.

> How we write the women in our stories is how we think of women in our everyday lives. Isn't that so? With these workshops we wanted to inspire writing characters and writing stories that tell a completely different story of women, in which women aren't one sided, in which women have got agency, and in which women are empowered. This was also our way of trying to raise awareness how even we, as female writers, too often become complicit in telling stories in a way that does not necessarily elevate us. (Skype interview, 17 August 2018)

The chapter also decided to share their experience of hosting the scriptwriting workshops with Global Girls Media, an organization

that works to empower young women from underprivileged communities by teaching them digital journalism and storytelling to effect social change. As we read on the organization's website, their aim is to challenge the existing media structures to better represent girls' and women's issues "by turning up the volume of girl's voices globally." With a similar objective in mind, the South African chapter volunteered to conduct scriptwriting workshops for the girls enrolled in the Global Girls Media program. Teaching young women media literacy to enable them to examine critically media representations of themselves, and by bringing to their attention the fact that stereotypes are perpetuated by actual people who write the television and film scripts, Magkwanga believes, is empowering in itself.

> We wanted to inspire these girls, to show them that women don't have to always be victims, or villains, or bitches, that we can be represented adequately and fairly. The 10-week training is supposed to end with a screen play for a short film. But what I am focusing on, over and above in the training, is for them to be aware of the stereotypes that are portrayed in the stories and [ensuring] that they don't believe them. There are women in the world who are doing great things, women who are striving for better things, women who are building better lives for themselves. Creating this consciousness in these young girls on how to interact with the medium is empowering. (Skype interview, 17 August 2018)

See below (table 16) for some tips from Makganwana Mokgalong on how to write strong female characters into your stories.

With this example I end this *Handbook on Working Towards Gender Equality in the Media*, in which I have showcased activities undertaken by IAWRT members from Tanzania, South Africa, Kenya, India, and Uganda, working from 2014 onwards under the common objective of the IAWRT Gender Mainstreaming Project (GMP). As I said at the beginning of this book, since IAWRT's history testifies to the organization's engagement with working towards achieving gender equality in and through the media, it has been my and IAWRT's hope that this book will speak for itself and will become a tribute to our predecessors' work. I hope that this handbook goes on inspiring you to take some of these examples of activities to mainstream gender equality into your

contributions to media's content and structures in the future. We look forward to continuing working towards gender equality in the media and to sharing our experiences and learning about other individual and collective, local, national and international efforts to make gender equality in the media a reality.

How to write strong female characters?

- Think of them as individuals first
- Don't just make them emotional, make them emotional for a reason
- Whatever they're passionate about has to have a purpose
- If they have to be tough, don't just make them tough, cold, and driven. Make them headstrong, with a relatable goal
- If their sexiness is a feature you're playing, make them not just sexy, but sexy in their own skin
- Give them a past; they have lives outside your script
- Make them whole and well-rounded
- Use the Bechdel test:
  1. Have at least two women in your script
  2. Who talk to each other
  3. About something besides a man
- Introduce them by giving strong insight into who they really are
- Define her by her actions, her thoughts, and relationships with others
- Write women you want to know

Table 16: Tips from Makganwana Mokgalong on how to write strong female characters in stories.

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