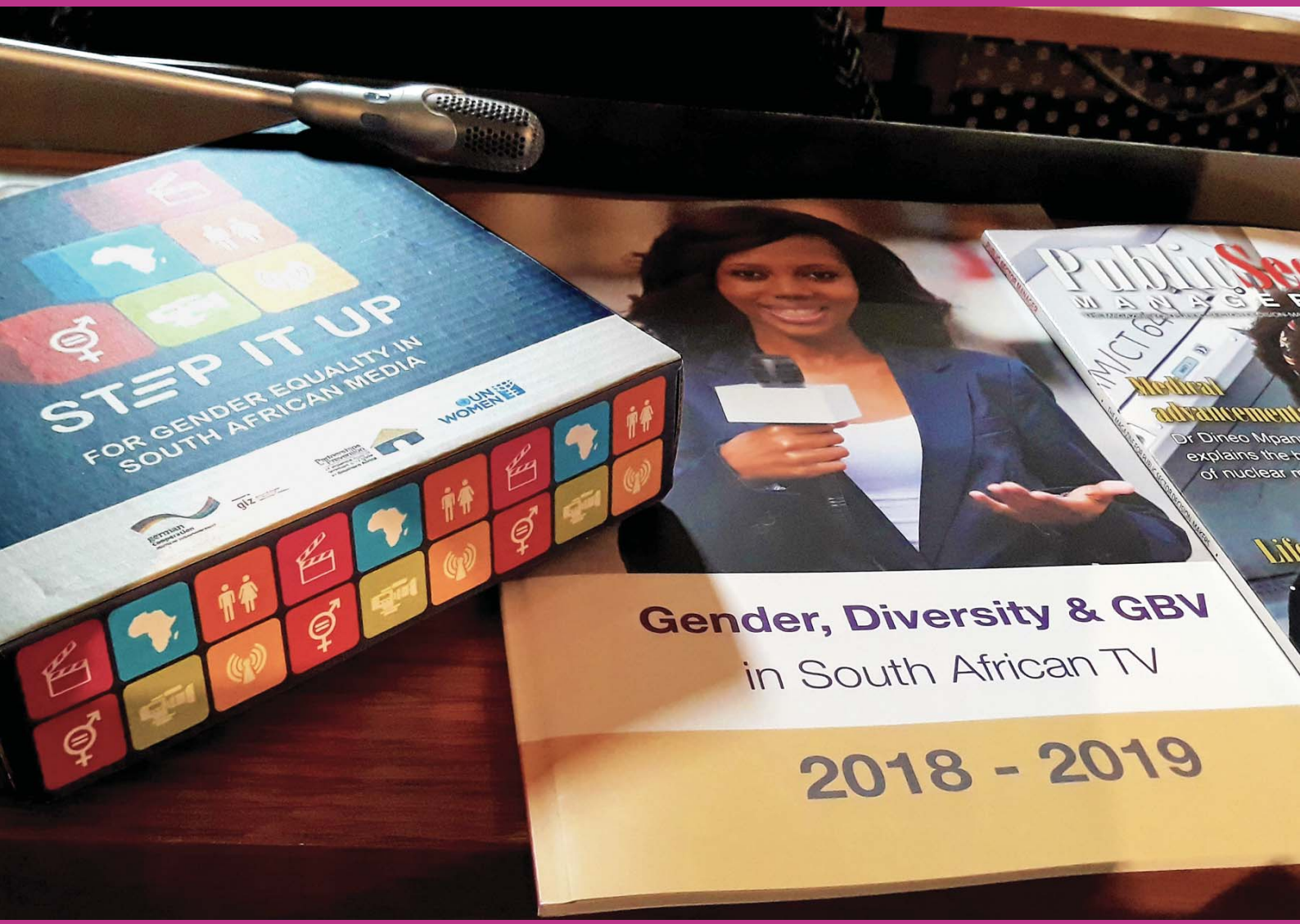
PROMOTING GENDER SENSITIVITY IN SOUTH AFRICA ENTERTAINMENT MEDIA HOUSES



STEP IT UP
FOR GENDER EQUALITY IN SOUTH AFRICAN MEDIA

GENDER LINKS
FOR EQUALITY AND JUSTICE

Table of contents

Acronyms		1
1	Introduction and background	2
2	Key gender concepts	7
3	Gender in entertainment media content and the entertainment media industry	20
4	Normative Frameworks	28
5	Creating gender sensitive content and practices	31
Industry Organisations		35

Acronyms

BDPA	Beijing Declaration and Platform for Action
CEDAW	Convention on the Elimination of All Forms of Discrimination Against Women
CCIFSA	Cultural and Creative Industries Federation of South Africa
DAC	Department of Sports, Arts and Culture
DOC	Department of Communications
DTI	Department of Trade and Industry
FPB	Film and Publications Board
GBV	Gender Based Violence
GL	Gender Links
GIZ	Deutsche Gesellschaft für Internationale Zusammenarbeit
NFVF	National Film and Video Foundation
NGO	Non-Governmental Organisation
IPO	Independent Producers Organisations
SADC	South African Development Community
SABC	South African Broadcasting Corporation
UNWOMEN	United Nations Entity for Gender Equality and the Empowerment of Women
UNESCO	The United Nations Educational, Scientific and Cultural Organisation
SASFED	South African Screen Federation
SWIFT	Sisters Working in Film and Television
WGSA	Writers Guild of South Africa

CHAPTER 1

Introduction and background

Context

Gender Based Violence (GBV) is one of the most pervasive human rights violations which needs concerted efforts to get to the root of the problem, to interrogate the causes and not just look to alleviating the symptoms. Violence emanates from deeply rooted biases, norms and stereotypes that cause structural psycho-social unequal gender dynamics. We need to challenge and begin to change these norms and behaviours through high level prevention efforts. What we consume across media platforms informs how we think about ourselves and society at large in terms of gender.

This entertainment media training manual is developed as part of the key interventions for the *Step It Up for Gender Equality in South African Media (Step It Up)*. The aim of the Step It Up project is to motivate South African media and entertainment industry towards behaviour change leading to more sensitive portrayal of women and gender, sensitive reporting on GBV and overall a more positive impact on societies norms and standards around gender and violence. The project uses research, facilitation of dialogue and self-reflection, capacity building and influencing policy and regulation to achieve this change.

This initiative, *promoting gender sensitivity in South Africa entertainment* **media** complements one of the priority areas of the Step It Up campaign which is to develop and implement training for entertainment media practitioners. The objective is to enable and support practitioners to engage with their own role in shaping societal norms, standards and stereotypes through the content they are producing. In addition, practitioners will be sensitised on sexual harassment and other practices that lead to unsafe and unequal working conditions.

This project will strengthen and build on the work already carried out by GIZ, UN Women and other civil society organisations to raise awareness and contribute towards ending GBV using the media as a priority partner in the fight to end GBV in South Africa. The development of this training manual and the training sessions that follow area follow up to the research which Gender Links (GL), GIZ and UN Women conceptualised, edited and has launched at various fora.

The National Film and Video Foundation (NFVF) an agency of the Department of Sports, Arts and Culture (DAC) will hold training sessions for entertainment media practitioner's in South Africa using this training manual. The training to be led by NFVF seeks to build capacity of entertainment media practitioners on gender sensitivity in different aspects of production.

The development of the manual and the subsequent training serves to multiply the impact of the efforts initiated through Step It Up for gender equality in the media project by reaching a wider audience and media constituency on the importance of gender sensitive in film and video production.

It is intended as a practical and ready to use tool. It will help to amplify the Step It Up advocacy and dialogue with through the development and provision of practical tools for entertainment media professionals to ensure a more gender sensitive environment.

Background

The entertainment industry is arguably the highest profile of all the creative industries, with considerable cultural, social as well as economic weight. Film and television has

the ability to embody dreams and aspirations, to create role models and smash stereotypes and be a catalyst for change. Film like mainstream media is also a powerful medium that in many ways both reflects and shapes society and culture. "Soapies, and other shows in the primetime slots, are cultural pillars; active participants in documenting the lingua franca and, at times, educating and entrenching both positive and negative norms."[1]

Concerns on gender equality and sensitivity in the film and entertainment media industry are gaining increasing attention especially in light of the global anti-sexual harassment #MeToo movement and Hollywood's Time's Up campaign. Off shoots of the campaign have been felt in South Africa in the #TotalShutdown campaign.

The International Federation of Actors (FIA) in their 2010 Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe argues that fighting stereotypes in performing arts, TV and film requires first of all raising the awareness amongst writers, directors and producers to go beyond female stereotypes and to let female roles be as common, complex and real as the male ones. It also means more plays and screenplays that focus on female characters.[2]

Gender sensitivity is thus, crucial if film and television entertainment is to reflect diverse experiences and perspectives of various groups in society. Awareness-raising in this sector is therefore crucial in order to draw attention to the need to tackle gender stereotypes and inequalities in film and television entertainment. It can address particular challenges such as biases, discrimination or the lack of efficient policies to tackle gender inequality within this sector. A shift towards more gender equality in the media sector can possibly effect this change.

What does gender sensitivity have to do with the entertainment media

According to Gloria Steinman, "when men or women turn to or on the media, yet fail to see women in our true diversity, there is a sense that all or some women literally don't count. It's crucial that the media report and reflect, not conceal and distort."[3]

Cultural expressions in various forms - cinema, the performing arts, the visual arts, literature, design - influence perceptions about gender identity and gender relations and therefore, inevitably, have an impact on gender equality, directly or indirectly.[4]

Lack of gender sensitivity amongst content creators within this realm may likely lead to gender imbalance not only in the content that is produced but also within the day to day practices within this industry. The broad brushstrokes approach, adopted by scriptwriters and story liners for example, touches loosely on the lived experiences of women and men. The demographics of the writers could be to be blame, an idea that raises the question of who is in the best position to write these particular narratives.

Uneven representation of men, women and those who identify as other genders in cultural industries and their creative output militates against cultural diversity. If cultural production is disproportionately controlled by men, the output will naturally tend to reflect male points of view. The resulting skew in the experiences and perspectives mirrored in cultural expressions of various kinds cannot but lead to distorted notions

1 Mail and Guardian. 2018. The script needs change https://mg.co.za/article/2018-03-16-00-primetime-the-script-needs-change/
2 Batschari, A. 2020. Towards Gender-Sensitive Storytelling in South African Entertainment Media - Hindering and Enabling Factors for more Gender sensitive and Non-Stereotyped Content. GIZ. https://partnershipsforprevention.org/resource-view/towards-gender-sensitive-storytelling-in-south-african-entertainment-media-hindering-and-enabling-factors-for-more-gendersensitive-and-non-stereotyped-content-23
3 https://www.womensmediacenter.com/about/press/press-releases/womens-media-center-report-women-journalists-report-less-news-than-men-tv-g
4 UNESCO 2018. Reshaping cultural policies. Advancing creativity for development

about gender identity, gender relations and, ultimately, gender equality. Any quest for cultural diversity that does not address questions of gender is therefore bound to be a non-starter.[5]

The entertainment media sector has the potential to offer audiences different perspectives on gender representations and to problematise existing ones. This can include breaking gender roles and stereotypes. This manual refers to some of example that challenge stereotypes and that which producers script writers, editors can tap into to change and or influence the narrative.

Purpose of this manual

The manual aims to promote gender sensitive storytelling and entertainment media production practices in South Africa. This is done by providing background information, guidelines, quick facts and a variety of exercises and case studies that will keep the user engaged. It is envisaged that the media practitioners who use this manual will be prompted to go through processes of self-reflection to self-examine, explore and reconstruct their role in shaping societies' norms and stereotypes around gender, equality and gender-based violence and identify gaps that are in entertainment media practices and be enabled to change their practice and approach to storytelling. By seeking to strengthen the practitioner's capacity in reporting, the manual ultimately contributes to positive social change through production of content that is gender sensitive.

Primary and secondary target groups

The main target group for this handbook are actual creatives of the programmes, script writers, producers' editors, and other practitioners in the entertainment media sector. It serves as a tool that practitioners can use to strengthen gender aware and sensitive story telling. The trainers will use this guide to assist practitioners in their understanding of mainstreaming gender sensitivity in creative content and go beyond the obvious and improve their story telling.

What you will find in each chapter

The manual is designed to be interactive and draw on the practitioner's experiences, observations and knowledge of the media, to ask questions and to give a guide on how best to achieve gender sensitivity and responsive in It is divided into different chapters that are split into different sub-sections

The material serves as a guide and additional materials and resources can be used to support examples and case studies given in this manual.

[5] Ibid

Table 1: Outline

Chapter head and sub heads	ISSUES TO BE COVERED
Chapter One: Key concepts on gender	• Understanding gender • Defining key terms • Sex and gender • ATTITUDES SURVEY • Gender stereotypes, sexist practices and gender bias and discrimination • How gender stereotypes are conveyed through language and visuals used • Strategies for challenging and eliminating gender stereotypes and barriers
Gender and the entertainment media	• Media representation of women in film and television entertainment • Entertainment medias role in society • Gender discrimination and stereotypes in the entertainment media • Sexual Harassment
	• Status of gender equality and the entertainment media globally region, country - Overview and key data
Normative frameworks	• Instruments supporting gender equality in the media • SADC Gender Protocol • Beijing Declaration
Gender in film and television entertainment media	• Where are women in TV • Code of conduct • Gender policies in media institutions • Sexual harassment in the entertainment media
	• Define media ethics • Gender dimensions of media ethics • importance of a gender sensitive code of ethics.
Creating gender sensitive content	• Exploring how biases can be overcome through sensitisation.
Annex Checklist on promoting gender sensitivity in the media	• Ensuring gender sensitivity in reporting checklist
Glossary of terms	• Explaining terms used in the handbook
Resources	• Publications used to inform
Notes	• Space for notes for the participants

Below are some of the symbols used throughout the manual

Table 2: Symbols used in manual

	**Exercise:** The reader will be asked to engage in a number of exercises. For examples, they might be presented with hypothetical but relevant scenarios to test possible options and approaches. The objectives of the exercises are to get the readers to reflect on how they might approach an issue.
	**Checklist:** This is an action-oriented handbook that ends with questions to help apply the learning. This is the main "take away" from the handbook, with practical application to everyday reporting that will enhance depth, insight and analysis.
	**Definitions:** The meaning of key terms.
	**Discuss:** Whether in the newsroom, a training class or alone, solutions and insights come through discussion. There is no wrong or right way, but there are certainly better and worse ways of doing things. Discussion leads to better solutions.
	**Quick facts:** Facts today will change tomorrow. The manual consists of facts that can easily be looked up by the reader as and when needed. These quick facts where help to explain current realities and prompt us to think about how we can approach things differently.
	**Reflect:** Reflection is one of the most powerful tools of learning. We learn the hard way, and we learn the fun way. Often it is the hard lessons that stick. Conflict reporters have already learned many lessons. Reflecting will help to hone these skills.

CHAPTER 2

Key gender concepts

Objectives

The overall objective is to strengthen entertainment practitioners understanding of key gender issues and concepts.

Specific objectives

- To increase sensitivity to gender issues by creating a better understanding of sex and gender concepts.
- Discusses biases.
- Influence of gender bias stereotypes.
- Explore gender stereotypes that abound in society of which media editorial content and output reinforce.
- Examine how myths, stories, proverbs, sayings, and other social institutions create, maintain, and reinforce gender stereotypes.
- Identify strategies for challenging and changing gender role stereotypes.

Learning outcomes

Participants understand representation. Participants are able to identify gender stereotypes and biases.

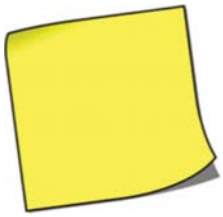
Introduction

For entertainment practitioners to practice gender sensitive reporting it is important for them to have an understanding of different key gender concepts and how these come to play in their everyday practice. This module will help practitioners to understand that using a gender lens in can assist to help identify the glaring gaps and biases that maybe embedded in news content.

Sex and Gender



Write the following roles on cards (and any others you might associate with conflict): Soldier; growing a beard; general; guerilla; breast feeding; pilot; leader; member of parliament, councilor, refugee; displaced person; mediator, fire fighter; doctor; nurse; politician; aid worker; voice breaking; ambulance driver; rape survivor; mother; father; giving birth; menstruating; fighter; bomber; cook; messenger; spy.

Roles associated with women/girls	Either or	Roles associated with men/boys
		

Pin up three headings on the wall - boys/men; girls/women; and either or. Pin up each card where it fits best. Look at the cards under each category.

1. Is that where they fit? Can or should they be moved? Why?
2. Which roles are strictly associated with women or men? Why?
3. Which is the largest category in the end? Why?
4. Why do we struggle to envision women in certain roles and men in others?



Gender, as opposed to **sex**, is the way in which society assigns attributes and social roles to men and women. In almost all societies around the world the roles, functions and characteristics attributed to men have been accorded greater value than those of women. Gender inequality creates power imbalances in society and limits the human potential of both men and women (see table below).

Table 3: Reproductive and Socially Constructed Roles of Men and Women[6]

	WOMEN		MEN	
REPRODUCTIVE ROLE	Gives birth to children	Biologically determined	Fathers children	Biologically determined
EXAMPLES OF SOCIALLY CONSTRUCTED ROLES				
IN THE HOME	Care, nurture children	Socially determined - limits women's role to the home; unremunerated	Protect, provide	Socially determined; limits men's caring and nurturing role
IN THE WORK PLACE	Care work- domestic workers, secretaries, nurses, primary school teachers	Extension of role in the home; limits women's management and leadership roles; more poorly paid jobs	Leadership and management roles - in politics, business; security (police, defence, foreign affairs)	Extension of social construction; exacerbates gender imbalance in power, economic clout
IN THE PERSONAL SPACE	Humble, submissive, emotional, caring	Limits ability to be assertive, break into new roles	Aggressive, ambitious	Limits ability to be humane and caring; to express emotion

Source: UN Women and African Union . 2007. Handbook for Reporters on Women, Peace and Security: Ensuring gender-responsive reporting in conflict affected countries in Africa

6 UNWomen and African Union . 2017. Handbook for Reporters on Women, Peace and Security: Ensuring gender-responsive reporting in conflict affected countries in Africa.



Sex- describes the biological difference between men and women. Men produce sperm; women become pregnant, bear and breastfeed children.

Gender- describes the socially constructed differences between men and women, which can change over time and which vary within a given society from one society to the next. Our gender identity determines how we are perceived and how we are expected to behave as men and women.

Gender non-conforming- refers to people who do not follow other people's ideas or stereotypes about how they should look or act based on the female or male sex they were assigned at birth.

Gender bias- refers to gender-based prejudice; assumptions expressed without a reason and are generally unfavourable.

Gender relations- describes the social relationships between women and men. These are socially constituted and do not derive from biology. Biological differences are permanent - with the rare exception of those who undergo sex changes. Gender relations are dynamic. They are shaped through the history of social relations and interactions. They vary over time and place and between different groups of people. They may also be impacted by other factors, such as race, class, ethnicity and disability.

Gender mainstreaming- incorporation of gender issues into the analysis, formulation, implementation, monitoring of strategies, programs, projects, policies and activities that can address inequalities between women and men.

Gender discrimination- refers to any distinction, exclusion or restriction made on the basis of socially constructed gender roles and norms which prevents a person from enjoying full human rights.

Gender identity- an individual's internal sense of their gender which could be 'man' or 'woman' or any of a number of other genders, including agender, gender fluid, gender non-binary or genderqueer amongst others. A person's gender identity does not always match their biological or assigned sex.

Gender binary- an understanding of gender that reduces gender to two opposing and completely separate gender identities - 'man' and 'woman'.

Gender non-binary- often used as a term for any gender identity that does not conform to the gender binary.

Gender fluid- a gender identity that varies over time. A gender fluid person may at any time identify as a woman, man, or any non-binary identity, or a combination of identities.

Reproductive work comprises the child bearing/rearing responsibilities and domestic tasks undertaken by women, required to guarantee the maintenance and reproduction of the labour force. It includes not only biological reproduction but also the maintenance of the work force (husband and working children) and the future workforce (infants and school going children).

Productive work comprises work done by both women and men for payment in cash or kind. It includes both market place production with an exchange value, and subsistence/home production with an actual use value, but also a potential exchange value. For women in agricultural production this includes work as independent farmers, peasant's wives and wageworkers.

1. Is this not just a natural division of labour?
2. What are the economic differences between the roles assigned to men and those assigned to women?
3. What is the political difference in the roles assigned to men and women?
4. What is the social difference in the roles assigned to women and men?



No individual exists in a little box like this. It is possible for men to raise children, and for women to lead nations. It's also possible to be caring and to be ambitious; to be emotional and to be strong.



The effect of the roles that women are assigned is to make them inferior to men in almost every way, in almost every country:

- **Economically**, the work that women do in the home is unpaid, and most women's work in the community is voluntary. When women do enter the "formal economy" they earn, on average, almost half what men earn because "care work" is not as valued in our society as work that involves "control".
- **Politically**, whether in the home, community or in the nation, women are glaringly absent from decision making. This makes a mockery of concepts of equal participation, citizenship, democracy, responsive governance etc.
- **Socially**, women are often minors their whole lives, answerable first to their fathers, then to their husbands, and later in life even to their sons, and their brother-in-laws.
- **Gender based violence:** The ultimate expression of any difference in power relations is violence. This kind of violence is even more frightening than others because it is often socially condoned. The man is expected to be strong and assertive and in control - to the point of being violent. The woman is expected to suffer in silence. She is frequently blamed and blames herself for any breakdown in relationships.



Gender mainstreaming is "an attempt to take gender equality into the mainstream of society… Gender mainstreaming involves the reorganisation of policy processes because it moves the attention of gender equality policies to everyday policies"[7]. Gender mainstreaming recognises that all issues have an impact on women, and that all policies need to be guided by a gender perspective.

25 years since the Fourth World Conference on Women in Beijing, there have been considerable legislative gains for women; as well as improvements in access to education. Although in Africa as a whole there has been a decline in the proportion of girls enrolled in schools over the last decade, in Southern Africa there has been a significant closing of the gender gap in enrolment both at primary and secondary level. A number of Southern African countries - notably South Africa and Namibia - have progressive constitutional provisions for gender equality; indeed, more progressive than in many of the older democracies whose constitutions were crafted at a time when gender justice was hardly regarded as integral to democracy.

What we are seeing globally - a trend reflected in our region - is increasing ***equality of opportunity*** for women. But this is not translating into ***equality of outcomes***. The world over, women are still a tiny proportion of those in decision-making positions; and of those who own property, capital, land, technology and all the other means of wealth creation.

So where is the bottleneck? Blatant discrimination still exists. But increasingly, the issue before us is one not of formal legislative restrictions, but rather of deeply ingrained

[7] Council of Europe. 2004. Conceptual framework, methodology and presentation of good practices. Final report of activities of the Group of Specialists on Mainstreaming (EG-S-MS) Strasbourg. Accessed 30 June 2021 from https://rm.coe.int/1680596135

customs, practices, traditions and stereotypes that bar women from realizing their full, or ***substantive equality***.

To take a few examples: in many countries in our region, there are no legislative barriers to women owning land. Yet, as a result of age-old traditions and practices, women only own a tiny proportion of the land. Women may own houses. Yet in reality, almost all family houses are registered in the names of men. Women may become members of parliament. Yet when we close our eyes and imagine a politician, how many of us think of a woman? The answer is: very few, because in our minds, in our psyche, power takes a masculine form.

The ultimate expression of any power imbalance is the violent assertion of one party over the other. The last decade has witnessed unprecedented attention to the issue of ***gender-based violence*** that had been regarded in many countries as a private matter - outside the ambit of the state. Women's rights are increasingly recognised as integral to human rights. Rape in countries wrought by conflict has been recognised as a weapon of war in international law. Yet gender-based violence has hardly abated.

Fact sheet: Sexual orientation and gender identity[8]

Gender identity refers to a person's internal sense of being male, female or something else. For many people, their gender identity often corresponds to their biological sex. A person who identifies as transgender has a gender identity that does not correspond to their biological sex. Gender expression relates to how a person chooses to communicate their gender identity to others through clothing, hair, styles, mannerisms and so on. This communication may be conscious or unconscious. While most people's understandings of gender expressions relate to masculinity and femininity, there are countless combinations that may combine both masculine and feminine expressions, or neither, through androgynous expressions.

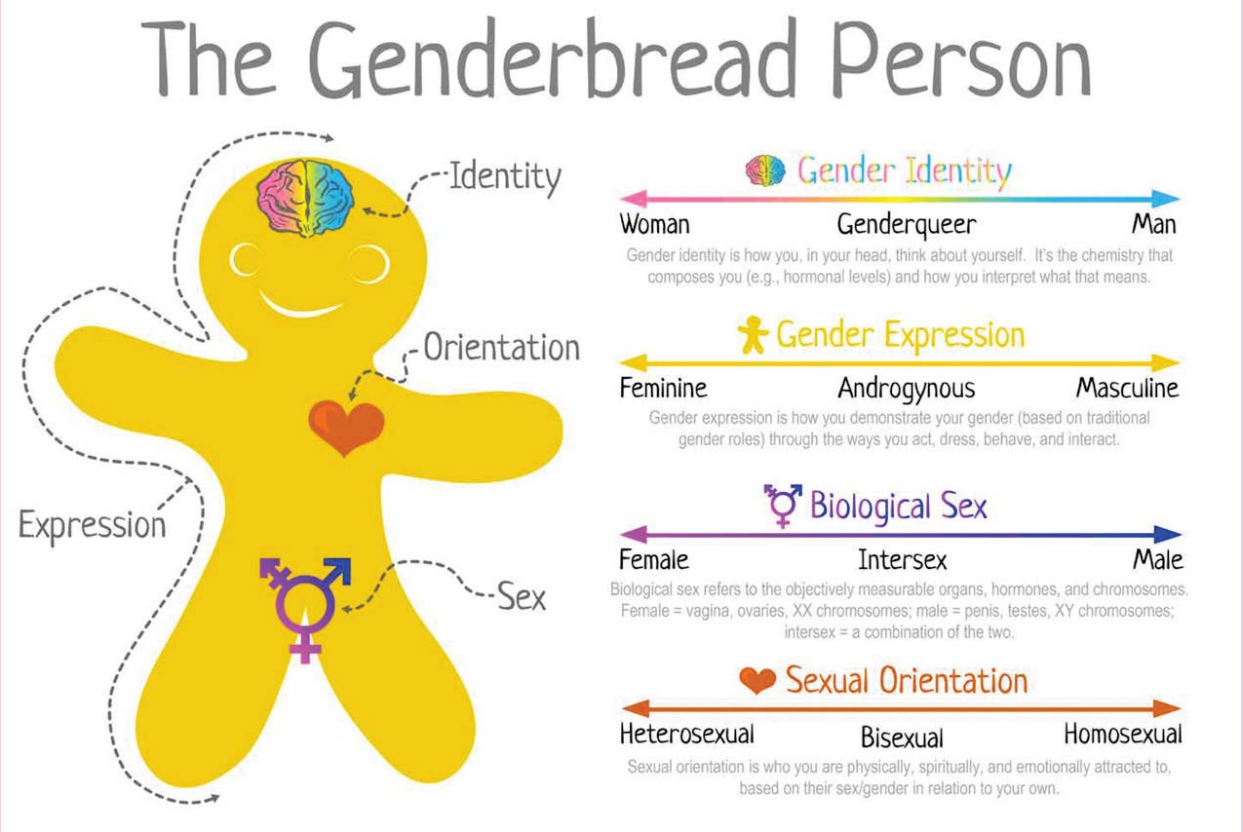
Sexual orientation describes whom we are romantically attracted to and love. A person's gender identity does not predetermine their sexual orientation. It is important to understand that these are all on a continuum and they are all fluid. This means that anyone could begin life at one point on a continuum and, depending on their circumstances, choices and bodies, they could change (or not) and move between the extremes on either side.

For example, there could be two people A and B who were born female (biological sex), have a masculine gender expression, and identify as bisexual (loving and desiring both sexes). Person A might live their life expressing this, while person B might grow up to realise that they were born in the wrong body and would rather be male (biological sex). Person C might have grown up to identify as heterosexual, but may change to find others of the same sex attractive and perhaps even try out a homosexual relationship.

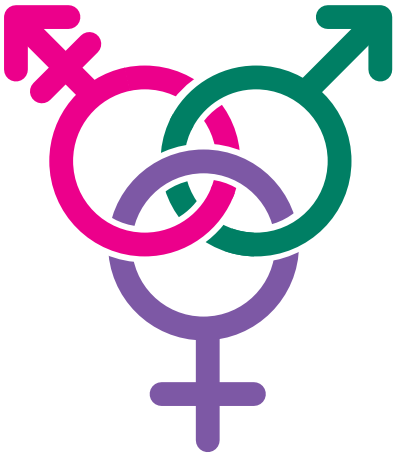
People who change from one side of the gender identity continuum to the other are known as transgender. People who change from one side of the biological sex continuum to the other are known as transsexual (undergoing hormone replacement and/or surgery). People who are intersex are born with ambiguous genitalia, and often the doctor or

8 International HIV/AIDS Alliance. 2015. Sexual and reproductive health and rights, and HIV 101 workshop guide . Accessed 30 June 2021. Link available at http://www.aidsalliance.org/assets/000/001/769/LinkUp_101_SRHRintegration_FINAL_original.pdf?1441105738

parents decide for the infant which sex they should be. This choice could be wrong; therefore, intersex people are advocating against doctors or parents making the choice for infants.



In order to counter the gender norms that are assigned to 'males' and 'females', there is also a movement to bring up children in a gender 'neutral' manner. This means not making distinctions between boys' and girls' clothes, colours, toys and activities (for example, blue for boys, pink for girls; cars for boys, dolls for girls; football for boys, playing house for girls).



A question that may be raised is that if sex and sexuality are all fluid, then could we change people of homosexual orientation to heterosexual orientation? However, the key point here is that all of these points on the continuum are related to self-identification rather than labels that can be applied to us by others or by us to others. Just as you cannot force a person to fall in love with someone, you cannot force a person who identifies as homosexual to fall in love with or desire someone of the opposite sex, or vice versa.



TEST YOURSELF YOUR ATTITUDES

Table 4: Sexual Diversity attitudes survey footnote number

		Strongly agree	Agree	Disagree	Strongly disagree
1	It is possible to be a different gender from you were born into				
2	Homosexuality is unAfrican				
3	Homosexuality is unGodly				
4	Gays are responsible for the spread of HIV/AIDS				
5	Homosexuality is a sickness can be cured				
6	Lesbians are trying to become men				
7	Lesbians can be made to like men				
8	You can either be homosexual or heterosexual				
9	Transgender people use the wrong toilets as an excuse to target people				
10	People who dress outside of the sex in which they were born are putting themselves in danger				
11	It is deceiving if someone appears to be female who is born male				
12	All transgender people are gay				
13	You are either born a man or a woman				
14	When a baby is born, and has indeterminate sex organs, it is the right decision to make a corrective surgery immediately				
15	Gay marriages are immoral				
16	We need stronger laws to protect our children from LGBTI people				
17	Police should protect us from LGBTI people who want to flaunt themselves in public				
18	People who are attracted to the same sex should be outlawed				
19	Same sex couples should not be permitted to be parents				
20	Women with high levels of testosterone should not be allowed to compete in sport				

Source: Gender Links LGBTI Survey.

Stereotypes

Women are generally portrayed in a limited number of roles. Sexualised images of women are rife, and women tend to be defined in terms of their physical appearance, not abilities. When they are not being portrayed as sex objects, women are most often shown as victims of violence and homemakers[9]. Although the stereotypes of women as care-givers (such as the selfless mother so popular in advertisements) have more positive connotations, they are nevertheless stereotypes, which certainly do not reflect women's complex experiences and aspirations.

There is also an increasing realisation that gender stereotyping is as problematic for men as it is for women. *Boys to Men: Media Messages About Masculinity*[10], a study

[9] Spears, G. and Seydegart, K. 2000. Who Makes the News? Global Media Monitoring Project 2000.
[10] Children Now. 1999: Boys to Men: Media Messages About Masculinity. California

published in the USA, highlights the fact that young boys are being bombarded with media images of aggressive, violent males, and raises questions about the media's construction of masculinity. As with gender stereotypes of women, boys are being offered a very limited definition of what it means to be a man in most instances, the afore mentioned traits create an environment for toxic masculinity to flourish. The use of stereotypes reflects and sustain socially endorsed views of gender.

What are stereotypes



Stereotypes: "Unduly fixed mental impression" (Oxford English Dictionary)

Gender stereotypes are socially constructed beliefs about men and women. They are constructed through sayings, songs, proverbs, the media, religion, custom, culture, education, drama etc. A gender stereotype is a generalised view or preconception about attributes or characteristics that are or ought to be possessed by, or the roles that are or should be performed by women and men. A gender stereotype is harmful when it limits women's and men's capacity to develop their personal abilities, pursue their professional careers and make choices about their lives and life plans. Harmful stereotypes can be both hostile/negative (e.g., women are irrational) or seemingly benign (e.g., women are nurturing). It is for example based on the stereotype that women are more nurturing and that child rearing responsibilities often fall exclusively on them.[11]

Below are some common stereotypes:
- Men (big boys) don't cry
- A black man is always a suspect
- Women love money
- A person living with HIV is promiscuous
- Men are abusers



In pairs or in small groups take about half an hour to brainstorm and come up with examples of messages about women and men that are flung at us every day through the news media.

1. Proverbs, idioms and sayings, for example "the great woman behind the great man."
2. Songs (sing a few lyrics from well-known songs), such as "Stand by your man."
3. Soap operas, drama and popular culture (act out a scene from Generations, for example).
4. Custom, culture, religion, like the rituals for marriage, *lobola*, the father "giving away" the bride etc.
5. Education, for example school textbooks, the characters they use, and what they do.

Back in your big groups, categorise the examples using to the framework below:

Source	Example	What is said about women	What is said about men

6. Identify strategies for challenging and changing gender role stereotypes.

[11] Office of the United Nations High Commissioner for Human Rights. Gender stereotyping . Accessed 30 June https://www.ohchr.org/EN/Issues/Women/WRGS/Pages/GenderStereotypes.aspx

Language

Gender-sensitive language is gender equality made manifest through language. Gender equality in language is attained when women and men - and those who do not conform to the binary gender system - are addressed through language as persons of equal value, dignity, integrity and respect.

There are number of different ways gender relationships can be expressed with accuracy, such as avoiding the use of language that refers explicitly or implicitly to only one gender and ensuring, through inclusive alternatives, the use of gender-sensitive and inclusive language.

Male domination in society reflects in language. In English, the words "he", "mankind", and "the man on the street" are used to refer to all people. While some argue that it is the norm in English to refer to people in general as male, and that this usage includes women, the reality is that the language developed in a society where women were considered inferior and subordinate to men. Language excluded women because women were largely confined to the private sphere of the home, while men operated in the public sphere of political and economic activity[12].

Structures of many societies have been based on assumptions of sex-biased roles, which are entrenched in the use of language. To be truly equal, women and men must be seen and heard to be equal. This means eliminating language that misrepresents, excludes or offends women. Careful use of language and images in the media will give a more accurate reflection of your audience or readership, and this can positively affect people's consciousness over time.[13]

While many of the traditional sexist uses of language in the media, such as referring to women by their first names (or their husbands' names - as in Mrs John Smith) have largely fallen away, language has the power to exclude, and to reinforce patterns of power in society.

Using gender-sensitive language can make it easier to see important differences between the needs of women and men and challenge unconscious assumptions people have about gender roles in society. To be truly equal, women and men must be seen and heard to be equal. This means eliminating language that misrepresents, excludes or offends women.[14]

How stereotypes manifest in language

Certain terms are used so loosely due to unconscious bias or without writers taking note of the deeper meaning these words may carry. More often than not, it is found that women are called certain words that carry a negative connotation. Therefore, women are more likely to alter their behaviour in order to not be associated with those specific terms that have a negative impact.

Derogatory or stereotypical terms, like "bitch", "slay queens" and so on become normalised in everyday life through repetition, so much so, that when a person starts to challenge the use of sexist or to alter commonly used language, others may see them as too radical, or too sensitive.

Avoid using words which imply a gender connotation to describe an aspect of a person or object. It is especially important to avoid doing this where the gendered term is used as an insult. These expressions normally paint the feminine as the negative.

Describing something as feminine is used as an insult, often to mean weak or ineffective. Using language in this way is sexist.

12 Spender, D. 1985. Man Made Language.
13 UNESCO, 2012
14 https://kq.freepressunlimited.org/themes/gender-equality/gender-in-media-content/gender-sensitive-reporting/

Examples

Below are some examples adapted from the European Institute of Gender equality. Do not employ gender stereotypes to describe the way something is or the way the action is done.

- Gender-discriminatory language: Paul's ladylike handshake did not impress his new boss, who believes sales-people need a firm handshake.
- Gender-sensitive language: Paul's weak handshake did not impress his new boss, who believes sales-people need a firm handshake.
- Gender-discriminatory language: You throw like a girl.
- Gender-sensitive language: You do not throw well.
- *Gender-discriminatory language: The team taking part in the charity obstacle course who were scared of the cold water had to man up and dive in at the first obstacle.
- Gender-neutral language: The team taking part in the charity obstacle course who were scared of the cold water had to be tough and dive in at the first obstacle.

Fair, accurate, and inclusive language use is also important in expanding public awareness and understanding of LGBTQ people. Below are some terms that can help guide practitioners when speaking about LGBTI people adapted from GLAAD.

Table 5: Terms to avoid[15]

OFFENSIVE	PREFERRED
"homosexual" (n. or adj.) Because of the clinical history of the word "homosexual," it is aggressively used by anti-LGBTQ extremists to suggest that people attracted to the same sex are somehow diseased or psychologically/emotionally disordered - notions discredited by the American Psychological Association and the American Psychiatric Association in the 1970s. Please avoid using "homosexual" except in direct quotes. Please also avoid using "homosexual" as a style variation simply to avoid repeated use of the word "gay."	"gay" (adj.); "gay man" or "lesbian" (n.); "gay person/people" Please use gay, lesbian, or when appropriate bisexual or queer to describe people attracted to members of the same sex.
"homosexual relations/relationship," "homosexual couple," "homosexual sex," etc. Identifying a same-sex couple as "a homosexual couple," characterizing their relationship as "a homosexual relationship," or identifying their intimacy as "homosexual sex" is extremely offensive and should be avoided. These constructions are frequently used by anti-LGBTQ extremists to denigrate LGBTQ people, couples, and relationships.	"relationship," "couple" (or, if necessary, "gay/lesbian/same-sex couple"), "sex," etc. As a rule, try to avoid labelling an activity, emotion, or relationship gay, lesbian, bisexual, or queer unless you would call the same activity, emotion, or relationship "straight" if engaged in by someone of another orientation. In most cases, your readers, viewers, or listeners will be able to discern people's sexes and/or orientations through the names of the parties involved, your depictions of their relationships, and your use of pronouns.

[15] https://www.glaad.org/reference/lgbtq

OFFENSIVE	PREFERRED
"sexual preference" The term "sexual preference" is typically used to suggest that being attracted to the same sex is a choice and therefore can and should be "cured."	"sexual orientation" or "orientation" Sexual orientation is the accurate description of an individual's enduring physical, romantic, and/or emotional attraction to members of the same and/ or opposite sex and is inclusive of lesbians, gay men, bisexuals, and queer people, as well as straight men and women (see AP, Reuters, & New York Times Style).
"gay lifestyle," "homosexual lifestyle," or "transgender lifestyle" There is no single LGBTQ lifestyle. LGBTQ people are diverse in the ways they lead their lives. The phrases "gay lifestyle," "homosexual lifestyle," and "transgender lifestyle" are used to denigrate LGBTQ people suggesting that their sexual orientation and/or gender identity (see Transgender Glossary of Terms) is a choice and therefore can and should be "cured"	"LGBTQ people and their lives"
"admitted homosexual" or "avowed homosexual" Dated terms used to describe those who self-identify as gay, lesbian, bisexual, or queer in their personal, public, and/or professional lives. The words "admitted" or "avowed" suggest that being attracted to the same sex is somehow shameful or inherently secretive.	"out gay man," "out lesbian," or "out queer person" You may also simply describe the person as being out, for example: "Ricky Martin is an out pop star from Puerto Rico." Avoid the use of the word "homosexual" in any case (see AP, Reuters, & New York Times Style).
"gay agenda" or "homosexual agenda" Notions of a so-called "homosexual agenda" are rhetorical inventions of anti-LGBTQ extremists seeking to create a climate of fear by portraying the pursuit of equal opportunity for LGBTQ people as sinister (see AP, Reuters, & New York Times Style).	"Accurate descriptions of the issues (e.g., "inclusion in existing non-discrimination laws," "securing equal employment protections") LGBTQ people are motivated by the same hopes, concerns, and desires as other everyday Americans. They seek to be able to earn a living, be safe in their communities, serve their country, and take care of the ones they love. Their commitment to equality and acceptance is one they share with many allies and advocates who are not LGBTQ.
"special rights" Anti-LGBTQ extremists frequently characterise equal protection of the law for LGBTQ people as "special rights" to incite opposition to such things as relationship recognition and inclusive non-discrimination laws (see AP, Reuters, & New York Times Style). As such, the term should be avoided.	"equal rights" or "equal protection"



Discuss any other ways stereotypes manifest in language including in local languages. How can these be countered?
Does your house style restrict the use of some words that may be deemed insensitive?
What do they encourage you to use?

Strategies for challenging and eliminating gender stereotypes and barriers



In groups discuss the following questions:

- What assumptions and values related to being woman or a man or male in your society are you most proud of and make you feel valued? Why?
- What assumptions and values related to being female or male in your society do you most dislike and make you feel under-valued? Why?
- Which of these would you most like to change? Why?
- Discuss one way in which you have already challenged or changed one assumption or value related to being male or female.

Are there any strategies that you can identify to break away from cultural norms and values related to what is deemed masculine *vis-a-vis* what is deemed feminine and how this might affect their personal, home, and work lives.

Below is a checklist that can help practitioners improve in their language use.

Checklist[16]



✓ Avoid using "he" as a generic pronoun, unless the gender of the subject is known and is relevant to the context. The pseudo-generic he or his, when referring to both a female and a male excludes the female. To be inclusive, use both he and she, and consciously balance pro-noun use by sometimes reversing their order. For example: Instead of "If a student studies hard, he will succeed", use "If a student studies hard, he or she will succeed. If a student studies hard, she or he will succeed. Students who study hard will succeed".

✓ Avoid using "man" as a generic noun, as if men represent the whole human race. The use of the word man to represent both women and men excludes women, and it minimalises their contributions and their worth as human beings. For example, to make language more inclusive use "humanity, human beings, people" instead of "mankind", "artificial materials" instead of "man-made materials"; use "the best person for the job" instead of "the best man for the job", etc.

✓ When describing a job or career both men and women might perform avoid using term that specifies gender and replace gender-specific words with gender-neutral wording order to avoid associating men and women with certain professions. For example: chairman/chairwoman vs. chair, coordinator, moderator, presiding officer, head, chairperson; businessman/business-woman vs. business executive, manager, businessperson, policeman/policewoman vs. police officer; mailman vs. postal worker, letter carrier, etc.

✓ Seek alternatives to language that omits, patronizes, or trivializes women, as well as to language that reinforces stereo-typed images of both women and men. For example: Don't use terms like "the little lady" or "better half" when you are

[16] Ramsak, A. 2017 Guidelines for Gender Sensitive Reporting Accessed 30 June 2021 Available at http://www.ekvilib.org/wp-content/uploads/2017/06/en_GUIDELINES_FOR_GENDER_SENSITIVE_REPORTING.pdf

referring to someone's spouse, or wife. Avoid the use of exaggerated language such as "Blonde beauty wins song contest!", "Mother of three elopes with lover", "Woman driver crashes into fence", "Maria is a career woman", "Spinster", etc...

✓ When referring to men and women, make sure they are addressed in the same manner. For example, instead of saying "Mr Smith and Mary Jones" refer to them as "John Smith and Mary Jones" (using both of their first names) or "Mr Smith and Ms Jones" (using titles, rather than names), instead of "The reading list included Jane Austen, Joyce, Proust, and Virginia Woolf", use "The reading list included Austen, Joyce, Proust, and Woolf (or Jane Austen, James Joyce, Marcel Proust, and Virginia Woolf)"

✓ Use courtesy titles that promote gender equity. For example: Instead of Miss, Mrs, use Ms.

✓ Describe a woman as her own person, and not in relationship to someone else. Try to avoid forms of address that depict a woman as the mere appendage of her husband, which trivializes women or render them invisible. For example, instead of saying "Mary Smith, who is married to John Smith", say "Mary Smith, who is a writer" or instead of "The steward seated Mr. Clinton and his lovely wife Hillary", use "The steward seated Mr. and Mrs. Clinton".

Stereotypes in visuals

Images and other visuals are often embedded with stereotypical images of women and men. It is the journalists' responsibility, editors, producers to ensure this imagery which often may have subtle stereotypes does not affect news content. Practitioners must always make sure they do not enforce or reinforce gender stereotypes. Showing women and men in all their diversity to ensure equal representation to avoid stereotypes. Often times, visual images, sound effects and so on used for used in media content tends to be stereotypical, objectify and sexualise women. It is therefore important to be mindful of the visuals used for different content in all content produced.

The Ethiopian Broadcasting Authority suggest the following actions to help promote gender sensitivity:

Actions[17]

- Check if the visuals used compliment the content.
- Always evaluate the relevance of the images to the verbal texts.
- Make sure that the use of sound effects attributed to men and women on the radio and TV should be as gender sensitive as the use of verbal language and use them in a way to challenge the gender stereotype.

Reflect



- Think of a time in your media house were stereotypical images of women and men have been shown?
- Was there any outrage from within the media or your audiences?
- What could have been done better to improve portrayal of the people shown in the images and video footage.

Tips:

- Be mindful that images showing women are not focusing on their bodies rather related action to the content.
- Always think of other alternatives for sound effects and create a new normal than following existing normative trends.

[17] Addis Ababa. Accessed 30 June 2021 . Available at https://www2.unwomen.org/-/media/field%20office%20africa/attachments/publications/2020/gender%20and%20media%20guideline%20-%20english.pdf?la=en&vs=3854 Accesses 15 July 2021

CHAPTER 3

Gender in entertainment media content and the entertainment media industry

Objectives

- Status of gender equality and the entertainment media globally region, country - Overview and key data.
- Media representation of women in film and television entertainment.
- Entertainment medias role in society.
- Gender discrimination and stereotypes in the entertainment media.

Learning outcomes

- Practitioners demonstrate an understanding of discrimination and harassment broadly and can identify sexual harassment as a form of GBV.
- Practitioners understand from a gender perspective the context in which they are operating in and can identify the biases that are systemic in the industry practices.

Representation of women and men in film and television entertainment content



To what extent do representations of men by male actors and women by female actors reinforce gender stereotypes?

South African actress Nomzamo Mbatha who is also a high level champion for gender equality and goodwill ambassador for the United Nations High Commissioner for Refugees (UNHCR), noted to the UN General Assembly's high-level meeting on the 25th anniversary of the Fourth World Conference on Women (Beijing+25), that we have a collective responsibility to accelerate global action to realize women's rights for an equal future as there can be no equal future without the full and equal participation of all women and girls everywhere and this is the generation to accomplish that. The full and equal participation of women across all sectors including in media and entertainment remain of paramount importance.

An article from 2009 in the Journal of African Media Studies on Gendered roles, images and behavioural patterns in the soap opera Generations, emphasised that although a substantial number of women have begun entering professions in the media, biased and stereotyped depictions of gender roles on screen are still evident. It suggests that a proper balance between the activities, behaviour and manners that both male and female characters are made to display will constitute improved behaviour patterns. For example, having a male receptionist or secretary on the set will be a positive step up from the traditional portrayal of females as receptionists and males as managers.[18]

Research that looked at gender roles in 120 films across ten of the most profitable film territories in the world found that women are not well represented, that casts are not well balanced; that women have much less speaking time on screen; and that they are often portrayed in stereotypical and sexualized ways (Geena Davis Institute, 2014). These depictions have a considerably negative impact on viewers, especially on young people who are heavily influenced by popular culture.

One stream of work within popular culture and entertainment is advocating for change as within any other industry to ensure more

[18] Motsaathebe, G. 2009. Gendered roles, images and behavioural patterns in the soap opera Generations. Available at https://www.researchgate.net/publication/249920018_Gendered_roles_images_and_behavioural_patterns_in_the_soap_opera_Generations

gender-equitable representations in the industries themselves as well as within the content that is produced to ensure non-discriminatory and non-violent depictions and messaging, while encouraging content that is female empowering, equitable and respectful of diversity.

- ***Women are better represented in entertainment and children's programming, but not as voice overs:*** At 48%, women are better represented as characters in entertainment. Girls and women comprise 61% of the characters in children's programming, but only 40% of the voice overs.
- ***Black sources and characters are still under-represented, especially in entertainment:*** The 2011 census figures show Black Africans at 76.4%, White South African at 9.1%, Coloured at 8.9%, Asian at 2.5%, and Other/Unspecified at 0.5% of South Africa's population.[19] At 71% for blacks, 13% for whites, and 11% for persons of mixed race, TV news comes close to reflecting the demographics of South Africa. But with only 47% blacks, 52% whites and 1% mixed race, entertainment does not yet reflect the true colours of the rainbow nation.
- ***Research carried out by GL in 2019 shows that there are still some strong elements of gender stereotyping, especially in entertainment:*** The study classified about one third or more of the items monitored as gender aware and the rest as gender blind, subtle stereotypes or blatant stereotypes.

Recent studies continue to show that diversity in film and television entertainment continues to lack. Research shows there are less women than there are men in film and television and the power attribute to them is also significantly different. The portrayal of women and men continues to also be problematic.

Most times in television drama, women are shown pursuing careers popularly known as 'female professions' such as teachers, nurses, secretaries; mainly jobs that require care and patience. On the other hand, those (women) who pursue their professions religiously are depicted to have succeeded at the expense of their homes and most often considered as villains (Ingham, 2007; Modleski, 1979). There are masculine behaviours and feminine behaviours that are associated with gender, and it is these actions that, when repeated, result in a gendered identity being solidified. But these repeated performances lead to a stereotypical ideas of what gender is, hearkening back to the idea that being a girl means only one prescribed thing. Scripts can become unconscious stereotyping that limits not only what one thinks others are capable of, but can also limit what an individual thinks she can accomplish."[20]

The representation of women in present-day entertainment content is slowly improving with women being shown in more diverse roles than in previous entertainment programmes.

However, current research in South Africa as conducted by GIZ and NFVF shows that the people who control the money in the film and media industry are the biggest hindrance to more gender-sensitive and non-stereotyped storytelling. Therefore, suggesting that creating and recreating the known narrative and usual representations about women and men's roles remain safe terrain in order to ensure the predicted returns. The research also shows the following factors as contributing to the slow progress in attaining a gender sensitive film and television entertainment environment.

- The power of broadcasters, channels, networks.
- The role of writers.
- The relation with the audience.
- The persistence of male dominance.
- Religion and culture.
- Government.

19 https://en.wikipedia.org/wiki/Ethnic_groups_in_South_Africa, accessed 4 April, 2019
20 Day, K. 2017. Disruption - Not Always a Bad Thing. A Look at Scripts in Tamora Pierce's First Test. https://www.diva-portal.org/smash/get/diva2:1535872/FULLTEXT01.pdf



What roles of women in film and TV are complex enough to escape stereotypes: mother or whore, muse or witch?
Can you identify any female roles that are characterised independently, otherwise than by their relationship to a male role (wife, daughter, mother or mistress of so and so in the productions you have worked on? How has this been received?
Have you had any 'neutral' characters (postal workers, doctors, teachers, etc.) distributed equitably among male and female actors?
What are the factors at play that stifle gender-sensitive and non-stereotyped storytelling in the film and television industry in South Africa?

Research by GIZ and NFVF also gives some examples of content that has been produced over the years in the country that sought to break stereotypes. They note the following:

- **Ifalakhe (Mzansi Magic)**, 13-part female-led South African (KZN) drama. Refreshing and seen as breaking stereotypes. oThe River (Mzansi Magic), drama series. In that writing room there was an understanding that a telenovela can have a strong female lead with complexity and nuance and a back story that is interesting.

- **Yizo Yizo (SABC)**, drama series that aired from 1999 to 2004. A brave but still educative story. It hit a truth and echoes the amount of time that was given to research, to engage, to fully immerse yourself in a world and actually be bold about it because you know you speaking from truth.

- **Intersexions (SABC)**, a drama series that aired from 2010 to 2013 that showed how the inter-relationships between sexual partners enable HIV to spread. It was a collaboration of national and international partners from business, government, development agencies and civil society.

- **Queen Sono (Netflix)**, a thriller in six episodes released in February 2020. At the time of conducting the interviews and focus group discussions no one had seen the full series yet. An article on Channel 24 refers: "Women are at the forefront of this series. Whether on the side of good or evil, they head up the production in a refreshing way. oPearl [Thusi, lead role] says the show is all about "the idea of women understanding how powerful they are." In fact, she believes "empowerment" is the theme that is present throughout the entire series. "[It's about] empowering this industry, [and] empowering artists. This, for me, is a nice, beautiful, big middle finger to the broadcasting companies, you know who they are, and the production companies, who have disrespected us and short-changed us for so long. I'm kind of empowering other actors to understand this is your value, this is your worth, if only we could be unified."



Reflections
Can you think of other examples of productions you have been part of or those that you have seen in the industry and reflect on what kind of issues came out to change narratives on gender and what kind of shift these programmes brought about in society.

Gender sensitivity in entertainment media industry - Behind the scenes



Think of a production you have worked on, know of, or one which you are currently engaged. Fill in all answers relevant to your situation and supply numbers of individuals in each column.

Individual production	No. of women	No. of men	% women
Executive Producers			
Producers			
Directors			
Head writers			
Writers			
Lighting technicians			
Sound technicians			
Costume technicians			
Makeup			
Main characters			
Supporting characters			

- What is the total percentage of men and woman in different positions?
- What does this say about the roles women and men play behind the scenes.
- Are there any strategies you employ to turn the situation around?

"Since its evolution more than 100 years ago, the South African film industry has been male dominated, partly because the restrictive apartheid policies and discriminatory laws restricted the participation of women in the economic activities. The fact that the industry is also labour intensive and is subject to long and abnormal hours of work did not make it any easier for women to participate meaningfully".[21]

SA film industry is evolving very dynamically and the number of women making their mark as writers, directors and producers has definitely increased. The ratio of men is still higher than women but there has never been more opportunity for people with talent, vision and ability, irrespective of their gender, than now.[22]

A 2020 Research Carried out by GIZ and NFVF shows that generally male energy dominates the film and media industry and undermines women. The research observes that often women in decision-making positions seem to have taken on the role of the patriarchal male (harmful behaviour and attitudes related to power and ego) in order to survive the industry.

Most key creative roles on film productions are held predominantly by men. The central creative team (Director, Editor, Cinematographer and Writer) has particularly low levels of female representation. There is a clear correlation between the seniority of a role and the likelihood it is held by a male employee. Department heads are comparatively less likely to be female than their crew, in all but two departments. The problem is particularly stark for producers and the production department. The impact of predominantly male control over the central creative team can be seen in the films produced by the industry.[23]

Unconscious bias also happens in hiring practices - The structure of the film and television industries, like many others, places the burden of responsibility for hiring firmly on individuals, with little direct oversight. The scale and scope of the disparity suggests that the gender imbalance is, at least in part, due to the personal preferences not of the writer, but of the hirer.

21 National Film and Video Foundation of South Africa. 2015.South Africa country report Beijing declaration women in media film industry. National Film and Video Foundation. Johannesburg
22 https://www.nfvf.co.za/home/22/files/2016%20Files%20Folders%20etc/SA%20Report%20Women%20in%20Film.pdf Accessed 14 April
23 Forbes woman Africa. 2017. https://www.forbesafrica.com/5-minutes-with/2017/06/07/drives-sacrifice-success-box-office/
Kreager, and Follows, S https://writersguild.org.uk/wp-content/uploads/2018/05/WGGB-Gender-Inequality-and-Screenwriters-Report.pdf

The under-representation of female writers has a number of negative implications: for the industry; for film audiences; wider society; and the women directly affected. Mostly simply, it is unfair that one gender has an unjustified advantage over the other in securing a job. Neither the film nor television industries have yet tackled entrenched gender inequality with the scope and scale required to have any real impact, hence the lack of trends toward improvement. Equality of opportunity is the most important aspect of building a fair system, and without it individuals will suffer under unjustified inequity.[24]

Women in the entertainment industry experience a more hostile workplace than men and face a glass ceiling that prevents them from reaching top leadership roles. Swift has come up with support structures for women working in the industry to assist in creating an environment where more women can thrive. This project on Creating a Safe and Equal Space "Behind the Scenes" - includes commitments to promoting safety and equality in the production environment, on set, in the studio.

Case study: Onset safety officers in entertainment productions

SWIFT has developed the concept of the Safety Contact Officer (SCO), who will be part of an independent body that understands the **Code of Good Practice: Handling Sexual Harassment in the South Africa Film and Television Industry**, to be responsible for its implementation without fear or favour. Fundamental to this initiative is providing a reporting body for complainants in the industry, in the absence of a Human Resources function as is often the case.

While the Code of Good Practice is the first step in closing the legal gap experienced by women and vulnerable freelancers in the industry, it does need enforcement to ensure that the rules and guidelines laid out are adhered to. The vision is that every film and television production is required to appoint a Safety Contact Officer (SCO), trained in the applicable legislations governing sexual harassment, psychosocial, trauma and containment, complaint investigation, police reporting procedures, intimacy co-ordination and on-set etiquette, as well as to educate by giving a thorough induction and orientation with regards to sexual harassment at the beginning of a production. Where productions cannot appoint a SCO the services of the SCO office will be available to the industry.

The Safety Contact Officers will be:

- Professionals with psychosocial and counselling backgrounds.
- Custodians of information and awareness, primarily dealing with sexual harassment.
- Trained in the legal framework and procedures relating to sexual harassment.
- Preventative risk-management focused.
- There to support, document and facilitate.
- Will adhere to the Code of Professional Conduct for Safety Contact Officers (SCO).

[24] Ibid

Sexual harassment



- What is your understanding of sexual harassment?
- Reflecting on the current context in the industry what ways is sexual harassment happening on and off set.
- What do you think should be done to by different stakeholders to contribute to ending sexual harassment?

Creating gender sensitive work environments also means having work environments in which all people feel safe from practices that may hinder their effective participation in the workplace such as sexual harassment.



Sexual Harassment is undesirable behaviour not solicited or reciprocal (sometimes of a sexual nature or connotations), against people in position of minor control and power or circumstances. Some basic characteristics of sexual harassment are that:

- It is often assumed to be common and natural behaviour.
- Can include an implicit or explicit discriminatory action.
- Low level and embarrassing attitude.
- Can be perceived as inoffensive but this kind of behaviour is confirmed by a more serious and insidious attitude.
- This violation is often not isolated.

UNESCO notes the following as the impact of sexual harassment

Consequences of sexual harassment[25]

- Intimidating.
- Embarrassing.
- Humiliating.
- Frightening.
- Women feel like they do not really have power.
- Women can predict the next sexual harassment situation.
- Nobody believes her accusations.
- Women accused of having no sense of humour.
- Women feel guilty for having been sexually harassed

Secondary Consequences

- Lack of self-esteem and confidence.
- Reduction of profession career prospects.
- Changing work and difficulties of finding another work.
- Stress, tiredness, dependency, etc.



Looking at the key data discussed above:

- Is there a backlash for female filmmakers or not? Why?
- Are there hidden systemic issues in the film and television entertainment business that make them toe the line?

Under the Step It Up for Gender Equality in South African Media (Step It Up) project, a Statement of commitment has been developed in which individuals and production houses can sign up to The statement was developed as part of an initiative started by UN Women South Africa and the Partnerships for Prevention of Violence against Women and Girls in Southern Africa Programme. This voluntary commitment is intended to create awareness, self-accountability and a recognition of the responsibility held by the signing companies and individual practitioners.

Below is an excerpt from the Statement of Commitment that relates to gender sensitivity behind the scenes:

[25] UNESCO. 2001. Gender Sensitive Reporting Manual.

Creating a safe and equal space "behind the scenes"

- I/we commit to creating a safe and equal workspace free from violence, harassment, discrimination, abuse and bullying for women and all people in line with the South African Constitution.
- I/we commit to develop or to adhere to existing codes of conduct against sexual harassment and bullying that adequately protect the victim and sanction the perpetrator.
- I/we commit to ensuring that such codes of conduct protect complainants from further harassment and secondary victimisation.
- I/we commit to ensuring that discrimination and sexual harassment reporting structures are independent, transparent, fair and safe.
- I/we commit to empowering all employees by educating them on their rights and the rights of others with regards to sexual harassment and all forms of discrimination, violence and abuse.
- I/we commit to working towards equality in representation between women and men in all positions in front of and behind the camera and microphone including in decision-making processes.

Putting in measures to support production houses in their production of gender sensitive content can contribute to creating a more sensitive environment. Below is a case study from Sweden which practitioners can learn from.

Case study: The Swedish Film Institute (SFI), committed to enhance gender equality in the audio-visual sector

The Swedish Film Institute (SFI) which provides funds to promote the production and distribution of new films, is fully committed to enhance gender equality in the audio-visual sector.

In 2013, a specific Film Agreement was reached with the Swedish state, requiring production funding to directors, scriptwriters and producers to be distributed equally - in a 50/50 percent ratio - between men and women by 2016. The objective was successfully achieved, making Sweden the first country in the world to achieve gender parity in public financing for films. SFI reached a ratio of 49% female beneficiary scriptwriters, directors and producers (combined) for the 2012-2016 period compared to only 35% for the 2006-2012 period. This policy addressed gender misconceptions and provided evidence against arguments often raised as obstacles to gender equality, such as a low quality of films and a lack of women wanting to become filmmakers. It also stands out among quota-policies because of its focus on quality as a priority criterion for funding decisions rather than ratios per se. Through the action plan "Towards a Gender Equal Film Production" launched in the same year, several initiatives contributed to dispel gender stereotypes such as a website called Nordic Women in Film, to make female film-makers in the region more visible, and a mentoring programme known as "Movement", aiming to help women film-makers develop leadership skills and career strategies.

To pursue this work, SFI launched in July 2016 an action plan called "Goal 2020: Gender equality in film production, both in front of and behind the camera". In the same year, SFI launched a "Fifty-fifty by 2020" event at the Cannes Festival to promote Sweden's stance on gender

equality in film production and to raise international awareness on the issue.

The Film Agreement and its associated projects contribute to the realisation of Goal 4 by giving women equal opportunities to reach leading positions in the culture sector and by changing the culture of male-dominance within the film industry thus opening up new opportunities for enhancing the diversity of cultural expressions. These objectives also relate directly to SDG 5 (Targets 5.C and 5.5) by enhancing equal opportunities for women and men and by ensuring the continued monitoring of legislation to promote gender equality in the film industry.

https://en.unesco.org/creativity/policy-monitoring-platform/gender-equality-film-industry,Adapted from UNESCO



The example above shows a good practice in enhanced gender equality in the sector. Within your context do such programmes exist and to what extent have they helped support practitioners in this sector to move towards a more gender sensitive environment.

CHAPTER 4

Normative Frameworks

Objectives

- Introduce the key provisions of normative instruments and what they say about gender equality in the media.
- Raise awareness on the relevance of these provisions to the operations of media houses in South Africa.
- Assess knowledge of the participants on the policies and protocols that promote gender sensitivity in the media.

Learning outcomes

Participants understand normative framework provisions and are able to relate these to their work.

Introduction

Respect for fundamental freedoms and human rights, including gender equality, is a pre-requisite for the creation and distribution of diverse cultural expressions.

Addressing gender sensitivity in the South African film and television industry requires a multi stakeholder approach including government engagement at multiples levels (institutions and departments responsible for film). The government, through institutions such as the National Film and Video (NFVF) and provincial film commissions, must show commitment to dealing with issues relating to gender equality within this industry.

More important is the implementation of the commitments that have been undertaken to support gender equality within the industry.

The table below summarises some broad international instruments as well as national policies and legislation that impact on gender equality in the film industry that were introduced post 1995.

Table 6: International, regional and local instruments

Instrument	General provisions
Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW)	"State parties shall take all appropriate measure... To modify the social and cultural patterns of conduct of men and women, with a view to achieving the elimination of prejudices and customary and all other practices which are based on the ideas of the inferiority or superiority of either of the sexes or on stereotyped roles for men and women."
Beijing Declaration and Platform for Action - Section J 1	Encourage the participation of women in the development of professional guidelines and codes of conduct or other appropriate self-regulatory mechanisms to promote balanced and non-stereotyped portrayals of women by the media.
	Promote research and implementation of a strategy of information, education and communication aimed at promoting a balanced portrayal of women and girls and their multiple roles.
Beijing Declaration and Platform for Action - Section J 2	Encourage gender-sensitive training for media professionals, including media owners and managers, to encourage the creation
	and use of non-stereotyped, balanced and diverse images of women in the media. Promote the concept that the sexist stereotypes displayed in the media are gender discriminatory, degrading in nature and offensive.

Instrument	General provisions
	Develop, consistent with freedom of expression, professional guidelines and codes of conduct and other forms of self-regulation to promote the presentation of non-stereotyped images of women.
National Film and Video Foundation Act , 1997	Mainly transformative; Creation of opportunities to enter the film industry for previously disadvantaged individuals which includes women.
Film and Publication Act, 1996	Regulation of the creation, production, possession and distribution of films, games and certain publications Degrading material and hate speech which includes gender based may constitute unclassifiable material.
Electronic Communications Act 2005	Part of the Code of Conduct regulates the broadcast of violence and hate speech which is not part of the plot, character which judged within a context not part of a broadcast programme.[26]
Convention on the Protection and Promotion of the Diversity of Cultural Expressions Development. 2005	Gender equality is one of the 11 monitoring areas of UNESCO´s 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and Goal 5 of the 2030 Agenda for Sustainable Development.
Southern Africa Protocol on Gender and Development	1. States Parties shall enact legislation, and develop national policies and strategies including professional guidelines and codes of conduct to prevent and address gender stereotypes and discrimination in the media.
	2. States Parties shall ensure that gender is mainstreamed in all information, communication and media policies, programmes, laws and training.
	3. States Parties shall encourage the media and media-related bodies to mainstream gender in their codes of conduct, policies and procedures, and adopt and implement gender aware ethical principles, codes of practice and policies.
	4. States Parties shall take measures to promote the equal representation of women in the ownership of, and decision making structures of the media.
	5. States Parties shall take measures to discourage the media from: (a) promoting pornography and violence against all persons, especially women and children; (b) depicting women as helpless victims of violence and abuse; (c) degrading or exploiting women, especially in the area of entertainment and advertising, and undermining their role and position in society; and (d) reinforcing gender oppression and stereotypes.
	6. States Parties shall encourage the media to give equal voice to women and men in all areas of coverage, including increasing the number of programmes for, by and about women on gender specific topics and that challenge gender stereotypes.

[26] NFVF

Instrument	General provisions
	7. States Parties shall take appropriate measures to encourage the media to play a constructive role in the eradication of gender based violence by adopting guidelines which ensure gender sensitive coverage.
African Union's Agenda 2063	The medias potential to contribute to gender equality and women's empowerment GEWE is mirrored in the African Union Agenda 2063 which speaks of "critical enablers of African transformation" including ownership of the African narrative and brand to ensure that it reflects continental realities aspirations and priorities and Africa's position in the world"[27]



Media provisions

• Looking at the above provisions which those participating in the media industry are encouraged to promote, do you think these are realistic for the entertainment to promote gender sensitivity in media content and practice? Please elaborate.

- Which of these areas cited have been the focus of your media house to improve gender equality? Give examples.
- Which issue(s) have not been the focus? Give examples?
- To ensure a gender sensitive and aware environment, which issues would you prioritise and Why?

The media was identified as one of the Critical Areas of Concern in the 1995 Beijing Declaration and Platform for Action (PFA) and in the lobbying and advocacy on the SADC Protocol on Gender and Development. The SADC Protocol on Gender goes further than the 1997 SADC Declaration on Gender and Development(SDGD) which "encouraged the mass media to disseminate information and materials in respect of the human rights of women and children." It contains wide-ranging provisions to measure progress as detailed above. Media houses have been encouraged by both the Protocol and the Beijing Declaration to promote sensitivity in their media houses.

[27] African Union. 2015. African Union Commission, Agenda 2063: The Africa We Want. (Addis Ababa: African Union, 2015). Accessible at: http://www.agenda2063.au.int/en/home

CHAPTER 5

Creating gender sensitive content and practices

Objectives

To offer practical ways to strengthen gender sensitivity in entertainment content.

Learning outcomes

Entertainment media practitioners are able to create more gender sensitive content.

The entertainment media must be encouraged to explore innovations in gender representations in film and television entertainment content that depart from the mainstream of conservative formulas and gender stereotypes and bias. To achieve this film and television content as well as practices must be looked at through a gender lens.

Research on Gender, Diversity and GBV in Television in South Africa noted the following about entertainment content which shows there is great need for improvement in how stories are told.

Women are better represented in entertainment and children's programming, but not as voice overs: At 48%, women are better represented as characters in entertainment than as subjects in the news. Girls and women comprise 61% of the characters in children's programming, but only 40% of the voice overs.

- ***Diversity targets on race are close to being achieved:*** The 2011 census figures show blacks at 76.4%, whites at 9.1%, mixed race, Asian and other at 11.5% of South Africa's population.2 At 71% for blacks, 13% for whites, and 11% for persons of mixed race, Asian and other, TV news comes close to reflecting the demographics of South Africa. In entertainment, 87% of the characters monitored were black, 9% white and 4% of mixed race or other.
- ***Older women disappear:*** Women aged 35 to 50 and 50+ comprise 44% and 36% of those featured.
- In children's programming female characters predominate in all categories, and in entertainment there is a 40:60 split or vice versa in almost every category.

The *MaLisa Foundation* from Germany has come up with approaches for achieving gender equality in entertainment. They note the following:

- More diversity in decision-making positions within broadcasting Examples: direction boards, management boards, film funding institutions, supervisory bodies.
- Broadening of perspectives and worlds of experience through more diverse teams.
- Broadening the spectrum of roles on screen Examples: 50-50 ratio for hosts/moderators, experts etc.
- More women over 40 years of age on screen.
- Show girls and women who competently use technology, men and boys in caring roles.

Acquiring series that do not contain obvious stereotypes and significant hyper sexualisation Specifically scouting for content/formats with more diversity, and enquiring about these on the markets (MIPCOM/MIPJunior etc.)

Dubbing in animation films: Replace male voices by female voices when dubbing animals or fantasy creatures in animation. Aiming to challenge and counteract stereotypes; write also characters that are "non-

binary", i.e. portrayed as neither explicitly masculine nor feminine.

Representation of Gender Based Violence in Film

Although the exposure of GBV as an issue of public interest has increased the subject continues to be represented more as an individual problem than in its cultural and social context and complexity. Research by Gender Links notes that in entertainment media narratives there are similar representations to those already observed in news media, displaying GBV as a core narrative element, de¬picting the violent act as abnormal and not as a daily occurrence in women's lives,

Some dramas and soap operas in South Africa have tried to incorporate storylines on GBV in their productions. Although some may usually include these storylines during the Sixteen Days of Activism others have put GBV theme as a recurring theme at various points in their productions.

Below are some examples of how GBV was mainstreamed in entertainment media productions.

The Queen, Mzansi Magic

A scene from *The Queen* which aired on Mzansi Magic on 21 January 2019 depicts intimate partner violence in a way that depicts every day realities, but is also ethical. Thabiso and Goodness are in a relationship but Goodness leaves him. After refusing to continue the relationship multiple times and rejecting Thabiso's proposal, Thabiso rapes Goodness. The resulting storyline follows Goodness as she attempts to tell her family that Thabiso has raped her. Her family does not believe her. When they confront him he denies the allegations and states that he could not have raped Goodness as they were in a relationship and he is a likeable man. Eventually another character Kea explains that "no means no" and forcing yourself on someone is still rape, regardless of your prior relationship. This storyline sparked conversation about intimate partner violence on social media and shed light on an issue that affects thousands of South African women every day. The contribution of such programming to challenging social norms is borne out by comments made by members of the reference group after watching an excerpt. None of the male participants condoned Thabiso's actions. But some alleged that men also suffer from abuse by women. They maintained that this is never played out in soap operas. Such debates play an important role in changing attitudes and mind-sets.

More information on this case study can be accessed from: http://genderlinks.org.za/country-events/gender-andmedia-diversity-centre/mzansi-magic-the-queen-21-01-2019/

Isidingo

A progressive story line is an episode in Isidingo on December 21 in which a group of women unite and march against the mayor of a fictional town accused of sexual assault. Lungi, the accuser, shares her personal experience to propel a movement against GBV. The women are portrayed as strong, united and fearless. Lungi dismisses Sechaba's argument and stands up to him pointing out that he had touched her inappropriately the before. She states that the march will not be called off and "the time for talking is over". The scene sends home the message that action speaks louder than words. However, when Lungi is accused of exaggerating the assault, the episode misses the opportunity to call out the trauma women often face when they speak out.

More on this case study can be accessed from: http://genderlinks.org.za/barometer-newsletter/genderbased-violence/isidingo-the-need-ep-201-21-12-2018/

Isibaya, Mzansi Magic

An episode of Isibaya aired on Mzansi Magic on 28 December 2018 also tackled the issue of GBV. In the story, Mabuyi shot her rapist, Zembe. He is in hospital while she is in prison for her crime. Dabula, a village negotiates with Zembe to admit to raping Mabuyi so that she can go free. The dialogue addresses prevalent stereotypes such as "she wanted it". Dabula forces the truth out of Zembe by threatening his life, emphasising that rape is a heinous and unacceptable crime. Many people including men show support towards the survivor.

More information on this case study can be accessed from: http://genderlinks.org.za/barometer-newsletter/gender-based-violence/mzanzi-magicisibaya-28-12-2018/.

Increasing visibility and improved representation GBV in entertainment media is important as it will give an opportunity to explore the issue in various including through showing societal attitudes and how these can be changed over time to showing how and where people can get help.

Telling GBV stories



- Think of a time you included a story line on GBV in a production you were involved in.
- What were the key considerations you put forward to tell this story?
- What was your intention in telling this kind of story?
- How was this storyline received at the set as well as by your audiences?
- What could have been done better in telling this story?



Below is a checklist[28] that can be used to encourage gender sensitivity and still promote creativity and freedom of cultural expression within content as well as within practices on set or in the production house. This can be a practical guide that can be used to encourage and prompt production houses and individuals in the sector to apply a gender lense in their work or to check if a gender lense has been applied.

Checklist

- We have analysed who/whom are the subject in our production, in other words, from whose perspective the story is told (for example a woman's or a man's) and are aware of the way in which this affects the story. ☐ Yes ☐ No
- Our casting has been analysed from a gender perspective (we have for example looked to see if there are non-gender specific roles or if artistic gains may be made by changing the gender of one or more roles). ☐ Yes ☐ No
- The portrayals in our production have been analysed from a gender perspective in which we have reflected over gender, power and sexuality. We have thus avoided perpetrating preconceived images of how masculine and feminine should be defined. ☐ Yes ☐ No
- Do the portrayals contribute to preserving or challenging prevailing norms and notions concerning gender?

"Has the production company considered how people are depicted in words and in pictures" ☐ Yes ☐ No

[28] International Federation of Actors 2010. Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Sweden, Europe. Available at http://www.fia-actors.com/uploads/Engendering_EN.pdf

- If nude scenes and/or scenes of a sexual nature are present in our production, we have seen that they are considered carefully and can be motivated artistically. ☐ Yes ☐ No
- We have in this way avoided any routine exploitation of the female or male body. ☐ Yes ☐ No

* We are conscious of the choices made in relation to costume and make-up for women and men and the impressions that are thereby communicate. ☐ Yes ☐ No

- We have used **diverse characters/people to target specific audiences** by choosing different transitional role models, tailored approaches can be taken for a specific target group. ☐ Yes ☐ No
- The production **is based on a deep understanding of social norms, stigmas and misconceptions prevalent in the target community**. Before an initiative starts, it is essential to find out more about the audience and to understand why people are doing what they are doing and who influences them and how your content can influence perceptions ☐ Yes ☐ No
- **Collaboration between substantive and technical experts is essential**. Brainstorming with behaviour change professionals and creative professionals is the first step in the creative production and design workshop process. This enables both tacit and explicit professional knowledge to be shared. ☐ Yes ☐ No

Institutional practices

- It is my/our understanding that questions of gender equality and genus are an important part of the activities of this production. ☐ Yes ☐ No
- It is my/our understanding that questions of gender equality are regularly put forward and discussed in this organization, leading to increased consciousness. ☐ Yes ☐ No
- It is my/our understanding that at our production house men and women have equal conditions and opportunities to practice their profession, develop in their profession and to influence their work and place of work. ☐ Yes ☐ No
- It is my/our understanding that at our theatre it is possible to combine work and parenthood and that there are clear guidelines for this in our plan for gender equality. ☐ Yes ☐ No
- It is my/our understanding that the theatre has routines to ensure that all employees, regardless of position or contract type, are made aware of the contents of the theatre's plan for gender equality, as well as policies concerning sexual abuse, policies which the theatre is compelled by law to establish. ☐ Yes ☐ No
- It is my/our understanding that the theatre has routines to ensure that all employees, regardless of position or contract type, have knowledge of that which defines sexual or gender related abuse, that these forms of abuse are forbidden by law and that the employer has the responsibility to see that no occurrences of this sort take place. Also, that the theatre has identified certain individuals that can be approached by anyone who feels that they are the victim of such abuse, and has explained actions taken in the event of report. ☐ Yes ☐ No

Industry Organisations

Government departments

Department of Communications

The Department of Communications (DoC) mission is to create an enabling environment for the provision of inclusive communication services to all South Africans in a manner that promotes socio-economic development and investment through broadcasting, new media, print media and other new technologies, and brand the country locally and internationally.

Department of Trade and Industry (DTI)

The Department of Trade and Industry is the department of the South African government with responsibility for commercial policy and industrial policy.

http://www.thedti.gov.za/

WESGRO

WESGRO is the official Destination Marketing, Investment, and Trade Agency for the Western Cape, located in Cape Town. They are the first point of contact for foreign buyers, local exports and investors wishing to take advantage of business opportunities in the region.

http://www.wesgro.co.za/

Durban Film Office (DFO)

The DFO is a division of the Department of Economic Development at the eThekwini Municipality responsible for the promotion and development of the Film Industry in the eThekwini Municipality. As a publicly funded special purpose vehicle, the DFO has a range of stakeholders, including national, provincial, local government, participants in the different business models of the film sector, host communities, local broadcasters, the international production sector, the media, suppliers and technical crew.

http://www.durbanfilmoffice.com/

Eastern Cape Development Corporation (ECDC)

The ECDC is an economic development agency that provides long and short-term finance, assists investors with identifying opportunities within the province, conducts trade promotion.

http://www.ecdc.co.za/

Film and Publication Board (FPB)

Film and Publication Board (FPB) is a statutory body established by the Films and Publications Act of 1996. The FPB's task is mainly to classify films, videos, DVDs, computer games and certain publications that are available for public consumption.

http://www.fpb.org.za/

Cultural and Creative Industries Federation of South Africa (CCIFSA)

The Cultural and Creative Industries Federation of South Africa (CCIFSA) is the controlling body set up with the assistance of the Department of Arts and Culture for cultural and creative sectors in South Africa. It was formed as a non-profit company (NPC) to promote and develop the social and economic interests of the cultural and creative industries and to act as the controlling body for these sectors. The company is governed by a Board of Directors in accordance with the CCIFSA Memorandum of Incorporation.

http://www.ccifsa.org.za/

Kwa-Zulu Natal Film Commission

The KwaZulu-Natal Film Commission was established in accordance with a provincial Act passed in 2010. The KwaZulu-Natal Film Commission is set to begin fulfilling its mandate to make the province a film production centre. In 2014/2015, the KZNFC developed systems and policies to support and attract national and international role-players in the film industry.

http://www.kwazulunatalfilm.co.za/

Limpopo Economic Development Agency

The Limpopo Economic Development Agency (LEDA) is established in terms of the Limpopo Development Corporation Act,

Act No.5 of 1994, as amended. It complies with the Public Finance Management Act (PFMA) as a Schedule 3D Agency. It was established as a special economic and development vehicle, culminating in the amalgamation of four agencies; namely:

- Trade and Investment Limpopo
- Limpopo Business Support Agency
- Limpopo Agribusiness Development Corporation
- Limpopo Economic Development Enterprise

http://www.lieda.co.za/Wordpress/

Limpopo Film Office

Limpopo Film Office was established to represent Limpopo Film Makers.

https://www.facebook.com/pg/Limpopo-Film-Office-1476108125971223/about/?ref=page_internal

MICT SETA

The Media, Information and Communication Technologies Sector Education and Training Authority (MICT SETA) is responsible for skills development in the Advertising, Electronic Media and Film, Electronics, Information Technology and Telecommunications sectors and their subsectors. The MICT sector comprises of 160 Large companies, 342 Medium companies, and 2,785 Small levy-paying companies.

http://www.mict.org.za/

Gauteng Film Commission

The Gauteng Film Commission (GFC) develops, promotes and coordinates the film and television production industry in Gauteng Province. As an agency of the Gauteng Provincial Government, it is tasked with positioning the province as a world-class destination for filmmaking as well as attracting local and international investments in the film and television industry.

http://www.gautengfilm.org.za/

Industrial Development Corporation

Established in 1940, we are a national development finance institution set up to promote economic growth and industrial development. We are owned by the South African government under the supervision of the Economic Development Department.

http://www.idc.co.za/

Industry Publications

Call sheet

Founded in 2003, Film & Event Media produces Business to Business Publications and acts as an online media hub for the film and events industries. We are committed to the growth and development of both industries. Our publications are resources for the local industry and a source of information to international industry members. Our monthlies and annuals include: The Filmmakers Guide to South Africa - a showcase of the SA film industry targeted at an international market; The Event - a monthly that covers the thriving African events and exhibitions industry and The Call sheet - a monthly about the African film industry that covers commercials, film, technology, documentaries and more. Coming in 2012 for the first time is the Event Planner's Guide to South Africa - the ultimate resource for international event planners looking to utilise SA for their next event or exhibition.

http://www.thecallsheet.co.za/

Screen Africa

Screen Africa provides insightful information in its print and electronic publications about SA's professional entertainment industry, comprising broadcast, film, TV, commercials and new media production plus events and professional equipment.

http://www.screenafrica.com/

The Bar Magazine

thebar. is an online magazine platform (www.thebar.co.za) which captures the past, present and future value of the African film and television industry. Our purpose is to elevate these industries and their leaders by showcasing high quality, breakthrough content which elicits a strong response from those working inside the industry and outside it.

https://www.thebar.co.za/

Industry Organisations

SASFED

The South African Screen Federation (SASFED) is the national federation of independent film, television and audio-visual industry organisations in South Africa. Founded in 2006 in response to Government's call for the independent screen industry to speak with a united voice, SASFED represents many professionals and companies that are operating in an increasingly diverse and growing sector. The membership of these organisations operates in all the provinces of South Africa, making SASFED's membership truly national.

SASFED is guided by a constitution, which states that only bona fide industry bodies may join, and proudly represents the collective core of South Africa's independent screen industry, with current full member organisations: Documentary Filmmakers' Association (DFA), Independent Producers' Organisation (IPO), Personal Managers' Association (PMA), Animation South Africa (A.S.A), South African Guild of Actors (SAGA), Sisters Working in Film and Television (SWIFT), South African Guild of Editors (SAGE) and Writers' Guild of South Africa (WGSA).

Key SASFED partnerships include:

- a Terms of Engagement with the NFVF, to engage on industry strategy, policy and interventions
- two permanent seats on the Board of the South African Film and Television Awards (SAFTAS)
- Board member of SOS: Supporting Public Broadcasting Coalition
- Representation on the Digital Television Advisory Group, ICASA
- Representation on the DSAC Audio-visual Reference Group

SASFED AIMS and OBJECTIVES:
SASFED is driven and rooted in an appreciation of the specific interests, concerns and programmes of each of its members:

- to empower, unify and strengthen the SA screen industry
- to protect the rights of the SA screen industry and all that work in it through self-regulation
- to lobby government wherever necessary to change legislation, regulations and policies to advance the South African screen industry and ensure its growth and development
- to promote gender equality throughout the SA screen industry value chain
- to transform the screen industry by opposing all forms of discrimination and oppression, recognising that to thoroughly fulfil its economic, social and cultural potential it has to overcome the racial inequalities created under apartheid
- to encourage all members to adopt policies and implement programmes ensuring deliberate access by historically disadvantaged South Africans at all levels of their organisations and industry sectors.

SASFED member organisations

A.S.A - ANIMATION SOUTH AFRICA

Website: http://animationsa.org

Animation South Africa (A.S.A) is a non-profit organisation mandated by industry to develop and represent South African animation.

We were founded in 2006 by a group of like-minded animation industry professionals who came together to create a culture of knowledge-sharing in South African animation. We currently have two chapters, one in Cape Town and one in Johannesburg. Relaunched in 2015 with a new board of directors elected by our member-base, our vision is to nurture a vibrant, sustainable and transformed Animation and VFX industry for South Africa, offering a diverse range of content and services that is unique and globally competitive.

Our mandate is to facilitate the growth and evolution of South Africa's animation industry by:

1. Creating new business opportunities by identifying and coordinating export missions to key markets.
1. Conducting and participating in global market research.
2. Creating knowledge-sharing opportunities to upskill our animation professionals.
3. Helping bring our studios and their original properties to market-readiness.
4. Consulting with government on policy and strategy, building the framework that will enable the animation industry to thrive.

DFA - THE DOCUMENTARY FILMMAKERS' ASSOCIATION SA

Website: www.docfilmsa.com

The Documentary Filmmakers' Association (DFA) was established to nurture and develop the interests of documentary filmmakers in South Africa. The documentary film genre is unique in that it can stimulate public discourse, reflect on social, political, cultural and current events in a very immediate way. It can explore history, commemorate heritage and unearth the mysteries of the universe. Documentaries tell stories of ordinary and extraordinary people/ communities - they celebrate, question, investigate and reflect. It is the most accessible genre of filmmaking, yet is often marginalised within the bigger environment of film and the broadcast industry. The DFA aims to create a unified voice for documentary filmmakers and gain recognition for this genre of filmmaking in South Africa. The association will address the specific needs of documentary filmmakers and network with related industry bodies, in the interests of documentary filmmakers.

IPO - THE INDEPENDENT PRODUCERS ORGANISATION

Website: www.ipo.org.za

The Independent Producers' Organisation is a voluntary organisation that aims to represent, promote and protect the specific needs of producers. The aims and objectives of the IPO can be summarised as follows: To represent and promote the economic and cultural interests of the South African film, television, and video production industry locally, continentally and abroad. To develop, support and implement growth strategies for the industry to increase local, continental and international markets. To promote the development and establishment of aspirant and emergent producers and production companies. To overcome historical disparities within the industry, based on race, gender, disability and sexual orientation. To promote the industry for the good of the broader South African economy. To promote a stable and viable industrial environment within the industry. To encourage professionalism and high technical and creative standards in the industry. To keep producers at the forefront of technological, economic and cultural changes. To interact with and create negotiating channels and standard agreements with related industry organisations (e.g. actors' and crew unions, writers' and musicians' guilds, broadcasters, distributors, etc.). To regulate relations between members and employees or trade unions. To promote health and safety standards for the industry. To play a key role in education, training and enhancement of skills within the industry. To inform and enlighten non-industry organisations (e.g. educational institutions, government bodies, financial institutions, etc.) about the industry.

PMA - THE PERSONAL MANAGERS' ASSOCIATION

Website: http://www.thepma.co.za/

The Personal Manager's Association is a community of Actors Agents consisting of members; associate and affiliate members. Our goal is to guide actors in their professional careers, uphold the professional standards on behalf of the performers we represent with regards to contracts (and the standardization thereof); fees and working conditions in the areas of film; television; voice; theatre; presenting; commercials; industrial theatre; corporate theatre; etc.

SAGA - SOUTH AFRICAN GUILD OF ACTORS

Website: www.saguildofactors.co.za

SAGA (South African Guild Of Actors) was established to regulate relations between actors and film / television / theatre / radio producers, including any film / television / theatre / radio producers organisations; to perform and protect interests of its members; to plan and organize its administration and lawful activities; to co-operate with or join local or international organisations, where it is in the interests of SAGA to do so; to promote, support or oppose any proposed legislative or other measures affecting the interests of its members; to use every legitimate means to induce actors to become members; to provide legal assistance to members in connection with their contracts with film/television/theatre/ radio producers; to encourage the settlement of disputes between members and film/television/theatre producers or organisations of such by conciliation, mediation or arbitration; to organise and represent members of SAGA for the purpose of collective bargaining; to do such lawful things as may appear to be in the interests of SAGA and its members and which are not inconsistent with the objects or any matter specifically provided for in its Constitution; to borrow, invest, lend, subscribe or donate money for the furtherance of the objects of SAGA and to establish educational, social and charitable enterprises for the general welfare and advancement of SAGA members.

SAGE - SOUTH AFRICAN GUILD OF EDITORS

Website: www.editorsguildsa.org

The South African Guild of Editors is a voluntary, non-profit organisation which represents film and video picture editors, assistant editors and sound editors. SAGE has become a recognised player in the film and television industry.

With more than 100 active members, the guild represents most of the best talent in the feature film, TV drama, documentary, insert, on-line and sound editing in South Africa today.

SAGE aims to promote the art of editing. We represent post-production professionals interest at industry and government levels.

SWIFT - SISTERS WORKING IN FILM AND TELEVISION

Website: www.swiftsa.org.za

Sisters Working in Film & Television is a non-profit organisation committed to empowering women working in the industry. SWIFT advocates for gender and race parity, recognising the intersectionality of women's experiences both in front of and behind the camera. In addition to championing equal opportunities for women in a historically male-dominated industry and prioritizing equal opportunities for black women in an historically white dominated sector SWIFT provides professional support and development, mentorship and networking opportunities to its members. United by common cause, SWIFT members work together to promote and enable transformation so that screens in our country may reflect all voices and a true diversity of perspective.

WGSA - WRITERS GUILD OF SOUTH AFRICA

Website: www.writersguildsa.org

The Writers Guild of South Africa (WGSA) was established on 8 May 2009. It replaces SASWA, the South African Scriptwriters Association, and remains the only association in South Africa with the sole purpose of **protecting, empowering and developing** performance writers in the local film, television, radio, stage, animation and new media (internet - mobile and digital distribution, and gaming) industries. The Guild also serves as a Collection Agent for writers' residuals and manages an affordable local Script Registry. WGSA is an affiliate member of the International Association of Writers Guilds (IAWG).



STEP IT UP

FOR GENDER EQUALITY IN SOUTH AFRICAN MEDIA









GENDER LINKS

FOR EQUALITY AND JUSTICE