

Picture our lives

Gender and images in Southern Africa



A manual for trainers

Acknowledgements

This project is a joint initiative of the Southern African Media Services Organisation (SAMSO) and Gender Links (GL), two regional NGOs that promote professional excellence in photojournalism as well as the attainment of gender equality in and through the media.

SAMSO director Trevor Davies initiated the manual and shaped it with assistance from GL director Colleen Lowe Morna and the late Montgomery Cooper of the Rhodes University Media Studies Department photojournalism section. Trevor Davies served as the overall manager of the project, co-facilitated the workshop to test it and contributed case material.

Colleen Lowe Morna carried out the needs assessment for the project, co-facilitated the workshop to test the manual, drafted sections of, edited and oversaw the production of the manual.

Judy Seidman, a visual artist and arts educator, wrote the paper that formed the basis of the first draft of the manual, served as a resource person at the workshop to test it, and assisted in subsequent revisions of the draft.

Photojournalists and photojournalism trainers from around the region who participated in a workshop to test the draft in Johannesburg in May 2003 added immeasurably to the final product through their critique of the draft, the examples they brought to the workshop, and exercises undertaken during the workshop. Biographies of all the participants are attached at **Annex A**.

GL senior researcher Alice Kwaramba proof-read the report. GL and SAMSO staff members Sheena Louw and Gally Kambeu provided invaluable project assistance.

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Participants at the workshop to test "Picture our lives"; May 2003.

The manual is dedicated to Montgomery Cooper of the Rhodes University Photojournalism Department, who formed part of the original team that conceptualised this project, and who would have been one of its authors but for his untimely passing away in January 2003. We can think of no better way to honour Monty's commitment to photojournalism in the region than through this practical tool for promoting the fair representation and portrayal of women and men in the Southern African media.

Annex A: Brief biographies of participants at the GL/SAMSO Gender and Images workshop, Johannesburg, May 2003



Rui Carlos de Noronha Assubuji: Born in 1964 in Cabo Delgado, Mozambique, Rui began his career working in television in 1985. He went on to take a basic course in photography at the Centro De Formacao Fotogra'fica in Maputo and proceeded to Italy for further training in TV and photography in 1991. He worked for Mozambican TV and then as a freelance photographer. In 2000 Rui mounted an individual exhibition in Portugal called "The colour of my eyes." He participated in the 2001 Reencounter of African Photographers in Bamako, and organised the first International Meeting of Photographers in Mozambique in 2002.



Anand Boolaky: Married to Sandhya, with two lovely children, Ayudish, 10 and Zuchita Rani, 3, Anand is a TV producer for the Mauritius Broadcasting Corporation and has 14 years experience as a homemaker.



Mildred Chama from Zambia has been in the media for six years both as a practitioner and trainer, five of these at Evelyn Hone College. She specializes in photojournalism and Basic Reporting. She has a passion for photojournalism and look forward to the day it will be given the status it deserves in our media industry.



Marcie Cook from Canada develops new approaches to communicating health messages for behavior change. She is the author of a 120- page life skills magazine and facilitators guide for young people in Malawi. Currently she is working at Population Services International in Malawi, as a communications coordinator. She is primarily involved with Youth Alert, a multi- media communications programme targeting young people. Marcie is a trained photographer and has over six years experience in journalism and communications.



Trevor Davies is Director of SAMSO and a professional photographer. Trevor has worked in the field of communications for development and social change for over twenty years. He sees the lack of gender sensitivity in images as one of the major stumbling blocks to a proper discourse about why development is failing in Africa. A photojournalism trainer and founding member of the Southern African Media Trainers Network (SAMTRAN), Trevor sees training as opening up new possibilities to reach younger entrants into the profession before they develop "bad" habits.



Fletcher Gongga, director of the Photographers Association of Malawi has been working as a photojournalist full time for eight years. He currently does training and runs short course in Photojournalism.



Gally Kambeu from Zimbabwe is a photographer and project assistant at Samso. She is an artist, passionate about her work. She previously worked for The Daily News as a photojournalist. She holds a Bachelor of Fine Art from Rhodes University (2001).



Wilbert Kiduwa Kitima from Tanzania is a veteran economics and business journalist and media trainer. His stint with the Tanzania Gender Networking Programme has provided him with insight into gender reporting.



Alice Kwaramba is a senior researcher with Gender Links. She has been doing gender research for seven years and also gender training. Her academic background is in Media and Communications.



Kudzai Makombe is a development communications consultant, correspondent and editor with IPS Southern Africa, Board member of SAMSO and has a long history in writing on gender and development in Africa.



Bheki Mazibuko from Swaziland worked as a news cameraperson and video editor at the Swaziland Television Authority. He holds a Diploma in Journalism and certificates in television production, New Media and Biblical studies. His hobbies and interests are reading novels and newspapers, going to church, singing, listening to gospel, country and reggae music and surfing the net. His ambition is to own a television station and make films.



Fatma Mwassa from Tanzania works for Business Times Ltd as a production editor and is also a photojournalist. In this workshop I have learnt a lot especially on how gender stereotypes distort information disseminated through the media. Her ideal is to convey this knowledge on gender to fellow Tanzanian photojournalists and editors.



Colleen Lowe Morna is director of Gender Links, a Southern African NGO that promotes gender equality in and through the media. She began her career as a journalist specialising in gender and development. She worked for the Commonwealth Secretariat as a senior researcher on the Africa desk in 1991, and later served as Chief Programme Officer of the Commonwealth Observer Mission to South Africa. She subsequently served as founding CEO of the South African Commission on Gender Equality, before founding Gender Links.



Archibald Mokoka from Botswana has worked as a photojournalist for the Voice Newspaper since 1996. He is single and his friends call him Archie, which he does not mind.



Matimba Nkonje from Zambia is a senior reporter/ photojournalist with the Monitor newspaper and Zambia correspondent for the Kickoff Soccer Magazine of South Africa. Member of the Zambia Media Association (ZIMA), Matimba's ambition is "to be the greatest Photojournalist I could be."



Beryl Agnes Pillay works for the Seychelles Broadcasting Corporation (SBC) as a TV presenter and as a TV journalist. She is founding member of the Mauritian chapter of the Southern African Gender and Media Network, "Gender Media Plus". She is also chairperson of Seychelles Media Association (SMA). Beryl loves travelling, meeting people from other countries and from all walks of life. Her dream is to own my own TV Station, get married and have some wonderful kids. She would "really like the world to see woman differently."



Thembile Phute from Zimbabwe is currently a programme officer for information at the Zimbabwe Women's Resource Centre and Network, a gender and development organization. She previously she worked for a regional media organization, Southern Africa Research and Documentation Centre as a Senior Documentalist. Her academic qualifications include a BA Sociology (UNISA) 1998; Diploma in Library and Information Science 1989; and Diploma in Journalism & Professional Writing Skills (Intec College, Cape Town) 2001.



Judy Siedman was born in the USA in 1951, educated at Achimota School in Ghana, then at University of Wisconsin (BA sociology, MFA Fine Arts). She has lived and worked in Zambia, Swaziland, Botswana, Zimbabwe and South Africa (where she has lived since 1990). She currently works as a graphic artist, writer and educator on issues ranging from arts and culture to gender and HIV.



Ganansanje Tsabedze from Swaziland is a photojournalist, photographer and acting editor. She does a lot of freelance work for NGOs in Swaziland as a photographer, writer and artist layout. She is also the secretary general for the newly formed, Media Woman's Association of Swaziland (MWASWA).



Robert Tshimungu from the Democratic Republic of Congo was born in November 1957. He lectures at IFASIC, a media training institution in the DRC, as well as at the university and is also a freelance photojournalist. Married with five children, (four girls and one boy), Robert "somehow got involved in gender issues, thanks to my wife."

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Beryl Pillay (Seychelles) and Matimba Nkoje (Zambia).

CHAPTER ONE

Why this manual?

“ Research has shown that the average person is bombarded by about 10,000 media images everyday. Subliminal suggestion can be described as ‘visual messages received below the level of consciousness’. The process of subliminal suggestion has been proved in scientific experiments to be one of the most persuasive ways of shaping people’s attitudes in the short and long term. ”

Peter Mackenzie, South African freelance photographer, speaking at the Southern African Gender and Media Handbook workshop, February 2001.

Key issues

- Photojournalism has generally not received its due attention in media training in Southern Africa.
- Images are one of the most powerful tools both for conveying and challenging gender stereotypes.
- There has been much discussion in Southern Africa recently about the under-representation and unfair portrayal of women in the media.
- This manual is the first in the region to focus on gender and photojournalism. It is targeted at practitioners, trainers, activists and media consumers.



Images such as these – of women adorning flashy cars – abound in the media.

Introduction

Gender stereotypes in the media have been identified as a major source of unfair and unethical reporting. The gender stereotypes and power imbalances that characterise our society permeate news coverage and the images that go with it. Women are both under-represented and unfairly portrayed in limited roles: most commonly, either as victims of violence or as sex symbols.

Visual images – in photographs, television and film, on billboards and boxes, even in cartoons and graffiti – are part of our everyday experience. Rarely do we stop and think about how this bombardment of images affects our understanding and awareness of the world around us.

Photojournalism accounts for a relatively small number of this wealth of encountered images. But the images produced as photojournalism play a disproportionate role in our awareness of visual imagery, for it is these images that we are most likely to stop and interrogate, to compare to new and changing environments and social experiences and to place within the news. Photojournalism plays a critical role in our “reading” and “understanding” of visual images in general and in our understanding of the world around us.

How gender is constructed and portrayed in visual imagery, and particularly photojournalism, shapes how we understand gender in our lives.

As with any language, visual literacy is learned – from our society, experiences, knowledge, and understanding and (especially in this century and in Southern Africa) from a multitude of cultural and social forces. We learn to read images from our childhood. We read into images our experiences and our understanding, as well as absorb these images to create new understanding, and new experiences.

All communication – including visual communication in the news media – consists of interaction between four areas:

- The event or subject that will be reported on;
- The person making the story (whether visual or written);
- The editors (people who decide on what is reproduced and how); and
- The audience.

Each of these stages has gender dimensions as illustrated in the box below.

Gender at every stage of image creation

- **Event being reported:** Are men and women differentially involved or affected? Are gender stereotypes (and discrimination) implicitly or explicitly reflected within the event?
- **Perspective of image-maker:** How does the maker of the image reflect/reinforce/interrogate/explore gender issues in the image?
- **Perspective of audience:** How does the audience pre-conceive and interpret gender messages in the image?
- **Perspective of intervening actors:** What is the perspective of others in the production process, such as editors and sub-editors? How is this reflected in the final image?

How the manual came about

In 1999, SAMSO organised a regional workshop on Gender Imaging. The workshop brought together 16 women photographers with trainers in polytechnics to identify problems faced by women photographers in particular and the lack of gender-sensitive imaging in Southern African media in general.

Since that initial workshop the landscape has changed dramatically and the possibilities for linking with other organisations in this area of work and enriching the process for all is now much improved. The Netherlands Institute of Southern Africa (NIZA) Media Sector Plan has been developed, giving organisations the capacity to make these linkages and an ability within the framework of the plan to collaborate on problem identification and appropriate interventions to address problems.

The development of the Southern African Media Trainers Network (SAMTRAN) has given trainers the opportunity to work together. The “Media Training Needs Assessment of Southern Africa” commissioned by the NSJ Trust with support from NIZA has been valuable in our thinking.

The report specifically identifies a lack of gender-sensitive reporting in Southern African media as a problem and points out that training is an important strategic intervention for rectifying this. The Gender Imaging Project of SAMSO was an attempt to redress the findings as related to photojournalism. This can now move forward with new impetus gained from the changes currently underway in the region.

In 2000, Gender Links (GL) convened a group of gender activists and media practitioners to develop the first *Southern African Gender and Media Handbook* that has since been widely disseminated in the region, and used to assist media houses in developing gender policies. GL, in partnership with the Institute for the Advancement of Journalism (IAJ) has also developed a training of trainer’s manual called *Gender in Media Training*. The first training of trainers’ workshops using this manual took place in Tanzania in July 2002 in partnership with the NSJ Trust, and with the support of NIZA.

GL is undertaking gender mainstreaming pilot projects with the Zambian Institute of Mass Communication (ZAMCOM) and the Polytechnic of Namibia (PON) following its first such pilot project with the IAJ. GL has also conducted training, in partnership with media training institutions throughout the region, and working closely with SAMTRAN, on covering gender violence and on gender, media and HIV.

In partnership with the Media Institute of Southern Africa (MISA) and several partners in the region, GL has also undertaken the first gender and media baseline study of Southern Africa that has revealed the glaring gender gaps and biases in the media. The study is referred to extensively in this manual, and yielded much of the source material.

In all of this work, the need for more information and material on gender and images has become apparent. How, for instance, does one illustrate gender violence, or the gender dimensions of HIV/AIDS in a way that is sensitive, yet conveys the gravity of the problem? What ethical rules pertain? There are countless examples of sensitive reporting on such issues that have all but been ruined by callous illustrations. Often, photographers and picture editors who have never been exposed to gender training are not even aware of the damage they may be causing.

As part of the preparatory phase, SAMSO and GL sent out a questionnaire to media training institutions in the region on potential uses of this manual and received responses from the following institutions:

Response to questionnaire on gender and images

In service training	Polytechnics	Universities	Media houses	Media Networks	NGOs
ZAMCOM	Polytechnic of Namibia	University of Swaziland	The Voice	Sorvis Africa Media Network	Zimbabwe Women's Resource Centre and Network
	Tanzania School of Journalism	National University of Science and Technology – Zimbabwe		Media Institute of Southern Africa	Media Watch – Mauritius
					Tanzania Media Women's Association
					Women's Media Watch

Important issues to emerge from the questionnaire included:

- All of these institutions have some form of photojournalism training, but this is generally weak;
- None currently integrate gender considerations into the training;
- There is little or no locally relevant material on the subject; and
- All are interested in playing an active role in developing the training manual.

Against this background, GL and SAMSO, working with the Rhodes University Media Studies Department and Judy Seidman came up with an initial framework and draft of the manual. With the support of NIZA, they then invited photojournalists and trainers from around the region to participate in a workshop to critique the draft and enrich it through shared examples and experiences during the workshop that took place in Johannesburg in May 2003.

As reflected in the biographies of participants in **Annex A** of the manual, the workshop brought together 20 photojournalists, photojournalism trainers, gender and media activists from 10 of the 14 Southern African countries, and covering three language groups (English, French and Portuguese). The workshop consisted of testing key exercises in this manual, sharing examples from the different countries, debating the content of the manual, and field exercises that yielded many of the photographs in this manual.

Objectives

The manual aims to:

- Explore how issues of gender are expressed through photojournalism; particularly in creating and defining identities, norms, and stereotypes around gender;
- Identify gender bias and the promotion of gender inequality in current media imagery and photojournalism practice in Southern Africa and the global context in which this occurs;
- Establish the nature of, and the reasons for, gender bias in media imagery and in photojournalism as a profession; and
- Develop practices that challenge gender stereotypes and promote gender equality in photojournalism.

Targets

The manual targets:

- Photojournalist trainers;
- Photojournalists;
- Photo-editors;
- Sub-editors and editors;
- NGOs that promote visual literacy and awareness; as well as
- Audiences – the people who receive images.

Approach

A strong picture can twist your guts. A strong picture calls upon our most emotive, deep-felt responses – what we like and don't like, what we believe, what we care for. Thinking about these kinds of gender perceptions involves assessing bias within our personal attitudes and those of our society. Often, it involves remembering what we ourselves have gone through. This process can be difficult and painful, for both men and women.

This manual encourages readers, photojournalists, workshop participants, and people who are on the receiving end of visual images to dig into their personal experiences. These problems face us all, men and women. They also face us in our different roles as makers of photographs, users of photographs in news contexts, and interpreters of images as viewers in the media.

Learning by doing

***“I hear,
I forget,
I see,
I remember,
I do, I learn”***

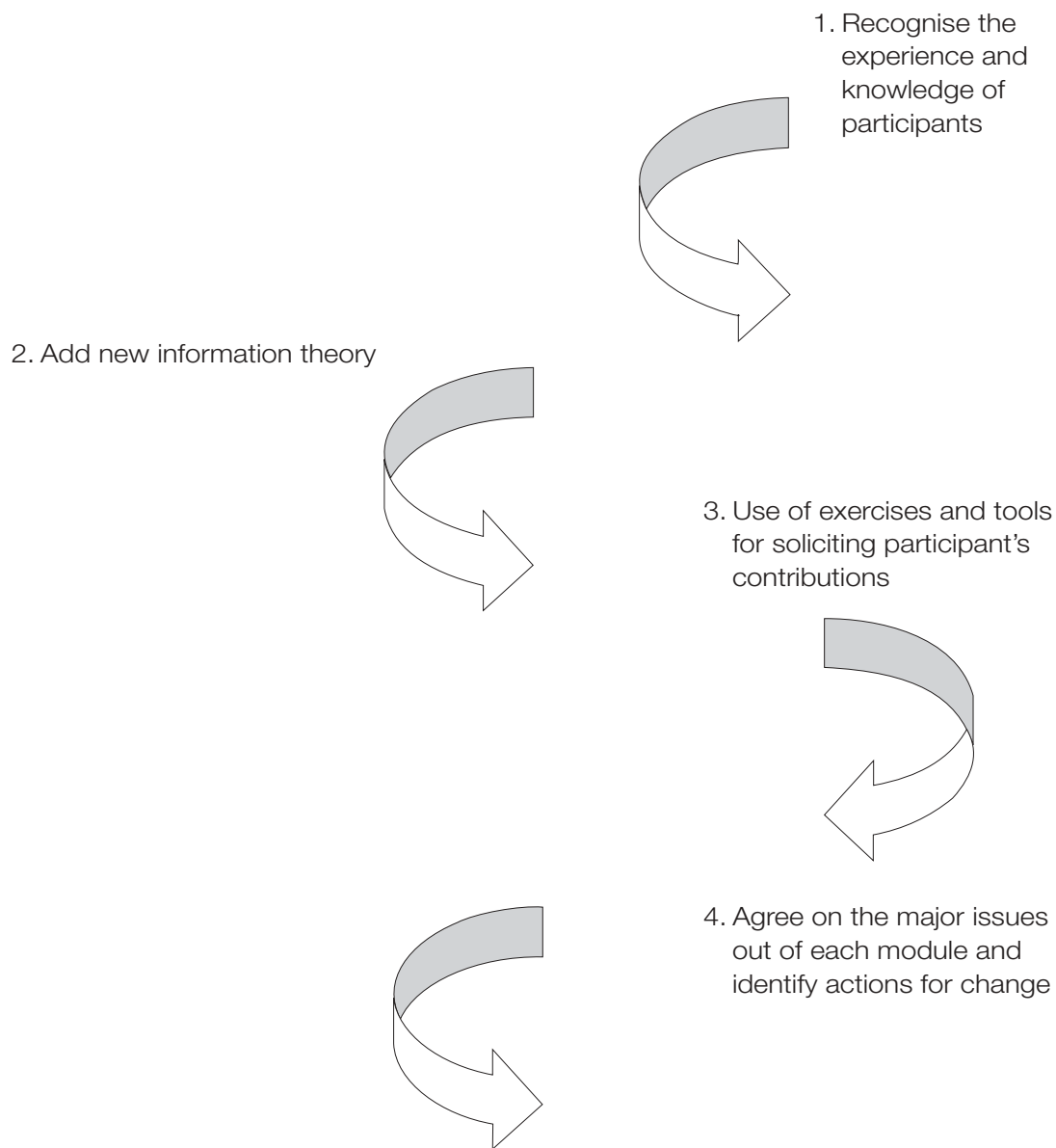
The approach to training in this manual works on the principles of **learning by doing**. Training starts from the premise that participants have valuable experiences and contributions to make. As adults, much of what we know we learn from each other or from our peers. The facilitator's role is to help us explore, exchange, and validate these experiences; as well as adding new information/theory to our understanding.

With this principle in mind, the facilitator needs to create an environment that draws upon the experiences and knowledge of all participants – “learners” and “facilitators”. We should learn and build experiences together, and learning should involve a high level of active participation by everyone.

Traditional lecturing assumes that the trainer spoon-feeds information to the learner. This assumes that the lecturer has all the answers, and is likely to be “right” if learners have any doubts or questions or additions to that information. Many of the teaching techniques that accompany this assume a “top-down” approach. The effective facilitator needs to rethink this whole range of “inherited” teaching mechanisms. The approach used in this manual is illustrated in the diagram overleaf:



Marcie Cook, Fletcher Gongga and Fatma Mwassa.



Resources

The manual includes four resources:

- **Exercises and discussion points:** Each module provides a number of exercises to draw out participants' contributions and participation; and discussion guidelines to enhance their understanding of the concepts and key issues.
- **Background material:** Handouts and text provide factual material for participants and the facilitator.
- **Participant's experiences:** Facilitators should make notes of stories and experiences you can use in future training to help develop points and issues. Remember that knowledge, experience, and theory change and develop: we all bring grist to this process.
- **Additional examples:** The examples provided in the manual are intended to spark the imagination of the participants. Communications is a fast-moving field. It is alive and real. Where appropriate, you can substitute more relevant and recent examples.

How to use this manual

Each chapter in this manual addresses aspects of gender imagery in the photojournalism of Southern Africa. Part one explores the key concepts of visual literacy, gender and images. Part two traces the historical context right up to the present era of globalisation and the commercial imperatives that drive

the media. Part three covers the realities of photojournalism on the ground. Part four suggests new approaches for achieving gender balance and fairness in photojournalism in the region.

Each chapter provides background theory; exercises aimed at generating contributions and “learning by doing” from participants as well as examples of imagery and tips for facilitators.

The exercises and discussion points presented in each chapter should be viewed as a “**shopping basket**” from which trainers can pick out the processes relevant to their learners’ needs, the time available, and the specific nature of the learning environment.

The tool kit also contains handouts and examples of images that can be used and/or adapted by trainers. These are in hard copy in the training manual, as well as on CD ROM, so that they can either be photocopied or printed for distribution to participants.

This manual is a beginning, not an end ...

SAMSO and GL are aware of the many limitations of this first effort, but prefer to see these as challenges for future initiatives. Some of these include:

- ***Broadening the regional base of the work and examples:*** These examples are primarily intended as catalysts for media trainers to find more contextually relevant and updated examples. There remains tremendous scope for much more in-depth work on gender and the media in every Southern African country, and this is already the trend. Through GL’s Electronic Gender and Media (E-GEM) project, as well as SAMSO’s hands-on collaboration in gathering new case material, we hope to be able to establish a database of regularly updated case studies that can be exchanged between trainers and practitioners.
- ***Other image-related disciplines:*** This manual focuses on photojournalism. However, gender also plays a crucial role in cartoons, graphics, TV and moving images. Each of these has its own particularities and is an important area for further development of training materials.
- ***Every theory should be a guide, not a dogma:*** All of these ideas – about gender, about images and visual literacy, about how our media sees the world – are growing around us. The world around us changes; media changes; images change. Our understanding needs to grow with this.



Participants at the training workshop to test the manual.

CHAPTER TWO

Visual literacy

“ I do not take pictures with my lens; I do not take pictures with my eyes. I take pictures with my heart. ”

Rui Assubují, Gender and Images Workshop May 2003.

Key issues

- Images convey messages.
- Different people may read different messages into images depending on their backgrounds and experiences.
- Pictures can be framed and manipulated to convey different messages.
- Visual literacy is a skill that must be learned just like reading and writing.



Rui Assubují.

What is visual literacy?

Visual images in the media form one of the ways we communicate: they act like a language. Like all languages, we can look at how the different parts of the language work together to create particular meanings. In a verbal language, we look at how the “words” and the “grammar” and sometimes the “tone” affect the message that goes out to audiences. In visual language, we look at images and symbols instead of words; we look at design and structure rather than grammar; we look at lightness, darkness, and texture instead of tone. All of these add to the meaning that the picture conveys. We call this process “visual literacy”.

Exercise: Portraits of each other

Each participant should talk (in pairs) to the person sitting next to them, ask who they are, what they do, where they come from. After five minutes, the group session resumes. Go around the circle, asking each person to describe how they would photograph the person they have just met and talked to. Remember that as a good photojournalist the “photographer” should include the name of the person with the portrait!



Training tip: “Learning by doing” training requires participants to get involved, and to get talking, to each other and to the class, from the very beginning. The first exercise is usually called an “icebreaker”. The main purpose of the icebreaker is to get to know each other, and what each of us is bringing to the workshop. The icebreaker also introduces the main subject of the workshop. This exercise gets participants to start thinking about how pictures can convey different meanings, and how pictures can be true to their subjects, or distort them. To what extent does a portrait really tell you about the person?

Exercise: What is meant by visual literacy

Follow up the exercise by giving participants a copy of the article by South African photographer Peter Mackenzie in **Handout one**. Ask participants to discuss in smaller groups:

- What does the article say about the impact of images? Do you agree?
- What does the article say about the state of visual literacy in the region? Do you agree?

Making meaning

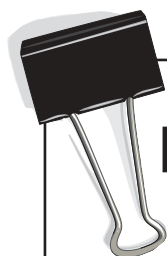
When we communicate by making pictures, we attach meaning to the symbols and images that we use in the picture. Most of this meaning comes from common experiences of things and events that we assume other people also experience and accept. The foundation for most meanings that we put into images lies in what we already know, believe, and have experienced.

Much of this assumed meaning depends upon, and changes with, the context in which the picture is viewed. Very often, the picture itself gives us clues to its context: a picture of a bony-thin woman taking off her shirt on a bed in a slum shack could be a picture of a person with AIDS; a picture of a bony-thin woman taking off her shirt on a beach is probably a glamorous model.

We also “get” the context from where the picture appears, and how it is “packaged”. A caption or a headline can tell us directly what the picture’s context is. All of these things tell us what to expect when we look at the image itself – and direct what we understand about what we see.

Other aspects that make up the image also affect how we interpret it. These include “subtle” effects like light and dark, focus, pattern and grain and colours. These all help suggest what is “important” in the picture. These subtle and abstract characteristics can also call upon feelings and understandings that we do not consciously think about when we see the image. We can all remember seeing a picture that “feels” like it is fresh, cold and moving, even though we do not immediately say: “I see, that picture shows rushing water.”

Context and “abstract” characteristics help determine the messages that come across from a picture. But very often these are not explicit; their impact is assumed.



handout one

Photos in focus

By Peter Mackenzie*

Photographers and photographs have traditionally been the most undermined and subsequently misunderstood part of news-gathering and dissemination. Photographs are often badly edited and cropped thereby distorting meaning. The under-representation of female photographers in the newsrooms of Southern Africa has resulted in the absence of an important visual voice that could influence and change the negative and stereotypical portrayal of women.

Research has shown that the average person is bombarded by about 10 000 media images everyday. Subliminal suggestion can be described as “visual messages received below the level of consciousness”. The process of subliminal suggestion has been proved in scientific experiments to be one of the most persuasive ways of shaping people’s attitudes in the short and long term. It can also be used as a dangerous and subversive weapon.

In Southern Africa the effects of “subliminal suggestion” are exacerbated because a largely visually illiterate population consumes the messages. Briefly, visual literacy is the process of observing the elements in a photograph; their relationship to each other and the meaning given to the image by the way the image is constructed, composed and framed.

More advanced readings entail being able to see symbolic or metaphorical meanings in images, understanding context and concept. The photograph can be described as a “two-dimensional representation of reality with a three-dimensional meaning.” This third dimension is enhanced by cultural, political and experiential biases that we bring to photographs: in this instance sexist and gender insensitive attitudes.

Negative gender images on billboards, newspapers, television and magazines can significantly contribute to sexist attitudes and behaviour. In addition to these media images, sexist attitudes and behaviour that men display toward women in everyday situations, even physical abuse in the form of violent beatings, are part of our everyday visual consumption.

This “psychology of seeing” by readers is of particular importance to photographers, to sensitise them into framing images in ways that are not harmful but also challenge the stereotypical images of women. Sub-editors and editors also need to be particularly aware of the powerful influence that images in the media can have.

In the newsrooms of the region it is alarming to discover how some of even the most experienced practitioners have inadequate visual literacy skills. The task of discerning gender “images that injure” becomes that much more difficult. Coupled with the male domination of newsrooms a very bleak and out-of-focus picture emerges.

Here are some tips for trainers in discussions on this issue:

- Use of ethical guidelines and principles is very important in photojournalism generally, but in reference to gender in particular.
- The issues raised underscore the need to bring diverse voices into decision-making in the newsroom.
- Photographers and writers should work more closely together. In particular, the photographer needs to part of planning and shaping the story, so that appropriate images are captured and reinforce, rather than detract from the message.

**Peter Mackenzie is a Johannesburg-based freelance photographer and trainer who has covered the SADC region extensively.*

Exercise: My favourite picture

Buzz (talk to your neighbours) about their favourite photograph. Suggest that this could be a picture of their father or mother on the wall in their parents' house; of a pop star in a poster; or the President of their country; or of their own children or their wedding. Ask who took the picture (if they know). Where did they (the participant) see it first? Ask them to talk about why they like that particular picture.

After five or 10 minutes "buzzing", resume as the full group. Ask the group what kinds of pictures people considered their "favourites". Were most of the pictures described of men or women – or both? Were they of "an important person" – in your personal life, in your country, in your ideas? Did you know who took the picture? How many of these "favourite pictures" showed men? How many showed women?



Training tip: This exercise aims at getting participants talking about what kind of photographic images we see, and the role they play in our awareness. It should highlight the importance of images that speak to our own experience, often taken by people we know and about people we know. Very often, these pictures become a defining "model" for what we like or care for. Often, they help define what we would want to be ourselves.

Visual literacy and culture

Most of us learn how to interpret imagery in our earliest experiences. These meanings are deeply entrenched. Learning meaning in images is very much like learning to speak in your "mother tongue" – what you learn first, in your own home and community and language, often lies beneath and colours more recent experiences.

For instance: photographer Margaret Waller took pictures of a young male AIDS orphan in Zimbabwe, seated alone on a side of the hut with other (older, female) members of the house grouped across the room from him. Many people reacted to the photograph by saying that it showed his exclusion by the relatives that looked after him. But when Waller asked the adults what this separation implied, they answered that it actually showed their respect for the child as the only male present – that they were giving him his full status as the man in the house.

Exercise: What do you see here?

Distribute a variety of current pictures from different situations in your country, uncaptioned. Ask at least three participants to write a caption of the same photo. What are the differences in what participants see? You may also want to distribute the Media Institute in Southern Africa (MISA) poster, "Find out what she thinks", in **Handout two** and ask participants what they think about it.



Training tip: This exercise always yields fascinating differences in what people see. Although the image is the same, different people will read different meanings into it, depending on their background and orientation. The MISA poster is part of a campaign to increase the extent to which women are accessed as sources of news. Where GL has used this poster with media practitioners, they all tend to understand this meaning, although many feel that the poster is too wordy and some question why the poster does not depict an older, rural woman, as these tend to be the most "invisible" of all sources of news. Yet when this poster was used with a group of gender activists, they read a completely different meaning into it. Not recognising the tiny machine in the corner to be a video recorder, they thought it was a gift being offered to the woman, with the caption "find out what she thinks"! This of course distorts the meaning completely. The message here is that if the poster is intended both for the media and the general public, there must be no ambiguity in what the symbols convey.

What picture to take?

Of the many different aspects and subtleties of experience around us, the photographer, the reporter, the editor, and even the audience choose which subjects get photographed, how these subjects are imaged, produced, and reproduced, and which aspects get lost along the way.

handout two



Find out what she thinks

Just before the Beijing Conference in 1995, 71 countries took part in the first global media-monitoring project organised by Media Watch Canada. Five years later, before the New York Beijing Plus Five Conference, 70 countries took part in the Global Media Monitoring Project 2000 called "Who Makes the News?" that examined how men and women are reflected in the media on one chosen day.

The 1995 study found that women constituted 17 percent of news sources. Five years later, this figure had gone up by a mere one percent to 18 percent. In southern Africa, women comprise some 20 percent of journalists and less than 5 percent of media managers.

Promoting media diversity, pluralism, self-sufficiency and independence

MISA *media advocacy for Africa*
www.misa.org • msa@msafrica.org

MISA
media advocacy for Africa
www.misa.org • msa@msafrica.org

The range of “acceptable” manipulation and intervention used to “make” a picture varies in different aspects of photojournalism: a “fashion shoot” is conceived of as inventing the story, and finding appropriate scenery, props, and models to make the images “real”. On the other hand, photographers covering war news or HIV/AIDS generally claim they are solely recording what they see, with no deliberate manipulation. Actual interventions usually fall somewhere in between these extremes.

The photojournalist, in making pictures, creates meaning, through concrete and practical decisions about what to photograph, when and how.

Exercise: Photographing each other

Using digital cameras, interview and then take photos of each other. Mix around and repeat the exercise. Compare two images of the same person taken by different photographers. How do they differ?



Training tip: This exercise can be done with the first interview exercise to save time. It is an interesting study in how people see themselves, how others see them, and how there may be differences in the way others see them. Use concrete examples to draw out this discussion and link it to visual literacy.

Framing the picture

Why this picture and not another? What is included – or what is left out? What will the audience know or assume about the picture?

Every two-dimensional image that attempts to capture an act or event must be in some way taken out of time, out of the flux of change and scene. Often, the photographer deliberately takes a large number of “snap-shots”, one image after the other, hoping that one of them will “work”. The photographer’s choice also tends to avoid “ill defined” areas. Often, this means ignoring – or rather failing to photograph – precisely those scenes and symbols which do not fit the photographer’s preconceptions, or what the photographer thinks of as the expected audience’s preconceptions.

Exercise: Choosing which picture to use

The three photographs in **Handout three** were taken of the same woman worker during the workshop to produce this manual. Each is just a little different. Which one would you use, and why?



Training tip: These photos were taken at a factory during the workshop to produce this manual. Each of the three photos shows a little more detail than the next of the materials that she is working with. But each photo also shows less and less of the face of the person working with the materials. This is a useful springboard for a discussion on what is it that you actually want to emphasise in a picture. Another approach to this exercise is to get participants to bring with them, or take a sequence of photos during the workshop, and then ask them which they would use and why. You could also think of different types of publications and situations, and see if this would make a difference to which photo you would use and why.

Timing

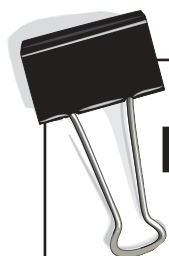
The French documentary photographer Henri Cartier-Bresson first used the phrase “**the defining moment**” to describe picking the image which, out of the many and changing perspectives and scenes around us, tells the viewer precisely what the photographer means to tell them.

Exercise:

Analyse the image in **Handout four**, titled “Freeze there, woman!” in terms of the gender dimensions of choice of subject and timing.



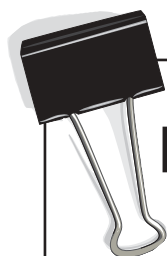
Training tip: While this particular image may well be true, the choice of timing and subject answers to all the stereotypes around men, strength, violence and war, and of women and children being vulnerable victims. It says nothing about the courage and endurance often shown by women and children, or indeed the fear that may be felt by men.



handout three

Same person, different story?





handout four

Freeze there woman!



Freeze there woman!

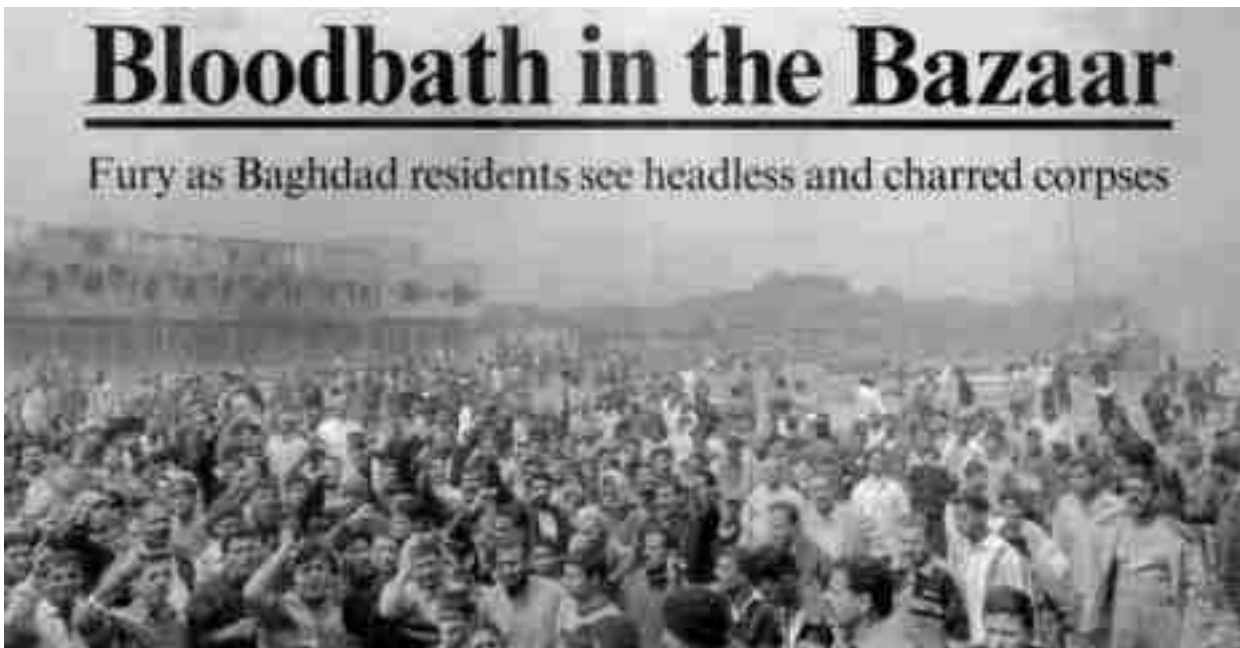
An Israeli soldier raises his weapon as a Palestinian woman pulls her children along a road in the divided West Bank city of Hebron Wednesday. Israeli forces killed four Palestinians on Wednesday, including a militant targeted in a missile strike, as British Prime Minister Tony Blair began a regional peace shuttle with a rebuff from Syria. – *Reuters*

Determining emphasis, importance and focus of images

Determining emphasis includes making choices that are viewed as inevitable, necessary, and positive, such as adjusting focus, cutting and editing. But often, it can involve choice-making which may be seen as “negative” manipulation, leading to charges of faking, staging and altering pictures. The lines between these practices are unclear and will be discussed in greater detail in Chapter 11 on Gender, images and ethics.

Spin

Pictures almost always include unstated implications. Most often, these unstated implications grow out of basic, unquestioned assumptions – both of the photographer, and of the audience. For instance, an image of men protesting the bombings in Baghdad may imply that women are not present or not protesting.



The Star, Thursday March 27 2003.

In sum: Even slight differences, in picture content (from a changed expression, to an out-of-focus movement) to abstract elements (such as shadows or relative size), can significantly change the impact of a picture. So when we talk about how to construct a picture to give a gender balanced and sensitive image, we have to ask ourselves what all of these things will say. We have to ask how we can make them say what we want.

CHAPTER THREE

Sex, gender and stereotypes

Key issues

- Sex is a biological reality while gender refers to the socially constructed roles of women and men that differ and change in place and time.
- The gender roles constructed by society have had the effect of placing them in an inferior position to men – socially, culturally, economically, politically and in just about every other respect.
- The media, and visual images, play a key role in perpetuating gender stereotypes.
- They can also play a key role in constructing new perceptions and realities around the roles of women and men in society.



The Times of Swaziland, Sunday, December 17, 2000.



The Times of Swaziland, Sunday, January 7, 2001.

Introduction

Before we look further at how gender is dealt with in photojournalism, we need to clarify what we mean by gender and gender relations. There is increasing attention given throughout today's world to the issues of gender bias and inequality, and gender oppression. Historically, in every continent in the world – and Africa is no exception – women have been denied rights, access to financial benefits, jobs, higher positions and education.

The question of how gender is portrayed and constructed within the media has also gained currency. How do we portray the “fundamental characteristics” of our society, when they are as diverse for men and women as attitudes to family or job aspirations? What values and beliefs are we substantiating through our reporting and illustrations?

Understanding the difference between sex, the biological difference between women and men, and gender, the socially constructed roles assigned to men and women, is a critical starting point in any gender training. These terms are frequently confused. For example, arrival and departure forms at Jan Smuts airport in South Africa ask travellers what their “gender” is. This of course is wrong. The question should be: what is your sex?

Exercise: What is sex?

Brainstorm lists of what you see as “biological” and “socially-determined” characteristics for people – both men and women. Write the answers on a flipchart. In pairs or buzz groups, participants should discuss those things listed as “biological”. Do any of these characteristics **by themselves** define what makes a man be called a man, or a woman be called a woman? The following questions can also be discussed:

- If this is a biological fact, does it always apply to people of that sex? Does it change over time? Do these changes affect our perception of the person's sex? For instance, boys under the age of ten rarely have facial hair; women over the age of 55 rarely menstruate or breast-feed babies.
- Does having this particular biological characteristic make you clearly a man or a woman? Is this something that is defined by your culture? (For instance, in many cultures a “girl-child” becomes a woman only when she menstruates; a boy may become a man when he gets a beard.)
- To what extent does this “biological fact” determine how a person looks or behaves? (For instance: it is a biological fact that most women over puberty have larger breasts than most men. However, some men choose to wear “falsies” to be attractive to other men; some women also boost the appearance of their breasts with padded bras or with silicone injections.)
- Do or can people find ways to change this “biological fact”? Consider the range of physical/medical acts that intervene or alter these biological “givens”: these occur across most if not all cultures, ranging from traditional circumcision practices (male and female), to silicone injections to enlarge breasts, to “hormonal adjustments” women take to deal with menopause, to sex-change operations.



Training tip: The lists may look something like this:

Biological	Socially-determined
Breast-feeding	Feeding children
Sexual organs (male or female)	Cooking
Menstruation	
Pregnancy	Head of household
Growing a beard	Boxing and combat sports
Voice breaking	Knitting and sewing

The summary of these “buzz” discussions should recognise that biological differences obviously do exist – they are “a fact of life”. But how they actually occur, how they affect our behaviour, and how these “givens” affect how we act towards others, is overlaid at every point by culture, understanding, experience, and sometimes by personal choice.

One further point that may arise is whether it is easy or acceptable to discuss these issues publicly. Should only men to men, or women to women talk about these issues? Can they be discussed with people from outside one's own culture?

Gender roles

Now that you have established the difference between sex and gender, build on this knowledge to help participants understand how this leads to women occupying secondary positions – socially, politically and economically in every country of the world.

Exercise: What are gender roles?

In plenary or in small groups, fill out the table in **Handout five** of the biologically and socially determined roles of men and women. Are there physical differences between the roles assigned to men and to women? Do the biological “facts” we discussed earlier play a part in how people act within these roles? If so, should we call this a natural division of labour? Switch the terms “man” and “woman” at the top of the column. Ask the class whether a person from the “other” sex could still do the job – and whether in fact participants know of people who do this job. Switch the headings back to their “proper” place. Ask the class how these constructed roles result in women occupying an inferior position to men. As the last part of this exercise, ask participants to suggest “psychological” characteristics associated with men and women. Do these reinforce the role divisions on the chart?

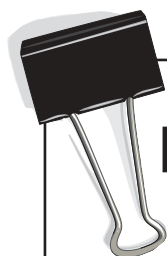


Training tips: The reproductive function is the only one that is biologically determined. The roles in the home, community and workplace are “grafted” onto these biological roles. Thus it is assumed that because women give birth to children, therefore they must care for them and for the home and offer voluntary “care” services in the community. Gender stereotypes are carried into the work place, where women predominate in the “care” professions like being secretaries, nurses, domestic workers etc. Men on the other hand are assumed to provide and protect and they take on “control” work in the community and workplace – they are the politicians, managers and decision-makers; working in industry, business etc. When a man does the job it is often given a different name than the same job that a woman does.

Through interactive questions and answers, draw out what is amiss with these “socially constructed roles”. For example:

1. They lead to stereotyping. No individual exists in a little box like this. It's 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.
 2. 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 the “care work” in which women predominate is not as valued in our society as much work that involves “control” in which men predominate.
 - **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 defined as minors their whole lives, answerable first to their fathers, then to their husbands, and later in life even to their sons, and their brothers-in-law.
 - **Gender violence:** The ultimate enforcement 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.

Finally, many behavioural characteristics – emotions, abilities to think, the ways we act – are linked by our societies to gender roles. These may also be explained in terms of biological difference – although we have very little evidence that this is the case. For example: women are often expected to be emotional and loving; the “biological link” suggested is that this allows them to react positively to inarticulate crying babies (which they are supposed to take responsibility for). Men are aggressive and violent; which is supposed to come from “instinctive” defence of their (helpless) women and children.



handout five

Sex and gender roles

ROLES AND ASSUMED ROLES	WOMAN	MAN
BIOLOGICALLY DETERMINED		
SOCIALLY DETERMINED		
HOME		
COMMUNITY		
WORKPLACE		
PERSONALITY TRAITS = SOCIALLY DETERMINED		

Definitions

Sex – describes the biological difference between males and females.

Gender – describes the socially constructed differences between men and women, which can change over time and which vary within a given society and 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 relations – describes the social relationships between women and men. These are socially constituted and do not derive from biology. 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 is about both men and women

Gender has often been seen (or dismissed?) as dealing “just with the problems of women”. Commenting on how the press in Africa addresses gender, Edem Djokotoe points out: “A general impression people have is that gender is synonymous with women, and that when a column or page is created to deal with gender, people expect it to focus on women’s issues that will be read only by women....” – *Gender in Media Training: A Southern African Tool Kit*, p 4.

Exercise: World in or out of focus?

Examine the images of the “World in Focus” in **Handout six**. What does it say about women? What does it say about men?



Training tip: Men are cast as involved in public life, but violent and destructive. Women are either sex objects, or victims. Use this “snapshot of the world” to lead a discussion on how stereotypes affect both women and men.

Gender norms

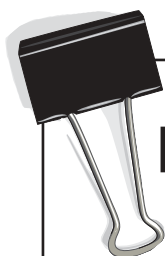
The definitions of men and women – “masculinity” and “femininity” – use separate and different criteria for what is good or bad.

For example: the negative image for a “good male figure” is very often not “a good female figure”. Instead, the “bad” image could be a man failing to show those characteristics that make up the picture of a “good male”. The male “AIDS victim” is a half-starved, bony body (undoubtedly at death’s door) whereas an emaciated young woman may be seen as attractive.



Obed Ndwandwe, who is living with AIDS, undresses at his home in Hlabisa, the region known to have the highest rate of HIV/AIDS in South Africa.





handout six

World in focus

10

World in Focus

The Citizen Tuesday 6 March 2001



ABOVE Students of the World Development Centre in London are seen at the World Bank summit. The United Nations office in Johannesburg is pictured in the background. The United Nations office in Johannesburg is pictured in the background. The United Nations office in Johannesburg is pictured in the background.



ABOVE A woman in a patterned garment, possibly a traditional costume, stands in front of a large, stylized face sculpture. The United Nations office in Johannesburg is pictured in the background. The United Nations office in Johannesburg is pictured in the background.

“Positive” aspects of gender norms are frequently promoted for one side of the gender division only – and not the other side. Thus, successful men are seen as aggressive, more often violent (if only to defend and protect “dependents”) and independent and wary of ties. A woman who adopts those same attitudes is more likely to be told she is failing as a woman – “insensitive, aggressive, a bitch”.

It is generally more difficult to identify the impact of this apparently “positive” gender bias, and to find remedies, than it is to assess obviously oppressive gender practices. After all, most people *want* to achieve the positive norms of their society and work towards those goals. Too often, a person who complains that “positive norms” expected of men are different from the positive norms expected of women is accused of “hating men”.

It should be noted, finally, that while gender is not a pseudonym for sex, it does cover how sex and sexual characteristics are treated by society. Thus, one common instance of gender bias in photographic imagery is that many publications will explicitly show a woman’s sexual (physical, biological) features, but rarely display the male equivalent.

Gender stereotypes

A stereotype is a generalisation about a group of people or events; a particular individual is then judged in terms of the generalisation, which may or may not be appropriate or accurate for that person; rather than judging the individual on their own merits. Appropriately, the term stereotype comes from the early print industry: it was a metal plate for printing made from set-up lines of type, that then was reproduced exactly on the press.

As a process, stereotyping defines the nature of a person (or object or event) by placing them in a particular category, often by “labelling” the person on the basis of a specific characteristic. Assumptions about the group become the framework for interpreting and assessing the person’s behaviour, and for interaction with the person.

This stereotyping process thus requires: first, that the person is clearly labelled with the “defining characteristic”. Second, that the category is widely recognised as a group, and believed to adhere to particular practices (which may, or may not, be related in some way to the “defining characteristic”). Thirdly, the person and their actions are measured in terms of these beliefs about their designated category.

Definition

Stereotype: Reducing a person to a mere instance of a characteristic – Oxford English Dictionary

A further issue that arises with stereotyping – one that plays an important role in photographic imagery – comes around the process of identifying people as “us and them”. Social scientists and psychologists point out that people we consider part of “our group” are usually granted a great deal more leeway in behaviour, and in achievement, than people we label as “them” or “not us”. If a member of “our group” does something we view as wrong, most people try to find an explanation that does not condemn or blame them. A member of “their group” who does something wrong reinforces our distrust and dislike of that group – they are “wrong” from the beginning.

Imaging gender stereotypes

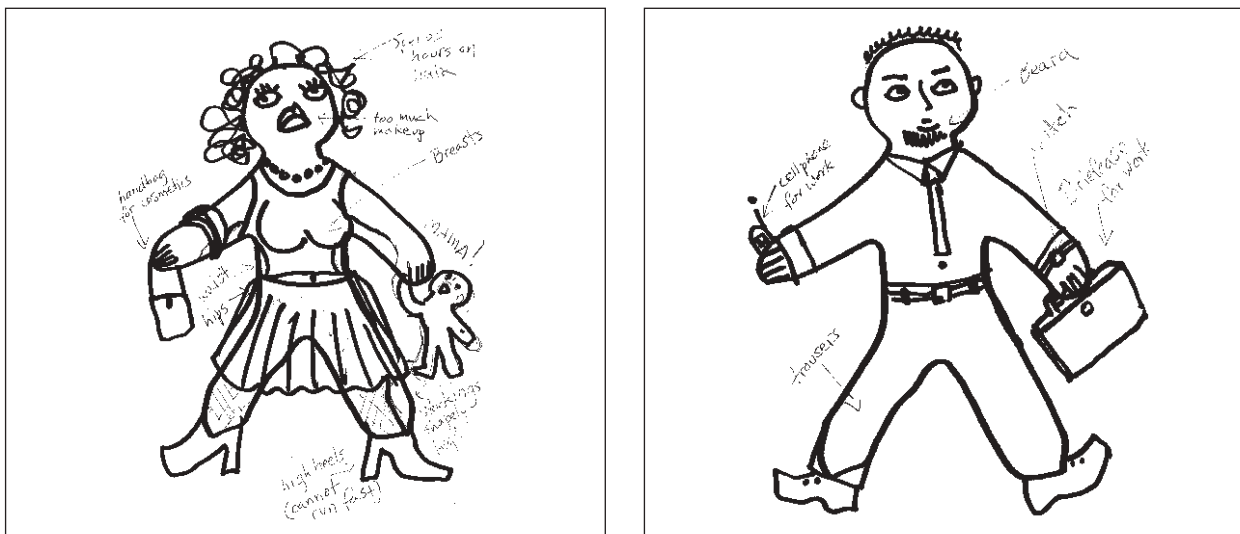
The following exercise aims to identify basic gender “markers” used within the society, and by the media.

Exercise: Be a lady, be a man!

Draw basic shapes of a woman and man. Ask participants to think about the kinds of things people say when they tell a person to “be a man!” or “be a lady!” Draw these onto the shapes. Discuss the outcome.



Training tips: This exercise turns up the most common images and symbols that we associate with male and female, “masculine” and “feminine”. It calls upon participants in the exercise to identify, and articulate, the key gender stereotypes that come up again and again in visual imagery. The results provide us with a pool of images and symbols that capture the “common knowledge” that pervades our society around gender divisions and characteristics. Some points that come up through the exercise:



- In the female figure, symbols include: make-up (big red lips and outlined eyes), handbags, high heels, short skirts; elaborate hairdos (in one exercise, women were drawn as having fancy hairdos, with the comment “spend hours getting their hair done” on the side); occasionally pictures of children and housework (pots) are also added “accessories”. Sexual characteristics are usually much more prominent and explicit in images of women than those of men.
- In the male figures, “respectable” and expensive business clothing – ties, watches, “good solid shoes”; accessories like briefcases and cellphones. Sometimes bigger shoulders and biceps come up; but very often the man’s attraction is often instead indicated through references to power or wealth, and women followers and admirers.
- Some points which may not come up in the concrete images, but may be mentioned, include:

- Men are often pictured as “strong” by including symbols of authority, money or power (this can be very conscious: US President Bush during the Iraq war made a point of always being photographed against US seal or flag; with a big office desk before him).
- Men are more commonly portrayed as “doing things” while women are shown as passive; pictures of women frequently have hidden small or ineffective hands (often cropped out of the picture to show more of the torso, breasts and hips); women’s faces are defined as beautiful when less “laugh-lines” or wrinkles (i.e. less evidence of character, experience, reaction); links to women portrayed as object (passive, not active, not character) rather than subject.
- Women are rarely pictured as using guns, weapons, or physical force – where these aspects appear, women are almost always shown as receiving, as victims. (One way to bring this up during the exercise is to ask if there should be a gun or other weapon in either of the gender picture – and where or how it should appear).
- Older, poor, and badly dressed – otherwise considered “not beautiful” – women are rarely mentioned, and when they are they are shown as negatives – as figures of fun, dislike, ugly etc.

The Objectification of women

Much of the image industry that deals with “women’s domains” has evolved words, concepts, and mechanisms to ensure women appear as objects.

The “look like an object” approach can be found in the “clothes-horse” of the fashion world, to the insistence upon blank-expression, smiling grimace and sunglasses covering the expression of high-society women. More recently, it is fashionable to inject a chemical toxin, Botox, into facial muscles, causing muscle paralysis that does away with laugh-lines, wrinkles and crows feet. But some film directors working with people using Botox have complained that treated faces are unable to frown or show other expression.

Archetypes versus stereotypes

An interesting discussion arose recently in a workshop for sub-editors in Cape Town. At what point is an image an archetype (which would be a positive way to approach a subject), or a stereotype (which can be damaging)?



Discuss images such as the one above in class. Does the woman portrayed have any character other than her shape and sex?

Exercise: What would you call this picture?

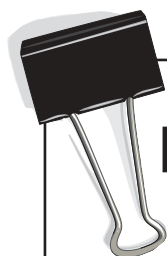
Discuss the three images in **Handout seven**. Would you describe them as archetypes or stereotypes?



Training tip: Perhaps, in defining what kinds of visual models we promote for gender roles and norms, we need to consider at what stage an image is presented as a standard we should try to meet – rather than as an adventurous attempt at something new.

Definition

Archetype – Prototype, or the original model that others strive to be.



handout seven

Archetype or stereotype?



Photo by Fletcher Gonga



LABOUR OF LOVE: Hakeem Kae-Kazim with his daughter Shadha, whom he delivered at home when his wife, Bronwyn, went into fast-moving labour. PHOTO: LEON LESTRADE

Saturday Star, May 17 2003.



Photo by Trevor Davies.

CHAPTER FOUR

Gender and images – a historical perspective

Key issues

- Images of gender have described our past and help to frame our present in Southern Africa.
- Who makes these images, who the images portray, and who sees them, have played a key role in perceptions of ourselves and of others.
- The history of gender in photographic images in Africa follows the story of colonialism to liberation – from both sides of the divide.
- How we see ourselves, as men and women, is explored through this record.



From Mozambican photo archives, circa 1880, source unknown.

Introduction

Africa's history of gender imagery in the media has been influenced by who had access to producing media, what kinds of techniques and materials were available, and by the defined audiences for those images. This review of the visual literature over time lays the foundation for our understanding of visual imagery in Southern Africa's media today, and its further development.

Before photography developed, the first published visual images about Africa came from European travellers, drawing their impressions for audiences in Europe. Both the artists and their intended audiences were well aware that these represented the view – often explicitly expressed – of the “civilised” observer of exotic or monstrous life inhabiting “Darkest Africa”. Often, these images were based as much on myth and imagination as representation.

Many of these pictures portrayed issues to do with gender. This image of gender set the stage for stereotypes whose echoes still confront us today.

Photography developed during the late 1800's, during the time of colonial expansion into Africa. The earliest photography on the continent reflected this time. Most recorded the adventures of European travellers, followed by “ethnographic studies” by colonial officials. The first thorough history of photography in Namibia captures this spirit in its title: *The Colonising Camera*.

Another early type of photography of Africa became part of the postcard trade. This trade could be characterised as “been there, seen this” images sent home to less literate families in Europe. Postcard production for Europe from Africa linked (in publishing and distribution companies) to Europe's large near-pornographic postcard trade, commonly available from seaside resorts. Recent studies note that these cards laid the foundations for the “standard” image of African women focusing on glistening bare breasts (actually oiled by the photographer to make them glisten).



Ernst Hecker's studio in South West Africa, reflecting exotic and western influences. The photograph was probably taken for advertising purposes. Picture Source: *The Colonising Camera*, eds. Hartman, Hays, Silvester; UCT Press, Cape Town SA 1998, p.13.

In the 19th century, cameras were cumbersome, requiring large darkrooms, using easily damaged, heavy, gel-coated plates, taking long periods to expose. The earliest pictures therefore had to be “staged” – set-up scenes with posed subjects. Very early photographic portraits required the subject to be held in place by metal braces, so they could not blur the picture made during the minutes-long exposure.

The techniques of photography, and what it could do to make images, shifted dramatically in the early 20th century. Portable and easily stored film replaced gel-covered plates. Exposure times became faster. The process of taking a series of “rapid-fire” images built mechanisms of the newly invented machine gun. A person with a camera could now record ongoing events.

There have been a number of studies on the links between the development of the modern photographic camera and automatic weapons, from the period around the First World War. Conceptions linking guns and cameras also came from their use in big-game hunting expeditions in Southern Africa. Hence, photography is littered with terms like “shooting” a subject. Film “cassettes” mirror bullet cassettes used in machine pistols.

Photography also promoted the other exotic image of Africa – wildlife and safari hunting. The photograph of the courageous male hunter with his foot on the dead lion rapidly became a classic image of “the real man” in the Western world.



Colonising Cameras, p.104: original caption: “The white male hunter on top. Cocky Hahn seated atop a dead lioness on the back of a lorry...” Note caption of earlier picture in collection: “Exemplifying masculinity: Cocky Hahn conquering nature” (from *Colonising Camera* p.23).

Early colonial images of gender in Africa

The Khoisan woman Saartje Baartman was paraded before European audiences in the 1800s, contrasting what was described as her “primitive” figure to that of “civilised” European females. This laid the foundation for stereotyped racial and gender differences that were accepted by so-called “objective western science” into the last few decades. The European (and American) press of the time hailed these scientists as discovering and presenting objective truths. They used these myths about human difference to justify and advance prejudice and discrimination. In April 2002, following complex negotiations with France, Baartman’s remains were finally brought back to South Africa and laid to rest in a series of emotion-filled ceremonies.

Exercise: Gender and race – the Saartje Baartman case

Examine the different images of Saartje Baartman in **Handout eight**. These include: 1) Early drawings of Saartje Baartman; 2) Images of Baartman’s cast “coming home” (with her remains) pictured in the *Namibian* and *the Star* and 3) a picture of a fashion designer’s dress in 2003, conceived of to fit his conception of Saartje Baartman.

How does the early (1810) published drawing of Saartje Baartman compare with the plaster caste made from her body after death? In the two pictures of the caste, how are gender issues differently portrayed? What do participants think of the fashion designer’s “dress”?



"Saartje, the Hottentot Venus": 1810, Aquatint (tinted) Vignette Plate-mark; courtesy Museum Africa, Johannesburg; from *Africans on Stage*.



Studies in *Ethnological Show Business*, ed. B. Lindfors, article "Display of the Body Hottentot" by Z. S. Strother; Indiana U Press, USA, p. 28.



Namibian (Namibia) April 20, 2002
Star (South Africa) April 30, 2002.



Sowetan (South Africa) 29 April 2003.

THE YOUNG HAVE DESIGNS ON YOU

By Phindile Xaba

The 9th annual Safda Vukani Fashion Awards regained its high quality standards this year with young designers putting on a fantastic show.

"In my years of being involved with the competition, it is the first time that the young designers have produced such quality designs," said Sonwabile Ndamase, president of the South African Designers Association (Safda).

Exceptional garments suited world-class fashion ramps. However traces of African inspiration were lost in the collections, casting doubts on whether the designers understood the brief From Black Tie to Tradition. Most of the creations were young and street hip hoppish, much to the delight of young members of the audience.

Ndamase said the 9th annual Safda competition, which had grown rapidly over the years, offered prizes worth R1.5 million.

Jean Davidson's denim collection, complemented by intricate embroidery, won her the Ready-to-Wear Collection category, which made her an overall winner. The National Costume Haute Couture Award went to Sandra Lafloo, with a Xhosa Umbago inspired gown, and the Most Innovative Designs was collected by Tian Nagel, who was the maverick British designer Alexander McQueen of the show.

He used boards to produce a dress, and although there may be misgivings with his over the top Saartje Baartman inspiration, this was by far a deserving winner.

These were a couple of young Mack designers whose work deserves special mention such as George Sibanyoni whose ready to wear collection was practical. His could be transferred from the ramp straight to the body. He excelled in two categories – the collection and haute couture, the brown and mustard colour combination, on 100% cotton material worked well.

He was by far one of the few who understood what a collection stood



Tian Nagel's winning design in the Most Innovative category The dress made out of laminated wood board. His collection was inspired by Saartje Baartman.

for. Bulelani Sebenga's ready-to-wear collection, cut out of denim had the young audience eating out applauding. His township mix with bohemian and hip hop cultures, were well coordinated.

It is time South African black designers started running because

time is against us now. Ndamase said. "We are getting into the global village, not through race, but through our efforts and what we can give to the marketplace. Fashion does not have colour or creed."

"Designers must always bear in mind that quality has to be key."



Training tips: These images raise many questions about how “accurate” and “truthful” a portrait is; and how it can be arranged to “play into” racial or sexist stereotypes. Some points to note may include:

- Stereotyped dress: The animal skin kaross is considered a fundamental part of her “Bushman” identity, even where – on the caste – it appears to be a fake leopard skin. Would she have worn this kind of skin as a young woman resident of Cape Town in 1800, before she was taken to Europe?
- Nudity and cover-ups: How do the different pictures show or expose physical features, including features relating to gender and to race? Compare the way in which *the Star* used this photo versus the way the *Namibian* used it.
- Racial/gender stereotyping/exaggeration: The enlarged backside repeated in the early drawings became a standard stereotype for “Bushman” women. Note that the early drawings shown here were claimed in the newspapers to be “scientific” portrayals.
- In the photographs of the caste, does the different draping of the cloth affect what we see and feel about this woman and her body?
- How are these stereotypes carried forward in modern times through the “award winning” fashion design?

From captured images to photojournalism

From the 1880s, printing press techniques developed to permit the publication of half-tone photographs (previously, presses were unable to print shades, so all published images had to be line or block drawings). In Southern Africa, the first printing press technology that could publish half-toned photographs was introduced in 1907 in Johannesburg. However, although there was an active black newspaper world, the black press did not have facilities for regularly printing half-tone photographs for several more decades.

The tradition of social documentary photography in Africa began with Eli Weinberg, a trade



Photograph of Lilian Ngoye, by Eli Weinberg, *Portrait of a People*, International Defence and Aid Fund, London, 1981, p.177.



Studio photograph, collected by Santu Mofokeng, South Africa published in *Chimurenga*, Biko in Parliament Vol 3.

unionist and photographer who fled from Eastern Europe to South Africa in 1929. Weinberg photographed the conditions of workers in African townships and factories, until his banning, jail sentence, and eventual exile in 1977. His work throughout this period includes many outstanding representations of women, and especially working women. His portraits of women leaders in the trade unions and the women’s movement in the African National congress (ANC) provide some of the most treasured images of gender-sensitive photographs from this early period.

In the first half of the 20th century, for most inhabitants of the growing towns of Africa the most common photographic image remained the studio portrait. These became the visual

key to family identity and history: the picture of mother and father on the shelf in the living room. For the most part, professional photographers who ran photographic studios in the growing cities took these photographs. These images often recorded best clothes and established social status (including “establishing” the formal marriage). Studio photos played key roles in defining family identity, especially where migrant labour meant the man might often not be present in the home.

Photojournalism and the Era of Drum

South Africa in the 1950s witnessed growing political resistance to apartheid repression. This reflected in the birth of *Drum* magazine in 1951. *Drum* put social documentary photography in South Africa on the map. The photography department, started by German photographer Jurgan Schadenberg show-cased photographers who became household names throughout Southern Africa: Peter Magubane, Bob Gosani, Alf Kumalo, and G.R. Naidoo. *Drum* produced editions that were read, and viewed, and contributed to, from countries throughout Africa.



Dolly Rathebe showing off a bikini on a mine dump sand dune.

In many ways, *Drum* photojournalism followed the well-established Western model: male photographers created images of women consciously based upon American movies and social life. One famous picture shows singer Dolly Rathebe showing off a bikini on a mine dump sand dune – the Johannesburg version of Hollywood starlet on beach.

But the *Drum* team also produced an unending stream of images of life in the townships; of music and social scenes; of daily strife on the streets; and of the struggle against

apartheid. In the poster below, the original photograph shows Violet Hashe addressing a public meeting during the Defiance Campaign in Fordsburg in 1952. Violet Hashe was a blind trade unionist and ANC activist. This *Drum* image of her has inspired and been reproduced as a political rallying call for the women’s struggle within the liberation movement. The words on the poster are from Oliver Tambo’s 1984 speech hailing the ANC-in-exile’s “Year of the Women”.

The pages of *Drum* carried stories about both men and women. Pictures of women in struggle by *Drum* photographers became key images for women’s rights and women’s power today.



...to organise our womenfolk into a powerful, united and active force for revolutionary change. This task falls on men and women alike – all of us as comrades.

FORWARD WITH THE YEAR OF THE WOMEN!

Exercise: Know your past to understand your future

Each country in Southern Africa has its own unique history. If time permits, the training should include a visit to the national archives or museum where participants should view displays of their country's past. How many of these historical photographs are of "important people"? How many are of men? How many are of women? Do participants know of, and can they access, other photographic or image collections that might give a more equitable gender balance?



Training tip: This exercise should bring up questions about what people and processes are involved in selecting, recording, and preserving historical images – and what the gender implications of this are. Many historical image sources may be very hard to actually access, and it is important that participants are aware of the fragile physical nature of some historical collections.

Gender and imagery in the liberation movement

The struggle to liberate Africa from colonialism led to profound changes in how women behaved and were perceived in communities and society as a whole. Where liberation movements mobilised people's armies, women were deliberately portrayed in camouflage uniforms and carrying guns: in Zimbabwe, Mozambique and Angola, in South Africa and Namibia.

The debates around these images remain intriguing. What was real, and what was wishful thinking about the potential role of women in the struggle? One interesting – and endless – debate was whether to show a woman carrying a gun and a baby. Was this ever a "realistic" picture (especially, not deliberately staged) – did it really happen, and if it did, how could the woman carry both functions – childcare and war?

Exercise: How liberation struggles challenged gender stereotypes

Consider the images of FRELIMO women from the liberation struggle in Mozambique in **Handout nine** and ask the following questions:

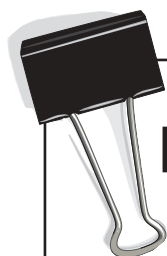
- In what way do these images challenge conventional notions of the role of women?
- In particular, how do participants respond to the image of the woman freedom fighter with a gun in one hand and a baby in another?
- In what way have liberation struggles in Southern Africa helped to advance the cause of gender equality?



Training tips: Periods of upheaval, as painful as they may be, are also historically moments when the status quo is thrown into disarray, providing the opportunity to challenge established norms. Liberation struggles in Southern Africa have had race and the overthrow of white minority rule as their dominant theme. But this also opened a space for debate and discussion on gender issues. It is only logical that if one is fighting for fair political representation of all ethnic and racial groups the question should arise of why so few women are found in decision-making. Liberation wars in particular threw traditional roles of women upside down, literally "taking them out of the kitchen". Unfortunately, as we shall see in subsequent sections, this was often short lived.

Photographing the struggle

Throughout the 70s and 80s, photojournalism took on new dimensions in documenting struggles against colonialism and settler colonialism. Committed photographers in the townships produced image after image of the mass resistance. And, by the eighties, they found outlets for their images in the growing community and grassroots press – newspapers like Grassroots, student newspaper SASPU National, trade union publications, and in progressive, community-oriented photographic news agencies like SouthLight and Afripics.



handout nine

Women in struggle in Mozambique



(Rui Assubuji of the Association of Mozambican Photographers, also a participant in the workshop to develop this manual, collected the above images from Mozambican archives.)

Many of these images highlighted the oppression of women, and their role in the liberation movement. By the mid-1980s, community photographers in Southern Africa had placed women's issues on the photographic agenda. They also promoted the role of women as the makers of photographic images, beginning a discussion on the way gender perspectives might impact on imagery.

From the bush to the kitchen?

What has happened to women since the liberation struggles that took place in many Southern African countries? To what extent were liberation struggles just a transient feature in the struggle for gender equality? To what extent did they help to speed up the march towards equality for men and women as well?

Exercise: Going back home

In small groups, ask participants to jot down names of prominent women in the independence and liberation struggles of whichever country you are in. Where are these women now? If you have access to it, you may want to use the well-known video, made but banned in Zimbabwe, called *Flame*. This documents the lives of two women freedom fighters, including the sexual violence that they experienced (about which very little is ever heard) during the war, and the conventional lives that they returned to after the war. What does this documentary say about the place of gender equality in the struggle for liberation?



Dorothy Nyembe, shortly after her release from prison in 1984, addressing a meeting of the Federation of South African Women in Mamelodi, Pretoria. (Photographer not named); Source: Vukani Makhosikazi; South African Women Speak; London, 1985.



End of the liberation war
From: Mozambican National Archives



Training tips: The “going from the bush to the kitchen” is a painful reality for many women freedom fighters in the region. However, there are also many examples – in Namibia, Angola, Zimbabwe, Mozambique, South Africa and elsewhere – of women who fought for freedom and have gone on to play prominent roles in their countries. Although gender equality took a back seat to national liberation, the latter helped to expose the inconsistency between freedom and democracy at a national level and the continued oppression of women on the ground.

From Women in Development to Gender and Development

As independence spread across and down Africa, new stakeholders reassessed the role of African women as workers, producers, and citizens involved in – or left out of – the development process. “Women in Development” (WID) became a conscious theme, promoted by donor agencies, small business development schemes, and new governments. But the early approaches continued to see women as an “add on” to development rather than central role-players. The schemes built on the traditional roles of women (sewing, knitting, small livestock etc) and failed to challenge the structural causes of inequality (such as unequal access to land and resources). The schemes also failed to underscore the need for men to change their attitudes and behaviour. The Gender and Development (GAD) approach stresses the need for a fundamental transformation of gender roles and expectations if genuine equality is to be achieved.

Exercise: From WID to GAD

With reference to **Handout ten**, lead a discussion on whether the approach in this story, and the image used, might be regarded as a WID or GAD approach, and why. Compare the image in this story, from a Malawian newspaper, to the images of women and men working together, and to a man carrying a baby on the opposite page. How do they differ? From these examples, ask participants to attempt to define the Women in Development as opposed the Gender and Development approaches.



Training tips: The article from the Daily Times of Malawi is a classic example of the Women in Development approach. Jesse Kaunde is said to keep out of the “gender hullabaloo”, choosing instead to better her little patch, “despite her husband being readily available as the family’s sole breadwinner”. Kaunde, “the woman who can make you grin with delight”, is depicted in a docile pose on her farm. The images from Mozambique on the opposite page speak of women and men working together: notice the woman literacy teacher and male students as well as the male and female workers at a shoe factory. The man carrying a baby in a cloth across his shoulder in a rural and traditional setting is a rare and telling example of new approaches – and new images.



handout ten

Jesse Kaunde: African Woman Food Farmer

...a woman who can make you grin with delight

BY BRIGHT SONANI

ALTHOUGH for several years women the world over have been preaching and striving for equal status with their counterparts-men but up to now, a few women can really stand tall among men and proudly show the world their achievements.

Often the gender hullabaloo and struggle end in boardrooms, workshops and podiums.

But for 46-year-old Jesse Kaunde the story is different.

She is a woman who through practical hard work has achieved bigger than life stardom where most men have failed.

Instead of preaching and getting involved in theoretical gender equality struggle she is a hard working woman who is always on the move to find new ways of improving the living standard of her family despite her husband being readily available as the family's sole bread winner.

Kaunde has turned herself into a real bread winner warranting her to stand tall among other women and leave most men grinning with delight.



Kaunde: Showing the pride of her farm a kraal of Heifers

Visiting her humble, modest but self sufficient home along Blantyre-Zomba road in the area of Village Headman Mangwengwe, T/A Malemia one would have no reason to question why this woman was chosen this year's African Woman Food Farmer-an initiative of the Hunger Project.

Her home tells its own story.

It boasts of a kraal for heifer

breed of cattle, three big fish ponds and an all season food farming irrigation scheme which produces maize and different kinds of vegetables capable of feeding her family of three children and surrounding households throughout the year.

According to Kaunde all this is a result of her toil and hard work through the years.

"Although I am happily

married I have been working hard for the past four years to supplement whatever my husband does for the family. When it comes to work I even forget that I am a woman in the house, I take myself as an assistant to my husband in fending for the family," said a proud Kaunde when *Malawi News* caught up with her at her home recently.

She adds: "I am now a happy and free woman, not that I have been fighting to be equal to men but because of my hard work. My family relies on me for livelihood. However, my desire to work hard does not end there. Every time I think of how I can develop my activities further."

The most eye catching item on this small farm is a simple and modest irrigation network which only uses gravity force. One cannot imagine that this creativity came from a woman who claims not to have gone far with her education.

Small channels from the high gradient of Chinamwali river water over three hectares of crops and three fish ponds covering 40 square metres each.

Amazingly, with no extra technical means she is able to manually control the flow of water into her garden and the ponds.

"In my ponds I am able to realise over K5,000 during the harvesting season and I harvest each pond three times a year," said Kaunde.

Kaunde said after all her achievements she is free to assist and give advice to those who want to venture into what she is doing.

"I urge my fellow women that now they should wake up and start working hard," she added.

Kaunde has not toiled for nothing.

The Hunger Project has chosen the women as this year's African Woman Food Farmer preceding a Ugandan woman who had the high profiled accolade last year.

"When I heard of my achievement I could not believe it but now I am happy that whatever I have been doing here has been recognised at international level," said Kaunde when asked about the award.

Hunger Project Country

Director Callisto Chimombo said the award is given to disadvantaged African women in recognition of their hard work in quest to feed their families.

"When realised that in Africa it is a woman who toils everyday throughout her life to feed the family but her work is never recognised," she said.

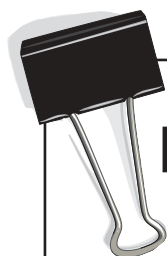
Chimombo said the Hunger Project was running two centres in Malawi at Jali in Zomba and Nchalo in

Chikwawa to teach women in food production and self sustenance as a means of ensuring that hunger is checked.

The projects involves farming, rearing various livestock and small business enterprises.

Kaunde, as a torch bearer for women in the country will receive a torch symbol from the Ugandan woman at a function to be held in the district in presence of President Bakili Muluzi.





handout ten

Women in Development versus Gender and Development



Source: Mozambican archives

CHAPTER FIVE

Gender and the visual media

“ The majority of consumers in Southern Africa are under educated rural women. They rely mostly on TV or the radio. In Xhosa the TV is called the umaonakude (that which sees afar) and in radio unomathotholo (supernatural voices speaking to you) with osiyazi (does not lie). This descriptive language reflects a belief that these tools are beyond reproach.

So when women are reported as poor, helpless victims, as physical objects, as useless leaders, the recipients of this information take this as true because:

- Mabonakude (nomathotholo) does not lie.
- Their own experiences of poverty and hunger tell them that this is the lot for women.
- Their own world, a microcosm of the patriarchal world, has never shown them as women playing an effective leadership or decision-making role ”

– Thenjiwe Mtintso, Chairperson of Gender Links, in the Foreword to “Whose News, Whose Views”

Key issues

- According to the Gender and Media Baseline Study, women comprise only 17% of news sources in Southern Africa.
- Counting exercises suggest that women constitute a quarter of less of the images in our newspapers everyday.
- Women are invariably depicted either as fashion models or victims of violence, while men are portrayed in a variety of roles.
- Gender stereotypes in the media have a powerful influence on the way we think, and on our perceived failure to meet societal expectations.



Introduction

A groundswell of research and activism leaves us in no doubt that the media throughout Southern Africa today distorts and misrepresents gender issues. There are two key issues where gender and the media, and by extension gender and images are concerned: representation and portrayal.

Women constitute half of the human population. Yet an alien species trying to understand our society from mass printed or broadcast material could be forgiven for thinking that women are a rare and hard to find breed, emerging in their youth for ritual beauty contests, or to use their best features (usually sexual) to promote luxury car sales. Most women, for most of their lives, live, work, love and die outside of the light of our media.

Media images regularly employ distinct “gender labels” for both men and women. Images “tag” the person by gender. This in turn feeds into gender-stereotyped concepts of behaviour. It assumes the imaged person will play to gender-determined standards. At times, gender-marked imagery quite openly reinforces and promotes gender oppression.

Exercise: Representation – where are women and men in the news?

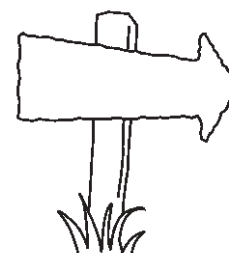
Bring in a range of the days or weeks newspapers. Divide participants into groups and give each one a publication to analyse. Ask them to count the number of women and men in the pictures they see, and to calculate the total percentage of women, and the total percentage of men. Include adverts, and all pages. Group photos should also be included. Girls should be counted as women and boys as men. Make a note of the roles that are portrayed. During the report back, the information should be compiled on a flipchart in a simple table as follows:

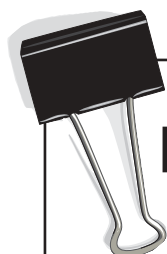
PUBLICATION	% MEN	ROLES	%WOMEN	ROLES

Another approach is to pick a particular image, such as “Business Army Invades Africa” in **Handout eleven**. Count the number of women and the number of men. Count the number of white and black women – where are they located in the image?

Following the counting exercise, share with participants the main findings of the Southern African Gender and Media Baseline Study (**Handout twelve**). Please note that there are also country specific reports of this study. If possible get a resource person in your country to talk about the local GMBS.

For more information and for country reports of the GMBS go to www.genderlinks.org.za





handout eleven

Where are women and men in the news?

African BUSINESS

June 1997 Number 222

KENYA: Bruising Battle To Control Coffee

TANZANIA: Flowery Smell Of Money

ERITREA: Investors Flock Into Mining

GHANA: First Test Tube Babies

South Africa's

BUSINESS ARMY INVADES AFRICA

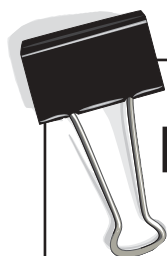
SPECIAL REPORT: BUSINESS SHAPES UP IN NIGERIA

INSIGHT: DOGFIGHT OVER ZAIRE MINERALS BEGINS

TECHNOLOGY: SATELLITE RADIO TO BOOST EDUCATION

770141592025

Australia: A\$4.95	Egypt: \$24.00	Kenya: KSh4100	Saudi Arabia: Rv12.00	Uganda: USh42,000
Austria: AD\$10.00	Ethiopia: Br12.00	Kenya: P\$600	Senegal: 1,023,000	USA: \$2.95
Bahrain: B\$17.00	Germany: DM10	Liberia: L\$3,000	South Africa: R10.00	Zimbabwe: Z\$12,000
Canada: C\$5.75	Denmark: DKK20.00	Morocco: DH20.00	Tanzania: TSh21,000	
CFA Zone: CFA L.900	France: F\$2.00	Netherlands: Dfl 6.00	Togo: T\$10,000	
Cyprus: C\$1.40	Japan: ¥700	Nigeria: N100.00	Tunisia: T\$ 100,000	
Denmark: DKK20	Jordan: J\$11.00	Oman: OMR10.00	UAE: Dh10.00	



handout twelve

Here is the news: Where are the women? Where are the men?

By Colleen Lowe Morna and Jennifer Mufune



Caption: Tanzania, 2002 family portrait. Cartoon: Mum has replaced dad as head of the household in a wall hanging. Young brother looks lost. Older sister has become a nun. Mum wears a T-shirt reading: "this lousy T-shirt is all I got from the Beijing conference".

The message: women's rights are tearing the family apart. And who are the biggest losers? Women, of course!

The cartoon, one of over 25 000 news items monitored as part of the Southern African Gender and Media Baseline Study (GMBS) is as sad as it is telling.

Brainchild of the Media Institute of Southern Africa (MISA) that promotes media freedom, and Gender Links, that advocates gender equality in and through the media, the study shows that women constitute only 17% of news sources in Southern Africa (compared to a global average of 18%).

While economic and political coverage took up about a quarter of news time and space, and sports another 20% coverage on gender equality accounted for a mere 2% of the total. Even then gender equality is often the subject of scare tactics and derision. Much easier, the study found, for women to be portrayed as sex objects than as equals!

The study was launched at a side event during the United Nations Commission on the Status of Women meeting in New York in February 2003 and in Johannesburg at a seminar bringing together high-level regional media officials, 7 March – the eve of International Women's Day.

There is a growing momentum globally for women to take over the making of the news on 8 March. With its slogan: "women and men make the news" the GMBS poses a bigger challenge. This is for women and men at all levels of decision-making, and consulting all strata of opinion, to make the news.

Just prior to the Fourth World Conference on Women in Beijing in 1995, and five years later, NGOs conducted one-day global snapshots of women and men in the news. Because of its one-month time span, the GMBS

covered a greater number of news items than the global studies, making it the most ambitious gender and media-monitoring project ever undertaken globally.

It also included qualitative and quantitative findings that help to move beyond simple number crunching to a deeper understanding of gender aware reporting.

As the study points out, just because a story is about women or has women voices does not mean it is gender sensitive. For example, an interesting story about Namibia's first woman valuer general is marred by frequent and irrelevant references to her being a good wife and mother. Among the quantitative findings are that women are much more likely to carry the personal labels mother, wife, daughter etc than men are to be referred to as father, husband, and son.

The qualitative research highlights instances of blatant sexist reporting, such as the crass sexual exploits that feature on the back page of the Windhoek Observer, or the reed dance in Swaziland reported under the headline: "the great boob show".

It also highlights the more common but equally insidious subtle forms of gender stereotypes. Examples include the "Kids Corner" in the Bulawayo Chronicle where the nurses and teachers are all women, the police officers and farmers are all men.

Another worrying dimension that the report highlights is the "gender blindness" of most mainstream stories. A story from Mauritius on teachers striking, for example, is based entirely on male sources, even though women predominate in the teaching service.

The quantitative research showed that the only topic category in which women's voices predominate is gender equality. Women's voices are not even heard in proportion to their numbers in occupational categories. For example, although women constitute 18% of members of parliament in the region, women comprised only 8% of politicians quoted. In South Africa women comprise almost a third of members of parliamentarians and cabinet minister, yet only 8% of those quoted in this occupational category.

Although the study is primarily about gender in the editorial content of the news, it offers interesting insights on gender imbalances in the news-rooms of the region through questions on who reported or presented news items.

The study found that the highest proportion of media women practitioners (45%) is in the TV presenter category, and lowest in the print category (22%). Women are more likely to be found in the "soft beats" like social issues and human rights. Yet male reporters are in the majority in all the beats-even gender equality. The study sees the latter as an opportunity, to improve the quality of coverage on this important issue through training male and female journalists.



Training tip: These exercises are a particularly telling way of demonstrating gender biases in the media, since they are not in any way contrived. They simply pick up on any news medium, in any country, at any time and demonstrate simply, quickly and concretely the imbalances both in the representation of women and men in the media, and in the way they are portrayed.

In almost every instance, no matter which part of the world you are in, women comprise one quarter or less of the images and sources of news. While men are portrayed in diverse roles – in politics, business, the economy, sports etc – women are overwhelmingly entertainers, sex objects, or victims of violence. Little in these snapshots would convey the role of women in the region as farmers, traders, peace builders, community activists, aspiring politicians etc.

In **Handout eleven** “Business Army Invades Africa” there are only two women; the white woman is in the front. The counting exercises are in effect mini monitoring exercises of the kind carried out in the GMBS. The GMBS provides the statistics to back what is fairly obvious from a quick glance through the media in any Southern African country: there are glaring gender gaps and biases.

Portrayal

Media images regularly employ distinct “gender labels” for both men and women. Images “tag” the person by gender. This in turn feeds into gender-stereotyped concepts of behaviour. It assumes the imaged person will play to gender-determined standards.

The Gender and Media Baseline Study includes a number of examples of gender bias in visual imagery. These come from every nation in the region; they reflect many of the same gender “labels”. Many of the gender “markers” appear to be cross-cultural or supra-cultural even at the point where they directly conflict with local cultural values and norms.

Exercise: Sex as a label

Look again at how photographs in the newspapers just examined portray women and men. Do these pictures often show the woman’s sexual features (covered or even uncovered?) Are women’s sexual features emphasised or exaggerated? Do pictures often show clearly the men’s sexual features (covered or uncovered?) Are they often emphasised or exaggerated?



Training tip: It is far more common to explicitly show, or even emphasise or exaggerate, sexual characteristics in pictures of a woman. Showing explicit sex is relatively less common in pictures of a man.

Sexual labels often are the first step to stereotyping gender

Showing the sexual characteristics of a woman often acts as the first step in stereotyping around gender. This label says: here is a woman, not a man. From this, the viewer can be expected to read the picture from a gender-biased perspective, using gender stereotypes common in the society.

Exercise: Gender stereotypes in the media

Handouts thirteen to twenty provide contrasting images of women and men taken from a variety of newspapers in the region. Many of these came from the monitoring that took place during the Gender and Media Baseline Study. Divide the class into smaller groups and give a handout to each one. Ask them to make lists about what the images say about women and what they say about men. Which of these types of images is most common? Which is closest to reality?



Training tip: Contrasting images, even when they are from a different time and place, is a useful wake-up call, because it says this is what is, and also this is what could be. The irony, of course is that most of the images in the media don’t reflect reality. Instead, they reflect extremes of society’s expectations of women and men, when the reality is almost always somewhere in between. It is simply not true, for example, that all men are violent and prone to war; or that women care only about their bodies. Every human being is a complex and amazing being. Yet, as the last sequence in this series shows, when women and men display personality traits associated with the other sex, we immediately want to “rationalise” them by turning them into

“tom boys” in the case of women and “sissies” in the case of men. What these articles show is that the mainstream media is very much a part and parcel of this kind of thinking:

Handout thirteen: This front-page photograph in the *Star* newspaper from the Iraq war is the ultimate in extremes: the male soldier and the semi-nude woman on his mind. Compare “Minki” with the woman freedom fighter in the photo from the Mozambican liberation struggle. How often does one see such an image in the mainstream media?

Handout fourteen: The images of women from the *Windhoek Observer* are in stark contrast to the woman factory worker in Johannesburg during a memorial service for the late African National Congress leader Walter Sisulu. It is almost as though they do not come from the same planet. Sadly, the former images are far more numerous in the media than the latter.

Handout fifteen: This cover page of the Sunday edition of the *Times of Swaziland* sends out two diametrically opposed messages about women. Above, women and men are graduating at the University of Swaziland. Below, the king is “picking” his tenth wife, a high school student. She is his property, available to be “taken”. What does this say about women, even those who have an education?

Handout sixteen: This image, from the front page of the *Star* newspaper, is about women prosecutors (“The faces whom the monster’s fear”). It illustrates the other extreme – the praise singing of women. The article describes how hard poorly paid women prosecutors work in the fight against crime, with “gentle voices”, “warm smiles” and “fragrant perfumes.” In glorifying all women (notice also how they are lumped together *en masse* in the picture, almost like a class photo) the story misses the central point: that women predominate in this area of the legal profession because it is the least well paid. It is not helpful to go from reporting women as objects and victims to reporting on them as heroes. This “blinds” reporters to the complex realities of life that are the grist of all good reporting and images.

Handout seventeen: Men are expected to be physically and emotionally strong. They find it difficult to deal with their emotions. Why is it that almost everywhere in the world men are responsible for the majority of crimes – especially violent crimes? Is the way that men are socialised as insidious as the way that women are socialised?

Handout eighteen: Men are also expected to provide for their families – in a physical sense. Notice how this is inculcated even in a young boy who finds that he must suddenly care for AIDS orphans. The image of the man in a shack, about to be evicted, but giving emotional care to his baby, is a refreshing example of how the media can challenge stereotypes.

Handout nineteen: Gender bias makes it impossible for the media to deal with well-rounded human beings – women and men. Thus the dad who is really just being a good dad by caring for his daughter becomes the “ideal mum” and Katherine Hepburn is said to have had universal appeal because “she was woman... but she was also man.”

How images construct and reinforce gender stereotypes

Images promote the hegemonic perspective of dominant masculinity: Most visual imagery in news media repeats, emphasises, and reinforces the concept of the dominant male. The “successful” male is often portrayed as assertive or aggressive, even violent; also rich and powerful.

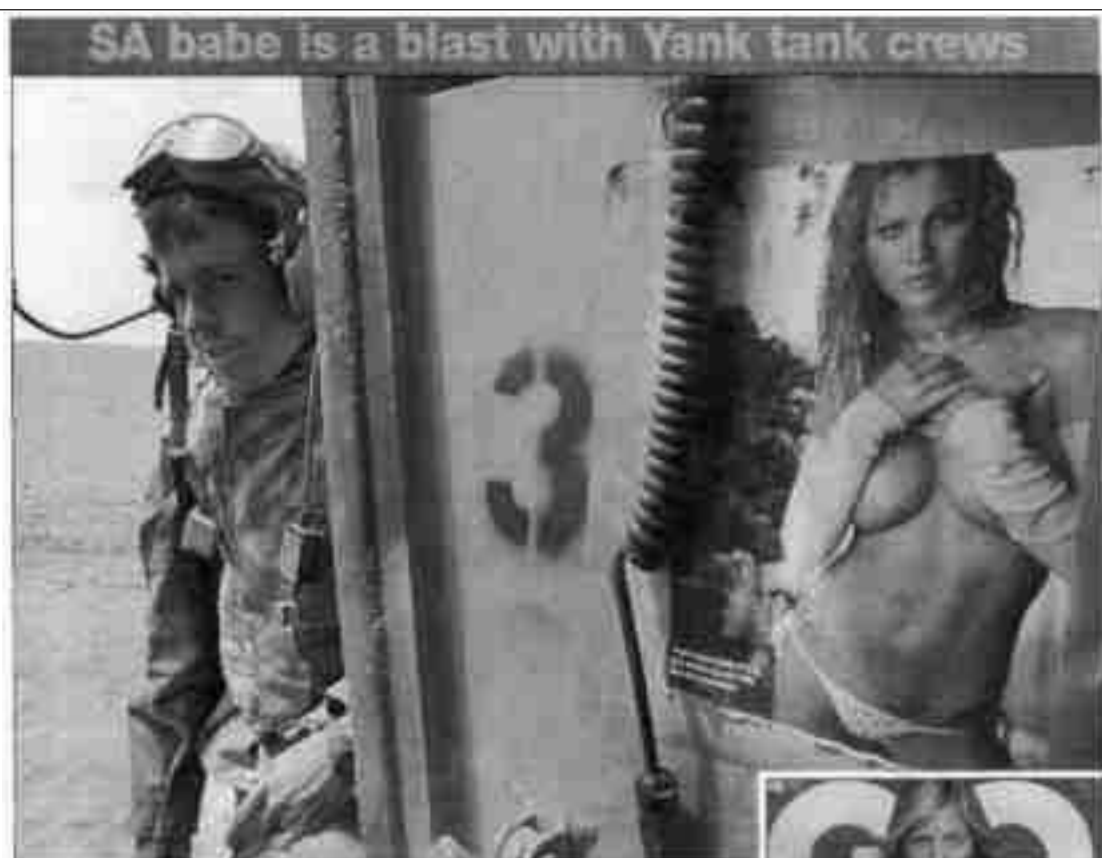
Images define masculinity and femininity as separate and opposite when in fact they are mutually defining, with a continuum of intervening events.

Images define and classify subjects in terms of perceived “success” and “failure” in meeting specific gender standards and models. This is especially problematic where reaching those standards that turn out to be impossible.



handout thirteen

War and sex



SECRET WEAPON: An American tank crewman shows off an essential piece of equipment that helps him get through the hot dusty days – a poster of Minki van der Westhuisen.

Teenage Minki is raising a desert storm

SEAF REPORTER

The Yanks could have chosen pictures of women to adorn their tanks, but there's absolutely nothing to beat a touch of America's class.

Just the Southern Belle, but southern Belle.

The famous pin-up girl's been spotted through the dust in the Gulf's desert Iraq desert in some other than Cape Town's Minki van der Westhuisen.

While South African war soldiers are the ones to see of her latest GQ magazine, she was becoming the flame girl to thousands of soldiers more than 2000 miles away.

But the teenager from Durbanville found out about her "desert rose" status only when her grand-

mother M. Westhuisen recognized her on the front page of England's Daily Star tabloid newspaper, which was featured in the Gulf's desert. The headline read: "Minki is the Yanks' New Lady". But, having just heard the prestigious weekly the GQ magazine, Van der Westhuisen shouldn't have been surprised.

The 18-year-old from New Minkie was selected to succeed supermodel Claudia Schiffer after sending off just four Polaroid photos to New York.

But she insists that no matter how much the US soldiers rather her, she's not taking sides in the war.

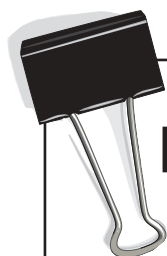
Anyway, she recently told the GQ magazine's long associate editor from Ireland, Bob Irving, she has eyes for South Africa's new reality



FORCES' FAVOURITE: Minki on the covers of GQ magazine



Frelimo woman fighter –
Mozambique National Archives.



handout fourteen

Women as sex objects versus women as workers



Images from the back page of the *Windhoek Observer*.



Woman factory worker at a commemoration for ANC leader Walter Sisulu in Johannesburg, May 2003. Photo by workshop participants.



handout fifteen: One country, two worlds for women

TIMES OF SWAZILAND

SUNDAY

SEPTEMBER 22, 2002 **GOOD DAY** PRICE: E2.95



JOURNEY'S END: Graduates line up for singing in yesterday's graduation event held at the Kwaluseni campus of the University of Swaziland.

King picks No. 10

A SUNDAY EXCLUSIVE



KING MSWATI CHOOSES TENTH BRIDE, A BEAUTIFUL 18-YEAR-OLD ST. MARK'S HIGH STUDENT, FROM LAST SATURDAY'S REED DANCE AT MBANGWENI ROYAL RESIDENCE.

REPORTS ON PAGE 8-9

SPRING IS HERE!

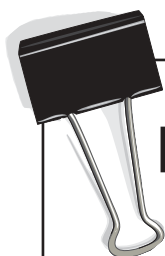


2001 Nissan 2000 2.0 1.8 1.6 P/V	E140,000.00
(mileage 10,000km)	
2001 Ford Fiesta 1.2 1.6 Silver A/C + P/V	105,000.00
1997 Nissan 2000 2.0 1.8 1.6 P/V + Camper	135,000.00
1998 Honda 27500 1.8 1.6 P/V + Camper	110,000.00
1998 Nissan 2000 2.0 1.8 1.6 P/V	110,000.00
1997 Toyota Hilux 2.4 P/V	120,000.00
1998 Audi A8 2.8 Executive	145,000.00
1998 Nissan 2000 2.0 1.8 1.6 P/V	105,000.00
1997 Toyota Corolla 1.8 1.6 P/V + A/C	115,000.00
1998 Ford Astra 1998	105,000.00
1997 Nissan 2000 2.0 1.8 1.6 P/V	110,000.00
2001 Nissan 2000 2.0 1.8 1.6 P/V	115,000.00
1998 Toyota Camry 1.8 1.6 P/V	105,000.00

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handout sixteen: Wonderful women

LOTTO
R8m JACKPOT
FULL GUIDE ▶ 5

The Star

SPACE WALLCHART TOMORROW
TRANSISTOR we
publish a special
wallchart to mark
the 50th anniversary
of the transistor
invention.
AND TODAY there's
a 4-page pullout
with more facts.

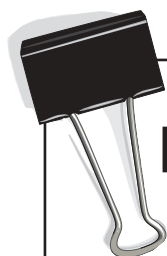
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The faces the monsters fear

LE KGETTLE
LE PHAMHENG
LADINYEWE

SUPREME COURT

HOOGEVRECHTSHOF



handout seventeen

"Men must be strong"

Comment&Analysis

The west stereotypes Asian men as weak, subservient, effeminate. No wonder they're fighting back

A complete balls-up

BODY LANGUAGE

Tania Branigan

Hiller has only got one ball, Goertig has two but very small. Hirshler is very strong and Goertig has no balls at all.

When World War II troops sang that ditty, the words were tongue-in-cheek. Fifty years on, we appear to be taking those matters rather more seriously. For an event tabloid stories tell us, we should blame Osama bin Laden's career on his similarities to Goertig.

"He grew up with miniature sex organs due to testosterone deficiencies," the *News of the World* informed its readers last week, tracing his anti-Americanism to a Yankee girlfriend who saw him naked and laughed. Medical treatment allowed him to father 42 children, but did little to



Masculinity: is it all in the crotch?

man Sir John Kington told *Daily Telegraph* readers that Western armies fight "down to rules in stand-up battle"

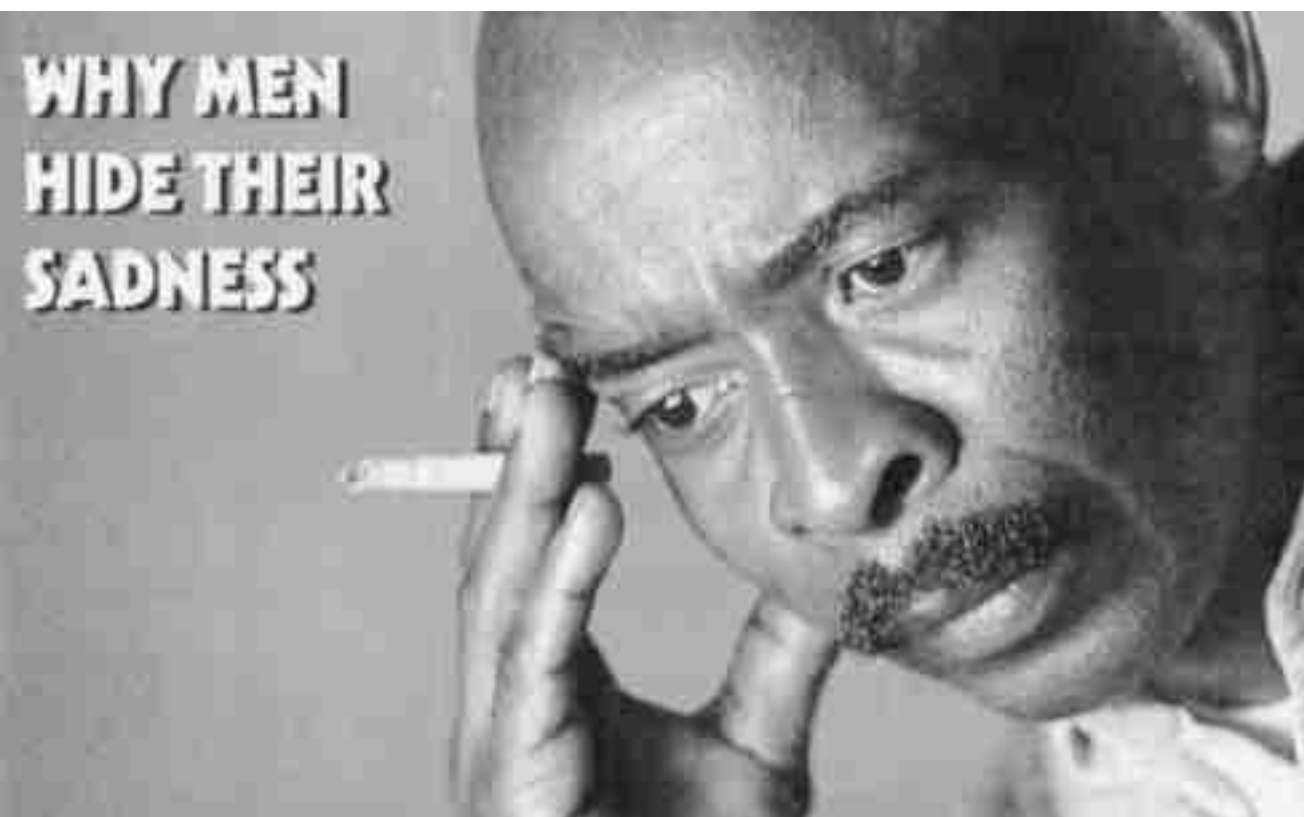
leave home. The result is that Asian men in Europe have been emasculated, not by feminism but by white

The predictable upshot of our dilemma is that young men are becoming increasingly macho and expressing it through general hostility, physical assertiveness, or more worryingly religious fundamentalism.

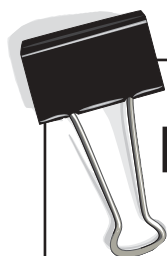
Prince Naseem Hamed, one of the few Asian men to prosper through physical strength, took up boxing because his family was harassed by racists. The National Front stopped calling when they learnt that the Hamed boys were handy with their fists.

Fundamentalism is equally potent in its symbolic form. We know that the growth of Islamism in the west has little to do with the merits of Islam. It is, in part, about racial politics: rejecting a society that rejects you and confirming your status as an outsider. But it is also about sexual identity, about being a man in a world that treats you as a boy. And it works. We understand its unashamed aggression and, because it scares the hell out of

Mail and Guardian, 23 – 29 November 2001.



The Star, 17 July 2002.



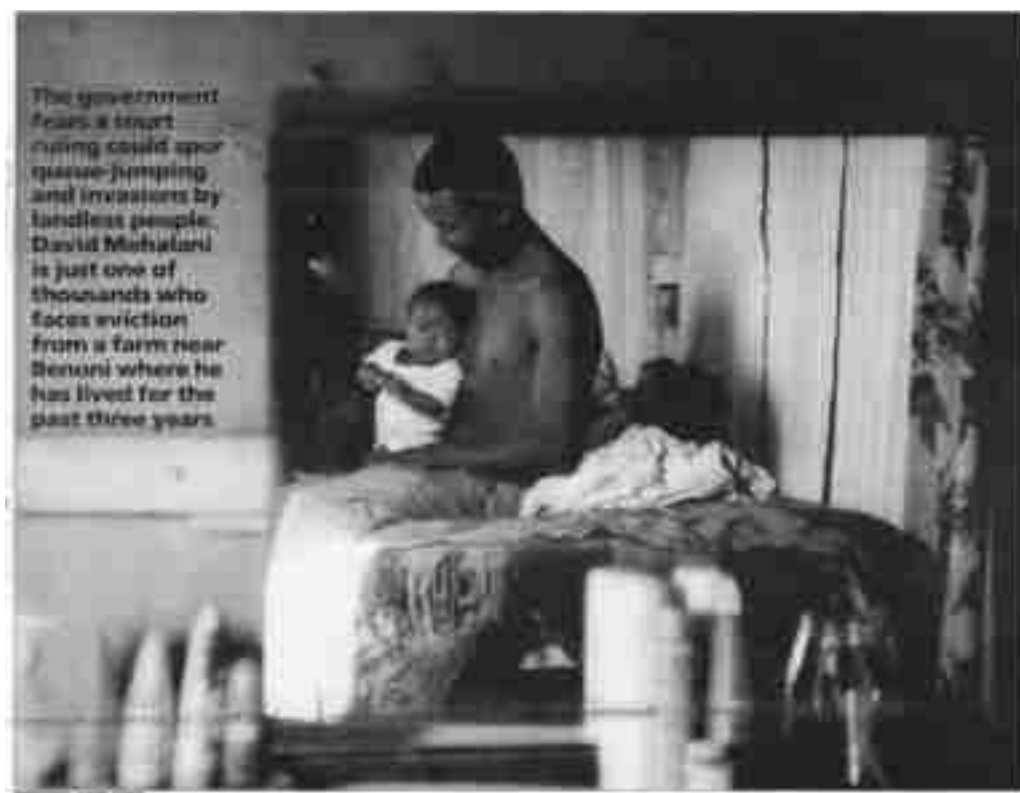
handout eighteen

What should men provide?

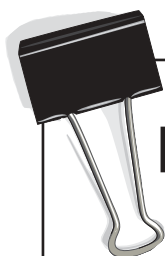


ThethaNathi, March 31 – April 4, 2003.

Government faces test over 40 000 squatters



Mail and Guardian, 17 – 23 January.




handout nineteen: Gender benders


Dad is an ideal mum



The Star, 16 June 2001.



'She was woman'



Legendary... Hepburn, pictured here in 1990, is dead at the age of 96

...but she was also man. Universal appeal was the real secret of actress Katharine Hepburn who died yesterday

The Star, 30 June 2003.

The effect of gender stereotypes in the media

When the media – and our larger society – assumes and promotes gender norms, our images also portray degrees of success and failure in living up to these norms. Many people – both individuals and groups – are unable to meet stated gender norms. This leads to frustration, failure, self-hate, and even violence.

Two examples indicate the negative impact of unreachable gender norms:

- Eight million women wish to look like super-models – and only eight women do. Most women cannot meet the physical standards for female beauty commonly promoted in the media.
- Many men – especially in poor and disrupted situations, and particularly where communities are subjected to war – are unable to meet gender norms that call upon them to protect and defend their families. One result is self-hate, up to and including suicide. Another response is to resort to gender violence, including violence against other men.

CHAPTER SIX

Gender, images and globalisation

Key issues

- Globalisation of the media enforces “globalised norms” of gender.
- Globalised norms are produced and chosen by processes controlled in the so-called “first world” (ownership and decision-making structures).
- These images are distributed by new media technology throughout the world, including, increasingly, throughout Africa.
- Globalised images of gender are almost always commodity-based: “sex sells” on an international scale.



Demonstrations against globalisation during the World Conference on Sustainable Development, August 2002.

Introduction

Globalisation has brought an influx of images from the “global village” – the truly overwhelming number of images produced through high-technology media, and spread all over the world.

Increasingly, visual imagery in the press adopts and promotes “globalised” norms and standards. Practically, this means that the press prints visuals generated by international and “first world” based news, picture, entertainment and advertising agencies. Many of these messages come through entertainment agencies. Others are promoted as advertising imagery, through international corporations. Increasingly, we find photojournalism – visual images produced to record the news – filtered through conglomerates such as CNN and Reuters. These carry images of gender and gender roles generated, chosen, or moderated by staff based in the “first world.”

The result of this “globalisation” of imagery is that we are bombarded with pictures from the first-world of what is “masculine” and “feminine”, and all the areas that make up the relations between them (from the nuclear family, love and marriage, to concepts of war, of HIV/AIDS, and so on). Although we see vast numbers of these images, covering the vast range of subjects and promoting a wide list of products, this imagery reflects quite a narrow perspective on gender.

Exercise: Who is the sexiest woman in the world?

Kick off the discussion on globalisation with the article in **Handout twenty** entitled “Who is the sexiest woman in the world?” Discuss the following questions:

- (a) What attitudes towards gender are presented?
- (b) Is there a African woman in the pictures? Why?
- (c) Where were the images taken, and by whom? How were they distributed to the Southern African print media?



Training tip: There is not a single African woman in the line up. Even on issues of beauty, Africa is marginalized. Everything about these pictures accentuates the physical attributes of women – as one participant put it: “it is like a flesh market”.

Exercise: Now give out the article on globalisation in **Handout twenty-one** by South African photojournalist Cedric Nunn and use it to lead a discussion on the pros and cons of globalisation.



Training tip: Although globalisation threatens to marginalize women, and African women even further, the new technologies offer possibilities for creating alternative images and distributing them at much lower cost than before. If we cannot halt globalisation, perhaps we need to see how best to “harness” the advantages it has to offer.

Globalised distribution

Many editors will print global images in preference to local ones – even where the local images are more relevant. The local production is expected to “maintain international standards”. These standards might not be met by a home-made image. The technical back-up, the equipment, and the skills to get the same degree of “glamour” may not be available.

An international, on-line photo, advertising, or news agency can come up with technically excellent illustrations for practically any subject, using the latest equipment and styles, all with the added gloss of international glamour. Where the local publication is partly or wholly linked to an international source taking pictures from the parent organisation is cheaper.

Recently, the new editor of a Southern African edition of an international fashion magazine said that she would try to make sure that up to a third of the images in her magazine would be locally produced. She considered this a giant step forward for localisation. Even South Africa’s state-owned broadcast media only requires that 15 percent of its music be locally produced.

14 SATURDAY STAR
May 3, 2003

THE SPICE PAGE

Here are some of the current hopefuls ... rounded off by the reigning champ



Nicole Fox



Lee-Anne Liebenberg



Gina Athans



Kerry and Tracy McGregor



Anna Kournikova...sexiest woman, for now

Hunt is on for sexiest women in the world

STAFF REPORTER

So who, exactly, is the Sexiest Woman in the World? *FHM* magazine says that, currently, the title is held by tennis star Anna Kournikova who pushed the previous year's winner Jennifer Lopez down to fourth place in the rankings.

Now *FHM* has opened the voting again for this year's 100 Sexiest Women in the World poll.

The poll, "the biggest magazine promotion of its kind" according to publisher Louis Eksteen, is conducted simultaneously in 16 territories around the world.

Members of the public nominate the women they find the most delectable and results are announced

at the end of May.

"In as much as the poll-topper is inevitably an international superstar because of the global scope of the voting, it's always interesting to see who South Africa's sexiest celebrities are, and how they stack up against the international girls," says *FHM* South Africa editor Brendan Cooper.

Do guys prefer blondes? According to the poll's vital statistics - yes.

Six of the top 10 women placed in 2002 are blonde, including the top three, Kournikova, McGregor and Brinley Spears.

FHM's Sexiest Woman in South Africa 2002 was lingerie model Kerry McGregor. She came second overall in the local *FHM* poll, narrowly beaten to the top spot by Kournikova. Other local lovelies who made impressive placings were

Charlize Theisen (10), current *FHM* covergirl Hildebrand (12), and 5PM DJ's Nicole Fox (13) and Zumaia Jardine (15). Rounding out the top 20 of the poll was Cape Town model Christina Storm (17).

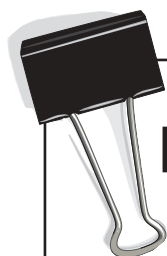
And who do South African women rate? In the past poll where voter's gender details were recorded, a full 23% of votes were recorded from women.

"There are clear differences between who South African men and women consider sexy," says Eksteen. "Geri Halliwell appeared in the men's top 100 but received absolutely no votes from women. Likewise Denise van Outen, Jaime Pressly and Bianca Amato. Women voted for stars like Naomi Campbell, Natasha Sutherland, Janet Jackson and Hunter Tylo, none of whom

made the men's 100 Sexiest list."

Votes can be cast online at www.fhm100sexiest.co.za or via SMS. Vodacom subscribers can send a text message naming their sexiest woman to 082-003-0123 whilst MTN subscribers can text to 083-920-8071. People who vote can SMS as many votes as they like, but only one name can be sent per SMS. Voting closes on Friday May 9.

handout twenty
Hunt is on for the sexiest woman in the world



handout twenty-one

Costs and benefits of globalisation

By Cedric Nunn*

Globalisation has brought us the networking of the world. Imaging benefits from this networking. Mostly, economic powerhouses have entrenched themselves in these networks. Big capital takes the major gains. But other groupings of people can use the same technology effectively. The digital revolution empowers us to “talk back”.

Other people have imaged Africa, most often in blood, revolution and coups. Photojournalism’s face of Africa has been of poverty, famine, rebels and exploitation. The problem is that the media focuses only on those – and this creates an unhealthy situation. In Scandinavia people talk about “good things that happen” – but that does not happen here in Africa. In Johannesburg we only see urban decay. When we do have really good news, it will get a paragraph one inch long in the local newspaper and no space at all in publications overseas.

I get despondent; it is a mission impossible, with very powerful forces at play. Our media houses in South Africa have come into black hands, and you can’t even tell it from reading the papers.

The narrative of race links to gender. When we look at gender, these prejudices become even more extreme. Publications demonstrate their bias: men predominate, they are in control of publications, they decide on what is culture.

We live in male-dominated newsrooms and culture. Men go to a bar with other men, where they drink and talk. They say women managers won’t make it: they will get irrational and can’t cope.

As media we are often producing for the outside audience – not for ourselves. Modern media tools are not accessible to our masses, to our communities. We have to think about the money issues. Often, a photographer needs to feed into Reuters to ensure he or she is paid. It is

hard for local journalists to get into rural areas, even in their own countries. But overseas correspondents get sent there and send out their stories.

We absorb from the international media the paradigms of what we are producing, and who we are producing for. When we do produce for MTV for Channel O, we are not producing about ourselves. The outside world doesn’t want to hear us. Africans in Africa create less than one per cent of international news. Intra-Africa exchange is still very poor.

African women have the least access to defining their own identities and telling us who they are and who they want to be.

But there is ground for optimism. In the Biennale in Bamako, images produced by African photographers about Africa showed a very different photography. That shows we can produce to a high standard, and we can reflect a true reality.

Is the new technology helping us to advance? The Internet is a powerful tool. As impoverished as we are, we need to be able to use these technologies to our benefit.

Many rural areas do have Internet access. Women in particular do not have access. But, in 1998, there was one Internet café in Bamako. There are 200 now. An Internet café can bring information to a group.

We need to deconstruct the international images and, in turn, we need to create Africa-based images of gender. It is possible in most newsrooms to find digital cameras. Women do have access to these. There is a possibility of impact there, which we need to exploit consciously.

**Cedric Nunn is a South African photojournalist*

Joining in, and being left out, of the global markets

It is not easy for local photographers to either compete with globalised sources, or to input into them. Access to global image banks requires technological links as well as contacts. This often comes down to where you went to college, or did your internship in media studies. First world journalists tend to know, and work with, other first world journalists. Globalised media makes technical demands that the local journalist may not have the equipment or technology to meet. Major global news organisations will automatically send a camera or television crew to a third-world disaster site, rather than contact a local photographer to cover the event.

Further, even where a local photojournalist is employed, she or he is expected to feed international presumptions and appetites for information. “Local” photojournalists may face an uphill task when they attempt to publish images on gender that counter “global norms”. One result is that where locally-based journalists do supply the international media, they quickly learn to tailor their products to that “international market”.

Exercise: Tailor made?

Do the pictures and stories in **Handout twenty-two** reflect the process of “tailoring” concepts of beauty to the international market? If they do, how is this done in the words and images?

Cultural hegemony: what is beauty anyway?

International media, the entertainment and fashion industries promote globalised “gender norms”. Historically, these “global norms” have also included explicit racial and cultural biases around what constitutes “beauty” or a “good-looking” appearance. Also, these “norms” are constructed by industry: fashionable colours for clothes and expensive make-up may deliberately display light skins. There has been a long, sad and damaging history of products aimed at lightening skins that naturally are no light. Although some effort has gone into identifying the most damaging of these products and rejecting racially biased stereotypes used to promote these products, many of the underlying “likes” and “dislikes” around race continue.

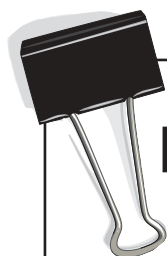
Spokespeople for global media often promote images that they call “multi-cultural” or “cross-cultural”. In practice, this means that international agencies and companies increasingly use models of colour, and designs incorporating non-western traditional clothing. The problem is that the producers (located in the first world) filter these images with an explicit intention of making the image acceptable in many places in the world – of which the first rule is, that it has to play in New York.

Exercise: Is beauty in the eye of the beholder?

Discuss the letters about model Alec Wek in **Handout twenty-three**. What concepts of beauty are being promoted or rejected by the writers? In your community, are there other standards of what is beautiful than those showed in the globalised press? What are these? Have a look also at the article entitled: “Search for face of Zambia begins.”



Training tip: Many communities define “a beautiful woman” as very different from the western concept of light skin, long smooth hair, and ultra-thin body. For instance, a West African mask uses light skin to indicate death, while slit eyes (rather than large round ones) and showing teeth in a smile denote beauty. Traditionally, in Africa, being large is a sign of beauty and wholesomeness while being thin is frowned upon. Globalisation is changing many of these notions of beauty and promoting homogenous norms that have a strong western bias towards the blonde, blue eyed, slim woman. This explains why in the earlier exercise – the search for the most beautiful woman in the world – not a single African woman featured. The second article in the handout makes the point that beauty has many faces. Is this now to be swallowed up in one notion of what is beautiful? How can Africa maintain its own identity and define its own realities within the multi-billion dollar, technology and multinational driven image industry?



handout twenty-two

Whose standards?

14

Sharp suiter hits the target

LOOKING at the 1994 snap, who would have thought that Nkosama Dlamini-Zuma ANC MP and minister, would end up a snappy dresser? Her wardrobe and career received a much needed boost when she became the foreign affairs minister. As health minister Dlamini-Zuma sported “ugly aunty” traditional garb but since moving up the ladder she has been transformed into a snazzy dresser in stylish power suits and fancy handbags.



Saturday Star, 24 May 2003.



True African allure is epitomised by women like Alek, not Barbie Dolls

plasma, which is the most common type of plasma that powers today's fusion reactors.

J. Murdoch
Edinburgh

Search for Face of Zambia begins

By **KELVIN KACHINGWE**

12 contestants to slug it out ...

THE search for Face of Zambia begins tonight in Lusaka at Le reference with 12 contestant all jostling to be among the four to represent the province in the finals slated for December.

Organisers Soul-Jam Production co-ordinator Dennis Mulenga said they would select four beauties from each province starting with Lusaka next weekend before going to Chingola the following week.

This will mean there will be 36 contestants from across the country at the finals in December.

He said the finals will be held at Hotel Inter-Continental at which funds raised will be donated to the Kenneth Kaunda Children of Africa Foundation (KKCAF).

However, at next week's semi-finals in Lusaka, the contestants will be Mujane Mabbobbo, Kaluwa Tembo, Sibeso Muanando,



•WHO among these beauties will represent Lusaka Province in the Face of Zambia contest?

Anne Mutale, Nchimunya Gwanu, Julie Gwanu and Zitha Ngulube.

Others are Diana Montiah, Getrude Muleya, Victoria Mutufela, Pamela Panza

and Melanise Mabwe.

Mulenga said the 12 will battle it out in four categories

- Introduction, Cocktail, Traditional and Casual.

He also said unlike in the

past contests, the contestants will be expected to wag their catwalk in Zambian music.

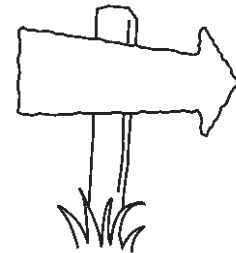
handout twenty-three (b)

Gender in the African “disaster”

Many people in Africa feel that the globalised media today promotes an overwhelming negative picture of Africa – the Great African Disaster. Endless pictures of war, starvation, drought and AIDS, compacted by criminal violence and corruption, leave the world believing the continent can only be a basket case. And globalised photojournalism has consistently reinforced this over-riding image.

African photographers point out that often this portrayal of Africa is imposed by the outside world. Very few of these images are of people living and working in Africa as they see themselves, and as they portray themselves to others. As Cedric Nunn notes in the earlier handout, “African” in Africa make less than one percent of globalised media images on Africa.

This global image of the African disaster is fundamentally a gendered image. Earlier we looked at how gender bias and stereotypes build upon racial and colonial pre-conceptions, leading to today’s global stereotypes of Africa.



Chapter Four: Gender and images: a brief history

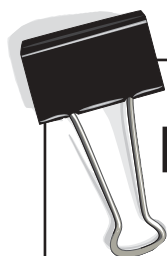
Women are shown with starving babies, helpless, immobilised, unable to give them even basic food. Their breasts are shrunken with poverty. Their homes are destroyed with war, and they are left defenceless against marauding men with weapons. They are incapable of coaxing a crop from the land. Note the key, repeated stereotype linked to being a woman: she is hopeless and helpless. Again, these images are not necessarily untrue: but are they telling the whole story?

Men are shown as equally failing. They are skeletal from AIDS. They engage in mindlessly vicious and destructive violence (where men are supposed to be protective and productive). Men at war in Africa are portrayed not as conquering heroes, but as a range of monsters engaging in anything from rape to cannibalism; they have no families, not caring for others, and certainly no ideals or beliefs that would explain their violence.

Exercise: Discuss the two images taken in conflict situations in Africa in **Handout twenty-four**. Who do participants think were the photographers? What were the differences in their approach to the images? What different messages are conveyed?



Training tip: The first picture is from a photo agency, while Mozambican photojournalist Joel Chiziane took the second photo in a refugee camp in Mozambique at the peak of the drought and war in that country. While the first image is one of despair, Chiziane’s photo is a classic example of how a local photographer may see things differently. His picture is a tribute to the triumph of the human spirit.



handout twenty-four

“Disaster” through different lenses



Mail and Guardian, May 2003.



Photo: Joel Chiziane

Discuss:

Who do you think were the photographers?

What were the differences in their approach to the images?

What different messages are conveyed?

CHAPTER SEVEN

Sex sells – or does it?

Key issues

- Globalisation of the media enforces “globalised norms” of gender.
- The lowest single common denominator in “global” images of gender is that “sex sells”.
- “Sex sells” builds and reinforces stereotypes and bias – both male and female.



Photo: Trevor Davies

Introduction

The commercialisation of sex, and the objectification of women's bodies take a key position in globalised gender imagery. "Sex sells" has been a basic theme in advertising imagery from the mid-20th century. Pictures of women's sexual characteristics are thought to promote the sale of any products, despite the fact that the sex in the picture has no relation to the use of the product for sale.

Exercise: Using sex to sell newspapers

Look at advertisements in your local newspapers and magazines. Do some of these adverts use sex to sell objects that are not directly related to sex? Do these images that "promote sex" commonly feature men or women? Do you think women or men are the likely to be the "audiences" of these advertisements? You can also give participants the selection of examples in **Handout twenty-four** that illustrates the way in which newspapers use the word and notions around sex to sell everything – from aeroplanes, to cell phones, to cars and even to a story about sex work.



Training tips: Notice how in the case of the aeroplane, the picture is a completely posed one. The model has nothing to do with the world championships for pilots of radio-controlled model jets. *The Voice* story uses the words "sex sells" to attract its readers to a story about the plight of poor women who are flocking across the border from Zimbabwe and becoming sex workers in Francistown, Botswana.

Does sex sell newspapers?

The traditional wisdom of newsrooms is that sex sells newspapers. Images of "page three babes" or "the back-page babe" (in Sunday papers) are supposed to attract readers. Images of scantily clothed women are used – often apparently at random – to "enhance" a page. It is interesting that this is hardly ever done with scantily dressed men.

Exercise: World cup study

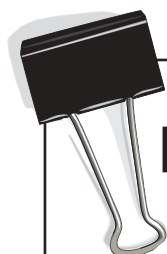
Using **Handout twenty-five**, contrast the way two newspapers used the same set of images: one with Ronaldo and woman inset; the other with Ronaldo and a broad spectrum of fans. Did this story need the inset of the woman to sell?



Training tip: This is a good example of "globalised" images. Both newspapers got their photos off the Internet. But the two papers chose to play the pictures quite differently. One could not resist the temptation of an inset of a woman in hot pants, enlarged on the inside page. The other newspaper simply featured Ronaldo's triumph. The inside page showed the many faces of those celebrating- women and men in all their diversity. It is hardly likely that on the day that Brazil won the world cup readers would need a woman in hot pants to entice them into buying the newspaper!

Sexuality and advertising

In 1992, the National Working Party on the Portrayal of Women in the Media in Australia conducted research that found that: "Consumers object to the use of overt sexuality that has no relevance to the product being advertised. Advertisements that present the body, and therefore the person, as a simple sexual decoration and the object of sexual gratification or sexual ridicule is dehumanising. Because of the sensitivity of this issue, particular care should be taken in the portrayal of girls under 16 years old." The committee went on to recommend that: "It is important that sexuality in advertising is relevant, respects the dignity of individuals, and is non-exploitive."



handout twenty-five

Using sex to sell newspapers

SOMETHING TO PERK UP YOUR DAY



These two bosom buddies were all part of the fun in yesterday's National Cleavage Day, where a number of stunning beauties, their natural assets enhanced by Wonderbra, brought traffic to a standstill in many parts of Joburg.

National Cleavage Day *Saturday Star*, 5 April 2003.

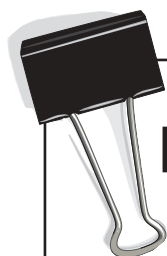


RUNWAY APPEAL

Winged contest... Zwartkops airbase near Pretoria will be the venue for the world championships for pilots of radio-controlled model jets from April 26 to May 4. Other attractions will include the opportunity for a member of the public to have a flip in a full-sized Harvard, seen behind model Magenta Smythe, from 7 to 9am every morning.



The Voice, 26 April 2002



handout twenty-six

World cup case study



The Citizen, 1 July 2002.



The Star, 1 July 2002.



The Citizen, 1 July 2002. (inside)



The Star, 1 July 2002. (inside)

Who are we selling to?

One interesting question is whether the dictum that “sex sells” only applies to male readers. Do the proponents think that female readers also rush to buy the newspaper in response to a sexy woman? One wonders whether the editors who regularly promote sexy women pictures have actually surveyed their readers (male and female) on this issue.

Exercise: Who is the target?

If time permits, class participants could try a “snap survey” of people outside the classroom to find out what kind of advertisements attract them and which turn them off. They could specifically use the two cell phone adverts in **Handout twenty-seven**. Are people more often attracted by advertisements for the sexy girl, or the older couple? Is this attraction equally valid for both men and women? Does anyone feel “turned off” by either of these adverts, and why? Are there any differences in the responses of women and men? Now read the articles in **Handout twenty-eight** on the effect of stereotyping and excluding women as a target for advertising.



Training tips: The two articles suggest that the male bias of advertising is not good for business. The cell phone advertisement is interesting in that while the first image clearly targets men only, the second image targets men and women, and it recognises older men and women, who are often invisible in the media. It gives a far more balanced view of society, and has a broader target market.

Advertising and stereotyping

In 1992, the National Working Party on the Portrayal of Women in the Media in Australia conducted research that found that: “stereotyping in advertising does not tend to generate maximum consumer identification since, by definition, it entails a very superficial portrayal of characters... the role of women used in advertising would advisedly reflect the diversity of Australian women in a genuine and natural manner. This relates not only to particular roles but also to age, appearance and ethnic origin, according to varying target markets.”

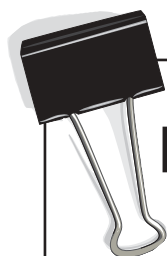
Selling to advertisers not readers?

One explanation of the “sex sells” attitude of editors is that it helps them sell the newspaper, not to readers, but to the advertisers who buy space in the paper. Advertisers frequently request the “kind” of page they want their advert to be on. This may be as simple as saying “on a woman’s page” or “on a sports page”. Often advertisers suggest the general slant they want on the stories around their advert: for instance advertisers may get quite upset to find their product illustrated by beautiful women appearing next to stories about rape and woman abuse.

Often, the editor, or sub-editor, has to make choices as to whether the advert or the news story and picture get cut. This is a form of unspoken censorship in the newsroom. These unspoken pressures are all part of the “photojournalist’s world” and add to the pressures of those who want to challenge gender stereotypes.

Sexist advertising can be challenged

When activists and members of the public complain about sexism and gender bias in advertising, many editors and publishers respond by saying they are merely meeting the demands of the market. However, most countries – including most Southern African countries – do have codes for published material that forbid openly damaging or harmful material. Increasingly, activists have found they can publicly campaign to get rid of offensive advertising under these codes. Further, commercial advertisers often are unwilling to confront public disapproval, and may remove offending images.



handout twenty-eight

Rethinking gender assumptions in advertising

Think again, think women

Trends have been obvious for years

BY STAFF REPORTER

If this is a man's world, then this is a man's country, right? And men make most of the important purchasing decisions, so that's where you should aim your advertising, right?

No and emphatically no, says one of the country's top media strategists.

Many South African businesses are missing huge opportunities by failing to exploit the secret of market dominance in a growing number of sectors – women, says Sue Walker, chairperson of the Advertising Media Association of SA and executive media director of leading advertising group TBWA HuntLascaris.

She says: "Women consumers are rampant in sector after sector; when a man's wallet starts to wilt, purse power goes on and on. My conclusion is that some marketing investment is misdirected. The money goes into male-dominated media, but women's interest media would often be a better bet."

Walker says the statistics are there, in the 2001A All Media Products Survey (AMPS) research, to back her assertion.

For instance, financial products and services are often thought to be dominated by the (male) head of the household. But, says Walker, this is becoming a His and Hers category where women have a bigger and bigger say.

AMPS figures show that in the home mortgages category, 25% of women have a mortgage in their name, while 55% of all joint mortgage holders are women.

Dirty fingernail

Other AMPS figures from show that even in "dirty-fingernail male preserves" like automotive tyres purchasing, women are responsible for 35% of sales.

In another "male" category – car-buying – 32% of new cars were bought by women last year. At least, they acted as the sole or main purchase decision-maker. In another 51% of cases, women claim to have influenced the joint decision to buy the vehicle.

In another "man's world", the purchasing of hand tool material 42% of purchase decisions are made by women.

Walker adds: "In a traditional woman's realm, grocery purchasing, female dominance remains

undisputed. Some 87% of household purchases are made by women.

"Yet in an area where you would expect male dominance – the purchase of their own clothes – you find nearly 30% of purchase decisions are made by women.

The trends have been obvious for years, but Walker believes many marketers follow long-established conventions when directing their spending.

It is not just a matter of media-spend. A "think women power" mindset by business would be reflected in a host of areas – staffing profiles, design of hardware store layouts, the ambience of tyre fitting centres, revised workshop design, new form and documentation design by financial institutions.

Walker notes: "Marketers who are first to plan for the power of women will secure a huge advantage over traditionalists who believe that men always decide. Gender stereotyping is bad business. It could be costing many businesses a huge number of sales".

WOMEN AND DIY: PAGE 17

Saturday Star, 23 February 2002

Go on advertisers, surprise us

Dad comes home tired. He saunters into the kitchen where Mum has been cooking a sumptuous dinner: the family tucks into a wholesome meal. We are all convinced that it must be that brand of cooking oil that is key to domestic bliss. The perfect family. The perfect myth?

What if Mum and Dad came home from work together? They both roll up their sleeves and cook dinner: Dad washes the dishes and Mum helps the kids with their homework. They both beam with satisfaction. Would we be shocked? Would we be any less convinced about that brand of cooking oil?

Has the advertising industry ever asked these questions?

One suspects not. Stereotypes tend to feed on stereotypes, creating a vicious circle of impoverished thinking. Close your eyes and think of some of the recent adverts you've seen or heard.

There's the stock Stork

Reconstruct, 1997



BY COLLEEN LOWE MORNA

magazine ad of Mum cooking for the whole neighbourhood and loving herself for doing so. We are now all familiar with the Vodacom ad of the man who has left his nagging wife and is basking in the company of a young, bikini-clad woman as he listens to the monotonous voice-mail message from his wife: "Pack your bags and go." Not to forget Edgars' underwear "he'll beg me to take it off" and Telkom's call-mom time ad in which little girls learn the

craft of chatting on the phone. And there's Santam, whose insurance provisions are so generous that you can even insure your wife against driving your car – never mind the fact that far more men than women are involved in car accidents.

To quote a recent preliminary survey on gender and advertising by Chloe Hardy and Zohra Khan of the Commission on Gender Equality (CGE):

- Fewer men than women are portrayed in adverts;
- Women are portrayed as mothers, home-makers and sex objects;
- Elderly women never appear and disabled women are non-existent; and
- Men and women are portrayed as being at war with each other.

The commission has contracted a team of Durban-based researchers comprising the Centre of Gender Studies and Media and Communication Programme at the University of Natal and Vuleka Productions, a progressive media

and advertising company. They will monitor existing advertising and follow three case studies to determine what goes into making an advert and how the public responds.

When the CGE first held a gender and media symposium in 1997, the Advertising Standards Authority (ASA) said it had never received a complaint on sexist advertising and had no definition of a sexist advert. Since then, the ASA and the CGE have started to receive numerous such complaints. The two are now working together on proposing gender criteria for the ASA code of practice.

Research in Australia has shown just how wrong advertisers often are. For example, the research there showed that women, who make most decisions about which car to buy, are not turned on by nude models draped over the bonnet. Could it be that gender-sensitive advertising actually makes good economic sense?

Exercise: Discuss **Handout twenty-nine**. Have there been campaigns of this nature in your country against offensive advertising? What laws and regulations apply to advertising, and to publishing offensive material in general? “



Training tips: The Mauritian case study is a good example of assumptions being made about what is acceptable. Clearly many women objected. They used the power of the media to force the pace of change.

Using sex to sell safe sex?

Another phenomenon that has become apparent in recent times is the use of sexist stereotypes to sell advertisements on safe sex. Two examples of this are the controversial loveLife poster, “Everyone he has slept with, is sleeping with you” as well as the Population Services International (PSI) poster in Malawi on safe sex that uses a suggestive female pose and figure to “entice” men to use condoms.

Exercise: Does the end justify the means?

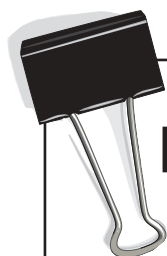
Use the two posters in **Handout thirty** to lead a discussion on using sexist images in order to promote safe sex. How has the public responded? What are the short and long-term implications?



Training tip: People Living with AIDS (PWAs) have complained that the loveLife poster is a graphic illustration of the racist and sexist stereotype that black men are interested in lots of sex, with anyone; that women accept and want this and that people with HIV get the virus because they act out this stereotype. The Malawi example is an interesting case study in balancing short-term gains against the long-term need for fundamental change in attitudes and behaviour.

In sum, major decisions on gender often conform to the advertiser’s view of gender rather than the event being reported, the intention of the photographer taking the picture, or the sub-editor’s preconceptions.

The problem, of course, is that complaints about the gender impact of advertising need to be addressed to the advertisers - not solely to the newspaper itself. Consumers and readers need to take up issues around offensive advertising with regulatory authorities. But the first step in this process may be for readers to alert the publication that carries an offensive advert that the advert is indeed an issue that will not simply go away. The Mauritius case study in the previous handout shows that public pressure can make a difference.



handout twenty-nine

Advert banned in Mauritius

By Loga Virahsawmy*

In June 2003 Media Watch (Mauritius) successfully challenged a concrete advertisement that showed the legs of a woman dangling in front of pillars with the suggestion that while concrete is “for real” women are not. The TV version of the advertisement showed a silhouette of a woman stripping in front of a building block.

An alert put out by the organisation received wide media coverage. *La Vie Catholique*, a weekly newspaper, added a footnote to the alert: “We cannot agree more with this stand. The Independent Broadcasting Authority (IBA) should not only see to it that the person behind this publicity (be it a man or a woman) should ask himself/herself lots of questions. But

for now this advertisement should have the following slogan to be more coherent with the image projected: *UBP, a helping hand to encourage sexism and rape.*”



A weekly changed the title to “Ban this advertisement”. A student from a five star college telephoned to ask if nothing else could be done apart from banning the advertisement. A teacher from the same college telephoned a few days later to express gratitude on behalf of students and teachers on Media Watch’s stand and said that the negative effects of this kind of advertisement were highlighted during a social studies class.

The Ministry of Women Rights, Child Protection and Family Welfare also reported receiving many complaints from women who did not know how or where to air their views.

The company withdrew the advertisement long before the public hearing called by the IBA on 11 July that served to formalise the withdrawal. The IBA reassured Media Watch that a Code of Ethics on advertisement is being finalised.

Media Watch seized the opportunity of the hearing to display vivid examples of advertisements using women as objects and explained the harm these advertisements can cause to a society where gender violence and rape are on the rise.

(*Loga Virahsawmy is President of Media Watch Organisation, Mauritius.)



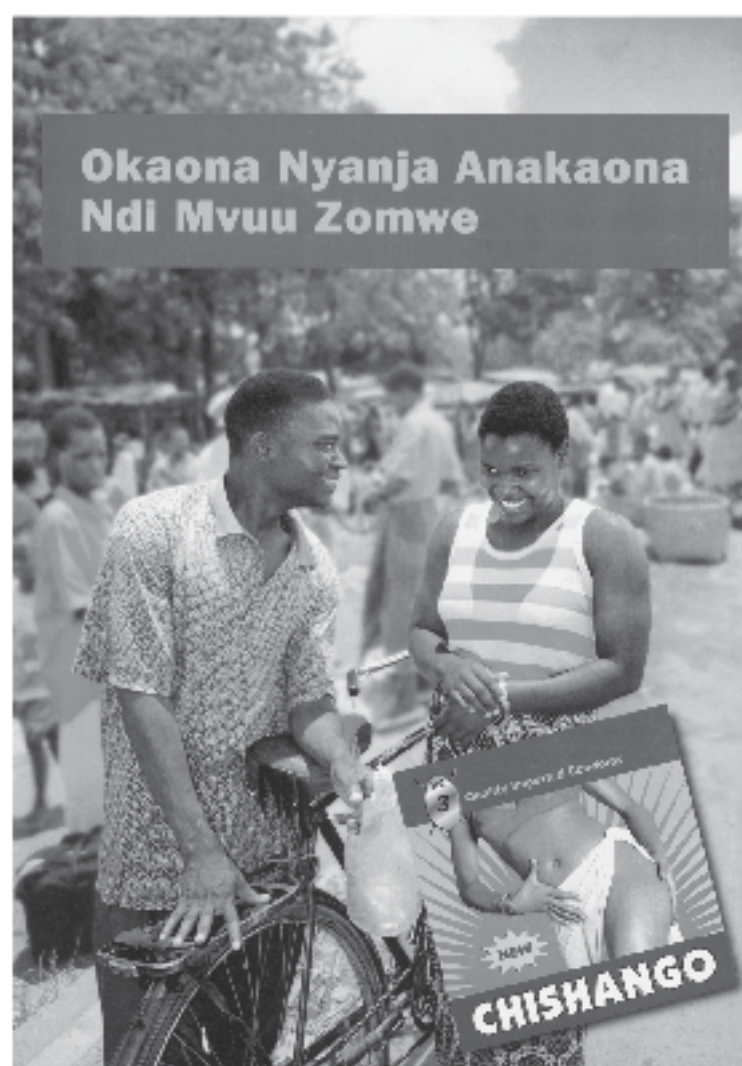
handout thirty

Using sex to sell safe sex?

In late 2002, members of South Africa's National Association of People living with HIV and AIDS (NAPWA) complained bitterly that billboards produced by loveLife were seriously offensive, on grounds of race and gender. People actually defaced billboards around Johannesburg to make this point. However, when the press carried stories reporting this incident, loveLife management threatened to charge people who defaced billboards with damage to property; and, responding to the loveLife management, newspaper editorials condemned the protesters (on the grounds that "we all have to work together against HIV and AIDS"). Many of these same newspapers have carried the same poster images in paid advertising from loveLife.

Discuss: Do you think this advertisement (carried both in newspaper inserts and as a billboard) is offensive on grounds of race or gender? What does it say about the male in the picture? What does it say about the women? What does it suggest about people living with HIV?

The poster opposite was developed by PSI Malawi following considerable field tests that suggested that condoms had to be made "sexy" if men were to use them. PSI recognised the stereotypes that appealing to male sexuality involved, but argued that such a short term approach was necessary in light of the urgent need to get men to use condoms. Debate this issue in your groups.



CHAPTER NINE

Making and taking images

Key issues

- Photographs are not just taken, they are “made”.
- The process of “making” photographs is an extremely important one where gender is concerned. What the photographer looks for, sees, frames, and shoots are all influenced by the photographers own deeply held beliefs. They are critical in shaping messages about gender.
- The many other decision makers in the process of making and taking photographs are also an important factor, as are the environment and its “norms”.
- These can all be challenged and changed through awareness, training and commitment to transformation.



This photograph, taken by Rui Assubuji during the training workshop is a good example of seizing the moment. This is not a posed photo. Assubuji spotted a man reading a story on gender violence and took the photo.

Introduction

Photography's great myth is that it records and reproduces "truth". "A picture is worth a thousand words" because we believe it must be an absolute and accurate reflection of something that happened.

This comes through in the title of a photojournalism manual called *The Photojournalist's Bible*, published in 1994. The book is called *Truth needs no ally*. This ingrained belief, that photographs don't lie, is the first major source of gender bias in the visual media.

Photojournalism's second, related myth, holds that photographers "take" pictures as they come across them in the passing world. That means that the photographer (and also intervening editors, layout artists, and even printers) exercise little or no significant control over constructing the meaning that the image conveys.

Of the many different aspects and subtleties of experience around us, the photographer, the reporter, the editor, and even the audience choose which subjects get photographed, how these subjects are imaged, produced, and reproduced, and which aspects get lost along the way.

The photojournalist, in making pictures, creates meaning, through concrete and practical acts. Photojournalists are also inevitably – affected by the world around them, such as the globalisation of images and commercialisation of sex discussed in earlier chapters.

We live surrounded by societies rooted in gendered divisions of wealth, power and labour. We are brought up acting within and acting out gender roles and behaviour. We accept and believe gendered perceptions, which nourish the roots of our knowledge and even our science. Even our hopes and wishes and intentions are cast in gender terms.

When we do not acknowledge this gendered nature of society then gender bias and inequality, will continue unquestioned. This means we must recognise and explore gender in all of our functions.

The photojournalist must recognise what is there in terms of gender, and also what is not being shown. Obviously not every picture can or should show everything. But the overall import should be to convey complex realities.

Exercise: Changing technologies

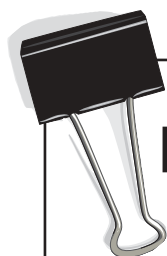
With reference to **Handout thirty-three**, discuss how changing technology is affecting the making and taking of photographs.

The Briefing

The first step in the chain consists of the editor briefing the photojournalist. The photojournalist needs concrete information: where to go, when, and what kind of picture is needed. Without this information, the photographer may not know what kind of equipment will be needed, what kind of subject she or he should aim to get, or even when or where the event takes place. Where possible, the photographer can be briefed with the journalist covering the event, so they have a similar idea of what is needed.

Editors need to grasp the basics of what goes into briefing a photojournalist. The photojournalist also needs to know what to ask for in the briefing and should be encouraged to ask those questions.

This is particularly important for empowering women photojournalists. When the briefing is insufficient, the photojournalist cannot complete the job well. Then she gets the blame.



handout thirty-three

New tools, new challenges

By Judy Seidman

The increasing use of digital image technology – from digital cameras to photoshop programs – changes the way people create and develop photographs, often quite dramatically.

Changing technology and industrial structure have a major impact on how the image is constructed, from the “captured” event to the printed page. This in turn has altered how the people who are involved in this chain – from the commissioning editor to the photographer on the scene to the layout artist – see and approach their work.

Digital cameras are small and easy to carry or even hide. A physically strong, male crew is no longer required to have the camera ready with lens and flash at the right place during a violent confrontation. Snapping pictures with a digital camera is quick, and it can be nearly continuous. You do not have to run out to change film.

A photographer with the right equipment can download the pictures into a computer, then send it in to the main office by cell-phone, making “instant” access to pictures possible. This does assume that the photographer is in a location with cell-phone access, which more remote areas still do not have.

Cost structures change with digital technology. Gone (or at least, going) are the days when your editor would tell you: “you can take only five shots on this subject, don’t waste film.” Digital cameras can take hundreds of pictures. Down-loading them to the computer, and weeding out the unused ones, costs only time and energy.

Digital cameras also cut back on the need for skills and expertise around the “making” of photographs.

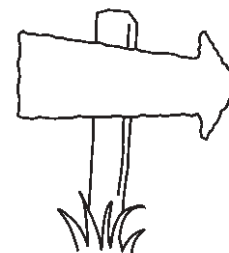
Practically any snapshot producing a digital image – including a still taken from video footage – can be manoeuvred afterwards on the computer, to deal with troublesome artistic or conceptual questions around emphasis, design, placement, and enlargement.

One result of this is the wider the range of choice available. But those choices are more likely to be made by the layout artist or sub-editor, rather than the photographer in the field.

This links to faking and manipulating pictures, as well as packaging and positioning. Changing digital technologies have dramatically increased the possibilities for “correcting” or altering the camera image. Further, the temptation to make a generalised picture “work” by tying it in to a specific event through a caption or a heading may be hard to resist. These decisions are made at the desk, with no reference to the cameraperson in the field.

The decision-making processes about photographic images for print now range from the editor’s briefing the person who goes and gets the image, to the end-of-the-line sub-editor’s decisions about structuring the page. The briefing editor is more likely to explain the specific content of the image that they want – knowing what is readily available. The person behind the camera is restricted to interpreting this briefing. Then the sub-editor makes further adjustments in what to use and how to use it. In effect, the photographer no longer holds an exclusive expertise, experience, and awareness of the image content that determine the image that gets into print.

Signposts: Taking the heat, by Gally Kambeu p85



Exercise: Role play the briefing

Ask participants to act out each of the following:

One: One person acts as the male editor. He calls in a young woman photographer and tells her to get some pictures about an event in a village 60 km away, where someone from the Ministry of Water Affairs is supposed to open a new well that afternoon.

The photographer leaves the editor's desk. She talks to other journalists in the office (mostly men) about what she should do – for instance, where to go, how to go there, what to bring as equipment, when she has to be there, what would make this photograph interesting and help explain the story. They respond, giving the kinds of answers she would probably receive under real life conditions. She then has to decide how to go about doing the assignment.

Two: The same scene, but this time the editor briefs the photographer more fully. He tells her when the event will occur, who in the ministry is going to the event, the importance of the story (and therefore of the photographs). For instance, women in the district have demanded a clear and accessible water supply for years. She then goes into the office, and talks to the other journalists (again, mostly men) about how she should go about the assignment.



Training tip: In the first scene the photographer is unlikely to be able to get the picture that the editor wants. She may complain about the distance and transport needed to get to a subject that does not sound important. She does not know when to be there, and she may miss the shot. The journalists she asks for help may be quite dismissive of the problems she faces (even suggesting she is incompetent, rather than just badly briefed). If she does go, she is likely to end up with a picture of the Minister (a man) making a speech. In the second scene, these problems should not develop.

In discussing and comparing the role plays, note that if the woman photographer fails to go on the shoot, or fails to get a good picture, she may well find that the editor and other members of the news team say it is all her fault because she is not competent; often, because she is a woman. For instance, they may say that she did not want to go so far out of town, because it might be exhausting and is not very safe.

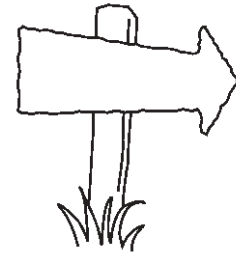
Getting the picture

Being effectively briefed is only the first step in getting the right picture. A photographer needs the right equipment and skills for the particular task. Knowing what may be needed and what has to be done is mostly a matter of experience.

In practically any work situation, a newly employed (and thus less experienced) person needs to be “shown the ropes”. However, where a woman is employed in a job that has been traditionally defined as “a man’s job”, she may find male colleagues are less willing to recognise and address the problems she faces as a new employee. The solution to this is a formal “mentoring” program – assigning formal responsibility to an experienced staff member to assist new employees.

To photograph or not to photograph

Another point where the photographer's expertise has to develop over time comes around “setting up” the picture. Often the press identifies and targets “victims” because of their sex – in stories around rape and women abuse, HIV and AIDS, and homosexuality, and all kinds of “sexual scandals”, to name the most common. Not surprisingly, people in these situations may be very dubious about being identified, and labelled by the press. Gender issues very often come with a “do not photograph” tag attached.



It takes some experience to work out how to deal with these issues. Often the photojournalist – like any investigative journalist on a hot story – needs to find an “in”, a person who is willing to introduce the photographer to the situation, to ensure that there is trust, and that there is confidence that the photographer justifies that trust. These situations may also lead to concrete decisions around ethics: should your photograph show the world an event, when the person or people involved do not want it to be public knowledge?

There is also a flip side to “setting up” picture shoots. Sometimes, the subject wants to promote an image other than what you as the photographer think the picture ought to be. A common complaint of photojournalists is that they are expected to film a politician or other Important Person: then the Important Person (or their publicity team) tells them to take the shot the way the politician wants it. This may be as simple as showing the Important Person in good light in front of the national flag. But as politicians become more aware of how to create their own images, they demand more say in how they are photographed.

Choosing subjects to be photographed

Every two-dimensional image that attempts to capture an act or event must be in some way taken out of time, out of the flux of change and scene. Often, the photographer deliberately takes a ream of “snap-shots”, one image after the other, hoping that one of them will “work”.

Photographer’s choice also tends to involve avoiding “ill defined” areas. Often, this means ignoring those scenes and symbols which do not fit the photographer’s preconceptions, or what the photographer thinks of as the audience’s preconceptions.

Framing and timing

The issue is not just what to photograph, but what to include in the photograph. Often pictures of women – when they are portrayed in non – stereotypical roles – show them as passive and docile. Timing also plays an important role in getting images. This may be purely coincidental or a result of deliberate effort and patience. Either way, the photographer has to react instantly when they “see” a photo pass them by.

Exercise: Framing and timing

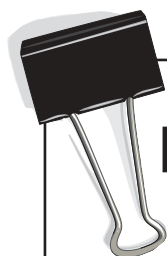
With reference to **Handout thirty-four**, what do these images reflect about framing and timing?



Training tip: The first image is of a youth AIDS activist group in South Africa. Notice their animated conversation in front of a gripping poster targeting the South African ministers of health, trade and industry for failing to provide anti-retroviral drugs. The second image is a poignant illustration of timing: the white man in a suit walking past the woman begging without even noticing her on the streets of Harare.

Gender blindness

Other than the blatant gender stereotypes that pervade the media, by far the biggest failing of photojournalists is simply failing to “see” women in all their diversity, or as the Gender and Media Baseline Study calls it “gender-blindness”. To take just one example of how pervasive and unconscious this blindness can be: the introduction to a photojournalism manual for APS (published in the USA) lists two pages of examples of potential images that are newsworthy, interesting, or particularly “human”, and thus should count as photo-journalist subjects. Not one of the proposed subjects even mentions a woman, far less what she is doing.



handout thirty-four

Framing and timing of pictures



By Trevor Davies



By Trevor Davies

CHAPTER TEN

Decisions at the desk

“If you give a sub-editor a sheet of contact images for a picture, they will inevitably choose the one picture which is out of focus.”

Peter Mackenzie

Key issues:

- Major decisions about the meaning of pictures are made in layout and design – by the desk visuals department or sub-editor, not the photographer.
- Photo-manipulation, “adjustment” and collages, done by the visuals desk, can have serious implications for gender imaging.
- Decisions on packaging and positioning often reinforce stereotyping and bias.



GL trainer Pat Made (right) works with a journalist during a training workshop on gender violence

Introduction

Taking pictures is just the first part of the story about how meaning is created around images. Meanings about gender images – like all published images – are made as much by the desk-bound visuals department, by the sub-editor and editor, as well as by the photographer confronting an event with a camera.

These choices, made at the desk, under pressure of deadlines, advertisers, and a whole collection of preconceptions about what will sell, tend to go for “what feels right” on the page and in the publication.

Where the photographer may have made a conscious decision about what the image says about gender, or about the event as a unique occurrence, the desk editor is more concerned with making it fit the overall publication. This becomes a recipe for increased clichéd and stereotyped imagery – particularly around gender issues. An image that challenges “perceived wisdom” about gender simply may not get used.

All of the decisions around how a picture is shown – the words around it, the size and placing on the page, even the type of newspaper or magazine that uses the picture, affect how the reader will understand the picture.

Often, it involves the whole chain from the reporter and or the editor who conceives the story, to the reader in bed on Sunday morning. And, as we saw in the previous chapter, the woman photojournalist is often excluded from this process.

Exercise: Who takes the decisions?

How does the publication you work for decide upon the photographic images that are used? Does someone (for instance an editor) ask for a photographer to take an appropriate picture, or do they choose it from existing images or from an image banks, or rely on images that are supplied with the story from their news source? Try drawing a “map” of how photographic images are chosen in your publication. Then, mark down whether, in your organisation, the people involved in choosing images are men or women.



Training tip: In most of our organisations and publications, the above exercise shows that key decisions about what images are shown, from the editor giving the briefing to the photographer on the beat to the layout artist, are made by men. The map may look something like this:

Layout and placing

Every person who studies design knows that placement on the page, size, and design factors like contrast and whether the page is “busy” can change what we see in a picture, and how we interpret it. Unfortunately, many sub-editors do not study design. The result is that even good pictures can be “lost”, by being too small or, by being placed next to a “loud” or conflicting picture.

Exercise: Thieves, marriage and success

With reference to the front cover of the *Zambian Sunday Post* in **Handout thirty-five**, what gender messages are sent out by the way in which the photograph is used and placed on the page?



Training tip: The story that goes with the image is a tiny piece in the corner. The way the image is used gives the impression that the woman is somehow linked to the thieves story. This is a classic example of using an image of the woman to “brighten up” the page when she has nothing to do with the issues at hand. Notice the gender assumptions in the tiny story that *is* about her. For example: “like any other wife, Maambo has to attend to all household chores and responsibilities.”

Sunday Post

No. 23706071 - Sunday April 22, 2012

www.post.co.zw

K3,000

There is no SARS, says Dr. Chitwo

By Noel Mubvumba

THERE is no SARS, Acute Respiratory Syndrome (SARS), in Zimbabwe, said health minister Dr. Brian Chitwo yesterday.

Dr. Chitwo said clinical observations at a private patient suspected to have contracted SARS from Hong Kong returned to his clinic yesterday.

However, he said they had not yet contracted with common tests which were being run at the Calverton Teaching Hospital.

See page 3

They are still stinking and dirty . . . I HAVE NO APOLOGIES TO THIEVES — LEVY

By Mwanawasa Mawere in Harare
I have no apologies to thieves, said President Robert Mwanawasa yesterday.

During a meeting with his personal staff, President Mwanawasa said he was not sorry for the actions of his government.

802 new places Access Finance into liquidation

By Noel Mubvumba

THE 802 new places of Access Finance have been placed into liquidation, said the company's liquidator yesterday.

The liquidator, who is also the company's director, said the company had been in liquidation since 2009.

The liquidator said the company had been in liquidation since 2009, and that the company had been in liquidation since 2009.

See page 6

'Dont let marriage affect your studies'

By Joe Kaunda

Being married should never affect one's personal academic development, says Maambo Handahu Chilepa.

Maambo, a married woman with an 8-year-old son, has just emerged as the world's second best student in the just introduced Institute for the Management of Information Systems (IMIS) graduate diploma programme.

Like any other wife, Maambo has to attend to all household chores and responsibilities besides her work but still manages to spare some time not only to improve her academic qualifications but to come second best in the world.

See page 6 for full story



Maambo emerged world's second best in 2011

Mwanawasa should not rule in anger, says Sata

By Mwanawasa Mawere in Harare

PRESIDENT Mwanawasa should not rule in anger, said opposition leader Morgan Tsvangirira yesterday.

Tsvangirira said Mwanawasa should not rule in anger, and that he should not rule in anger.

Tsvangirira said Mwanawasa should not rule in anger, and that he should not rule in anger.

Tsvangirira said Mwanawasa should not rule in anger, and that he should not rule in anger.

Tsvangirira said Mwanawasa should not rule in anger, and that he should not rule in anger.

Tsvangirira said Mwanawasa should not rule in anger, and that he should not rule in anger.

See page 4

Levy is just scared — Bishop Mususu

By Mwanawasa Mawere

PROTESTANT Bishop Mususu said he was not scared of President Robert Mwanawasa.

Bishop Mususu said he was not scared of President Robert Mwanawasa, and that he was not scared of President Robert Mwanawasa.

See page 4

While others imitate we originate

Cropping

A picture can also be affected by how it is cut – what is left in, what comes out, what is emphasised or made a larger part of the overall scene.

Exercise: Creating meaning through cutting

Use various images on a computer screen to crop and change contrast. Pay particular attention to the different kinds of gender meaning that can be given through this process.

Headings and captions

The words around an image – particularly headings and captions – can be critical to how a picture “reads”. These are often the decision of the sub-editor. Gender stereotypes are often introduced or reinforced in headings and captions.

Exercise:

Look through the day’s newspapers. Examine photos and captions. Are the headings, captions and images appropriate? Some examples are given in **Handout thirty-six**.



Training tips:

- 1) The story in *The Star* concerns research about how men who commit femicide (the killing of an intimate partner) often get much lighter prison sentences than women who, often after many years of abuse, end up killing their partners. There has been a campaign to get the President to use his prerogative to pardon women who killed abusive partners. The Justice for Women Campaign met with *the Star* newspaper that pledged its support for the campaign by giving it high profile visibility. But the front-page story that followed the launch of the campaign carried the title “Husband-killers seek mercy”. The headline suggests vengeance and gives the impression that women are trying to get away with murder. The image of two boxers, though referring to another story, is unfortunate. It seems to be a sub conscious reinforcing of men’s power and hegemony.
- 2) The packaging of the “Mum Beauty” story in *the Namibian* gives no impression of the real issue: the reigning Miss World threatening to boycott this year’s beauty pageant over a human rights issue. The headline and image reinforce her looks – not her concern over a woman condemned to death for allegedly committing adultery.
- 3) The story about a girl forced to marry a dog captured headlines in many newspapers in the region in July 2003. In this version from a Mauritian newspaper, consider the light-hearted manner in which the story is written, and the pun on the word “pause”. Is there anything in the story and the way it is packaged that conveys a human rights abuse?

Inappropriate images

A common occurrence with gender specific stories in the region is the use of inappropriate images.

Exercise: Inappropriate images

Consider, for example, the illustrations in the stories in **Handout thirty-six**. What images are used?/ Why? What do they convey? What images could have been used?



Training tip: In the first case, a Mauritian newspaper uses a photo of two young women, from the back, with no caption, to illustrate a story on a task force on abortion, divorce and prostitution. These two women appear to have nothing whatsoever to do with the story, other than the fact that they are women. Granted, this is a difficult subject to illustrate. At worst, the story might have used a face photo of a member of the task force than of two anonymous women. The second case from a Lesotho newspaper is even more glaring. Even if it is difficult to illustrate a woman having a miscarriage in a factory, surely juxtaposing this story with a photograph of Zimbabwean President Robert Mugabe (relating to a story in the inside pages) is at best unprofessional and at worst insensitive!

handout thirty-six

Captions and headlines

Husband-killers seek mercy

BY LANA JACOBSON

In a legal first, the justice for Women Campaign is to apply to President Thabo Mbeki next week for a presidential pardon for women who were jailed for killing their abusive partners after enduring years of abuse at their hands.

The women, who were all given lengthy jail terms, have exhausted all their options under the judicial system, and a presidential pardon is their only hope.

In 1997, Maria Scholtz, Harriet Chidi and Sharia Sebejan were sentenced to 20 years, 15 years and 21 years' imprisonment respectively for killing their husbands.

And in 1994, Meisie Kgomo was sentenced to death and Elsie Morare to 21 years for killing their husbands, who were both policemen.

During their court cases, presiding judges heard tales of physical abuse (including severe beatings), sexual abuse (rape of some of the women by their husbands and actual or threatened abuse of their children by their husbands); and psychological abuse (ranging from being locked up under "house arrest" to insults and verbal tirades).

The Justice for Women Campaign was initiated by the Centre for the Study of Violence and Reconciliations (CSVR) and is supported by the National Network on Violence Against Women. The campaign is being launched on Monday with the handing over of Scholtz's application for presidential pardon.



SECONDS AWAY: Lennox Lewis (left), the undisputed heavyweight champion of the world, weighed in at 115kg at the Big Top Arena in Carnival City last night. Challenger Hasim Rahman (right), was seven kilograms lighter at 108kg. The two do battle in the early hours of tomorrow morning.

■ To Page 2

Saturday Star, South Africa, 21 April 2001.

Mum beauty

Nigeria's reigning Miss World Agbani Darego (right) has refused to become involved in a threatened boycott of this year's beauty pageant in Abuja. Beauty queens from European countries, chiefly Norway, France and Belgium, said they would not attend the pageant because of death sentences for adultery passed by Nigeria's Muslim courts. The beauty pageant is due to take place on November 30. Asked about the boycott Darego said: "I am sorry, I won't answer that."

Photo: Nampa-Reuters



The Namibian, 11 Sept 2002.

NEWS ON SUNDAY, June 27-03 July, 2003



WHAT A LIFE!

There's a paws before 'I do'

A NINE-YEAR-OLD Indian girl was married to a dog amid religious chants after a priest told her parents the wedding would ward off evil.

The marriage between Karnamoni and a mongrel dog called "Bachchan" – after India's popular movie star Amitabh Bachchan – took place earlier this month in Khannan village, some 60 km northwest of Calcutta.

"The priest told the girl's family, who are poor tribal farmers, that because new teeth appeared on her upper gums rather than her lower gums, it was a bad omen and she would die," government welfare officer M.N. Rana told Reuters. "The priest said to ward off danger to her life, the parents should marry the girl to a dog, which they did," Rana added.

Officials and witnesses said Karnamoni married the dog, which has a brown, white and black coat, on a raised dais amid chanting of religious hymns and the feeding of the canine "groom" with rice. The communist government in West Bengal said it planned to investigate the wedding, although it was merely a ceremonial one and the girl will be free to marry a man when she is older.

News on Sunday, Mauritius, 27 June-3 July 2003

handout thirty-seven

Inappropriate images

LAWS DISCRIMINATING AGAINST WOMEN

Women and the task force – Abortion, divorce and prostitution

A member of various NGOs and board member of MAW discusses some social aspects, which the legal recommendations of the task force on the empowerment of woman may have overlooked.

EVER SINCE the publication of recommendations by the task force appointed by the Ministry of Women, Family Welfare & Child Development on laws discriminating against women, different views have been expressed particularly on main sensitive issues such as – Abortion, Divorce and Prostitution. Whilst the objective of the task force has been to empower the Mauritian woman by giving her certain legal rights, strong socio-religious traditional views on an issue such as Abortion or vice-versa may at some point have led the task force to overlook the social aspect of certain issues. I would like to discuss each of the issues mentioned above separately.

• Abortion

Here we are talking about abortion only in cases specified by the task force, where there is no doubt that the decision-maker can only be the woman directly concerned. It goes without saying that in normal married life both the mother and father are concerned with the decision to go ahead with an abortion.

The task force clearly stated specific cases where abortion can be allowed legally, in which the woman has no alternative but to go for abortion in order to protect her physical and mental well-being. For example, it is unfair that a woman, who is pregnant as a result of rape (by first grade criminal or by incest sexual relation forced on her) or who is carrying a child having aids or major physical abnormalities, should be forced to go through her pregnancy. The very fact that such a pregnancy results from a most traumatising experience can cause disastrous damage to the woman both physically and mentally, as well as a negative impact on the child.

In such cases, abortion is seen as the only solution. Where abortion is not legalised, many women still go for it illegally, accepting to be the subject of crude, barbarian and unprofessional practices causing further physical damage, and in so many cases, even death.

Therefore, those who condemn abortion on the basis of saving the "life in the womb" are in fact disregarding the human right of the woman to "live" a life, unharmed from physical, mental and psychological trauma.

One has to realise that, in today's society, woman is more exposed to crime. It is to be noted that people are very often subject to crime at home as well – such as rape. Therefore the values of ancient society, where woman was well protected within the four walls in an extended family, need to be reviewed.

• Divorce by mutual consent

Divorce and marriage are opposite sides of the same coin, the former bringing an end to the latter. Once the conjugal relations break up to the point where both the spouses feel totally unhappy together any more, they wish to terminate the marriage in order to have a more peaceful existence. For educated, mature and understanding couples, divorce by mutual consent seems to be a more appropriate solution than to go for divorce at fault, which requires the production of supporting evidence against one of the spouses to show



fault.

On the other hand, though long procedures of divorce cases give sufficient time to the couple to reconcile and lead a happy married life again, divorce is not an end in itself. It therefore seems wise to propose that a couple should be allowed to apply for divorce by mutual consent only after a minimum of one year of marriage when, in spite of all efforts, both the spouses cannot any more live a happy and peaceful conjugal life. This would ensure that the couple would have given sufficient thought to solving problems before opting for the easy solution of separation.

In divorce cases where it is proven that the husband was at fault, it is essential to protect the interest of the woman and the children. Legal procedures should be more rapid for finalisation of divorce and settlement of alimony, especially if the victim is incapable of earning her living. The recommendation for setting up a Family Court should be implemented without delay.

As divorce often means the loss of conjugal roof for women. A woman without a secured roof can become the prey of drug dealers, pimps, and other law offenders. It is therefore proposed that Government set up very low cost accommodation to shelter these victims at a low rent or for free over a defined period of time, until these women are able to

find a job and fend for themselves. It would also help to establish institutions to provide short and practical training programmes to cater for those women who need to acquire skills in order to obtain a job and support themselves financially.

• Prostitution

Prostitution is more of a social problem than a legal one. By simply enforcing laws to put prostitutes or those enjoying their services in prison will not simply put an end to prostitution, which is known as "le plus vieux métier du monde".

Whilst some prostitutes opt for the streets for easy money, it is a sad fact that most women practising prostitution have been victims of pathetic circumstances. These prostitutes have always been looked at by most women as feelingless objects of sexual pleasure for men and with contempt.

A society where prostitution does not exist at all belongs to Utopia. It is also impossible to exercise control over "deals" taking place amongst the four walls of a bedroom. The issue rather pertains to those who are victims of a network and a system, which they abhor. Society must make place for those willing to quit prostitution and allow them to integrate without any stigma. Mechanisms must set up to offer the skills or education required to opt for a career

other than walking the streets, as well as other facilities such as temporary shelter or financing schemes.

In the cases of those prostitutes who are not willing to change, they should be officially registered for better control. They should also be legally made to go through regular medical check-up as it is the case in many countries, to avoid transmitting any sexual diseases and particularly aids.

The exploitation of women should be of course legally prohibited. No brothel should be allowed to operate whereby a person would be making money by forcing people to prostitute themselves. Such persons should be legally punished with long term imprisonment.

When it comes to child prostitution, any adult, including tourists, caught engaged in such activities should be severely punished by long-term imprisonment. There is today much concern for the problem of child prostitution, especially as it has been brought to attention that many of these pervers are people in positions of power. Our island is visited by numerous tourists and many of them come to Mauritius not only for "Sand, Sea & Sun" but for "Sex" as well. It is therefore a priority to focus on the problem and take appropriate measures to punish the culprits and ensure that tomorrow's adults enjoy the innocence of childhood, free from physical and psychological trauma.

We also need to pay attention to a new phenomenon in prostitution in Mauritius – that by female workers hired from overseas for factories in Mauritius. Here I would like to quote from an article "You ne veut plus se prostituer", published in page 2 of *l'express* of 7 February 2002 where it shows clearly the helpless situation of a chinese female factory worker forced to prostitution:

"... Encore assommée de fatigue, You se rend au rez-de-chaussée et réalise qu'elle a été dupée. Avant qu'elle n'ait le temps de reprendre ses esprits, la surveillante et une autre compatriote la contraignent à s'habiller et la mettent dans un taxi qui la conduit dans un hôtel miteux de Ste-Croix. Un marin philippin l'y attend et l'oblige à avoir des rapports sexuels avec lui toute la nuit. Elle le quitte vers cinq heures du matin après qu'il lui ait remis \$100 (Rs 3 000) et Rs 200 pour le taxi. C'est le même qui la ramène devant la maison où elle vit. La surveillante est à la porte et lui ponctionne de facto Rs 1000..."

To conclude, the task force has taken positive steps in bringing out the burning issues regarding discrimination against women and bravely recommending laws to empower and protect women, who have been victims for far too long due to lacking legal framework.

However, these recommendations do not suffice in themselves. There is a need for the authorities to make the necessary efforts to provide for the right support and conditions in order to allow women their right to serenity. Furthermore, the input of women to the country's economic, cultural and social progress should not be disregarded.

The country needs healthy and happy women working for it, rather than a bunch of helpless victims.

Hence, the application of the legal recommendations need support in terms of training, education

Woman gets miscarriage in factory

By Tsepang Mncina

A pregnant woman got a miscarriage when a fight broke between two factions of workers at the C-River Textile Firm in Maseru Industrial Area on Friday last week, resulting in dismissal of 69 workers. Daniel Maraisane, General Secretary for the Lesotho Clothing and Allied Workers Union (LECAWU) told our reporter on Monday.

According to some workers who were chanting and singing dirges against the C-River management in front of LECAWU offices, one of the supervisors used vulgar language against workers irrespective of a crystal clear regulation that no one is supposed to use unacceptable expressions at work. Failure to abide by that law is punishable by expulsion.

However, workers said the 'immoral' supervisor had never been disciplined despite their regular reporting to the authorities, but their delegates were the ones who were fired. The action prompted workers to report the matter to their shift stewards, who in turn asked the management why the supervisor was still on duty after such misconduct.

The shift stewards appealed to the management twice to take action against the supervisor, instead of addressing the issue the management called Hoohlo police to arrest workers. As a result, they went on strike.

When they asked the police to intervene, they were told that the police could not solve the matter. The Directorate of Dispute Prevention and Resolution solves such matters. The matter was presented before company's

consultant who decided to dismiss workers and shift stewards.

The dismissal of workers is the main reason behind the strike. However, some workers did not go on strike, since there were three factions affiliated to two unions, LECAWU and NUTEX while other were not affiliated to either of the unions.

Those who went on strike threatened to assault those who were not willing to join their strike.

On Thursday, Seabata Likoti the executive committee member of LECAWU pleaded with the striking workers to go back to their respective duties as he was solving the matter with their employers. The employer, who is of Chinese descent, and LECAWU did not come to an agreement and the strike continued.

The workers were given a period of time from 7 am to 12 noon if they are not on duty they are fired. The workers who were on duty threw working implements like rolls of threads at those who pushed their way in the factory to cause distortion in the factory. In this process the pregnant woman in the factory got miscarriage.

On Friday the management of factory and other supervisors selected 69 workers who were branded as wrongdoers and were fired.

Maraisane said he suspected that the River Company has an intention to abolish LECAWU in their factories by slowly getting rid of his workers. He cited the example of the O River at Thetsane Industrial Area was closed and 372 workers lost their jobs.



Insensitive images

The propensity of newspapers to try to use sex, or more precisely women's bodies, to sell their newspapers (see Chapter five) often leads to grossly insensitive illustrations when such images are used to adorn pages whose content is addressing serious human rights violations.

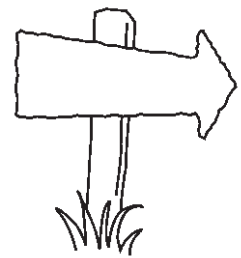
Exercise: In poor taste

Examine the two clippings in **Handout thirty-eight**. What are the stories about? What are the images about? Why were these images used? What messages do they convey?



Training tip: The first story is about a woman accused of witchcraft for refusing to sleep with a man. Yet the image that adorns the page is one of a half nude model with the caption “mainly for men” – sending home messages about women as objects for the pleasure of men, a message in direct conflict with that of the accompanying story about the violation of women's rights. The second case study is the front page of a Mauritian newspaper. It is about a Mauritian woman student murdered in the UK. Yet the image of a fashion model has nothing whatsoever to do with the story. It is intended to “sell” the newspaper, with little regard for the subject of the headline story.

Signposts: Chapter Six: Sex Sells, or does it?



Faking and manipulation of pictures has become a common issue for the sub-editor and the layout artist as a result of changing technology, and particularly the use of computers and digital imagery.

Manipulating photographs to take out the “wrong” bits or to put in the “wanted” parts is now easy, hard to detect, and common. It is usually all done on the computer. Often this involves shifting lighting effects, focus, or intensity. It includes cropping pictures, taking out unwanted detail or visual “errors”, eliminating dust marks or stray light, or even the date-line that the camera added to the film.

Exercise: Making up meaning

With reference to **Handout thirty-nine**, get participants to discuss how images are manipulated. The handout contains a claim about manipulation during the Iraq war, and an example from a local newspaper for participants to ponder.



Training tip: The example is almost certainly a manipulated image. The girl child is out of all proportion to the rest of the picture. She seems to be unrelated to others in the photo. The intended message is one of terror and fear. An interesting question to ask is whether a picture of a boy child would be manipulated and used in the same way.

Manipulating photographs adds to gender stereotyping

The best known and most widespread form of manipulation where gender is concerned is to “touch up” the appearance of models – to make the woman's waste thinner, to enlarge her breasts, to take out wrinkles or expression. Many people ask, why do so many women complain that they can never reach the global model standards? The answer is, because these standards are faked to being with; the images that pose these standards are often created through the computer programme called photo shop.

Exercise: Getting more than you expect

Discuss the photo-manipulated picture in **Handout forty** that has led to protests from gender activists. Do you feel these protests were justified?



Training tip: Note that the advertising agency responsible for this photo manipulation justifies it on the grounds that his readers – a visually “sophisticated” audience reading an advertising agency publication, would accept the photo manipulation easily.

handout thirty-eight

In poor taste



Le Défi Jeunes, 12 May 2003.



Sowetan Sunday World, 6 April 2003

handout thirty-nine

Manipulating images during the Iraq war

On April 9, the day Baghdad fell, the *Evening Standard* in London plastered a photograph of rejoicing Iraqis all over its front page under the headline: "Jubilation on the Streets of Baghdad – Freedom."

But was the picture all it seemed? Doubts have been raised on an American website called the Memory Hole. It was in no doubt that the photo had been faked.

The website...claims the picture shows the same man in a turban three times, a man in sunglasses and white open-collared shirt twice and several other unidentified objects apparently repeated. None of it conclusive, given the undoubted prevalence of Baghdadis in white shirts and sunglasses...

It is not the first time in the Iraqi war that there has been controversy over allegedly faked pictures. On April 2, the Los Angeles Times sacked its staff cameraman Brian Walski for doctoring a photograph of a British soldier directing a crowd of covering Iraqis in Basra – a picture it had used on its front page two days before.

Walski's crime was to amalgamate two photographs taken moments apart to improve the dramatic composition. Unfortunately, in doing so, he managed to duplicate identifiable members of the crowd. Like most major US papers (and the Guardian) the LA Times has a policy of not altering news photographs, and Walski duly walked the plank with maximum embarrassment.

Yet, although he had used computer technology, Walski was doing no more than war photographers have done through history. Some of the most famous, iconic, images of war are not quite what they seem. The question is whether the degree of deception merits the condemnation. Each case is different.

(The Guardian Unlimited /Media Guardian Special report: Iraq – the media war/Stephen Bates Monday May 5, 2003)



Is the image above manipulated? Why? What gender messages are conveyed?

Media & Marketing

May 31 2003

Women tear strips off 'insulting' creator

Full Monty advert draws wrath for 'not respecting women and children'

BY YOLANDA MUFWEBA

Do you think this Full Monty advertisement promoting Internet company DataPro is offensive and degrading? The man who came up with the concept, Mike Rossi of Creative Outsourcing in Johannesburg, doesn't think so. In fact, he doesn't know why so many women's rights groups and others in South Africa have complained.

Rossi says the advert was deliberately exaggerated to turn a "boring" or stale product into something "that will grab people's attention". The idea was that with DataPro "You get a LOT more" value than expected. The advertisement was run in the March edition of IT magazine *Brainsstorm*.

"Whenever we do ads we try to create as much impact as possible. Sometimes it's controversial. We thought the best way to do this would be to use hyperbole. Nobody else consulted had a problem." The use of the human body in advertising was a common concept, he pointed out.

"There are magazine publications and newspapers who quite happily publish the human body. I get the point that they are trying to make.

"But you have to look at this ad with a bit of a smile because it is showing value. The value is that you can feed three babies with three breasts," said Rossi.

One of those objecting to the advert is Charlene Smith, Johannesburg rape survivor and journalist.

"DataPro and its advertising agent display scant respect for women and children in placing such a puerile, insulting and degrading ad."

"The design is set up to invoke Renaissance imagery of a mother with small children draped around her. In Renaissance imagery cherubim or small angels are usually naked little boys. DataPro and its advertising agency use a naked girl child in this ad - this in the country with the highest incidence of child rape in the world; about 40% of all rapes, according to police statistics, are against children.

"While the whole world is on red alert against child abuse and rape, some sectors of South African society carries on as though nothing is wrong ... advertisers and media houses, the arbiters of public taste, behave as though there is no need to behave with greater care toward the rights of children and women.

"The adult woman in the ad is depicted with three breasts. She is shown as nothing better than a milk cow.

"DataPro shows women are little better than cattle, and the dignity of children is worth nothing. There is a thin line between wit and degrading and insulting attitudes. DataPro, their advertisers and *Brainsstorm* lack the finesse to understand that."

Smith, representing the Rape Action Group and Media Against Violence, and a number of other people have complained to the Advertising Standards Authority.

But Rossi feels it would have made no difference if the advertisement had been done with any changes.

"If it was a grown-up lying there naked, or a baby? If it was a boy showing his willy, would it make a difference? To me it's just a baby. I don't look at it like that (as encouraging rape) and neither did the others who saw it. You can't please people all of the time, there's always going to be someone who has a problem. And you find those who complain, don't necessarily have a problem with the ad, but with themselves."

Rossi argues that the advertisement was specifically done for the pages of *Brainsstorm* magazine.

"I don't think their readers are that naive. The target market is quite brainy, they are not a bunch of silly people. It's South African practice to use hyperbole when there is a dull subject."

DataPro marketing manager Carine Conradie stood by Rossi and said the relevance of the Full M advertisement to an IT business was shown in a concrete way.

"By employing a hyperbole to illustrate how something that might be abstract - such as added, unexpected value, as is the case here - can be portrayed in a concrete way, makes it easier to understand."



TOO MUCH? the advert which has offended the sensibilities of some women in South Africa.

The second advertisement run in the campaign was the image of a chicken with five legs illustrating "You get a LOT more" with DataPro.

"We also developed an ad with a chicken with five legs. Once again this hyperbole illustrates the unexpected added value. Just imagine a chicken with five drumsticks!" However, the advert was pulled after there were complaints, said Conradie.

Collages

Another increasingly common use of photographs comes from collages and “mixing” pictures. Collages, are a normal technique of graphic illustration. However, they can be easily misused, especially in a news context. One critical issue for photographic collages arises around the level of visual literacy of the audience. Do they read the collage as something that has happened in real life, as the picture “reports” it, rather than as an artist’s invention? A second critical issue is that collages increase the scope for imposing the artist’s point of view on the image – becoming an easy venue for bias and stereotyping.

Pressures at the desk

The pressures on the decision about which images of gender should be used, and how they should be used, may be built into the design of the publication. The sub-editor or layout person may have relatively little choice about where and how they use particular pictures. These problems around packaging and positioning often reinforce gender bias and stereotyping.

Three particular problems that add to gender bias in publications are:

- Using **stock images**: Where a picture is chosen from an image file or bank to illustrate an event, rather than being taken specifically, it is far more likely to be a generalised and stereotyped image, tied into the story through a caption or heading. This leads to many of the “packaging” problems regularly seen around gender issues.
- **Advertising**: Advertising promotes its own, often extreme, biases around gender. Editors and sub-editors need to include advertising in constructing pages. The advertising image plays a significant role in what the page communicates about gender. The companies placing adverts at times insist upon being in specific sections of the paper, and may refuse to be placed with certain images or stories.
- **“Beats”**: Dividing the publication into “beats” is often part of the sub-editor’s job. “Woman’s pages” are the classic example of how gender divisions and stereotypes are built into beats. “Sports” and “motoring” are often seen as mostly men’s sections.

New approaches

The first step that all of the people involved in developing the meanings of pictures – from taking them to packaging them – need to be aware of is their roles in defining gender messages. This means editors, sub-editors, and the visual department need training in gender awareness, and in visual literacy.

Second, all of the people involved in the process need to learn to negotiate with others in the team, to promote balanced and sensitive gender imagery. More often than not, editors, sub-editors, and visual department staff do want to become both more visually literate and more gender sensitive. Some further thoughts on this are contained in **Handout forty-one**.



handout forty-one

Negotiating change

What is the perception of the visuals department in your newsroom, and what changes have you made to improve the perception of the visuals department?

I choose to see myself as an equal to all my journalism colleagues. I am not just an artist, designer, photographer, I am a journalist. I tell stories with visuals. After all, before there were written words, humans used speech and drawings to communicate.

So, why do we treat ourselves as second-class citizens in newsrooms? Now, I know you know how that feels, because many visuals departments have experienced that same treatment from some reporters and editors for a long time.

The good news is that many newsrooms have set up systems that involve visual journalists in front-end planning. When all the players are involved in the story up front their roles become equal. If your newsroom still has a second-class atmosphere, what would it take to change that? Sometimes a simple change in the way you do business—including the visual staff in story-planning meetings, for example—can lead to significant changes in perception.

Define what your goals are and enlist the people that you work well with. Then, begin to slowly work on the difficult relationships by building respect and trust.

Say your goal is to be involved in the front end of the story-planning process. There are many small steps to be taken to get the results you want. If you usually see the story once it's already been written and the photos have been shot, approach the reporter or editor with the work you've done and talk to them about it in a non-threatening way.

You could say something like “I really like the story you did, but I think I could have done a better job with the design, photo, infographic. One thing that could help me understand the story better and produce better quality work would be to sit in when you are first talking about the story. Then I can get feedback directly from you about the important points in the story.”

Or, “I’m unhappy with the approach I took in this graphic. With a little more time I think I could have done some research or reporting to clarify my understanding and make it more meaningful to readers. Also, if you could you give me a buzz on the front end, I could do some of my own reporting, and leave you more time for your reporting.”

These scenarios offer no hostility toward another person, offer no blame, and focus on communicating better with readers and improving how you do your job.

My experience has been that when I stop blaming others for the situation and take responsibility for the choices I’ve made, I regain my power and dignity.

The system may have been set up the way it is long before you got there, but that doesn’t mean you have to follow the herd. Sure, there are people who are fine with the way it is. They come in, do their jobs, and go home. And, that’s cool. But, if we are to move ahead, we are the ones who have to take responsibility and make changes in how we do our jobs and relate in the newsroom.

By Anne Conneen, Poynter Institute visual department/photojournalism teacher, 5 April 2003

CHAPTER ELEVEN

Gender, photojournalism and ethics

Key issues

- Photojournalism needs to develop ethical principles to address bias and inequality in gender portrayal.
- These need to take into consideration all those involved in the process of image creation.



HIV/AIDS activists in Thembisa, Johannesburg.

Introduction

The earlier sections of this manual explored how photojournalism contributes to, helps to reinforce, and form our perceptions of gender. This final section begins a discussion on how we can challenge the gender biases and inequalities that so often dominate these perceptions.

This brings us to discuss that highly contested area for any journalist: ethics. Every ethical question in photojournalism has a major gender dimension. Key areas include:

- Defining “us” and “them”; objectifying the other;
- Naming, shaming and blaming;
- Labelling for sex and gender as the basis for stereotyping;
- Faking, staging and manipulation;
- The role of the reporter in observing and intervention in violence
- Embedding.

This is not a completely new debate. Southern Africa has developed its own traditions of photojournalism (see Chapter 3, on the history of gender and images in the region.) Southern Africa’s documentary photography has imaged the lives of oppressed and neglected communities through the nascent black press, linking social documentary images to growing literacy, urbanisation, and – in South Africa – resistance to apartheid.

This photojournalism tradition engaged with issues around race similar to those on gender, including stereotyping, “blindness”, labelling, and reinforcement of the status quo.

Defining “us and them”

Earlier in this manual, we looked at how gender often underpins how a person defines who is “us” or who is “them”. This has critical implications for how we respond to people and events, and how we portray those events.

Professional photographers have traditionally been men. Many of the conventions around photographing women have therefore treated women as objects within potential pictures, for the man behind the camera to “shoot”.

We need to address this “us and them”. On the one hand we need to correct the dominant actuality, that photographers are men. We need to erase the stereotype that enforces that reality. But we also need to break down the visual traditions that treat women as objects for the man-behind-the camera to shoot.

Naming, blaming, and shaming

Often, the photographer deliberately names, blames and shames. Frequently, merely naming a person who is involved – even if clearly named as the victim – will feed into gender inequalities and prejudices. For example, if the conventional wisdom is that, “a raped women probably asked for it”, those responsible for illustrating such a story may look for a picture of the victim that fits this notion, for example, elements of her dress.

Any recognisable image may encourage people to point fingers, especially when they are ready to discriminate. There are many situations where the perpetrator is unknown, or protected by law. The journalist wants to come up with details to feed an avidly interested audience. Often the person who suffered – and who is looking for redress – is more likely to publicise the problem. The photographer provides an identifiable image.

Photographers face particular problems in recording events of this nature. As a rule of thumb, photographer’s should:

- Ask permission to publish any information about the person, especially names and identifying details including recognisable features; always get the permission; always make sure the person

is aware of the potential problems with publicity; if possible get the “victim” to review the work pre-publishing to see the context in which it will appear.

- Think carefully about labelling and context for any pictures, especially of victims.

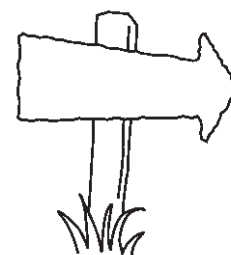
Exercise: Masking identity?

Examine the three images in **Handout forty-two**. Which do you think succeeds in masking identity? Which do you think conveys sensitivity towards the subject?



Training tips: In the first two instances, an attempt is made to blot out identity using blobs and lines. Apart from the fact that neither succeeds (it would be quite easy in these communities to identify the victims) there is a crassness and insensitivity in the way the images are used. In the third case (a counselling session) the photo is taken from behind. Even if it were possible to identify the person being photographed (which is less likely than in the other two cases) the spotlight is on the care-giver. It is a photograph framed with compassion, with the posters in the background giving added context and meaning.

Chapter Eight: Making and taking pictures



Labelling and “tagging” becomes a basis for stereotyping

Stereotyping defines a person (or object or event) by placing them in a category. Often, a recognisable characteristic becomes the “label” on the image, telling the viewer what they will find inside the package. Journalist ethics regularly warn writers and communicators of the dangers of using “codes” – applying a label that tells the viewer the wrong information. With visual images, especially around areas as stereotyped as gender, and where gender stereotypes link to race, class, and ethnic codes, these labels can be a serious problem.

Some labels open the person to blame. As was mentioned earlier, a person who is “not in my group” is automatically considered blame-worthy. The very fact of public suffering provides a label that says: “after all, those people ask for it, deserve it and expect it”. This applies to people with AIDS, victims of domestic violence and rape, rape of lesbians, sexual harassment at work and so on. The list includes those on the receiving end of practically all acts done to maintain an oppressive gender imbalance.

Labelling for sex and gender

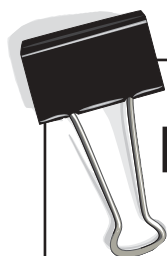
Showing blatant sexual characteristics, and “sexual markers” in photographs are far more common in pictures about women rather than men. This “tagging” leads to stereotyping. It often leads to discrimination. It also adds to the “objectification” of women’s bodies.

Exercise: Is this relevant?

Examine the two sets of images in **Handout forty-three**. In what ways do they draw attention away from the person and towards the physical attributes of the two women? How could these images have been presented differently?



Training tip: The first case drew a barrage of public outcry in Namibia, mainly because of the image showing the axe. The editor argued that the image was intended to draw attention to the issue through its shock value. None of the debate picked up on the gross insensitivity of showing the dead woman’s uncovered body, with the black strip that inevitably accentuates rather than hides this feature. Even if one argues for the use of this photo, it could easily have been cropped at the shoulders. In the second instance, Freda Adams is suing the ex-premier of the Western Cape for sexual harassment. The fact that she was once a local beauty queen bears absolutely no relevance to the story. Notice how these images are deliberately juxtaposed to give the impression that she enticed the ex- premier and is therefore to blame.



handout forty-two

Masking identity?

I NEVER HAD SEX WITH PRISONER

BY INNOCENT MAPHALALA
Matsapha – Describing her much-publicised scandal about allegedly being caught having sexual intercourse with a prisoner as a stain in her otherwise blameless life, Sandra Mncwango* could only say: "I couldn't have done it."

She is convinced that the story was created by people who wanted to destroy her for reasons she is not aware of.

The 33-year-old Sandra believes that God will stand by her throughout this ordeal. She was allegedly caught in an uncompromising position with a male prisoner at the Matsapha Maximum Security prison.

They are said to have been found making passionate love inside Sandra's staff house. Initial reports were that she had been having an affair with the convict for some time before her superiors caught the two of them in the act.

As a result of this incident, she was allegedly transferred to the Mawelawela Women's Correctional facility in Luyengo.

When the Swazi News traced her to her new home – outside the maximum-security prison premises, Sandra appeared at ease with herself. "I have been reading the newspapers with interest since this issue became public," she said. "I have even collected all of them as evidence for future use because I didn't do

what I'm alleged to have done. I couldn't have slept with a prisoner."

Advancing her reasons for this, she said for one, the two-bedroom house she lived in was always teeming with people. She lived with her two adult cousins and several children.

Herself a mother of three children, Sandra said the people she lived with were always in the house. They stayed there throughout the day.

The adults were not employed and only the children would go to school and get back at round midday.

"Secondly, I shared the house with another female officer. It would have been very difficult for me to sleep with a prisoner under these circumstances," she said.

She also explained that convicts were not allowed inside officers' houses.

The prisoner she is said to have had sex with would only work outside Sandra's house. He usually worked in the garden, which was not a peculiar case, as most officers enlist the assistance of prisoners to take care of their gardens.

However, Sandra admitted that the prisoners sometimes get into the house to repair appliances like stoves, television sets and radios.

These are prisoners who are qualified in this trade, which is also taught in prison.

The Swazi News gathered that normally, female officers are not supposed to talk to male prisoners unless a male warder is present.

This rule has not been adequately enforced of late and both convicts and officers have been taking advantage of the laxity. The female officers, for instance, talk to male prisoners from time to time.

They may ask them to do certain tasks for them and pay them something in return. This is usually bread or cigarette.

Sandra admitted that she had been somewhat used to having this particular prisoner work for her but vehemently denied that they were close.

"He was like all the other prisoners to me," she said.

The accused officer was reluctant to comment further, saying as a member of the disciplined forces, she was taught never to say anything pertaining to her work without the commissioner's authority.

Throughout the interview, she was careful not to overstep her bounds and delve deep into work-related issues.

She understood, however, that this matter – which she repeatedly said was a creation – was a personal one, which had dented her image in society.

She has even switched off her cell phone to

FEMALE WARDER DENIES SHE WAS CAUGHT IN THE ACT WITH A PRISONER

avoid calls from friends and relatives who have heard about the story.

"I have been receiving calls from as far as England," she said.

She was also concerned that he transfer had been portrayed as punishment measure to discipline her for what she allegedly did.

This was far from the truth, she said. Sandra explained that she had asked for a transfer from the Matsapha facility because she wanted to explore other avenues related to her work. Since joining the force in 1993, she had been doing industrial work and had never worked with prisoners serving their sentences. This is the experience she wanted to expose herself to. She is now happy where she is as she is looking after female prisoners who are serving their sentences.

While declining to reveal further details, Sandra promised that her time to tell the truth would come. She said she was presently looking and listening at what others are saying about her. When her time comes, the truth will be known.

He used the Siswati idiom, "Lisina muva liyabukwa" (He who laughs last, laughs longest). She said she would continue to keep her ears on the ground until she decides that the time is ripe for her to speak out.

*Not her real name



Female warder denies she was caught in the act with a prisoner.

Girl, 16, gives magistrate her definition of sex



STAFF REPORTER

USAKOS: Thursday, January 17

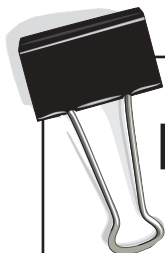
The eldest of two young white girls of notoriety in this town shuffled uncomfortably today while being cross-examined by Mr Piet Hamman a Swakopmund lawyer who appeared for Abraham Brink, 45.

Left, Mr Abraham Brink, 45 who walked out of the Usakos court on Thursday afternoon, a free man. He was accused of sex with the girl seen far left when she was still under the age of 16. She has in the meantime turned 16. The centre photograph, of the younger sister who too, implicated by members of the Usakos community as going around to sell herself for money.

Windhoek Observer



HIV AIDS counselling centre, Marondera, Zimbabwe
Photo by Trevor Davies



handout forty-three

Is this relevant?

insight

Playing them at their own game

Feda Adams gained her street smarts from the very politicians she has now taken to court, writes EDWIN LOMBARD

RELATION

The Catholic Church speaks out

TIME & TALK

Talking to the enemy

FREDA Adams stands straight as a rod in the witness box, speaking in a clear, unwavering voice and meeting the judge's gaze. Dressed formally in a grey-striped, two-piece outfit with patterned scarf, she looks composed and prim. But her voice rises an octave as she recounts a Western Cape government Cabinet meeting in George and an encounter with one of her colleagues.

"He said: 'We are men and we are lustful and we want your room number,'" recounts Adams to the court.

It's a dramatic moment in a trial for which Adams, a former Western Cape Welfare MEC, has waited three years. She is claiming damages against her erstwhile colleagues, Peter Marais and Gerald Morkel, who have both been mayor of Cape Town and premier of the Western Cape.

She is suing Marais for R12-million and Morkel for R500 000. She claims Marais sexually harassed her and that Morkel claimed she was mentally unstable.

Adams insists the case is not about money. She says she is on a moral crusade, fighting for abused women everywhere. "I'm doing this for all the women in this country who have been sexually harassed and humiliated by men," she insists.

But Marais and Morkel believe this sordid sunset to their political careers is more about revenge.

Marais's advocate, Anwar Albertus, accuses Adams in court of conducting a "malicious vendetta" against Marais and taking revenge on the New National Party.

For many observers, the case is a final curtain for three people at centre stage in the sleazy soap opera that until recently defined Western Cape politics.

Marais is now fighting for his political life. In a last gasp, he recently started his own political party, the New Labour Party, after an unimpeachable scandal led to his being ousted as premier and from the NNP.

Besides the latest lawsuit, he is also under investigation by the Scorpions with former colleague David Malasi, for alleged fraud for allegedly receiving party donations from a developer.

The story is similar for Morkel, one of Marais's bitter enemies. He is now an ordinary Democratic Alliance city councillor, having lost his mayorship, premiership, DA leadership and post on the city council's executive committee. His fall began with a public hearing into his involvement with German swindler Jürgen Harkens.

Today, Morkel and Marais share a bench in the court, still not talking to each other but jointly defending their tattered reputations against Adams.

Adams is an unlikely champion of women's rights. A former beauty queen, she rose from obscurity into the inner circle of the political elite in the Western Cape. She came out of nowhere as a school principal to win a seat as a National Party candidate on the Helderberg council in 1996.

A former mayor of Somerset West, Leon Deacon, knew Adams both inside te party and on the council: "I knew her as a very dedicated councillor. She put everything into her work. She was an achiever and if she got stuck into something she gave it her everything."

That determination to get ahead had seen Adams, then Freda Love, crowned Miss Western Province in 1964. Paging through an old photo album, Adams recalls a time when she turned heads as she strutted the ramps at township community halls.

"I was a very slender girl. I had all the right curves," she says, recalling how she had resisted early invitations to enter beauty pageants.

"Miss Western Cape Province was my first competition. I was the first contestant, and I won. Everything that I have done for the first time I have won," she says, making a point about her



current court action.

"When I stood as councillor for the first time I took the ward from the DP. My father always used to say: 'Freda, you are never a loser.' These days I think of my father a lot."

"My father always said that I'd never lost a fight because I played honest."

She produces a big black-and-white photo showing her as an 18-year-old in a bathing costume with a sash draped around her. It is from another beauty pageant she won: Miss Graceville 1964, held in the slave mission station of Genadendal.

Sitting in her marbled dining room with her husband, John, Adams insists the case against Marais and Morkel has nothing to do with political ambition.

She called the suggestion "an infamous lie" when it was put to her in court.

But she is no stranger to the dirty realities of the political game. She entered the big league when she joined Morkel's Cabinet in 1998.

Adams said in court that she had acted as Morkel's eyes and ears, informing him of the moves his own colleagues were making against him. Morkel believed colleagues, including Marais, were plotting to unseat him as provincial NNP leader.

In 2000 she had informed him that a "palace coup" was to be staged for his position as leader of the NNP in the Western Cape.

Morkel was in Beijing at the time and cut his visit short to defend his position at the party congress that followed.

Persuaded by party supporters, Adams threw her name in the hat for deputy leader, along with Marais, Erik van Deventer and Martin Ockers. To everyone's surprise, she garnered an impressive 24 votes.

As she points to the numerous photos on the walls of her Somerset West home, she says everything fell apart for her when she went to Morkel with her allegations of sexual harassment against Marais. Morkel, she says, turned a deaf ear to her complaints.

She describes an incident in Marais's office in August 11 1999, before a meeting of a Cabinet committee. Marais allegedly told her: "You know,



A sad and terrible death

Meme Helena Gabriel who was fatally axed by her grandson on Monday while she was sleeping at her homestead in Ombalayamumbwenga village.

The Police found the elderly woman with the axe still embedded in her head. She was allegedly killed for her pension money. See report below.

* OSWALD SHIVUTE

AN 85-year-old woman was axed to death by her grandson, on Monday night so that he could steal her pension money, the Police said yesterday.

Helena Gabriel died from a head wound. She was struck with an axe while she was sleeping in her hut at her homestead in the Ombalayamumbwenga village in the Oshikoto Region.

The Police have arrested Gabriel's 21-year-old grandson, Hosea 'King' Angola, for the horrific crime.

He is due to appear in the Ondangwa Magistrate's Court this morning on a murder charge.

Police Liaison Officer in the North, Sergeant Samwel Hamukonda, said Angola had confessed that he killed his grandmother and said he had done it because he needed her pension money.

Hamukonda told The Namibian that Angola allegedly took N\$500 from the old woman, of which N\$400 was found on him when he was arrested yesterday.

Angola was taken into custody after his friend suspected he committed the crime, and went to the Ondangwa Police Station.

Early yesterday morning, Anglo apparently went to his friend Nambala Simon Elifas and asked him to take him to Omuthiyagwiipundi, approximately 90 kilometres from Ombalayamumbwenga, to do some business.

The Namibian 30 January 2002

Freda, if I look at you and smell your perfume, then I could undress you."

Marais has denied all allegations of sexual harassment and impropriety. Still to testify in the case, He has filed a counter-claim against Adams for R2.5-million for defamation related to her sexual harassment claims.

Adams's fall has been as rapid as her rise. She says she was forced to resign from the NNP in October last year and lost her position as a

member of the Western Cape legislature.

Her experience in the thick of provincial politics has, however, blooded her in the street-fighting ways of the Western Cape.

Adams, 59, may have taught young girls how to act like beauty queens when she was owner of a modelling school, but she has not been shy to trade punches in her crusade to defend her reputation.

She has sold most of her furniture and her house

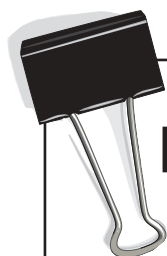
is on the market to raise money for her legal costs.

Abraham Adams, a former school principal and long-time friend of hers, describes her attitude to life as "contagious".

"She is overflowing with enthusiasm. But she is not the type of woman you make overtures to. I think some men feel threatened by her or want to demoralise her."

Adams insists her court action is not about winning or losing but about getting her account of

Playing them at their own game
29 June 2003



handout forty-four

Checklist- blatant sexual characteristics

When images include blatant sexual characteristics, try asking the following questions

1. Are blatant sexual characteristics relevant?

In stories dealing directly with sex, sexual characteristics may be important to the message conveyed by the image. But in a story about women working in the mines, sexual characteristics may take away from the import of the photograph (for instance, where the message is that the person is doing a dirty, physically difficult job). A model showing off a business suit does not need to be bare-breasted underneath it; indeed in many companies such a display might get the woman who wore the suit to an office job fired on the spot.

2. How are sex and gender explained – in the picture, the context, or the packaging? How will your audience react to, or understand that explanation?

Viewers often respond to “culturally – charged” issues like sex and gender with very different interpretations. If sex or gender is a part of the image’s message, will it be “read” as the photographer assumed it would? Are explanations in the context, packaging, or words around the picture adequate and effective?



3. Does the image feed into gendered stereotypes and codes?

For instance, a woman in deliberately revealing clothing is thought to be “easy”, “asking for sex” (or selling it). Often, coded images may directly contradict the message intended.

4. Are sexual markers used evenly?

One simply way to determine the gender implications of an image is to ask what would happen if the person shown belonged to the other sex. Would the implications of, and reactions to, the image change dramatically?

5. Ask someone who knows what it feels like.

It is always safer when imaging someone from the “them” group to get a response to the image from a member of that group. It is even better if the subject themselves sees and agrees with the image – although this may not always be possible.

“Setting-up” vs. “faking”

This leads in turn to a perennial problem around “setting up” shoots. At what point does it become a “faked” picture – one that would not or did not happen naturally, so the photographer got the subjects to do it for the camera?

In real life, photographers “set up” many kinds of photographs as a matter of course – especially when promoting positive images, whether of politicians, fashion models, rock stars, or the bride in a wedding. In these situations, it is assumed that the photographer will look for the best background; will tell the bride her bra-strap is showing; will go for “the best side” of a person’s face. In fashion shoots, complicated sets are designed to convey the precisely right atmosphere. Many of these “acceptable” set-ups cover gendered images.

In news photos, this is considered less than acceptable – although it is standard practice to ask your subject to move a little to get in better light.

Exercise: Is this just a set up?

Discuss the following scenarios. Were either of these pictures “set up” or “faked”? Should the pictures have been used by the publication if they were “set up”?

a) A photographer in Zimbabwe goes to get pictures of people taking food from a shop in wheelbarrows during a food riot. The riot was over when they arrived on the scene. They asked some people standing by to load up a wheel-barrow with goods, so they could get that particular picture.

b) Students at the Polytechnic of Namibia are doing a story on sex work for their community journalism newspaper. None of the sex workers want to be photographed. So they set up a shoot (see above). When cropping the picture they decide not to show the woman’s legs.



Picture used in Echoes, 13 June 2002.



Training tips: These are some of the grey areas of photojournalism. What happens if we are too late, or the subjects do not want to be photographed? Notice that in the second case the students showed sensitivity in that they wanted to project the business like nature of sex work, rather than the sexual attributes of the woman. But should the caption have mentioned that this was a set up? This, some would argue, would be a reasonable compromise, as a story of this nature would not grab attention without some form of illustration.

Choosing and promoting, versus faking, staging, and manipulation

There are a myriad of choices in making, reproducing, and reading images. In a contested area such as gender, the dividing lines as to which types of choice are acceptable and which are not need to be continually examined and questioned.

One key question is to what extent the image-maker should promote gender-balanced images and images that challenge stereotypes in a society which is inequitable. Does the photographer take responsibility for showing all points of view, even when a point of view is the exception.



Gally Kambeu's photo of woman and man working together on a water project. Do you think this photo was a set up?

Observing, reporting and intervention in violence

The photojournalist's role is idealised as distant and “objective”. But too often this is taken to mean “value-free”. At times it is built into the photojournalist's assignment that they will not attempt to interfere in the subject matter whatever the ethical implications.

This may not be appropriate in cases of oppression, discrimination, violence, and the violation of human rights. Indeed, it can become an overwhelming problem for the photographer.

The alternative view, that of the “committed” journalist, proposes that the person “recording” has clearly decided their own position, and recognises that their “objectivity” in terms of fairly and equitably reporting on events does not mean they should attempt to stand “value-free” or indifferent to human tragedy before them.

Embedding

Recently, a phenomenon called “embedding journalists” has become a common practice, especially for international television and camera crews. “Embedded journalism” has had major implications for the portrayal of gender in photo-imagery.



Sunday Times, 30 March 2003.

In the 2003 war on Iraq, journalists – including photographers – travelled with Western troops. The press called this “embedding”. News agencies – such as Reuters and CNN used “embedded” journalists as their main, and sometimes exclusive, source of images.

Placing journalists with one side of a conflict is not unusual. In conflict situations, journalists are likely to access the site with the assistance of, or at least the acknowledgement of, one of the sides to the conflict. But “embedding” raises questions about who chooses where the photographer goes, or what they photograph. Who chooses the “us” and “them”? Who determines what events, out of

the range of issues, events, and happenstance, will become the successful picture? The debates around “embedding” should include how this perpetuates gender bias.

Exercise: For and against

Divide the class into two and moderate a debate for and against embedding. What are the gender dimensions of the practice, especially in a war situation?



Training tips: Travelling with soldiers removes reporters from the ground where the real impact of war is felt, especially by women and children.

Plain lies or getting it wrong:

In Botswana, *Mmegi* newspaper put a face photo of a man against one of the few women MPs in its annual report card on members of parliament in December 2001.



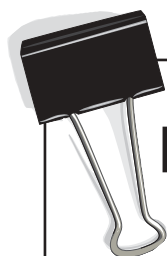
Lesego Motsumi cares about the people, especially the workers who are exploited by the employers. an articulate man.

Grade C+

EXERCISE: Have you noticed serious inaccuracies in your local publications? Are they more frequently wrong about women?



Training tip: In the case of *Mmegi*, an interesting question is whether the newspaper would have made the same mistake with a male politician.



handout forty-five

Photojournalism, gender and ethics- possible guidelines

- Avoid labelling identity (in terms of sex and gender); it stigmatises and does not support a culture of equality.
- Create and nurture a “visual language of tolerance, diversity and equality” in the media.
- Deepen both the journalist’s and the audience’s understanding of the context (historical, social, political economic) out of which a story emerges as well as the context into which it is reported.
- Consult constitutional frameworks and resulting legislation. Journalists should make it their business to be familiar with these frameworks and legislation.
- Build capacity in newsrooms and journalism training institutions by running training courses deal with issues of gender and sexism in the media.
- Avoid coded information in news which is perceived as reinforcing sexism in the media. This needs to be challenged and modified.
- Be careful of over classifying news into “beats”.
- Recognise and advance the advisory role of the media and its capacity to assist communities in understanding social and economic problems.
- Explore the link between gender and other issues. Relations of power within the media have to be thought through within the paradigms of gender, but also of race and class.

(These guidelines have been adopted from points made about the portrayal of race and racism in the media, from the Global Narratives of Race conference, Centre for the Book in Cape Town; Dec 2000. Rhodes Journalism Review p. 59, Aug 2001. The words “sexism and gender” have been substituted for “race and racism” throughout)

General Media Ethics

Seek truth and report it as fully as possible

- Inform yourself continuously so you can in turn inform, engage and educate the public in a clear and compelling way on significant issues.
- – Be honest, fair, and courageous in gathering, reporting, and interpreting accurate information.
- Give voice to the voiceless.
- Hold the powerful accountable.

Act independently

- Guard vigorously the essential stewardship role a free press plays in an open society.
- -seek out and disseminate competing perspectives without being unduly influenced by those who would use their power or position counter to the public interest.
- Remain free of associations and activities that may compromise your integrity or damage your credibility.
- -recognise that good ethical decisions require individual responsibility enriched by collaborative efforts.

Minimise harm

- Be compassionate for those affected by your actions.
- Treat sources, subjects and colleagues as human beings deserving of respect, not merely as means to your journalistic ends.
- Recognise that gathering and reporting information may cause harm or discomfort, but balance those negatives by choosing alternatives that maximise your goal of truth telling.

Bob Steele, Poynter Institute

CHAPTER TWELVE

What is, what could be

Key issues

- How do we create images that picture our lives in all their diversity and complexity, and that challenge tired gender stereotypes?



Trevor Davies, right taking a photo of an HIV/AIDS activist.

The final section of this manual looks at how photojournalists can begin to take and make gender sensitive images and images that challenge stereotypes.

Exercise: The field trip

Divide into groups of 6, each taking on one of these areas:

- Decision-making.
- Work.
- Sports.
- Gender violence.
- HIV/AIDS.
- Sex work.

Step 1. Preparation: For each of these areas, look at examples of images that have been printed in the press. (These are included in handouts 45 to 50, or find others from your local publications.) Each group is asked to look at the images dealing with their specific area.

Identify the main stereotypes in these images. Are these images representative of real life? Consider the following questions:

- Identify processes where (biased or non-biased) choices were made in making the photographs (eg. choice of subject—what were the alternatives?)
- Identify points where bias may have come in.
- Identify possible sources of alternative visual imagery.

Practical preparations should include:

- Arranging with people you wish to photograph about venue, time, and who would be willing to be pictured.
- Making sure the correct equipment is available – including cameras, film and transport.
- Making sure that the pictures can be developed to discuss at the workshop. If you have access to digital cameras and computer technology, this becomes much easier.

For each of these areas, the group should talk about what kind of approach would result in more gender-sensitive images, asking where to go, and who they could photograph for alternative images. Groups may also try to identify image collections that might already have more representative photographs. For instance, a trade union may have a picture library that might focus on women working in factories.



Training tips:

Handout forty-six: Decision-making

Women in decision-making challenge gender stereotypes and this in turn poses a challenge to image-makers who are socialised to believe that women should only occupy private spaces. The pictures in the handouts are a refreshing challenge to usual pictures of women in politics who are portrayed either as “out to lunch” like Winnie Mandela or demure and knowing of their “rightful place”.

Handout forty-seven: Work

Gender stereotypes play themselves out at the workplace. Photos that depict women and men in non-traditional areas of work typically convey the message of being exceptional. The images in this handout, of women miners from Zambia, a woman working in a bicycle factory in Mozambique and a male hairdresser from Tanzania all convey the sense that this is quite natural- and so it should be.

Handout forty-eight: Sport

Compare the “dimpled thighs” story to the alternative images of women in sports, including the first woman linesperson in Zambia!

Handout forty-nine: Sex work

Because sex work is illegal in all Southern African countries this is a difficult area to illustrate. The *Sunday Times* in South Africa often uses the image in **Handout 47** with every story it runs on sex work. Clearly a set-up photo, this does at least show the man in the transaction-

commonly a missing feature in images of sex work. But notice how in his case power and wealth are emphasised (the two rings on the finger) and in her case the focus is all on the body. Compare this image with the first Australian brothel to list on the stock exchange. The woman pictured here is a businesswoman, not just a body.

Handout fifty: HIV/AIDS

Compare the fear and disaster image at the top with those of a male journalist touched by the plight of orphans whose parents have died as a result of HIV/AIDS. and

Handout fifty-one: Gender violence

Gender violence is one of the most difficult areas of gender to illustrate. This sequence shows possible photos to choose from in the story of the sixteen year-old girl who suffered serial abuse during her childhood. The editors struggled to find an appropriate image. They did not want to use the image of the young girl with her face on the table as this denoted powerlessness. The image of her turning her back seemed more appropriate. The image foregrounds the woman now giving her a helping hand, while conveying the distress that the young woman continues to suffer. Participants should think carefully about how they would react in a similar situation.

Step 2: Go out and take pictures. Remind participants that “getting the picture” includes getting sufficient information to label it correctly. The photographer may also want to negotiate with the layout artist or sub-editor on how it will be used.

Step 3. Debrief: Discuss the pictures taken on the field trip. Were they successful in getting alternative and gender-balanced images? What were the surprises? How can any problems be dealt with in future?



Training tips:

Some problems and issues with fieldwork:

- Some setting up almost always needs to be done in advance, preferably, several days in advance. This may be especially necessary where publicity is considered harmful or trust has been violated in the past—AIDS, gender violence, sex work, gay and lesbian issues are likely to be more sensitive.
- Alternative images often involve photographing people who are active in resisting oppressive conditions. This may provide an “in” to a promising photographic opportunity—especially where a major problem with “negative” photography has been imaging helpless and hopeless victims (most often women).

Consider well before time what equipment is necessary, from transport to cameras and film to developing.



handout forty-six

Women in decision-making



The Star, 19 April 2001



Zambian election campaign 2001



Geraldine Fraser-Moleketi, South African minister
Photo by Margaret Waller



Male hairdresser
Photo by Fatima Mwaasa



Factory worker
Photo by Rui Assubuji



Zambian women mineworkers
Sunday Post, 13 April 2003

handout forty-eight

Sport



HEAVY GOING: Martina Hingis, whose 'dimpled thighs' have sent Britain's tabloid newspapers into a feeding frenzy over the past fortnight

Sunday Times, 6 July 1997.



Sunday Post 4 May 2003



Zambian lineswoman



A brothel keeper at the Constitutional Court makes CARMEL RICHARD realise that the law just adds to sex workers' hardship.

But how is my communicating with you the best? I discussed something else: that in your support, various schools work will involve the special issues and participation between the technical group and the other as they go about their business in the North Atlantic.

Business Report, 4 May 2003.



HIV/AIDS
Saturday Star, 3 May 2003.

Kids give a lesson in life



NOTHING TO FEAR: Tendani Tsedu with one of the kids in the Harriet Shezi Children's Unit at Chris Hani Baragwanath Hospital – a visit that dispelled many preconceptions about HIV/Aids
Sunday Times, 19 October 2002.



handout fifty-one

Gender violence- Namibia case study



Innocence betrayed

By Claudia Louis and
Gaudensia Hausiku

REHOBOTH: On the face of it, Rosemary is just a shy 14-year-old kid. But the nervous twitching of her hands and the dazed look in her face belies a horror story whose long-term effects not even psychologists can begin to fathom.

One of seven young girls who were sexually abused by a shebeen baron in Karakand over several years. Rosemary (not her real name) tells the story of her life with the confidence of a young woman who has found hope, yet with wincing expressions that speak of inner bewilderment and pain.

At the age of ten, Rosemary joined her friend Sylvia (also not her real name) on visits to Jonas Vatlani's shebeen, Sylvia on the instructions of mother. Vatlani allowed them to watch television, gave them sweets, even the odd few dollars. One day, while on a walk in the veld, Vatlani ordered Rosemary to lie on the ground and proceeded to rape her. He raped Sylvia almost daily. At least once he raped the two young girls together. Every time, Sylvia took money home to her drunken mother.

Rosemary did not understand

what was happening to her. One day, she told her grandmother, whom she was living with, what Oom Jonas had been doing. Shocked, her elderly grandmother told her it was wrong, yet seemed powerless to stop the violation. The school, the police, the church and community authorities all turned a blind eye, until in 1998, the case came to the attention of Women's Voice, a wing of the Namibia-wide Women's Action for Development (WAD).

As a result of WAD's activism, Vatlani was charged, tried and convicted for 35 years. Sylvia, whose mother had died, went into the care of Social Welfare in Mariental. Other children mock the young woman, calling her "Jonas' maid". Women's Voice Chairperson Rachel Kibete describes Sylvia as severely stunted for her age, "so messed up inside that the doctors say she will never be able to have children"; a "heartbreaking case" of innocence betrayed.

WAD helped Rosemary to move to Rehoboth and to the care of her mother. A tense relationship has gradually eased. Rosemary is back in school, regaining her confidence, thanks to support from Anneli Amold-Otner, WAD

coordinator for the Hardap region, whose warm relationship with the young woman glows through the painful recollections of the past.

Otner worries whether Rosemary will ever be able to have a "normal" relationship with a man. But as she watches Rosemary come regularly to the centre, that offers various training courses, the WAD official is hopeful of healing.

Down the road at the Rehoboth Old Age Home, it may be too late for Lena Ombili (not her real name) to put together the shattered pieces of her life.

Another of the many cases that WAD daily seeks to draw to the attention of the authorities, this 74-year-old, wheelchair-bound grandmother was raped in December 2001 by a man known to the family, on the pretext that she failed to give him a meal when he demanded it.

Ombili's daughter came home to find the drunken man passed out and sprawled over her mother, who is paralysed, after he had raped her. When he came around, he begged the family not to lay charges against him, offering \$1000 and two goats as compensation. With WAD's assistance,



the family persisted. The man is in custody and the case will be heard in April.

There are more stories: for example, the woman who lives not far away, whose husband chained her to the bed, wrapped a cloth around his

penis and forced himself on her in a daily sadistic ritual that ended with him pouring cayenne pepper down her vagina and sealing it with clothes pegs. She too took up a case with the help of WAD and the man was jailed for four

years. The hair is growing back over the bald patches of her head where he literally pulled her hair out. She has found a new partner; and for the first time, true love. But for all these women and so many more, the unanswered question

Our Write: The Newspaper of the Namibian training workshop on gender violence 25 February 2002

