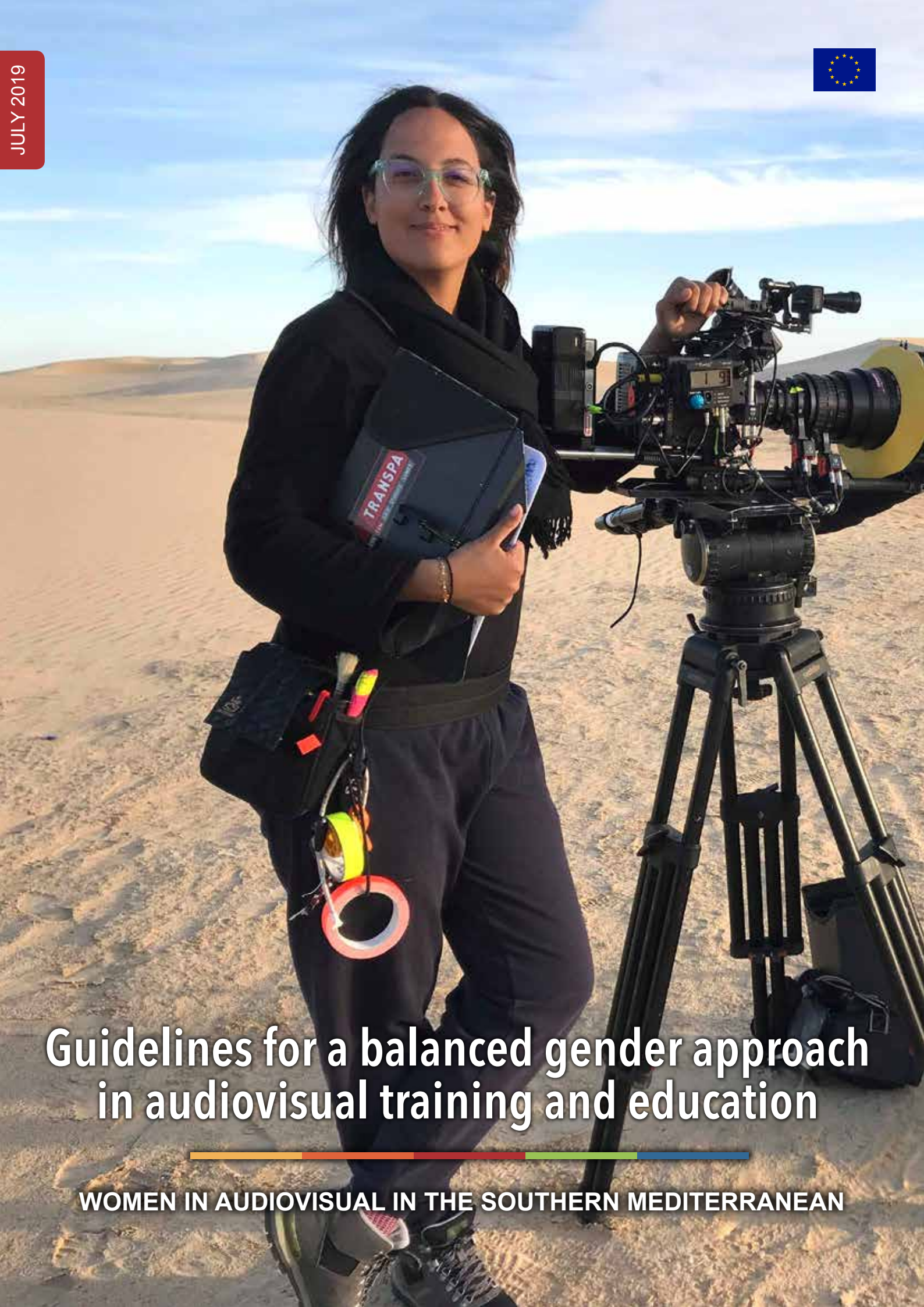




JULY 2019



Guidelines for a balanced gender approach in audiovisual training and education



WOMEN IN AUDIOVISUAL IN THE SOUTHERN MEDITERRANEAN

نساء في الصناعة السمعية
البصرية : تجربة جنوب المتوسط

Women in Audiovisual
in the Southern Mediterranean

SouthMed WiA

www.screeninstitutebeirut.org

Implemented by:

inter
arts

culture & media agency europe, AISBL

CUMEDIAE



مؤسسة
INSTITUTE
البناشة
BEIRUT
في بيروت



COPEAM

Associated partner:



EUROPEAN WOMEN'S
AUDIOVISUAL NETWORK



This project is co-funded by
the European Union under the
MedFilm regional programme

Guidelines for a balanced gender approach in audiovisual training and education	4
■ Gender-sensitive education	4
■ Questions to be considered with a view to establish gender balance and equal terms	5
■ Inclusion of gender issues in audiovisual curriculum and syllabus:	5
■ Curriculum	5
■ Points that require attention	5
■ Syllabus	6
■ Key points	6
■ Evaluation of studies	7
■ The teachers	7
■ Key points	7
■ Student Admission	8
■ Key points	8
Appendices: Recommended reading	9
■ General	10
■ Education & Curricula	12
■ Role models	17
■ Representation	21
■ Gender	36

COMPILED AND EDITED BY SCREEN INSTITUTE BEIRUT

Regitze Oppenheim, Henning Camre

2019

with contributions from

ESAC – Ecole Supérieure de l’Audiovisuelle et du Cinéma, Tunis

Design

JOEs Design

joe@joe-design.dk

ISBN: 978-2-9602297-0-7

EAN: 9782960229707

Guidelines for a balanced gender approach in audiovisual training and education

The current challenge of SouthMed cinema is strongly linked to training and education: there is a need to train a new generation of female filmmakers focused on presenting the diversity and equality of women's lives, dreams and hopes and to promote education that refrain from negative stereotypes about women.

Women are underrepresented in the audio-visual media – as creators, in decision-making roles, in technical capacities and often find themselves portrayed in stereotyped female roles.

Education is a key to changing attitudes, deeply rooted in society norms and culture. Recognition of gender issues should be part of the whole audio-visual arena and an obvious place to start is addressing the gender issues in film schools' curricula and admission policies.

Film & Media training forms part of the general audio-visual food chain and therefore it is extremely important that gender issues are addressed in training, education and universally in the audio-visual field.

A gender-sensitive starting point is to disregard traditional roles and beliefs about what women and men are best at – and to understand that the perception of gender roles is conditioned by upbringing and past education and are unrelated to the actual capacities of the sexes.

Gender-sensitive education

A gender-sensitive approach to education provides equal opportunities for students of both genders across all disciplines.

Gender-sensitive teaching pays attention to gender differences in creating the curriculum and the syllabus as well as in behavioural norms in daily school life.

This means introducing students to a gender dimension of the presented study material – films and publications, lectures etc. and to take a gender-sensitive approach into the course readings and student productions and thus demanding that students consider the gender dimension of their subjects.

Gender-sensitive teaching also functions as an inclusive form of education, at the same time as it stimulates critical thinking.

Questions to be considered with a view to establish gender balance and equal terms

- How does the audiovisual sector promote gender balance?
- What is film/television schools' approach to achieve gender equality?
- How is the career outlook in the film/media industry – from a gender perspective?
- Can statistics and reference material serve to prove gender-balance progress?
- How do entry requirements encourage applications from women as well as men equally?
- Is there a gender-specific characteristic choice of specialisation?
- Do film/television schools keep statistics on the development of gender balance in applications as well as in accepted students?

Inclusion of gender issues in audiovisual curriculum and syllabus:

Curriculum

The curriculum is prescriptive and identical for all. This makes it even more necessary for the curriculum to be prepared in a mixed working group consisting not only of women and men but represents competences within all professional disciplines.

The traditional distinction in the film industry between women and men, where men handle the technical and organizational areas and women the secondary and assistant functions, has long been undergoing change, not least helped by the digital technology that the sexes have equally acquired as a starting point.

But there is still a generation gap, and therefore it is important that younger professionals have a prominent role in the preparation of the curriculum.

This is equally true for the planning of the syllabus, that sets out how the curriculum is being devised and delivered.

Points that require attention

- Even though female and male students have been admitted on equal terms, they come with different experience and baggage. Upbringing, family patterns, traditional behaviour according to gender, society, schools, teachers – all have had an impact on self-understanding, expectations, and practical experience.
- Curricula can hold the risk of enhancing the inequality of opportunities predominant in society, to focus more strongly on one gender than the other, to generate unequal success opportunities, and to strengthen the already existing gender role stereotypes.
- Minimising the obstacles in curricula caused by gender as a social mechanism.

- Ensuring that all students – women and men alike – can equally benefit from the curriculum content. And that the needs of students are addressed at all levels of the curriculum development.
- Offering learning contents that are gender-sensitive in a science-based manner.
- It takes a genuine background-based knowledge to identify all relevant aspects of gender inequalities in order to implement gender equality.

Syllabus

The preparation of the syllabus is highly dependent on the individual teacher who is responsible for the planning of a subject or course part.

To achieve gender equality, the syllabus must take inequalities, identified in the curriculum into account. But it is just as important to avoid the influence of the traditional role patterns that are characteristic of the audiovisual media sector.

Teachers have to pay attention to this and assume responsibility for avoiding unwanted gender patterns repeated in their courses and in attitude towards their students.

Key points

- Discuss female stereotypes in film and media. Female stereotypes mainly come from a male point of departure or are rooted in tradition. Discuss gender male and female stereotypes generally.
- Discuss how students – as future professionals – will encounter gender issues and gender inequalities in their coming professional work.
- Gender sensitive language and attitude must be clearly reflected in the syllabus language and in all course exercises and course materials.
- Gender sensitive methodology should be taught and equally acquired by students and teachers.
- Students should work in gender-mixed groups where the division of roles is shifting between the sexes. This is particularly important during introductory courses.
- Exemplary study material – screenplays, movies, clips, textbooks, film literature – must have a balanced representation of female and male originators.
- Use examples of stereotypical representation of gender roles to increase awareness and avoid retention and repetition. (see appendix p. 36: Toolbox on analysing gender stereotypes in films).
- A general handbook on the school's courses and study directions must, as a basis, be based on gender equality and gender-sensitive teaching approach.

Evaluation of studies

Schools often use evaluation forms for students at the end of the course. Questionnaires traditionally ask students to evaluate the efficiency of the teachers to inspire and transfer knowledge and an assessment of the relevance of the individual course parts.

It should also be considered to include questions on the extent to which the course has sought to practice gender sensitivity in language, course content, role-sharing – and in encouraging proposals for changes.

The teachers

In the composition of the schools' teacher teams and in the work on course planning, it is the responsibility of the schools to address and assess gender issues and to ensure a common understanding as the basis for the school's activities.

Key points

- Is the teaching team diverse enough? – gender and age representation.
- Is there a male/female balance in regard to teaching the various subjects?
- Is there a hierarchical gender structure in the teaching team?
- Are all teachers trained in the use of gender responsive curriculum and teaching materials?
- Are professional specialists in teaching roles introduced to the school's ethos regarding gender equality?
- Imbalance in the teacher team can be adjusted by inviting guest teachers – female and male – who are known for their attitude to gender balance and for their gender sensitivity approach.
- Diversity in roles send positive signals to the students. A female teacher in a traditionally male dominated discipline may act as a role model for female students.
- Professional areas of specialisation often show a clear imbalance in gender representation, it should be checked – and corrected – whether this imbalance is repeated in the teaching staff.
- Gender perspectives and roles should be addressed regularly and monitored by external specialists.

Student Admission

The overall desire to create gender equality in the audiovisual sector must be underpinned by an intentional strategy to encourage and attract gender-under-represented young people from all walks of life.

Key points

- Does the school have a policy advocating for and encouraging applications from underrepresented groups?
- What is done to attract a diverse group of students to apply for admission?
- Does the presentation of the course programme efficiently encourage applications from women?
- Examples and quotes from professionals are obvious ways to highlight a balanced set of role models. Testimonies from women in key positions.
- Is a gender-neutral language applied to all course and curricula descriptions?
- It is important to emphasize that the specialisations being taught are gender neutral – that both women and men can embark on studying whatever they are talented for.
- Are scholarships gender neutral? And available as compensation for social inequality?
- Owing to the gender-related job division that is deeply rooted in the audiovisual sector, there may be a need to explicitly motivate women to apply for traditionally male work disciplines.
- Encouragement can be supported by choosing role models that can demonstrate that both genders can work and be equally successful in all professional areas of work.
- It needs to be addressed whether a certain professional area shows a clear imbalance between the genders and to be checked whether this imbalance is repeated in the applications – and admissions.
- Members of the review/admittance committees must be equally balanced (age, gender, professions) and observe and consider gender-sensitive issues in the applications, interviews, exercises etc.

Sources

Beyond Access: A guide for training and planning. Oxfam and London University.
GARCIA Toolkit for integrating gender-sensitive approach into research and teaching. Framework programme of the EU.
Gender Equality in education systems.: Curricula framework documents. UNESCO IBE.
Guidelines on gender fair curriculum development. WUS Austria.
Gender and Education for all: The leap to equality. UNESCO.
Council of Europe, Recommendation 2015: On gender equality in the audiovisual sector.

APPENDICES: RECOMMENDED READING

DISCRIMINATION
PREJUDICE
woman
GLASS CEILING
prejudice
equality
BOY
GENDER
gender
stereotype
STEREOTYPE
MAN
girl
boy
WOMAN
diversity
man
EQUALITY
Glass ceiling
DIVERSITY
GIRL
discrimination

GENERAL

Council of Europe Recommendation 2017:

ON GENDER EQUALITY IN THE AUDIOVISUAL SECTOR

https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6

The audiovisual sector is well placed to shape and influence perceptions, ideas, attitudes and behaviour prevalent in society. It reflects the reality of women and men, in all their diversity. Audiovisual content can either hinder or hasten structural change towards gender equality. Gender inequalities in society are reproduced in audiovisual content, but also within the audiovisual sector, notably women's under-representation in the different professions and in decision making. Furthermore, women who are audiovisual professionals are more likely to encounter pay inequalities, the "glass ceiling" and precarious employment conditions. There is also a significant under-representation of women in the creative, technical and executive branches of all levels of the industry;

The audiovisual sector serves all members of society. This calls for particular attention to gender equality both in terms of participation and access to the sector and in terms of content and the manner in which women are treated and portrayed, particularly in line with the request to Parties to the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (CETS No. 210) to encourage the information and communication technology sector and the media to enhance respect for the dignity of women as provided for in its Article 17;

The Council of Europe is committed to combating gender inequality in the audiovisual sector, as stated in the Declaration on Gender Equality in the European Audiovisual Industry, adopted at the Conference "Women in today's European film industry: gender matters. Can we do better?", held in Sarajevo on 14 August 2015, and as reflected in numerous national policy statements;

Recognising the need to integrate a gender equality perspective in the audiovisual sector, Recommends that the governments of member States:

1. adopt policies to promote gender equality in the audiovisual sector as a fundamental principle of its activities and in those of its institutional organisations, duly considering the guidelines as provided in: Appendix I;
2. encourage European, national and regional film funds, public and commercial broadcasters and other key stakeholders in the audiovisual sector to monitor the situation with regards to gender equality, drawing on monitoring methods and performance indicators such as those proposed in Appendix II;

3. encourage European supranational film and audiovisual funds, such as Eurimages and Creative Europe, as well as broadcasters and other key audiovisual sector stakeholders, to address gender equality issues in all their policies, measures and support programmes, such as training, production, distribution, festivals and media literacy initiatives;
 4. encourage the relevant audiovisual sector organisations (including public and private financing bodies, sectoral employers, trade unions and professional organisations, training and education providers and industry professionals, as well as the relevant regulatory authorities) to prepare, or revise, regulatory and self-regulatory strategies, collective bargaining agreements and codes of conduct or other frameworks for implementation, taking into account a gender equality perspective;
 5. disseminate this recommendation together with its appendices and raise awareness among the relevant stakeholders and those active in the audiovisual sector, in particular about the central role of gender equality as an enabling factor for fully-functioning democracy and the full enjoyment of human rights;
 6. monitor and evaluate progress in achieving gender equality in the audiovisual sector, and report on a five-year basis to the Committee of Ministers on the measures taken and progress made in implementing this recommendation.
-

Recommendation:

**2013 OECD RECOMMENDATION OF THE COUNCIL OF GENDER EQUALITY
IN EDUCATION, EMPLOYMENT AND ENTREPRENEURSHIP**

<http://www.oecd.org/els/2013-oecd-recommendation-of-the-council-on-gender-equality-in-education-employment-and-entrepreneurship-9789264279391-en.htm>

ABSTRACT

The 2013 OECD Recommendation of the Council on Gender Equality in Education, Employment and Entrepreneurship recommends adopting practices that promote gender equality in education, promoting family-friendly policies and working conditions which enable fathers and mothers to balance their working hours and their family responsibilities and facilitate women to participate more in private and public sector employment. It also recommends increasing the representation of women in decision-making position, eliminating the discriminatory gender wage gap, promoting all appropriate measures to end sexual harassment in the workplace, reducing the gender gap in entrepreneurship activity, and paying attention to the special needs of women from disadvantaged minority groups and migrant women.

EDUCATION & CURRICULA

Research article:

DEVELOPMENT OF GENDER EQUALITY CURRICULUM AND IT'S REFLECTIVE ASSESSMENT

Turkish Journal of Education, 2018 Acar-Erdol, T. & Gözütok, F. D. (2018). Development of gender equality curriculum and its reflective assessment. Turkish Journal of Education, 7(3), 117-135.

https://www.researchgate.net/publication/325577067_Development_of_gender_equality_curriculum_and_it's_reflective_assessment

ABSTRACT

The purpose of this research is to prepare a gender equality curriculum for pre-service teachers and to make its reflective assessment. The present study followed the “Taba Model” which is one of the curriculum development models. The study group of this research consists of three curriculum developers, two measurement and evaluation specialists and three specialists who are specialized in gender issues. Reflective Evaluation Form was prepared as a data collection tool and frequency was used in the analysis of this form. As a result of this research, “Gender Equality Curriculum Draft [GECD]” has been prepared. Based on the results of reflective assessment, it has been determined that learning outcomes, content, learning experiences and measurement and evaluation dimensions of the GECD are suitable for their purposes and consistent with each other. It is recommended that the Gender Equality Curriculum be implemented in Faculties of Education until social awareness on gender equality is gained.

Guide:

WORKING WITH THE MEDIA ON GENDER AND EDUCATION

Oxfam Publications, 2010

<https://www.eldis.org/document/A23515>

ABSTRACT

This guide is designed to help education and gender campaigners, as well as organisations and coalitions working on gender and education, implement more effective media advocacy strategies for gender-equitable education. It was developed following two “Gender, Education and the Media” workshops which were held in Nairobi, Kenya, in December 2005 and in Dhaka, Bangladesh, in March 2006.

The guide is divided into 7 sections. Each section explores a different aspect of working with the media on gender and education issues, starting with looking at education campaigning in general before focusing on gender issues in education, and the role of advocacy and the

media. The guide offers practical advice for working with the media and suggestions for activities to help individuals or groups generate discussion and develop their understanding of issues related to gender and education. A set of worksheets that correspond to these activities accompanies the guide and can be photocopied and used alongside the guide.

The guide was developed by the Beyond Access: Gender Education and Development Project, in collaboration with the Africa Network Campaign on Education for All (ANCEFA) in Kenya and the Campaign for Popular Education (CAMPE) and Steps Towards Development in Bangladesh.

GARCIA Toolkit:

FOR INTEGRATING GENDER-SENSITIVE APPROACH INTO RESEARCH AND TEACHING. FRAMEWORK PROGRAMME FOR THE EU

http://garciaproject.eu/wp-content/uploads/2015/12/GARCIA_working_paper_6.pdf

INTRODUCTION

This Toolkit is based on the reports that map gender perspective in existing research and curricula, which six project partners involved in GARCIA project conducted in following countries: Belgium, Iceland, Italy, the Netherlands, Slovenia and Switzerland. In each national context, we examined two test departments within one research institution: one from social sciences and humanities field (SSH) and the other from the field of science, technology, engineering and mathematics (STEM).

The reports included the qualitative and quantitative analysis of research projects and curricula at two test departments during the year 2011, including also the analysis of the gender structure of the project teams, lecturers and students, if available. The GARCIA project partners analysed available data on the on-going research projects (e.g. project outline, web presentation, project summary) and courses, focusing specifically on objectives, tasks, methodology, theoretical background and expected results. The attention was given to detecting both presence and absence of gender perspective in research and curricula contents, focusing not only on inclusion, but also on the exclusion of particular content – the so-called hidden curriculum,³ which reinforces stereotypes about gender, ethnicity, race, class, and power relations.

The reports also included comparative perspective between STEM and SSH fields, which allows a more detailed insight into interdisciplinary dynamics. Despite the analysed data are collected in the national contexts of GARCIA project partners, this Toolkit does not have an intention to generalise these findings and present them as representative of the whole states, not even the whole universities. Rather, it analyses the similarities and differences among respective beneficiary institutions, focusing only on particular institution and its test departments. Based on deep and multidimensional analysis, this Toolkit uses examples from test institutions to indicate various possible strategies of integrating gender-sensitive approach. These strategies are not meant to be strict rules to be applied, but rather suggestions – that each project partner should accommodate to its own social and cultural context.

Paper:**GENDER EQUALITY IN EDUCATION SYSTEMS: CURRICULA FRAMEWORK DOCUMENTS**

Paper commissioned for the EFA Global Monitoring Report 2003/4, “The Leap to Equality”.
UNESCO Valerija Vendramin 200

<https://unesdoc.unesco.org/ark:/48223/pf0000146973>

CONCLUSION

Although curricula anticipate talking about different types of families, equal participation in parliament, different types of sexual behaviour, HIV, democracy, etc., the majority of them is based on a definition of knowledge as “neutral”, as a result of an accidental or objective choice. In this context, curricula for history and citizenship education and ethics could shed some light as they tackle epistemological issues. They introduce themes that could help to deconstruct the conception of knowledge as neutral, but they do not elaborate on that. The former draws a distinction between historical facts and personal opinions or views, but does not elaborate on the problem of history as “always already mediated” (how could one account for the absence of women in say history textbooks which is an epistemological problem). The latter anticipates talking about factors of knowledge mediation, the knowledge of individual and school knowledge, but further clarification is not given in the curriculum.

Let us turn to White Paper once again on the matter of universality and relativity of scientific truths: “Historical sciences introduce relativism into the unity of science based on the universality of reason, while various scientific paradigms and theoretical currents bring IBE Report – Slovenia 14 diversity and variety. These principles will have to be taken into account to a greater degree in all fields of scholastic knowledge and overcome the usual notions and stereotypes of the differences between the ‘hard’ natural sciences and other forms of knowledge. The level of formation of scientific concepts and discourses on knowledge will need to be brought forward as well.”

Guidelines:**ON GENDER FAIR CURRICULUM DEVELOPMENT**

WUS, Austria

https://www.wus-austria.org/files/docs/Publications/guidelines_gender_fair_curriculum_development.pdf

BACKGROUND

Gender fairness – what does it mean? When it comes to standards and, to a large extent, the social consensus, it is regarded as a fact: no one can be segregated, discriminated or disadvantaged on grounds of his or her gender, or his or her ethnic background, religion (...). And yet discrimination and segregation are often observed in the real life. It is not primarily the deliberate or intentional segregations (“we do not employ women”) that are relevant here. Often, conditions and mechanisms that decrease equal opportunities, without anybody’s particular

intention, exist and cause unequal allocation of resources, development and contribution opportunities to women and men. They are often caused by different starting positions of the affected persons on the one hand, and/or by more or less subtle impacts of gender stereotypes, on the other hand. It is the purpose of these Guidelines to encourage a way of thinking that helps identify such mechanisms and restrict their effects. The Guidelines are about thinking of framework conditions, taking account of different starting positions and identifying the mechanisms that lead to unsubstantiated segregations. 1.2. Is this problem still relevant today?

The last 100 years have seen a strong equalisation in terms of rights and duties of the two genders. Women's rights (right to vote, right to own property, equality-legislation), access to education, labour participation have quickly matched those of men. Also, in terms of sexuality, cohabitation and family, there have been massive changes towards improvement of the position of women. The role patterns existing for both genders have undergone a strong change in respect of both their contents and their rigidity. And yet, vast differences in equal opportunities remained to exist to date. Typical examples would be: strongly gender-segregated selection of teaching content, clear split of the labour market into branches with over-proportional shares of women or men, respectively, completely unequal distribution of management positions between the genders, and undeniably high wage differences between women and men across Europe. One more area, in which old patterns have only slightly been disturbed, is the share of household work, where a dominant share of unpaid household work, child and old people care is allocated to women.

Overall, real equal opportunities only occur in certain stages and areas of life. Relevance for the education area. The education area is affected indirectly by all of these aspects and directly by two of them. The first is the unequal distribution of men and women among different fields of study. This phenomenon can be observed across Europe, but its extent varies from country to country. While in some fields the vast majority of students are women, almost none of them can be found in other fields. The former is usually the case in pedagogy and similar disciplines and the latter massively in SET (Science, Engineering, Technology) disciplines and only to a small extent in 1. BACKGROUND 7 other subjects. Therefore, the education area also favours the gender-segregated labour market and the wage gap.

Analysis:

GENDER(ED) MATTERS IN COMMUNICATION/MEDIA STUDIES: INTEGRATING CURRICULAR INNOVATION AND SOCIAL CHANGE IN THE SPANISH MODEL

Maria Pando Canteli, Annabel Martin 2014

https://www.researchgate.net/publication/287604657_Gendered_Matters_in_CommunicationMedia_Studies_Integrating_Curricular_Innovation_and_Social_Change_in_the_Spanish_Model

ABSTRACT

This article investigates the benefits of making gender-related issues more central to the Communication Studies curriculum in the Spanish system of higher education. The shift to “value-impact criteria” as the standard of success of today’s curricula in Europe is one of the strongest critiques that higher education is facing in that context. This article focuses on the state of affairs in Spain, showcases why Communication Studies is a particularly relevant field for these changes, outlines how a multi-platform approach to learning (combination of teaching, research, and social activism) pays special attention to the ways gender, racial, ethnic, and economic parameters interface with each other, and details the value of introducing more interdisciplinary and gender-based cognitive paradigms into the curriculum for making our campuses sites of innovation, better learning, and forces for social change.

Report:

GENDER EQUALITY & DEVELOPMENT

Ruti Levitov 2014

Women’s voice, agency, and participation research series; no. 9. Washington, DC World Bank Group.

<https://openknowledge.worldbank.org/handle/10986/21034>

Paper:

ENTRY POINTS INCORPORATING GENDER AND ISSUES OF GENDER-BASED VIOLENCE INTO MEDIA EDUCATION AND JOURNALISM CURRICULUM AT TERTIARY EDUCATION INSTITUTIONS IN SOUTHERN AFRICA

Patricia A Made, 2010, Genderlinks for Equality and Justice

portal.unesco.org/.../1330325963102122010_ENTRY_POINTS...I...

ROLE MODELS

Article:

COMMUNICATING GENDER IN THE PUBLIC SPHERE: WOMEN AND INFORMATION TECHNOLOGIES IN THE MENA

By Loubna H. Skalli, 2006, *Journal of Middle East Women's Stories*, Vol. 2, No. 2, Special Issue: Women's Activism and the Public Sphere (pp. 35-59)

https://www.researchgate.net/publication/287604657_Gendered_Matters_in_CommunicationMedia_Studies_Integrating_Curricular_Innovation_and_Social_Change_in_the_Spanish_Model

ABSTRACT

This paper discusses the public sphere in the Middle East and North Africa from the perspective of women's uses of information and communication technologies. I argue that the socio-political transformations unfolding in many countries in the Middle East and North Africa are not taking place in the absence of women's contribution and participation. Drawing on examples from different countries, I demonstrate how women are shaping, impacting, and redefining the public sphere by producing alternative discourses and images about womanhood, citizenship, and political participation in their societies. Crusading female journalists, feminist film producers/directors, publishers, and feminist cyber "bloggers" are strategically using old and new media to participate in the production and dissemination of alternative knowledge and the creation of transgressive spaces.

Book:

ENCYCLOPEDIA OF ARAB WOMEN FILMMAKERS

Rebecca Hillauer, American University in Cairo Press, 2005

ABSTRACT

Arab women filmmakers: Who are they? What drives them? What are their experiences in a male-dominated profession? How do they function within the contexts – and constraints – of patriarchal societies? The answers are complex and sometimes surprising, as complex and surprising as the vastly different films these women direct. In this unprecedented book, Rebecca Hillauer assembles a comprehensive and penetrating look into the history of Arab women's filmmaking, as well as the political and social background of the countries – Egypt, Iraq, Lebanon, Syria, Algeria, among others – from which these artists emerged.

In addition to the biographies, filmographies, and discussions of their most important works, lively, in-depth interviews allow us to hear from the filmmakers themselves. Collectively, these women, who hail from a wide range of professional, religious, and social backgrounds, provide a varied and vivid picture of what it means to work in creative and journalistic fields in

the modern Arab world. For Hillauer, the subject of a film, its genesis, and the personal story of the artist who created it reveal far more than a particular approach to cinematography. Arab women filmmakers and their main characters (who are often semi-autobiographical) not only afford us a look at seldom-seen facets of Arab societies, they personify an alternative women's 'model,' one that is far removed from western clichés. Broad in scope, and rich in insight, Arab Women Filmmakers is a must read for cineastes as well as students of film, feminism, and the Middle East.

Article:

10 WOMEN WHO ARE SHAPING THE MIDDLE EAST CULTURAL SCENE

Excerpts focusing on women in film from The National, Abu Dhabi, March 7, 2018

by Chris Newbould and Saeed Saeed

We profile 10 (5) game changers who are helping to evolve the cultural landscape of the region

Nadine Labaki first emerged in the public eye in 1990, on long-running Lebanese talent show *Studio El Fan*. Labaki won a prize on the show for directing music videos, and it was in the music-video arena that she first achieved fame, or perhaps notoriety, when her video for Nancy Ajram's *Akhasmak Ah* sparked controversy in 2003, for what was perceived as explicit dancing. In 2006, Labaki's first feature, *Caramel*, a refreshingly non-political look at life in Beirut was released – Labaki directed and starred in the film having written it during a Cannes Film Festival residency programme the previous year. The film placed her on *Variety*'s 10 Directors to Watch list at that year's Sundance Festival. Labaki's second film, *Where Do We Go Now?*, proved *Variety* correct, picking up the People's Choice Award at Toronto and a Best Foreign Language Film nomination at that year's Critics' Choice Awards. Labaki is unusual among Arab filmmakers because she didn't train abroad, graduating from St Joseph University in Beirut. She is currently working on her third feature, *Capernaum*.

Shivani Pandya. As director of the Dubai International Film Festival, Shivani Pandya holds one of the most powerful positions in the movie industry in the country, if not the entire Arab world. The festival is the biggest in the region and the go-to place for premieres of the latest in Arab cinema. Last December's 14th edition featured no fewer than 81 world premieres of films from the Middle East and North Africa among its 140-film programme.

As director of the Dubai International Film Festival, Shivani Pandya holds one of the most powerful positions in the movie industry in the country, if not the entire Arab world. The festival is the biggest in the region and the go-to place for premieres of the latest in Arab cinema. Last December's 14th edition featured no fewer than 81 world premieres of films from the Middle East and North Africa among its 140-film programme. Originally from India, Pandya began her career in advertising, but soon moved into producing for adverts and TV. She moved to Dubai in 2001 as one of the first members of staff at the nascent Media City, and soon found herself

responsible for planning the first Diff in 2004. Pandya has previously stated her desire to make Dubai one of the world's top three festivals. It may not be quite up there with Cannes yet, but it is making progress – in 2014, *Condé Nast Traveller* declared it one of the world's 10 Most Travel-Worthy Film Festivals.

Haifaa Al Mansour. She was already an established short-filmmaker, having won prizes at festivals in Oman, the Netherlands and the UAE, when her debut feature, *Wadjda*, thrust her onto the global stage. The film was the first feature ever made entirely in Saudi Arabia and the first made by a female Saudi director. Like many of Al Mansour's preceding shorts, the film deals with women's rights in the kingdom – in this case, an 11-year old girl in Riyadh who dreams of owning a bike. Haifaa Al Mansour was already an established short-filmmaker, having won prizes at festivals in Oman, the Netherlands and the UAE, when her debut feature, *Wadjda*, thrust her onto the global stage. The film was the first feature ever made entirely in Saudi Arabia and the first made by a female Saudi director. Like many of Al Mansour's preceding shorts, the film deals with women's rights in the kingdom – in this case, an 11-year old girl in Riyadh who dreams of owning a bike.

The film was entered as Saudi Arabia's nomination for the Best Foreign Language Film at the Oscars, and although it didn't make the final shortlist, Al Mansour's star was in the ascendant. Last year, she directed her Hollywood debut, *Mary Shelley*, starring Elle Fanning and Maisie Williams, which debuted at Toronto and also screened at Diff in December. She is currently working on a second Hollywood feature, *Nappily Ever After*, based on Trisha R Thomas's comic novel of the same name.

Nujoom Al Ghanem. Emirati poet and filmmaker Nujoom Al Ghanem is possibly the UAE's most prolific director, with no less than seven movies, including the Diff 2017 Muhr Emirati Award winner *Sharp Tools*, to her name since her debut, 1999's documentary *short Between Two Banks*. Al Ghanem tends to bring a distinctly Emirati flavour to her films – her 2014 documentary *Nearby Sky* told the story of Fatima Al Hameli, the first female Emirati camel owner to enter into the UAE's traditional camel beauty contest circuit.

Her 2017 Diff award-winner, meanwhile, follows the life and work of influential Emirati artist Hassan Sharif, who sadly died while the film was shooting.

Annemarie Jacir. Palestinian-American filmmaker made her debut in the movie industry as a production assistant on 1997 TV movie *Hollywood Commandos*, which tells the story of the work of filmmakers during the Second World War. She directed her first short, *A Post Oslo History*, in 2001, and two years later, her short, *Like Twenty Impossibles*, became the first Arab film to be an official selection at the Cannes Film Festival. The film went on to win at more than a dozen awards at festivals internationally, and was named as one of the 10 best short films of the year by *Film Comment magazine*. She released her first feature, *Salt of This Sea*, in 2008, receiving Palestine's nomination for the Best Foreign Language Film Oscar. Jacir has since released two further features, picking up awards from Dubai to Berlin and two further Palestinian Oscar nods for *When I Saw You and Wajib*, which debuted at Diff last

December. Jacir is also an ardent supporter of Palestinian cinema, having founded the Dreams of a Nation cinema project, taught at Bethlehem University and in refugee camps, and organised the largest travelling film festival in Palestine.

REPRESENTATION

Study:

PLACE ET REPRESENTATION DES FEMMES DANS LES FICTIONS

A cooperation between HAICA, Tunisia/Leila Chiboub and CSA Belgium/Francois Massoz-Fouillien

http://haica.tn/media/Dossier-de-presse-_Place-et-repr%C3%A9sentation-des-femmes-dans-les-fictions.pdf

ABSTRACT

This study aims to identify clichés and stereotypes based on gender in order to sensitize film professionals (producers, writers, directors) to the role of the media in the production of values and in the construction of the collective imagination of society.

Article:

THE CHANGING REPRESENTATION OF THE ARAB WOMAN IN MIDDLE EAST ADVERTISING AND MEDIA

In Global Media Journal 1(2): 67-88, May 2018, Badreya al Jenaibi, United Arab Emirates University

https://www.researchgate.net/publication/283480871_The_changing_representation_of_the_Arab_Woman_in_Middle_East_advertising_and_media

ABSTRACT

The United Arab Emirates and Dubai in particular have been propelling itself towards a Gulf Dream, where the UAE becomes a global brand at the center of a service industry, a kind of exemplary global bazaar. In this rush to modernity and a service-oriented economy, as in the West, images of women are used and exchanged as metaphors for hospitality and openness. In essence, the Arab and Islamic woman and her body are subject to a process of commodification, both in terms of their image and their entry into the UAE workforce.

MEDIA WATCH project:

COUNTERING THE NEGATIVE IMAGE OF ARAB WOMEN IN THE ARAB MEDIA: TOWARD A 'PAN ARAB EYE'

By [rasha allam](#) | professor of journalism and mass communication – American University in Cairo | jun 2, 2008

https://www.researchgate.net/publication/45666138_Countering_the_Negative_Image_of_Arab_Women_in_the_Arab_Media_Toward_a_Pan_Arab_Eye_Media_Watch_Project

About pan arab eye media watch project: Effectively monitoring women's media coverage is a potentially valuable tool, though not yet fully developed or widely utilized. Due to the introduction of new technological innovations (e.g., digitization) that bring change in the media sphere, it is urgently necessary to establish a "media watch" mechanism to monitor how women are portrayed in the Arab media. The growth in the number of the satellite channels in the Arab countries – now over 400 – makes it necessary to have a Pan Arab media watch to serve the Arab world.

It is crucial to create an entity to monitor the dissemination of images of Arab women and to set measurements to enable a scientific approach to the problem. The media watch project should work on increasing the awareness of the media about the social, legislative, economical, cultural and political discrimination against women in the media.

The media watch should include departments concerned with local media in every Arab country – from daily and weekly print media, national and local radio networks, to national and local terrestrial channels – in order to monitor each country. The watch should create comparative studies and implement similar approaches and strategies in countries facing common problems.

The project should include a quarterly report, which records and evaluates all of the women's issues mentioned in the media and is sent to special mass media organizations. This report should be sent to many related institutions, such as the Ministries of Information, Mass Communication departments in different Arab universities, the higher council of the press, and the press syndicate in all Arab countries.

The Pan Arab eye media watch will be responsible for

- Forming a plan which deals objectively with women's issues.
- Representing successful models of women in all fields.
- Changing the inherited stereotypes about women.
- Calling for women's achievement in leading positions in all fields.
- Shedding light on women's important roles in society and increasing awareness of their rights at work and at home.

CONCLUSION

In general, Arab media have cast women in a negative light. By focusing on the traditional role of women as being concerned with cooking, cosmetics, and gossip, the Arab media have,

presumably inadvertently, portrayed them as (excessively) emotional and thus unable to think rationally and make decisions. The time is long overdue for the media to consider how to become part of the solution rather than remaining part of the problem of misrepresenting women and perpetuating their ill-deserved second-class status.

The Arab media can be a vehicle for the dissemination of credible information as well as a force for positive change in society simply by devoting more attention to the social, economic, cultural, and religious sources and manifestations of women's problems. Special attention should be given to rural women, the poor, the young, the aged, the disabled, and the unmarried – though without distorting their images. In addition, the Arab media should balance its coverage of women by portraying them as productive members of the work force and not just as consumers. Finally, the Arab media should avoid depicting girls and women merely as followers, lest this further entrench gender discrimination.

Report from MENA MEDIA Monitoring:

THE IMAGE OF WOMEN IN TUNISIAN MEDIA

by Amir Ouche, April 4, 2013

Mena media monitoring publishes its final report about the image of women in Tunisian media <http://menamediamonitoring.com/en/2013/04/04/report-the-image-of-women-in-tunisian-media/>

Recommendations to media professionals

Journalists and other categories of media professionals should absolutely break the link between men and “serious” information or expertise on the one hand, and between women and “recreational” information on the other hand. To do so they should enrich, diversify and exchange their contacts so as to become gender-balanced whenever the field or expertise makes it possible to mix the genders. Indeed, in Tunisia, universities, firms, parties and governmental executive bodies include enough women for the media to solicit them more than they currently do. They should especially not hesitate to convince parties to get women to represent them in the media.

Without necessarily practicing positive discrimination, media owners could create and enhance rubrics that would underline women's accomplishments: portraits of female personalities who changed the history of the country and yet are completely unknown by a majority of Tunisians; rubrics such as “The woman of the week”, which would highlight Tunisian women's interesting, and sometimes exceptional life experience; political debates with a “100% Women” television sets.

Even when journalists go out to get to interview “people”, they should think outside the box and interview Tunisian women from all ages and social backgrounds, all the more so that they have a different vision of society, which needs to be conveyed. As media always ask the opinion of all the people implied in an issue, they should strive to collect both genders' point

of view on an event; for example, not taking for granted the idea that the 'patriarch' represents the whole family in his opinions and therefore only interviewing him.

Media professionals, especially those in charge of the images (pictures and films for television) should make sure not to give female subjects a merely decorative character – which is often the case – and to include non-degrading and balanced pictures, which would represent people from both genders. They should also stop using women's pictures and testimonies, supposed to enshrine disarray and debridement, to illustrate catastrophes that concern the population in general. Instead, journalists should try to interview the numerous women we don't see on screen: those who stay strong and brave in these situations.

They should go beyond the tabloid-type voyeurism of general news and sex cases, which are especially relayed in the press and in certain TV shows. General news linked to prostitution, gender violence or female crime shouldn't be an opportunity to systematically criticize women's attitude in those stories. Instead, journalists are supposed to talk about a subject in a rational and objective way, not with a moralistic speech, which goal is to represent women as a social problem that therefore concerns the whole society.

They should stand in contrast with the stereotypes that abound in 'light' and entertaining rubrics. Journalists should absolutely avoid discriminatory defamations and generalizations on genders ("women are..." / "men are..."). On their side, hosts of interactive TV shows should play their role of moderators more thoroughly, by immediately commenting the discriminatory speeches participants sometimes have.

The directors of media and of drafting teams, while organizing the writing of programs and rubrics, should always keep in mind to maintain equity between their male and female journalists. They should strive to better distribute the roles to men and women with a same level of competence, especially in key shows. They could, for instance, as often as possible, give some shows to man-woman tandems, as in certain radio stations monitored in this study. They should push their female journalists to take care of the Politics, Economy or Technology pages if necessary, search for adequate profiles of female journalists and hire them. The managers of public channels could play a special role in promoting this gender equality within their teams, which already respect gender balance, by giving them shows of great importance.

Finally, journalists should popularize Tunisia's commitments to the CEDAW (Convention on the Elimination of All Forms of Discrimination Towards Women). This text is poorly known in Tunisia and was recently twisted in order to discredit it before the population.

To download the report: [Report Women in Tunisian media](#)
BOOKMARK THE [PERMALINK](#).

Analysis:

A TUNESIAN APPROACH ON HOW TO CREATE AWARENESS ON GENDER INEQUALITIES

Mohamed Ali Fejji, 2019, Director of photography/audiovisual and cinéma researcher/teacher at ESAC

A brief analysis of the history of human societies brings out the obvious: women are the first class oppressed with a social and legal organization granting full authority to men.

From the end of the 1970s, the idea of a biological determination of psychological and social differences between men and women began to be contested. This approach, put forward by a growing number of theorists, has made it possible to separate the social and biological distinction and to exclude a gender assignment of skills.

In the film industry and until today, gender inequality is evident. Indeed, many statistical studies and surveys have highlighted a misogyny of cinema that materializes in all the process of film creation from training to public reception. For example, a study of 500 films produced between 2007 and 2012 shows that only 10.7% of feature films have a gender-balanced poster distribution. This inequality remains the same when we analyze the main trades involved in the genesis process of cinematographic projects with a clear male domination in the following positions: 91% of the directors; 85% of the writers; 83% of executive producers and 98% of chief operators (directors of photography).

The immediate consequences of this male mode of production that perpetuates the archetypes of male domination are measured by the public perception of female characters in the works produced. Indeed, the Bechdel test that quantifies the presence of women on the screen consolidates the over-presentation of men in the movies. This tells us about the persistence of sexist stereotypes in the art industry.

5-Other reports were alarmed by the unfavorable situation of women: the survey conducted by the European Women Audiovisual Network and which included film production in 7 countries reveals that only 24% of women work in the sector and that the share of national funding allocated to productions with female directors does not exceed 16%. Meager figures that are in stark contrast to the proportion of women in film schools in these countries, which stands at 44%. The fall of their presence between the academic and the professional world is explained by the discovery of a hostile sector towards them, thus privileging to be devoted to research, journalism or criticism.

In Tunisia, the under-representation of women in the audiovisual media – as creators, in decision-making roles, in technical capacities and because of the stereotypical roles attributed to them – is exposed by a study. joint action between HAICA and the Belgian CSA on the place and representation of women in the Belgian and Tunisian audiovisual media during the months of June and July 2015. The following qualitative and quantitative indicators emerge:

- The male predominance in high-tech and production occupations in the creation of Tunisian artistic works: 100% men in the profession of sound engineers, 80% in production and editing
- Female actresses are vastly underrepresented compared to men. 63% of men against 37% of women
- The rural woman is completely absent from Tunisian fictions
- Women are concessional to the physical and verbal violence they suffer
- In the family, women are subject to the traditional division of labor and social roles: household chores are mainly reserved for women
- The key to women's success in the business field is not the result of their competence but rather thanks to a parental legacy or the use of indirect means.

Similarly, the share of national funding allocated to national productions by the aid commission, section supports film production for feature films, with women directors for the 2015 and 2017 sessions is 17%. (0/8 and 3/9).

In addition to normative social models that establish gender roles and cultural and social expectations*, one of the fundamental problems that leads to the promotion of a gender hierarchy and male dominance is the lack of a training that questions issues related to gender and stereotypes. The non-treatment of this aspect from early childhood to higher education creates a double threat: the production of discriminatory behavior by treating or judging people differently according to their sex on the one hand. On the other hand, it can have negative psychological effects on women's feelings of competence and self-efficacy.

Thus, it is obvious that to free oneself from the straitjacket of gender stereotypes, to free women from the image of which they are prisoners, and to fight this symbolic violence passes through a single collective solution which is education.

Deploying the appropriate mechanisms and reflexes within the film schools is doubly important given the inclusion of the latter in two fundamental chains: the general audiovisual chain, therefore in the production of works that can fight against the spread gendered stereotypes in the cinema, and that of the education of students and young people in the broader sense.

Before specifically addressing the role of a professor in a film school, it is important to recall the common role of the faculty in the fight against stereotypes. In fact, the university is one of the frameworks where human beings have social interactions that can amplify gender differences during the study or research phase. To combat this threat, the teacher is expected to take into account the constructed nature of the genre and make the necessary effort to communicate and sensitize students on the issue. In practice, the teacher must be vigilant in the bibliographic references of the courses, the expectations he places on the students, dispense with attributions that mark the masculine or feminine* and adopt a language which is aimed at students.*

In addition to the aforementioned approaches, which include all forms of awareness-raising aimed at making individuals aware of equal opportunities between women and men, film students must work on film references whose narrative and genesis are egalitarian, libertarian and democratic alternative. Thus the role of the cinema would be to take the representation of women out of the dangerous weight of tradition and to assert themselves against clichés and stereotypes. Several works, Tunisian feature films or documentary, testify to this thirst for freedom: *The Dance of fire*, *The silences of the palace*, *Militantes*, *Bedwin Hacker*. These works were vectors that consolidate the intrinsic link between art and democracy and the fight against stereotypes.* The film *The Secrets* is a film summarizing the evolution of the discourse of the demand for women's freedom in films made by Tunisian women filmmakers. He synthesizes this extensive passage that has gone beyond the sphere of social, legal and economic claim to embrace the sphere of intimacy and of being in itself.

We will cite other international works that deal with inequality, gender identity, sexism, harassment and professional equality: *Women and men*; *Tomboy*; *Does the brain have a sex?*; *I am ordinary machismo*; *Harassment and violence*; *The Hunting Ground*, *The reconciliation of times*, a factor of professional equality.

At the same time, considerable space must be reserved for feedback from field experiences where students best realize the reality of unequal treatment. The role of the teacher is then to get them to think about professional practices that go against these stereotypes.

To the same degree of urgency, and since Arab cinema can be a tool for changing society, it is up to the teacher to impose on his students exercises in the creation of non-stereotyped characters. This strategy would make it possible to disqualify the traditional and transmitted representations of gender, to deconstruct them and render them therefore inoperative*.

To achieve this and to fight effectively against writing automatisms, it is incumbent on the professor to propose to the students in cinema to realize projects in mixed pairs. In this case, a voluntarist accompaniment by the teaching is necessary to think jointly on the norms of the kind and to mark an independence vis-à-vis the preconceived considerations on the male domination.

Horizons

To create a solid foundation of equality between men and women in the cinema, we will be able to reflect on the implementation of new modules such as the initiative of the University South- Bretagne with the 'Gender and Gender Equality' Course* or incorporating changes at the institutional level by setting up a support committee within the film schools.*

- 1: L'Origine de la famille, de la propriété privée et de l'État/Friedrich Engels/1884
 - 2: Sexe et genre: de la hiérarchie entre les sexes/ Marie-Claude Hurtig, Michèle Kail, Hélène Rouch, Centre national de la recherche scientifique (France) CNRS, 2002 – 286 pages.
 - 3 New York Film Academy. Gender Inequality in Film, 25 novembre 2013
 - 4: https://www.scienceshumaines.com/le-test-de-bechdel-wallace_fr_39834.html
 - 5: <https://www.ewawomen.com/gender-inequality-in-the-film-industry-2/>
 - 6: *http://haica.tn/media/Dossier-de-presse-_Place-et-repr%C3%A9sentation-des-femmes-dans-les-fictions.pdf
 - 7: *<https://www.babnet.net/festivaldetail-118114.asp>
*<https://www.webmanagercenter.com/2018/01/11/414689/tunisie-21-projets-de-films-cine-matographiques-vont-beneficier-des-subsidies-au-titre-de-lannee-2017/>
 - 8: *(Chiland, 2003 ; Rouyer, Mieyaa & Blanc, 2015)
*Gresy Brigitte & Georges Philippe (2012). Rapport sur l'égalité entre les filles et les garçons dans les modes d'accueil de la petite enfance. Paris : Inspection générale des affaires sociales.
 - 9: *La Domination masculine, Pierre Bourdieu, 1998
 - 10: *Intégrer la dimension genre dans l'enseignement supérieur : transformation de pratiques au niveau individuel et institutionnel Annick Rossier, Jessica Dehler, Bernadette Charlier et Hélène Fügen
*Deaux & Major, 1987 ; Gyax, Gabriel, Sarrasin, Oakhill, & Garnham, 2008
 - 11: *<http://africultures.com/lalternative-democratique-dans-le-cinema-des-femmes-en-tunisie-1970-2015-13456/> – MathildeRouxel
*Sonia Chamkhi, "Du discours social au discours de l'Intime ou de la démythification de la violence", dans Patricia Caillé, Florence Martin (dir), Les Cinémas du Maghreb et leurs publics, p.36.
 - 12: Université Paris-Est Créteil, 2011, Jane Gray Sadran: <https://www.cped-egalite.fr/wp-content/uploads/2018/12/Fiche-ressource-2-films.pdf>
 - 13: MEHL Véronique. Maîtresse de conférences en histoire ancienne à l'Université Bretagne Sud
 - 14: *Houda Badrane, secrétaire générale de l'Union générale de la femme arabe, table ronde: la femme et le cinéma, Festival du Film de Sharm El Sheikh (Egypte), Mars 2018
*Déconstruire les stéréotypes pour "lutter contre les discriminations"?, Aude Seurrat, Communication & langages 2010/3 (N° 165), pages 107 à 118
 - 15: Cendrine Marro et Isabelle Collet, Genre et éducation : institutions, pratiques, représentations, Décembre 2009
-

UN Report:

CONTENT AND REPRESENTATION OF WOMEN IN THE ARAB MEDIA

UNITED NATIONS division for the advancement of women (daw) expert group meeting on “participation and access of women to the media, and the impact of media on, and its use as an instrument for the advancement and empowerment of women”, Beirut, Lebanon November 2002, Reem Obeidat

<https://www.un.org/womenwatch/daw/egm/media2002/reports/EP11Obeidat.PDF>

STRATEGIES AND RECOMMENDATIONS

Women in media organizations should work to change the media environment through engaging in the following activities. They need to:

- Discuss research-based media issues, particularly on strategies to raise public awareness of women’s issues.
 - Publish a newsletter to promote networking for career promotion and cooperation toward advancing and empowerment of women through the media.
 - Conduct nationwide television monitoring to raise awareness of the media and bring to public attention misrepresentations, inaccuracies, and demeaning portrayal of women by the media.
 - Organize regional and international conferences, workshops, fora and other events to discuss issues pertaining to women and media.
 - Provide training for women on radio production, electronic networking, database and resource centre management.
 - Disseminate information to women across the world through a monthly newsletter, a magazine, website, and electronic mailing lists.
 - Launch a women’s resource exchange facility as an Internet-based women’s information service and network made up of women’s information, media and communication organizations in the region.
 - Develop cooperative approaches and partnerships in exploring applications of the new information and communication technologies (ICTs) for social and economic empowerment of women. This network aims to facilitate regional and national network-building in the women’s movement through the promotion of electronic resource sharing and building a regional information service that will support various advocacy programmes.
-

Study:

THE IMAGE OF WOMEN IN MORROCAN MEDIA

MDI (Media Diversity institute)

http://www.media-diversity.org/en/index.php?option=com_content&view=article&id=3076:the-image-of-women-in-the-moroccan-media&catid=110:latest-resources&Itemid=56

ABSTRACT

The Study *“The Image of Women in the Moroccan Media in the Run-up to and During Local and Regional Elections 2015”* shows that a better representation of women and women’s issues in the Moroccan media is needed. This Study produced by the Media Diversity Institute (MDI) in partnership with ISIC Alumni and AEF (Association of Women Start), represents the final product of monitoring process and research led by professor Dr. Abdelouahhab Errami.

“Most of the Moroccan media considered women to be voters rather than actors in political processes such were elections 2015. Our Study shows that women’s issues are only tackled during specialized programs for women, cooking or talk shows. In political shows on TV and radio, women would only appear as guests and rarely women’s issues would be a topic of a serious debate,” said Dr. Errami.

Some of recommendations of the Study are to raise the number of women journalists and to give them more high-ranking and editorial positions in media outlets, as well as to stop limiting women’s representation to family, marital status and children’s issues and programs.

EUROMED Study:

WOMEN’S MEDIA – A STUDY OF THE PORTRAYAL OF WOMEN BY THE MEDIA AND THEIR PRESENCE IN MEDIA ORGANIZATIONS IN SOME COUNTRIES OF THE MEDITERRANEAN

Author: dr. Aimée Karam, study coordinator: mrs. Yasmine Kabbara, 195 pgs. december 2010
<http://new.euromediter.eu/wp-content/uploads/2015/07/womensmediaintheuromedstudy2010.pdf>

This document has been produced with the financial assistance of the “European Union – D.G. EuropeAid – External Cooperation”. The content of this document are the sole responsibility of the Safadi Foundation and partners (IRIS, Aini Bennai, Graif, FWE) and can under no circumstances be regarded as reflecting the position of the European Union.

CONCLUSION

Although news are said to provide a mirror of the world, this study showed that the world projected by media in both the Arab and European regions was overwhelmingly masculine as women, which represent at least half of the world’s population, remained virtually absent and powerless.

The progress made by women in the past few decades meant that there were nowadays more women in media than ever before. The achievements of these women were heartening but have yet to translate into gender-balanced journalism or a balanced and equal access for women to media organizations. Overall, the rate of progress has been slow and, and if it persists at the current pace, it will take decades to achieve gender parity in media. This dilemma of gender bias and discrimination was not exclusive to specific regions or media outlets, but represented a widespread phenomenon extending to both Arab and European regions and to the different types of media outlets, radio, television, and written press. This dismal prospect showed that women were no as empowered as their numbers in media suggest.

On one hand, a promising, although slow progress has taken place whereby women's presence in the news increased steadily, evidencing a constant state of progress in both the Arab and European regions. On the other hand, the rise in women's visibility was only reflected in some fields of media and in an unbalanced manner. The absence or invisibility of women in media, either as actors or as ordinary citizens, differed from one region to the other and among different countries within the same region, depending on each society's degree of openness and the freedom given to women. Gender disparities were also found in different types of media outlets within a single society. For example, in the Maghreb, a difference existed between Arab and French media products found in the country; while in France the difference was between women's magazines and magazines for both men and women. Nevertheless, common impediments remained across all media outlets, countries, and regions.

Overall, the presence of women in media was more promising in countries that granted women the most advanced juridical status; thus allowing them to exist in the media field. These countries included France, Malta, Greece, Egypt, and Tunisia, although there remained much room for improvement. The situation of women was less promising in countries such as Italy, Turkey, and the Turkish Cypriot region of Cyprus, and even less so in the more conservative societies of Libya and Mauritania where women's rights are stifled, or in Lebanon where the female sexualized body remained an essential component of programming and advertising.

As actors in media and in comparison with their male colleagues, female media practitioners' increased presence was dominant in lower-level media positions, the reporting of soft news that are lower priority on media organizations' agendas, and in temporary and part-time employment, or in positions which offered limited access to training and promotions. Female media practitioners were much less visible as decision-makers, and as journalists in stories of high priority which remained primarily in the hands of men. For example, women were largely found as presenters in television and radio, but their numbers dwindled remarkably as decision-makers in media, or as reporters, especially in newspapers. Even on television screens where women's presence was highest due to the focus on their physical appearance, their numbers dwindled significantly as they became older and 'less attractive' to media consumers. Overall, female media practitioners were marginalized in media, both in terms of the content of the work that they do and the opportunities available to them to attain higher status positions within their media organizations. They were even marginalized in the unions that were supposed to represent them. However, these factors are not unrelated to the

absence of a critical mass in the number of female media practitioners within media organizations.

As for the portrayal of women in Arab and European media, the dominant image was one of stereotypes and unbalance; although to differing extents in different societies. European countries were swamped with images of motherhood or sexualized images of women. This trend was also found in the Arab region, but to differing extents due to the conservative nature of some Arab countries. Overall, the presence and voice of ordinary female citizens in the news were either missing or limited in terms of the roles that they were assigned, the speaking times that they were allocated, and the topics that they discussed. In the Arab region however, media consumers faced an additional burden; that of the conflicting images of women, from the ultra- conservative and submissive Arab woman to the completely liberated model of the Western woman, which created confusing images of women. Meanwhile, the latter model was unattainable for Arab female viewers as a result of the conservative and patriarchal realities of Arab societies which restricted women from imitating these images. As such, the world of women as depicted in the news was incongruent with reality.

European media, compared to Arab media, benefited from enhanced media freedom and an important tradition of PSB which, although disappearing, gives a voice to all segments of the population and provides a common forum for debate; practices that are crucial to the exercise of citizenship in a pluralistic democracy. The importance of PSB is also related to the fact that public sector media takes into consideration the application of governmental agendas and priorities by allocating attention to the government's commitments towards international principles and instruments. In the Arab region, there is no tradition of PSB as only government-controlled media dominates and are mainly interested with political propaganda and social control.

In addition to PSB, the competition among media outlets increases credibility through the presence of a larger number of information outlets made available to media consumers. Nevertheless, this competitive aspect was rare in the Arab region and more strongly present in Europe. In the Arab region, even in the more liberal countries such as Lebanon where a pluralistic state of media existed, the high numbers of private broadcast media were owned by government officials or their affiliations thereby limiting the diversity of information broadcast.

Concurrent with absence of PSB and competition among media outlets in the Arab region was the absence of independent regulatory bodies that may be resorted to to check abuses and unfair representations. Meanwhile, continued governmental control was accompanied by intimidation, threats, and even clampdowns on some media practitioners. This trend, although found in some European countries but to a lesser extent than in the Arab countries, was challenged by the presence of some independent regulatory bodies and an enhanced freedom of expression found in the European countries.

The findings outlined in this report in terms of obstacles and recommendations identified areas where media stakeholders can focus their efforts and existing resources to address

issues of gender disparity. For example, stakeholders may choose to address literacy and ICT skills for women, in general, and female media practitioners, more specifically, to allow them to project a better image of themselves in the media and to utilize new ICTs that allow them broad range of services and information, as well as benefit from interpersonal Stakeholders may also choose to raise awareness about existing legal instruments sought to deal with gender discrimination in the media, or advocate and mobilize public opinion for the establishment of needed gender-related instruments. Therefore, the findings provided in this report help inform practice in terms of tangible improvements to women who are facing gender-discriminatory practices in the media, both as consumers or as actors. Failure to bring about well-thought improvements would have a significant negative social impact in both the short- and long-term, both on women who were subjected to discriminatory media practices and to society as a whole.

Book:

ARAB WOMEN AND THE MEDIA IN CHANGING LANDSCAPES

Edited by Elena Maestri and Anne Marie Profander, 2017, Springer International Publishing

ABSTRACT

This volume explores the dialogue between Arab media and global developments in the information age, looking at the influence of new technologies in Arab societies and the evolving role of Arab women in 'old' and 'new' media. By gathering together contributions from both Arab and non-Arab scholars alike, a timely and important collection is presented that sheds new light on the growing involvement, role and image of Arab women in the media.

Article:

ARAB WOMEN USE MEDIA TO ADDRESS INEQUALITY

Maurice Odine, 2013, the Journal of International Communication (pgs. 167 – 181)

<https://www.tandfonline.com/doi/abs/10.1080/13216597.2013.833537?journalCode=rice20>

ABSTRACT

Women's inequality in the Arab world is associated with culture in the societies, subjugating them to second-class citizens based on gender and dictates of the patriarchal establishment. Consequently, women face discrimination in education, employment and in the home, and are victims of domestic violence. Inequality is more draconian in conservative societies where women are not allowed to vote or drive, nor can they travel or work without the man's permission. Aware of lack of societal support for their causes, women have turned to modern information technology, particularly socialmedia in the forms of Facebook, YouTube, Twitter, and smart phones because they are virtual and free from stifling government controls. Remarkable progress has been recorded, including media positions and eventual reportage addressing women's inequality issues. More women are enrolling at universities and daring to enter even

fields that heretofore were reserved for men. The gate is open, too, for careers that society deemed unacceptable for women because they required communicating with non-family males. To sustain initiatives to counter inequality and plan for the future, Arab women's organizations have sprung in the region, focusing on capacity building to enable women to acquire necessary know-how to effectively use media to address pervasive inequality.



GENDER

Toolbox on analysing gender stereotypes in films

Prepared and commented by: Manel Souissi - Saber ben R'Houma - Ines Cherif

Two formats are provided - the first example - right column - suggests how to understand and fill in the table - the second example - right column - is for users to fill in.

1. The Film		<p>How and in what way to animate the debate?</p> <p>When watching a movie, it must be remembered that someone did it for a specific purpose, and that intention is not always clearly displayed</p>
Type of Film	Fiction, Documentary, Feature, Short feature, Animation.	
Technical info	Director (F/M), production year, country ...	
Where is this action located?	Where are the men and women, are they in the same places?	<p>The place and the time are important, for example in the activities that men and women do (in the 1950s, it was considered normal for women to stay at home to take care of the family and for men to go to work. job)</p>
When?	Time of filming	<p>But if this framework is played out in our time, stereotypes are maintained and do not reflect the changing roles of men and women</p>
	Time of events	
Relationship to reality	Could what we see in the film happen in reality?	
2. The women and the men		<p>How and in what way to animate the debate?</p> <p>To think about the issues of gender equality, it is interesting to identify the number of women and men, how they are represented (clothes, postures ...), their roles and their activities. On the other hand, we must note the repetitions (speeches, plans, decor ...)</p>
Number of women and men		<p>The number of men and women is important, depending on the themes and types of films, there are sometimes only men or women, which excludes the other sex, the activity is then essentially associated with one or the other.</p>

Their characteristics	Physical characteristics, clothing, accessories, makeup ...	What are their characteristics: tall, muscular men with beautiful hair and buxom women on high heels? Is it representative of the men and women we meet daily and what can we feel in the face of these images that do not look like us? On small as on big screen, one is faced with images of very stereotyped men and women, where the body is reduced to an object.
Their relations	Do men and women help each other or are they in opposition (conflict). Who holds the power?	In relations between men and women, it may be interesting to identify if they are in opposition or if they perform the same activity together. On the other hand, we must ask the question of power: Who acts? Who makes the decisions? Who has the last word in the discussions?
Their activities, their roles	Active - passive Ex: working/sleeping	In which professions are women and men represented? We often find men in management positions, in the scientific professions or in the building ... As for women, they are represented in the professions of assistance to the person, social, education ...
Their positions	In front, behind or same level Ex: sitting, standing	What are their activities? And are they valued or valued? We often see men in active position (work, play sports ...) and women in passive position (listen, observe, dream, sleep ...). We can link the activities practiced to the position that women and men take on the screen, are they on the same level? Is one of them recessed, or in a position below (one sitting and the other standing). Or in different places, we often find men outside the house and women inside. Narrative: Who drives the action? Who advances the story?
Their characters	Emotive, sweet, aggressive, sad, happy, grudging, generous ...	
Time of presence	Is the time of appearance of men higher than that of women or the opposite?	

Toolbox on analysing gender stereotypes in films

Prepared and commented by: Manel Souissi – Saber ben R'Houma – Ines Cherif

3. Form and style of images		The way of filming (angle of view and shot), the choice of sets, colors can influence the viewer. In the male-female stereotypes, one can notice associations of pastel and soft colors for the women (pink,violet), cold and industrial for the men (gray, blue).
Value of shots	Long shot or close-up -	The shots and shots are often done differently for a man or a woman, and in image plan close together, we can see body parts that reduce the person to an object (a mouth, chest, torso ...). Just as filming a person from below (low-angle) or from above (high-angle) will not give the same effect.
Shooting	high-angle (from the above), low-angle (from below), flat-angle (from the front)	
Decor	Natural light (day,night) or artificial, choice of colours associated with the environment - men and women	The decor, the colors and the background can influence our perception of men and women: Around men, we often see industrial decorations, straight lines, sharp, the colors are cold (blue, gray, black), the music is often futuristic, technological.
The background sound	Music, sound effects	For women, there are country settings or a warm room, the colors are softer and pastel, the music evokes daydream, emotion.

4. Language, speech		Words are just as important as images when it comes to gender stereotypes, they are found in the expressions used, the topics of discussion attributed to one or the other.
Narration	Voice over, character who speaks (a man or a woman)	The use of a voice-over man or woman is never harmless, especially in advertising, the voice reinforces the stereotype already well anchored. Thus, we find male voice-overs for cars, expert speeches ... and female voices for cooking, cleaning ...
The language level	Supported, current, familiar	
The language associated with men or women	Is the language level different?	Just as colors are associated with women or men, each sex has a distinct stereotypical lexical field, the language associated with the woman will be soft, round and the man will be more on terms of competition, domination.
The words used to characterise men and women	Pejorative or rewarding terms?	The terms used to talk about women and men are decisive, they can be pejorative, for example by defining the person by a physical characteristic "my pretty/beautiful", "my coconut" for a boy, not to mention the "blondes".
Breakdown of speech and topics of discussion	Is the conversation homogeneously divided between women and men, and what are their topics of conversation?	How is the word divided between men and women? Is there an exchange or a rather top-down discussion? This question can be interesting to dig on all the films, it is to see how the speech is distributed naturally.
Is the tone of the speech humorous, ironic?	Is it to laugh at men or women?	Using humor for narrative construction or conveying a message can be important, so what do you laugh at?
Non-verbal language	Silences, Gestures, Mimic, Attitudes	

Toolbox on analysing gender stereotypes in films

Prepared and commented by: Manel Souissi - Saber ben R'Houma - Ines Cherif

Two formats are provided - the first example - right column - suggests how to understand and fill in the table - the second example - right column - is for users to fill in.

1. The Film		<p>How and in what way to animate the debate?</p> <p>When watching a movie, it must be remembered that someone did it for a specific purpose, and that intention is not always clearly displayed</p>
Type of Film	Fiction, Documentary, Feature, Short feature, Animation.	
Technical info	Director (F/M), production year, country ...	
Where is this action located?	Where are the men and women, are they in the same places?	
When?	Time of filming	
	Time of events	
Relationship to reality	Could what we see in the film happen in reality?	
2. The women and the men		<p>How and in what way to animate the debate?</p> <p>To think about the issues of gender equality, it is interesting to identify the number of women and men, how they are represented (clothes, postures ...), their roles and their activities. On the other hand, we must note the repetitions (speeches, plans, decor ...)</p>
Number of women and men		

Their characteristics	Physical characteristics, clothing, accessories, makeup ...	
Their relations	Do men and women help each other or are they in opposition (conflict). Who holds the power?	
Their activities, their roles	Active - passive Ex: working/sleeping	
Their positions	In front, behind or same level Ex: sitting, standing	
Their characters	Emotive, sweet, aggressive, sad, happy, grudging, generous ...	
Time of presence	Is the time of appearance of men higher than that of women or the opposite?	

Toolbox on analysing gender stereotypes in films

Prepared and commented by: Manel Souissi – Saber ben R'Houma – Ines Cherif

3. Form and style of images		The way of filming (angle of view and shot), the choice of sets, colors can influence the viewer. In the male-female stereotypes, one can notice associations of pastel and soft colors for the women (pink,violet), cold and industrial for the men (gray, blue).
Value of shots	Long shot or close-up -	
Shooting	high-angle (from the above), low-angle (from below), flat-angle (from the front)	
Decor	Natural light (day,night) or artificial, choice of colours associated with the environment - men and women	
The background sound	Music, sound effects	

4. Language, speech		Words are just as important as images when it comes to gender stereotypes, they are found in the expressions used, the topics of discussion attributed to one or the other.
Narration	Voice over, character who speaks (a man or a woman)	
The language level	Supported, current, familiar	
The language associated with men or women	Is the language level different?	
The words used to characterise men and women	Pejorative or rewarding terms?	
Breakdown of speech and topics of discussion	Is the conversation homogeneously divided between women and men, and what are their topics of conversation?	
Is the tone of the speech humorous, ironic?	Is it to laugh at men or women?	
Non-verbal language	Silences, Gestures, Mimic, Attitudes	

Declaration:

Council of Europe Conference 2015

WOMEN IN TODAY'S EUROPEAN FILM INDUSTRY: GENDER MATTERS. CAN WE DO BETTER?

<https://rm.coe.int/eurimages-women-in-today-s-european-film-industry-gender-matters-can-w/1680732931>

Recommendation:

ESTABLISHING GENDER EQUALITY IN THE FILM INDUSTRY

By EWA, European Women's Audiovisual Network

Based on the study on gender inequality in the film industry "Where are the women directors in European films?" Gender equality report on female directors (2003-2013) the EWA network has drawn up a set of good practices addressed to public audio-visual funding bodies, broadcasters and film schools across Europe.

THE WAY FORWARD

There is almost universal recognition that more female-directed films in circulation would impact on the representation of women, promote equality and encourage tolerance in our society. Furthermore, the most important way to encourage women to direct is by showing more of their films on television and cinema screens.

There is broad support for policy changes including measures to:

- Address the under-representation of female directors in educational programmes;
- Equalise the distribution of public funds
- Achieve equal representation and greater awareness on commissioning boards
- Incentivise producers to support female directors
- Provide much greater support and a targeted strategy for publicity, advertising and distribution

<https://www.ewawomen.com/gender-inequality-in-the-film-industry-3/>

Article:

WHEN WOMEN MAKE THE HEADLINES

By **Myra Abdallah** – Myra Abdallah is the Middle-East and North Africa regional manager of Women in News program of the World Association of Newspapers and News Publishers (WAN-IFRA) and the Director of the Gender and Body rights Media Center of the Arab Foundation for Freedoms and Equality (AFE).

FIKRA FORUM, The Washington Institute, 2018

<https://www.washingtoninstitute.org/fikraforum/view/when-women-make-the-headlines>

Article:

ROLE OF WOMEN IN MEDIA INDUSTRY DISCUSSED IN DUBAI

Gulf News, May 8, 2018

Women can enrich the practice of strategic communication and public relations with their innate leadership skills, says Al Merri, Dubai

Mona Ganem Al Merri, Director-General of the Government of Dubai Media Office and Vice-President of the UAE Gender Balance Council, on Tuesday addressed the inaugural high-level speaker series of the Mena Chapter of the 'Global Women in PR' held in support of female empowerment within the Public Relations, Media and Communications Industry.

The private event, hosted at the Dubai International Financial Centre, saw a group of senior female professionals participating in an interactive session with Al Merri.

Speaking on the topic 'The Continuous Synergy Between the PR Industry and Government Communication', Al Merri said that the proactive use of communication is a vital element in Dubai government's development strategies. At a time when Dubai is seeking to implement tomorrow's projects today as part of the vision of His Highness Shaikh Mohammad Bin Rashid Al Maktoum, Vice-President and Prime Minister of UAE and Ruler of Dubai, strategic communication continues to be particularly important.

She spoke about how innovation is at the centre of Dubai's growth vision. The emirate's leadership, she said, is seeking to make innovation a cornerstone of social and economic development and encourage the development of new initiatives that will place the city 10 years ahead of other cities.

Dubai is also strongly focused on harnessing the creative energies and leadership capabilities of its youth, Al Merri said. Many initiatives have been launched to open new avenues for the youth to demonstrate their talent and skills. Several recently introduced projects are also offering the youth opportunities to take the lead in pushing the frontiers of innovation and technology.

Speaking about the role that communications and public relations professionals play in promoting growth, she said the perspectives and strategies they bring as a community of professionals has contributed to the story of Dubai immensely and its emergence as a prominent hub for this practice.

Al Merri added that women can enrich the practice of strategic communication and public relations with their innate leadership skills and perspectives. Their natural empathy, openness, ability to listen and social adeptness make them both excellent communicators and astute leaders.

Chairwoman Felice Hurst, Managing Director of Hanson Search Middle East, said, “This is an exciting moment for the Mena Chapter of Global Women in PR. With the participation of key governmental figures such as Mona Al Merri, in our inaugural speaker series, we are building our voice as women and leading professionals in this industry. Female empowerment is a key economic driver vital to ensuring sustainability and the support from Al Merri sets the tone for what we are aiming to achieve as an organisation.”

Master class and workshop paper:

**GENDER EQUALITY IN THE AUDIOVISUAL AND CINEMA PROFESSIONS –
FREEDOM OF EXPRESSION AND DECISION-MAKING AUDACITY**

Rayya Laajimi, 2019. Researcher in audiovisual and cinema, trainer at CAWTAR and former teacher at ESAC

Cinema is the place where social and sexual identities are expressed, and the fact that it is a phenomenological laboratory of these identities makes it a privileged medium for raising awareness of gender issues and for bringing about change.

The depictions of the female figure on television and in some Tunisian films leave us sceptical about the sensitivity of decision-makers (television channels and providers of funding for film creation) to the question of gender.

But to speak of gender is not limited to male-female relationships, being the expression of “socially and culturally constructed relationships between women and men” it encompasses the wider question of sexual choices and the relationship of societies to their LGBT community.

Communicating about gender stereotypes and revealing the relational flaws attached to it during colloquia or dedicated courses is no longer sufficient because the issue now exceeds awareness: the cinema is an industry that relies as much on its content as on the technical and pedagogical means used in the access to this representation of oneself. The production of films is a long, selective journey and a place of discriminatory and unequal crimes of all kinds.

In the panoply of inequalities, there are conscious and unconscious “reasons” hence the complexity of the task and the obligation in some cases to resort to the organization of festivals or events exclusively for women or for sexual minorities.

What are the ways that a teacher trainer can put gender on the agenda and are they sufficient to change attitudes and set up egalitarian laws?

Initiatives have been increasing in recent years to encourage the establishment of a gender equality in the audiovisual training sector.

The master class series “Fostering gender equality behind the Camera” is one of those initiatives that attempt to address the gender imbalance in terms of access to training, rights and visibilities.

During this training it was noticed, from the outset, that the translation of “Gender” is struggling to find its full meaning in both French and Arabic. The phrase translates as “socially and culturally constructed relationships between women and men” is ultimately reduced to “gender equality” in French and we find the same connotation in Arabic with “سِنَجْلا عُون” literally translated as (gender) in Arabic. A first language brake seems to be installed between the question and its receivers, an important point that the trainers tried to clarify during the first meeting with the candidates.

The workshop took place on two axes

- 1 Scriptwriting: A group of writers working individually on short film scripts related to the gender issue.
- 2 Writing a Toolbox A group of researchers committed to establishing a theoretical and practical toolbox for professionals in the audiovisual and film sector to reflect on the concept of “Gender” and its representation in the cinema (from script writing to finalizing the film).

It is important to note that the 19 scenario themes initially proposed referred exclusively to the two “dominant” heterosexual identities, namely, gender inequalities, women’s rights and the social collimator that targets them.

Two candidates have also chosen to treat the theme of gender with an abstract and surrealist approach (two stories of dystopias including animation) by aesthetic choices and to remedy some homosexual suggestions or in connection with freedom of belief.

This is to say that, beyond the alternatives proposed by international NGOs, there is a resistance to going beyond the “conventional” approach of the issue. The determination of the term “gender” seems to be acclimated to the environment in which it evolves, even in a neutral academic field.

Self-censorship of candidates/students who are hesitant to discuss issues related to homosexuality or sexual minorities has also been noted. In these workshops bringing together Tunisians and Palestinians, the question tended to be limited to equality between men and women in conventional relations (in a conjugal setting and very timidly in extramarital relationships). Or in relation to territorial problems (fundamentalism, traditions ... etc).

In an interdisciplinary approach we conclude that beyond the issue of gender equality, it seemed to us that we need to integrate notions of sex education into these formations in order to transgress certain taboos still deeply rooted in our societies and to free the way creativity.

Inscribing the discourse on gender equality into a universal approach with filmic choices addressing sexual minorities would greatly help to open the debate on the notions of freedom

and the individual far from the yoke of tradition and religion, which are the main obstacles to gender equality in these professions as well as in society. Patriarchal stereotypes are certainly a hindrance to women's freedom, but those related to the matriarchy that instrumentalise them to impose its domination affect men and women equally.

The team of researchers who worked on the writing of the toolbox to fight gender stereotypes in cinema have developed a film analysis grid to analyse the representations of women and men on screen with a gendered approach. This grid would be flexible depending on the subjects represented.

'Toolbox on analysing gender stereotypes in films' is annexed previously under GENDER p 36.

With regard to the practice of training courses in audiovisual and film schools, we recommend in addition to the above:

- The elimination of language sexism whether oral or written (in class, inclusive writing in research, publications, ... etc)
- Film analysis sessions addressing the issue of gender as an axis of analysis.
- Encourage and impose diversity in group exercises (acting games, mini filming)
- Integration of the theme of gender in the exercises and work requested.
- Sessions dedicated to raising awareness of gender equality in the audiovisual and cinema professions (percentage of awards for female filmmakers, figures and statistics of the role of women in the professions concerned, the type of positions held by women behind the camera ... etc)
- Veille "gendered" on the female representation in audiovisual and cinematographic productions (commercials, soap operas, films, radio broadcasts ... etc)
- Encourage the creation of associations for the fight against gender stereotypes in the profession
- Offer its expertise for the organization of festivals for women as well as sexual minorities.
- To collaborate with national bodies to establish equality in the allocation of public funding between men and women in audiovisual and cinematographic production and to establish agreements with the concerned universities for the winners.
- The creation of networks and collectives to promote exchange on gender issues (Academic journals, blogs, colloquia, social media ...)
- Create competitions and calls for projects specific to the issue of gender inequalities.
- Enjoy workshops and organize a summer school for the development of relevant themes and encourage the creativity of young people.

To conclude, the question of gender is a major element in any national construction project: to produce images of being inscribed at the heart of a country's cultural vision, image education plays a crucial role in the representation and the determination of individual and collective identity.

The feminine and masculine identities are conveyed by the gaze on them in the image and in any mediated discourse. With the growth of the consumption of images and fiction in

particular (feuilletonesque, cinematographic.) And the spread of distribution platforms on the Internet (Netflix, Hulu..etc), it is urgent to constantly revisit the concepts and statuses of the projections. marketed to address dominant stereotypes around the world.

Paper:

TOWARDS A GENDER EQUALITY ON THE SCREEN

Mirvet Médini Kammoun, 2019 Doctor of Arts and Sciences of the Arts, Film director and teacher at ESAC

Stereotypes of the genre in the cinema project the viewer with reductive images based on specific characteristics that are specific to the feminine they represent on the screen. These subjective stereotypes acquired from childhood. They admit traits inherited from the social and cultural place in which the individual evolves, as an absolute and globalizing truth. In this sense, the education of girls and boys is never similar. A separation sets in very early: the doll for the girl, the ball for the boy, the pink color for the girls while the blue is for the boy ... A segregation which spreads subsequently to all the domains of the life. It traps generations of women in male domination. Two parallel worlds evolve at the same time. Facing a world of absolute freedom exclusively masculine, the feminine world is a sphere of interdicts. A whole social and cultural system historically anchored is perpetuated in the literary, artistic but essentially cinematographic and audiovisual practice. Inscribing representations of the female body in the tradition of the popular stereotype.

Faced with this abundance of images reducing the female body on screen, we believe that it is imperative to counter these stereotypes through awareness of gender equality in society and on screen. A sensitization that must begin at an early age, but must be included especially in the university curriculum of students of film schools. Indeed, the audiovisual media and the cinema are the main vectors of the collective imagination. They hold a powerful suggestive force and are best placed to transgress or (not) stereotypes and restore gender equality on the screen. Perhaps this article is meant as a personal thought about the representation of the female body in Tunisian films, between stereotype and renewal. It is intended as a starting point for a broader reflection on the importance of including gender equality in audiovisual and cinematographic training especially for Master's students.

How to transgress the stereotypes of the genre through the renewal of the representation of the female body in Tunisian films? Is the awareness of gender equality in audiovisual training and cinema the cornerstone for transgressing stereotypes on screen?

The body on the screen acts and interprets characters by proposing a certain vision of the story. It allows the film to come alive in the material sense of the term. Significant and rhetorical images of the body offer narrative discourse its symbolic dimension. The body is no longer simply a body on the screen, but it becomes screen, body fluid, moving, deformed, eroticized or sublimated according to narrative, the body on the screen outlines its periphery to blur its

limits or contrary intensify them. He becomes a bearer of meaning, metaphor and sign. It acquires the complex role of memory area, registration and reading.

However, if the West has managed to overcome most of the prejudices around the female body and sexuality, the Arab-Islamic culture is still riddled with taboos and taboos in the name of religion, dignity, traditions and beliefs. morals. A historical reading of the different Arab-Islamic societies testifies to the social oppressions experienced by women on a daily basis. With forms of multiple obstacles that oscillate between sacralisation and contempt, the female body continues to suffer taboos and taboos in the name of religion and tradition. Women still suffer from a real gender segregation that divides the female world into mothers (pure and worthy) and prostitutes (fishermen and cursed). Any woman liberated in her body or emancipated is easily accused of rebelliousness, or even “drag”, because her image does not conform to the requirements of the social group. It seems legitimate for the Masculine to lead the world while the Feminine is tied up in the roles of wives and mothers.

However, the representations of the female body on screen vary from one Arab cinema to another. Faced with an Arab cinema that combines the plural in the sense that there are as many Arab cinemas as Arab countries, the representation of the female body is as plural as the Arab cinema. Political orientation and degree of freedom of expression, intervene at level of form, stylistic codes, themes treated and taboos raised. In the context of our Tunisian cinema, however, there is a gap between what is happening in society and what is represented on the big screen. Faced with a cinema made by men for men, stereotypes of the genre are strongly present in Tunisian films.

Between the body of the wives who devote themselves to the services of their husbands, the bodies of the mothers who carry their children and the body of the mistresses who offer pleasure to their men, the female body on the screen seems to be reduced to a body-object for the benefit of the needs of the Other or Others. In a cinema far removed from any concept of industry and characterized by its quality of auteur cinema, whose average is three to four films per year and that, in some years, none, the female body seems to be an Eldorado for filmmakers Tunisians. Moreover, the aesthetic forms that link the staging of Tunisian traditions to the exhibition of female bodies correspond to the needs of producers, foreign distributors and the Tunisian and international public.

It even seems that the success of the cinema of the golden age has locked Tunisian filmmakers in a repetitive image. This has stuck several generations of filmmakers in purely stereotyped representations of the female body. Indeed, since they have sublimated, exposed, fragmented, then regenerated, Tunisian filmmakers seem to be under inspiration. A debriefing of Tunisian film credits shows that most Tunisian films are made by men and for men. Apart from a few famous names, few women have managed to break through as directors. Moreover, the low representation of women in decision-making positions in the cinema (Production, Realization, Scenario) seems to amplify this observation. As with all positions of power, being a woman escapes a certain misogyny buried in the unspoken.

Admittedly, things are evolving, moreover this change has begun since the audacious *Fatma 75* (1975) by Salma Baccar. A film that deals in a committed way the feminine condition through the criticism of the Tunisian personal status code. *Fatma 75* made of Salma Baccar the first woman filmmaker of a feature film of fiction in Tunisia. However, the pioneering film career is limited to four feature films: *Fatma 75* (1975), *The Dance of Fire* (1995) and *The Flower of Forgetfulness* (2006) and *Jaida* (2017). Compared to her male colleagues, Salma Baccar's filmography appears to be lean quantitatively with a film every ten years. This reduced filmography reflects the under-representation of women in Tunisian fiction and the difficulties faced by women filmmakers. In an industry that is still under the stereotype that women are less able than men to make films, women filmmakers are forced to double their efforts.

Indeed, the public, film professionals and critics admire their films, sometimes because they make films that look like "men's" films, sometimes because they make movies that "antasy"-seems to be summed up in the adjective "feminine". This double prejudice stumbles women filmmakers like Moufida Tletli, Raja Ben Ammar or Kaouther Ben Hnia under conditions of which their male counterparts are exempt.

However, since January 14, 2011, the Tunisian film scene sees emerge a new generation of film makers men and women who dream of rebuilding the revival of Tunisian cinema. The female characters finally win in nuances and depth. With characters who intertwine, who oppose and who are reversing, these filmmakers have been trying for some years to redefine the typology of women in Tunisian cinema. The synergy of Tunisian cinema is under way. With them, the representation of the female body seems to free itself from the stereotype of one film to another. As soon as I open the eyes of Leila Bouzid at *La belle et la Meute*, by Kaouther Ben Hnia, the female body opposes and rebels against taboos and society as a whole. A body that challenges and refuses to remain trapped in the male's sphere of impulses.

In the end, the teaching of the arts in general and cinema in particular must play its historical role in this new cinematographic genesis. By putting the directors of tomorrow in situations of rupture with all forms of narrative and aesthetic clichés and arousing in them a critical glance of revival, the renewal of the representation of the body and the feminine on the screen will have to come up. Through critical analyses of films that break with prejudices, an awareness of gender inequalities will gradually be established. This constructive approach is likely to give birth to a generation of filmmakers less conventional in its approach to gender.

UNESCO Report 2012:

GENDER-SENSITIVE INDICATORS FOR MEDIA – FRAMEWORK OF INDICATORS TO GAUGE GENDER SENSITIVITY IN MEDIA OPERATIONS AND CONTENT

Editor: Alton Grizzle

<http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/gender-sensitive-indicators-for-media-framework-of-indicators-to-gauge-gender-sensitivity-in-media-operations-and-content/>

PREFACE

Gender equality and women's empowerment is one of the overarching priorities of UNESCO, the other being priority Africa. 'Equality' as used here is meant to ensure that the potential of women/girls and men/boys is fully unleashed and that the value of each person is recognized without prejudice. Increasing attention is being placed on gender equality issues globally, buoyed by several legal and normative instruments: conventions and declarations. Chief among these are the Convention on the Elimination of All Forms of Discrimination against Women and the Beijing Declaration and Platform for Action.

The latter, which was the outcome of the United Nations Fourth World Conference on Women, in 1995, emphasizes the key role of media to promote gender equality in all spheres; all stakeholders are called to join forces to combat "stereotyping of women and inequality in women's access to and participation in all communication systems, especially in the media". In 2010 as a show of its commitment to gender equality and women's empowerment, the United Nations General Assembly established UN Women. UNESCO's commitment and strategy to this end is well formulated in the "Priority Gender Equality Action Plan for 2008-2013" and is pursued through a two-fold approach: (i) gender-specific programming and (ii) gender mainstreaming with action in all of UNESCO's fields of competence.

UNESCO's Communication and Information Sector has fully embraced this commitment and has engaged globally in a wide range of gender-specific initiatives across its divisions and main actions. The two perspectives, equality between women and men working in the media, and equality in news reporting on women and men, are of equal importance and are being stridently pursued.

It is against this backdrop that UNESCO, in cooperation with the International Federation of Journalists and many other partners, has elaborated this global framework of Gender-Sensitive Indicators for Media (GSIM). This is a part of a suite of indicators being developed across all sectors of the organization to enable effective assessment or diagnosis of areas within UNESCO's mandate of media development.

The welcoming of the GSIM initiative by the International Programme for the Development of Communication (IPDC) attests to the importance of this topic to UNESCO Member States. The IPDC is the only Intergovernmental Council in the UN system designed to mobilize the international community to discuss and promote media development in developing countries. The Intergovernmental Council of the IPDC is a major platform to facilitate debates and rein-

force its role as standard-setting at international level in media development field. The 2012 IPDC Thematic Debate, “Gender and Media: Getting the Balance Right”, addressed the UNESCO Gender Sensitive-Indicators for Media. The debate brought together stakeholders, experts and Member States to discuss how to mainstream gender in media.

The process which led to the preparation of the GSIM was very comprehensive. It extended over a two year period. It began in early 2010 with a global debate on the UNESCO Women Make the News policy advocacy platform, organized around the International Women’s Day celebrations under the theme, “Towards Gender Sensitive Indicators for Media: Best practices for gender perspective in media and in media content”. This was intended to launch a global exchange on the importance and the need for gender-sensitive indicators for media organizations. A first draft of the GSIM was then prepared and a year later, it was reviewed during an international consultation organized by UNESCO and IFJ in Brussels on 14 and 15 April 2011. Thereafter a second draft was prepared. For this first round of consultation, experts representing national, regional and international organizations working in the field of media and gender and covering all regions of the world were convened. This meeting recognized that, although their primary target user group is the media, the GSIM will also be relevant and useful to NGOs and other civil society organizations working in the field.

In order to further enrich the second draft of the GSIM resource, and as a fundamental step for its completion, a second round of consultation was carried out online with UNESCO media partners globally. Broadcasting and print associations designated people to contribute comments, suggestions and insights to further enhance the document. The consultation with these associations was essential because it enables UNESCO to embed into the GSIM the perspectives of these key partners. This enables us to underline that use of the GSIM is not an attempt to limit freedom of expression and the independence of media, but to voluntarily enrich these cardinal characteristics.

Article:**TAPPING INTO THE TALENT OF OUR WOMEN IN THE MIDDLE EAST – DISPELLING SOME OF THE MYTHS AND STEREOTYPES THAT ARE HELD IN BOTH THE EAST AND THE WEST**

<https://www.ey.com/em/en/about-us/our-people-and-culture/diversity-and-inclusiveness>

About EY – building a better working world: EY is a global leader in assurance, tax, transaction and advisory services. The insights and quality services we deliver help build trust and confidence in the capital markets and in economies the world over. We develop outstanding leaders who team to deliver on our promises to all of our stakeholders. In so doing, we play a critical role in building a better working world for our people, for our clients and for our communities.

EY refers to the global organization, and may refer to one or more, of the member firms of Ernst & Young Global Limited, each of which is a separate legal entity. Ernst & Young Global Limited, a UK company limited by guarantee, does not provide services to clients. For more information about our organization, please visit ey.com.

Comments: Role models – p. 3/6//13/14/15/16/19/25/32 Representation – p. 33/41 Gender – p. 3/8/12/20/25/34/36 Education – p. 8/9/12/41 Media – p. 3/8/12/13/17/28

Book:**WOMEN AND MEDIA IN THE MIDDLE EAST: POWER THROUGH SELF-EXPRESSION**

Editor. Naomi Sakr, 2006 ,Pub. I.B. Tauris

ABSTRACT

“Are women benefiting from current changes in the Middle East media? With media all over the world still marginalizing women and trivializing gender inequalities, how does the situation in the Middle East compare? Proliferating satellite channels have increased women visibility in the region but visibility does not necessarily confer power. This book explores various ways in which media have been used to open up possibilities for women in the Middle East or, conversely, to restrict them. Having as their starting point the diverse experiences and multi-layered identities of women, the contributors treat media institutions and practices as part of wider power relations in society. By analyzing media production, consumption and texts, they reveal where and how gender boundaries have been erected or crossed. In eleven chapters, *Women and Media in the Middle East* spans both the region, from Iran to Morocco, and the media, from film and broadcasting to the press and internet. It looks back at women’s journalism in pre-1952 Egypt and forward to future trends in women’s internet use. One chapter shows how Maghrebi women filmmakers achieved a belated symbolic liberation for the ‘colonized of the colonized’. Another reveals how Egyptian political films link the representation of women to nationalist ideals. A study of the women press in Iran shows how it forced gender to the forefront of government concerns, while an investigation of Kuwait’s mainstream press

uncovers duplicity in the struggle over female suffrage. A chapter on audience reception exposes clashing identity constructions and competing knowledge systems in a rural community. Further chapters explore an experiment in gender awareness programming on Palestinian TV and women's role on Hezbollah's television station, Al-Manar. The book begins by considering whether research on women and media in other contexts can be applied to the Middle East. It ends by discussing the careers of seven well-known Arab women journalists. Rich and illuminating, this highly original book will be useful to scholars, media professionals and general readers interested in women studies, media and shifting power structures in the Middle East".

Book:

WOMEN IN THE MIDDLE EAST AND NORTH AFRICA: AGENTS OF CHANGE

Fatima Sadiqi, Moha Ennaji, 2013, Routledge

ABSTRACT

This book examines the position of women in the contemporary Middle East and North Africa (MENA) region. Although it is culturally diverse, this region shares many commonalities with relation to women that are strong, deep, and pervasive: a space-based patriarchy, a culturally strong sense of religion, a smooth co-existence of tradition and modernity, a transitional stage in development, and multilingualism/multiculturalism.

Experts from within the region and from outside provide both theoretical angles and case studies, drawing on fieldwork from Egypt, Oman, Palestine, Israel, Turkey, Iran, Tunisia, Algeria, Morocco, and Spain. Addressing the historical, socio-cultural, political, economic, and legal issues in the region, the chapters cover five major aspects of women's agency:

- political agency
- civil society activism
- legal reform
- cultural and social agencies
- religious and symbolic agencies.

Bringing to light often marginalized topics and issues, the book underlines the importance of respecting specificities when judging societies and hints at possible ways of promoting the MENA region. As such, it is a valuable addition to existing literature in the field of political science, sociology, and women's studies.

Abstract

Article:

GENDER AND DIVERSITY IN THE MIDDLE EAST AND NORTH AFRICA

Zahia Smail Salhi

Routledge, 13. Sep. 2013

This book was published as a special issue of the British Journal of Middle Eastern Studies.

https://books.google.dk/books?id=7f_bAAAAQBAJ&printsec=frontcover&hl=da&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

ABSTRACT

The images of women in chadors or burqas as contrasted with images of belly dancers which circulate today as representations of Muslim/Middle Eastern women do not fluctuate from the images propagated by Orientalist paintings and colonial photographs which also offer contrasting representations of the veiled thus secluded and the naked or semi-naked thus eroticised Muslim/Oriental woman.

As well as challenging the prevailing stereotypes of the Middle Eastern and North African women, the book aims to highlight the element of diversity which characterises the lives of these women and the regions to which they belong. The sense that most of the Middle Eastern and North African countries are Muslim does confer a common identity, a distinction from others that may serve to bridge wide social, cultural, and economic differences among them. However, it is also important to stress that significant elements other than Islam contribute to the making of MENA societies and women's cultural identities

Article:

LEADERSHIP, GENDER AND THE ARAB MEDIA: A PERCEPTION STUDY OF FEMALE JOURNALISTS IN EGYPT

Charles Wharton Kaye-Essie, 2018, feminist media studies

<https://www.tandfonline.com/doi/full/10.1080/14680777.2018.1546212>

ABSTRACT

This article examines the factors contributing to the under-representation of women leaders in the Egyptian media. Whilst a plethora of research exist on women in the Arab media in general, very few have so far examined the extent of women's representation in top media management positions particularly in Egypt. Based on empirical insights from 40 key informant interviews, this article finds that in their quest to become top media managers, Egyptian women journalists encounter a two-dimensional uphill battle – institutional and social discrimination. Institutional discrimination is evident in the absence of a legal and organizational environment to encourage women leadership. This includes a notable wage gap, gendered work relations, and difficulty maintaining a work – life balance. Social discrimination is practised against women journalists outside newsrooms, more specifically within their home environments, where they have to battle patriarchal social norms.

Report:**WOMEN IN PUBLIC LIFE – GENDER, LAW AND POLICY IN THE MIDDLE EAST AND NORTH AFRICA**

OECD 2014 report in partnership with Centre for Women Training and Research, supported by ARADO, covering Algeria, Egypt, Morocco, the Palestinian Authority, Jordan, Lebanon, Tunisia, the United Arab Emirates, Yemen.

<http://www.oecd.org/gov/women-in-public-life-9789264224636-en.htm>

Report:**GENDER AND ENTREPRENEURSHIP: RECENT DEVELOPMENTS IN MENA (MIDDLE EAST AND NORTH AFRICA)**

By Stephen Hill and Elie Akhrass

Part of the Contributions to Management Science book series

<https://link.springer.com/bookseries/1505>

ABSTRACT

This chapter looks at the recent development of early-stage entrepreneurship in the MENA region with an emphasis on the evolution of women's early stage entrepreneurship, and in particular whether an increase in female participation in enterprise could be driving an increase in entrepreneurship for the region as a whole. Data from the Global Entrepreneurship Monitor Adult Population Surveys in MENA countries since 2009, conducted as part of an international collaborative research project, is used to describe the recent development of entrepreneurship in the region, and to test the association between changing relative participation by gender and the overall level of early stage entrepreneurship. Since 2012 the ratio of male to female entrepreneurship in the MENA region overall has declined while the level of overall entrepreneurship has increased, although with substantial variation by MENA country.

Publication:**WOMEN DRIVING POSITIVE CHANGE IN THE MIDDLE EAST**

By Julia Craig Romano, Program Assistant, Middle East Program, Wilson Center (United States) 2017

INTRODUCTION

In celebration of International Women's Day 2017, the Middle East Program, the Global Women's Leadership Initiative, and Women in Public Service Project at the Wilson Center collected essays from 33 women in the Middle East and North Africa (MENA) region, the United States, and elsewhere to mark the occasion. We bring together their responses – which cover a wide geographic region and a wide range of views – in this publication. The full publication is available [here](#). Women throughout the region, as is true in the rest of the world, face a variety of challenges: underrepresentation in the political sphere, exclusion from or barriers to the

workforce, repercussions of family status laws, physical and sexual abuse, and at times the responsibility of supporting their families by themselves. Some women in the region are also faced with some of humanity's cruelest circumstances: unending conflict, famine, forced migration, and subjugation to sexual violence used as a tool of war, among others. While mindful of the reality of these difficult situations and enduring obstacles, this year for International Women's Day, we chose the theme of "women driving positive change" to highlight the diverse work of women throughout the region who counter these challenges and make the world a better place for themselves, their families, and their communities.

Paper:

COMMUNICATING GENDER IN THE PUBLIC SPHERE: WOMEN AND INFORMATION TECHNOLOGIES IN THE MENA

Loubna H. Skalli, *Journal of Middle East Women's Studies*. Vol. 2, No. 2, Special Issue: Women's Activism and the Public Sphere (Spring 2006), pp. 35-59, Published by: [Duke University Press](#)

https://www.jstor.org/stable/10.2979/mew.2006.2.2.35?seq=1#page_scan_tab_contents

ABSTRACT

This paper discusses the public sphere in the Middle East and North Africa from the perspective of women's uses of information and communication technologies. I argue that the socio-political transformations unfolding in many countries in the Middle East and North Africa are not taking place in the absence of women's contribution and participation. Drawing on examples from different countries, I demonstrate how women are shaping, impacting, and redefining the public sphere by producing alternative discourses and images about womanhood, citizenship, and political participation in their societies. Crusading female journalists, feminist film producers/directors, publishers, and feminist cyber "bloggers" are strategically using old and new media to participate in the production and dissemination of alternative knowledge and the creation of transgressive spaces.



Implemented by:



culture & media agency europe, s.m.s.



ECOLE SUPERIEURE DE L'AUDIOVISUEL ET DU CINEMA



Associated partner:



Co-funded by:



This project is co-funded by the European Union under the Med Film regional programme.