Towards a Digital Reporting Manual on Gender Based Violence

Perspectives from Women in Media and Film
Hidden Voices of Women who Speak for the Silent
Towards a Digital Reporting Manual on Gender-based Violence

Ibhayisikopo Film Project

TOWARDS A DIGITAL REPORTING MANUAL ON GENDER BASED VIOLENCE

PERSPECTIVES FROM WOMEN IN MEDIA AND FILM
Hidden Voices of Women who Speak for the Silent

Gendered Stereotypes
Gendered Violence
Gendered Discrimination
Oppressed Dreams

Supported by Hivos
Towards a Digital Reporting Manual on Gender-based Violence

List of Acronyms and Abbreviations

CEACR: ILO Committee of Experts on the Application of Conventions and Recommendations
CEDAW: Convention on the Elimination of All Forms of Discrimination Against Women
GBV: Gender-based Violence
GWI: Global Women’s Institute
ICRW: International Center for Research on Women
IFJ: International Federation of Journalists
IFC: International Finance Corporation
IFT: International Transport Worker’s Federation
ILO: International Labour Organisation
INSTRAW: United Nations International Research and Training Institute for the Advancement of Women
IPV: Intimate Partner Violence
IWMF: International Women’s Media Foundation
OHCHR: Office of the High Commissioner for Human Rights
SHEA: Sexual harassment, Exploitation and Abuse
UN: United Nations
UNDP: United Nations Development Program,
UNESCO: United Nations Educational, Scientific and Cultural Organisation
UNFPA: United Nations Population Fund
UNICEF: United Nations Children’s Fund
UN Women: United Nations Entity on Women
VAW: Violence Against Women
VAWG: Violence Against Women and Girls
WHO: World Health Organisation
Gender based violence has a devastating impact on children
About Ihbayisikopo Film Project

The Ihbayisikopo Film project was established in 2010 in Bulawayo, Zimbabwe, and remains based in the country’s second-largest city and its film and creative industry capital. The project came into being as a result of the challenges women faced in the creative industry especially the film and Media with regards to training and producing films that tell their story and earn household-sustaining income from the content they create. Since independence, the film industry has been dominated by males making the participation of women and access to equipment almost impossible. This has resulted in a serious gender gap in the film industry with most production houses in Zimbabwe pushing the interests of men and their stories on.

Vision
A world in which women and girls use media, film in particular, to empower themselves and the communities around them.

Mission
Ihbayisikopo Film Project is a women-led film project organisation that uses the power of media and film to advance gender equality, justice and equity through the use of media and film. We unearth and tell women’s stories in ways that undermine traditional gender stereotypes and societal norms that are the root causes of the oppression of women and girls. At the core of our work is how women are perceived and portrayed through the media and film and what stories are covered and how they advance women’s development.

Strategic Objectives
Our objectives are to:

(a) To raise awareness of the challenges facing women and girls such as gender-based violence, sex-based discrimination and denial of equal rights and opportunities.
(b) To tackle the negative and stereotypical portrayals of women in the media and film industry.
(c) To build the capacity of young women and girls in the production of films which inspire the confidence of women and girls in themselves.
(d) To contribute to the transformation of societal norms that oppress women.
(e) To provide an entertainment and educational platform for women and girls to tell their stories.

About Hivos

Hivos was founded in 1968, inspired by humanist values. Our founders held the conviction that development work should be secular, as true cooperation presumes respect for differing beliefs. In our first ever brochure, our founders wrote that “necessary changes should spring from communities themselves – from people at the base of society.” These convictions are still reflected in our work.

We believe that human life in its many forms is valuable, and that people are filled with potential. Living a life in freedom and dignity, with respect for each other and the planet, leads to greater individual well-being and fair, vibrant societies.
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Foreword

It is with the greatest and most sincere pleasure that I present this manual on gender-based violence to you. I hope it will go a long way towards motivating a national dialogue on equality, justice and equity and gender-based violence and discrimination, particularly in the media and film sector. Section 80 of the Constitution of Zimbabwe provides that “Every woman has full and equal dignity of the person with men and this includes equal opportunities in political, economic and social activities.” The country has also over the past decades ratified some of the most important international human rights instrument, including the Convention on the Elimination of all Forms of Discrimination against Women (CEDAW) (1991), the Protocol to the African Charter on Human and Peoples’ Rights on the Rights of Women in Africa in (2007) and the SADC Protocol on Gender and Development in (2009), all of which seek to promote women’s empowerment.

Yet despite all these signatures, the lives of women have remained oppressed, marginalized and disadvantaged in every field of life. Sex-based discrimination and violence remain rife in all sectors, at work and in homes. Access to promotion at work and opportunities in finance, education and other development resources remains constrained just on account of one being a woman or a girl. Newsrooms and film industry are still dominated by men, as so is the news, the stories covered, and the films. Stories of sexual discrimination and gendered poverty, hunger, unemployment, power, and information are not being given the priority they deserve. The media plays an important role in transforming societies. For this reason, the media should “seek opportunities to not only provide facts, but also change the situation of women and girls for the better… promoting a survivor-centered approach… ”, thus making a new world free from gender-based violence possible.1 (UNFPA, 2015: 8)

As the International Federation of Journalists puts it:

One of the greatest challenges facing journalists, both men and women, is to resist the culture of casual stereotype in our everyday work. That is no easy task when media are full of images and cliché about women and girls. Many are relatively harmless, but some, often the most powerful, portray women as objects of male attention – the glamorous sex kitten, the sainted mother,
the devious witch, the hard-faced corporate and political climber. In every region and culture there are fixed images, deeply entrenched prejudices and biased reflexes that pose challenges to journalists and media.2

It against this sobering background of the continued suppression of women’s voices, denial of women’s human rights, and institutions and attitudes stacked against women’s total empowerment that we present this manual. The manual seeks to ignite a fire that will burn down the old way of doing things and make way for the creation of a new society based on the unconditional respect for women as equal human beings.

Ibhayisikopo Film Project would like to extend our sincerest gratitude to Hivos for giving support to this project.

Ms. P. Sithole-Ncube
Director

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2 Source: IFJ (2009), Getting the Balance Right: Gender Equality in Journalism (See foreword)
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Towards a Digital Reporting Manual on Gender-based Violence

Pull her down syndrome
INTRODUCTION

Every day women working in the media and film industry, and across other industries, have to endure various forms of gender-based violence and discrimination. It is a pervasive gross violation of human rights. Sadly, it is one of those human rights abuses that are extremely under-reported, with government, companies and society doing very little to address it. Gender-based violence and discrimination exert tremendous costs on the survivors, companies and society in general. Worldwide, trillions of dollars go down the drain as tangible and intangible losses to survivors, community, government, and as costs in productivity, profitability, health care, and loss of education, jobs and income. There is, therefore, a connection between poverty and unemployment in society and the levels of gender-based violence and discrimination in it because this violence “has significant costs that stifle development and undermine efforts to reduce poverty and accelerate growth”.3 (University of Limerick, 2019)

Y.B. Dato’ Lim Ah Lek, Minister of Human Resources, Malaysia, had this to say about workplace gender-based violence:

Sexual harassment is one of the most offensive and demeaning experiences an employee can suffer. For the victims, it produces feelings of revulsion, disgust, anger, and helplessness. It damages the victim’s health. It results in emotional and physical stress and stress-related illnesses. Victims may experience severe emotional trauma, anxiety, nervousness, depression and feelings of low self-esteem. Sexual harassment affects employee morale and job performance. It reduces productivity and increases the rate of sick leave and absenteeism among affected employees. Moreover, many female employees who face sexual harassment choose to resign from their jobs rather than fight or endure the offensive conditions. This results in a higher rate of employee turnover with all the associated costs in training and lost production. The greatest danger of sexual harassment is that when it goes unchecked it can spread throughout an organisation like an infectious disease.4 (Excerpts from the Key Note Address of Y.B. Dato’ Lim Ah Lek, Minister of Human Resources, Malaysia, at the official opening of the National Workshop on Sexual harassment in the Workplace on 1 March 1999 at Kuala Lumpur)

Article 1 of the CEDAW states that discrimination against women is: “any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on a basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field.”

Despite a Constitution that provides for gender equality, justice and equity consistent with international and regional agreements in the same area, many women are being denied legitimate opportunities, rights and entitlements for no other reason except that they are women because violence and discrimination “rooted in, and reinforced by, social norms that perpetuate harmful attitudes, stereotypes, behaviours, and multiple (intersectional) forms of discrimination” (UN - ILO Women Handbook) continue to be widespread and pervasive and being largely ignored by management, survivors, society, and government.

In some companies, there are no official sexual harassment, exploitation and abuse (SHEA) policies and no victim-friendly reporting systems for workplace violations. Even where these mechanisms exist, there is little victim-rights awareness, and management has not been taking complaints seriously, mirroring society that blames women for rape and other forms of gender-based violence. To this extent, it means there are no working workplace safeguards against stigmatization, victimization and reprisals where survivors are subjected to “new assaults, threats, and harassment to poor work assignments, loss of promotion opportunities …” for having dared to report a case of gender-based harassment or discrimination.

Also, crucially, in most cases, complaints mechanisms are headed by the same men who themselves might be guilty of the alleged offences. In 2009 the Committee on Gender Equality stated that workplace gender-based violence “should be prohibited; policies, programme, legislation and other measures, as appropriate, should be implemented to prevent it. The workplace is a suitable location for prevention through educating women

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5 See the Convention on the Elimination of all forms of Discrimination Against Women
6 UN Women & ILO Handbook: Addressing Violence and Harassment against Women in the World, p. 8
and men about both the discriminatory nature and the productivity and health impacts of harassment”.8

Gender-based violence and discrimination in and outside the workplace cannot be addressed in isolation from the societal prejudices, norms and values that give birth to it, nurture it, aid it, and protect it. The underpinning

Gender stereotypes result from deeply engrained attitudes, values, norms and prejudices against women that have the effect of maintaining men’s power over women. They include assumptions about women having less power in the family, in society, being subservient to men and taking the predominant role in carrying out unpaid household and care work. This results in a form of bias that can become ingrained in key economic and social institutions, such as workplaces, local governments and public service organizations. This can occur in subtle, systemic ways, underpinned by patriarchal organizational cultures, policies, processes and decision-making that perpetuate social norms. Such gender stereotypes – whether at the individual or institutional level - largely disadvantage women in the workplace, but they can also them to work in professions considered “feminine.”9 (UN Women, 2015b).

This means “When aiming to prevent gender-based violence, it is necessary to address these discriminatory gender norms, work to transform gender roles and promote more equitable relationships between men and women.”10 (UNFPA, 2016). Furthermore, this requires interventions that will “strengthen population-level factors that protect against violence, and to address those that increase the probability of it occurring”.11 (UN Women et al, 2015)

Context

While so much has been changing in Zimbabwe over the past two decades, the cancerous scourge of gender-based violence and discrimination is still pervasive and the reporting and portrayal of gender-based violence and

10 UNFPA (2016) UNFPA Engagement in Ending Gender-based Violence
members of the LGBTQI community remains hostile. The media has largely not been going into the societal root causes of violence and discrimination. This “[s]hortsighted, inconsistent or unethical reporting on gender-based violence has even served to worsen the plight of these women and girls. Single stories which focus on the survivor offer audiences an isolated episode, from which they might sympathize with the survivor, feel outrage at the perpetrators, but from which they cannot understand the larger, systematic themes which have led to their suffering”.12 (UNFPA, 2016: 6)

In the workplaces, women in particular, including interns and apprentices, are still exposed to hostile and humiliating workplace environments and quid pro quo forms of sexual harassment. Employment, promotion, salaries and the general conditions of services are conditioned on the target accepting sexual advances in what is known as “quid pro quo”. Survivors are still subjected to threats of dismissals for reporting cases and requesting time off to attend court cases. Traditional stereotypes and customary practices that see no problem in sexual harassment have remained resilient despite a new Constitution and some progressive pieces of legislation on gender-based violence.

In law enforcement and prosecution agencies, the conduct of male officers has tended to dissuade people from reporting cases of violence or harassment of women13 and seeking redress.

**Purpose of the Manual**

The main purpose of this manual is to:

(a) raise awareness on and highlight the plight of women in the media and film industry and contribute to the conversation about gender equality, justice and equity;
(b) motivate government, companies and organisations to adopt effective policies and legal regimes to curb sex-based discrimination and violence in and out of workplaces;
(c) be a rallying point for women’s advocacy initiatives and help women in media to self-organize against gender inequality, sexual

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12 UNFPA (2015) Reporting on Gender-Based Violence in the Syria Crisis
13 Zimbabwe Women Lawyers Association 2012, *Zimbabwe Civil Society’s Shadow Report to the CEDAW Committee*, January, Office of the High Commissioner for Human Rights website, p. 11. While this reports dates back seven years ago, the attitudes observed then are still prevalent today.
harassment, gender-based violence and women’s lack of access to economic empowerment;
(d) contribute to the strengthening of sustained strategic gender equality advocacy in the context of Zimbabwe’s contemporary socio-political conflicts; and
(e) help the user with technical skills to understand and identify gender disparities, sex-based discrimination and seek prompt redress.

Who is this manual meant for?

The audiences of the manual are executives and boards in public and private companies, media houses, film entities, civil society, faith organisations, policymakers, journalists, artists, and employees across the board. We have incorporated international best practices, inter alia, the ILO and UN Women standards, UNFPA’s nine ethical principles and those of the International Federation of Journalists.

Arrangement of the Manual

This manual is arranged as follows:

Part One:
Gender-specific Issues that Affect Women in Media and Film in Zimbabwe

Part Two
Understanding Workplace Sex-Based Violence and Discrimination

Part Three
Tackling Workplace Sexual Harassment

Part Four
Designing an Effective and Gender-sensitive Sexual Harassment Complaints Mechanism

Part Five
Reporting and Handling Sexual Harassment

Part Six
Gender-Sensitive Reporting

Part Seven
The portrayal of women in the media and film
Part Eight
Rethinking the role of new media technologies in bridging the gender gaps in Zimbabwe’s media industry

Part Nine
Popular culture as a factor towards women emancipation

Part Ten
Articles written by journalists and filmmakers

This part carries illustrative articles written by professional journalists and filmmakers articulating their experiences and those of others and highlighting the prevalence and impact of gender-based violence on women in the media and film. The idea behind these articles is to draw our collective attention to gender-based violence and women’s struggles in the media and film industry as seen from the prism of those who continue to survive it.

Definition of Key Terms and Concepts Used in this Manual

All the terms used here are given their internationally-accepted definitions.

**Violence against women:**
The 1993 UN General Assembly Declaration on the Elimination of Violence against Women defines violence against women as any act of gender-based violence “that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women” and includes, “[p]hysical, sexual and psychological violence occurring within the general community, including rape, sexual abuse, sexual harassment and intimidation at work”.14

**Gender-based violence:**
The Committee on the Elimination of Discrimination against Women (CEDAW), in its General Recommendation 19, defines gender-based violence as “violence that is directed against a woman because she is a woman or that affects women disproportionately” and includes “acts that inflict physical, mental or sexual harm or suffering, threats of such acts, coercion and other deprivations of liberty”.15

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Gender-based violence is not one and the same thing as violence against women. While they cover more or less the same issues, violence against women is specifically targeted against women while, on the other hand, gender-based violence can affect both men and women. Violence targeted at gay men and other members of the LGBTQI community is also classified as gender-based.

**Sexual Harassment:**
Sexual harassment is any unwelcome sexual advance, request for sexual favour, verbal or physical conduct or gesture of a sexual nature, or any other behaviour of a sexual nature that might reasonably be expected or be perceived to cause offence or humiliation to another. Such conduct will be also be considered sexual harassment when it interferes with work, is made a condition of employment or creates an intimidating, hostile or offensive work environment. While typically involving a pattern of behaviour, it can take the form of a single incident. Sexual harassment may occur between persons of the opposite or same-sex. Both males and females can be either the victims or the offenders.\(^{16}\)

**Sexual Exploitation:**
Any actual or attempted abuse of a position of vulnerability, differential power, or trust, for sexual purposes, including, but not limited to, profiting monetarily, socially or politically from the sexual exploitation of another. Oxfam recognises that the terms sexual abuse and exploitation represent a wide spectrum of behaviours and is not limited to the act of sexual intercourse.\(^{17}\)

**Sexual Abuse:**
The actual or threatened physical intrusion of a sexual nature, whether by force or under unequal or coercive conditions. This would include forced marriage and sexual slavery and also includes sexual activity with a child (any person under the age of 18)\(^{18}\)

**Economic violence:**
Economic violence involves making or attempting to make the victim financially dependent on the abuser. Examples of economic abuse in the survey include preventing or forbidding someone from working, forcing them to work, controlling income and other the financial resources including selling assets without permission and withholding access to economic resources.\(^{19}\) (University of Limerick and NUI Galway, 2019)

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\(^{16}\) One Oxfam Policy on Protection from Sexual Exploitation and Abuse (PSEA)
\(^{17}\) ibid
\(^{18}\) ibid
Psychological violence:
Psychological violence includes threats of violence, insults, belittling, intimidation and humiliation directed at the individual.20 (University of Limerick and NUI Galway, 2019)

Physical violence:
Physical violence involves the use of physical force against another. Examples from the survey included hitting, pushing, slapping, choking, threatened or actual use of weapons, and being physically evicted from one’s home. Physical violence may or may not result in an injury that requires medical attention.21 (University of Limerick and NUI Galway, 2019)

Sexual violence:
Sexual violence involves being forced or coerced to have sex or engage in other sexual activities without consent. It includes, sexual harassment: verbal harassment in a sexual manner, leering, sexual jokes, belittling/humiliating sexual comments; sexual assault: grabbing, groping or otherwise touching in a sexual way without your consent; sexual assault: forced to touch someone sexually or forced to engage in other sexual acts (e.g. used alcohol, drugs, or threats so that sexual touching could not be refused or physical forced to engage in sexual acts) without consent.22 (University of Limerick and NUI Galway, 2019)

Gender:
Gender refers to the array of socially constructed roles and relationships, personality traits, attitudes, behaviours, values, relative power and influence that society ascribes to the two sexes on a differential basis. Whereas biological sex is determined by genetic and anatomical characteristics, gender is an acquired identity that is learned, changes over time, and varies widely within and across cultures. Gender is relational and refers not simply to women or men but to the relationship between them.23 (UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business)

Sex:
Sex refers to the biological characteristics that define humans as female or male. These sets of biological characteristics are not mutually exclusive as there are individuals who possess both, but these characteristics generally differentiate

20 ibid
21 ibid
23 UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business
humans as females and males.\textsuperscript{24} (UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business)

**Gender Equality:**
Gender equality describes the concept that all human beings, both women and men, are free to develop their personal abilities and make choices without the limitations set by stereotypes, rigid gender roles, or prejudices. Gender equality means that the different behaviours, aspirations and needs of women and men are considered, valued and favoured equally. It does not mean that women and men have to become the same, but that their rights, responsibilities and opportunities will not depend on whether they are born female or male.\textsuperscript{25}

**Gender Equity:**
Gender equity means that women and men are treated fairly according to their respective needs. This may include equal treatment or treatment that is different but considered equivalent in terms of rights, benefits, obligations and opportunities. In the development context, a gender equity goal often requires built-in measures to compensate for the historical and social disadvantages of women.\textsuperscript{26}

**Gender Perspective/ “Gender Lens”:**
A gender perspective/“gender lens” can be defined as a focus that brings a framework of analysis in order to assess how women and men affect and are affected differently by policies, programmes, projects and activities. It enables recognition that relationships between women and men can vary depending on the context.\textsuperscript{27} (UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business)

**Gender justice:**
Full equality and equity between women and men in all spheres of life.\textsuperscript{28}

**Gender norms:**
What societies expect from women and men based on their respective gendered identities.\textsuperscript{29}

**Gender roles:**

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\textsuperscript{24} UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business
\textsuperscript{25} Ibid
\textsuperscript{26} Ibid.
\textsuperscript{27} Ibid.
\textsuperscript{29} Ibid.
The roles a society expects from women and men respectively. These roles vary depending on many factors (“intersectionality”), even within a society.\textsuperscript{30}

**Sex-Disaggregated Data:**
Sex-disaggregated data can be defined as data that is collected and presented separately on women and men. It is quantitative statistical information on the differences and inequalities between women and men. There is widespread confusion over, and misuse of, the terms “gender-disaggregated data” and sex-disaggregated data”. Data should necessarily be sex-disaggregated but not gender-disaggregated since females and males are counted according to their biological difference and not according to their social behaviours. The term gender-disaggregated data is frequently used, but it should be understood as sex-disaggregated data.\textsuperscript{31} (UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business)

**Gender Mainstreaming:**
Gender mainstreaming is the process of assessing the implications for women and men of any planned action, including legislation, policies or programmes, in any area and at all levels. It is a strategy for making women’s as well as men’s concerns and experiences an integral dimension in the design, implementation, monitoring and evaluation of policies and programmes in all political, economic and social spheres, such that inequality between women and men is not perpetuated.\textsuperscript{32} (UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business)

**Sexual harassment policy:**
A policy statement on sexual harassment is a documented message from the management to the employees expressing the company’s policy, philosophy and commitment to prevent and eradicate sexual harassment in order to create a positive and conductive working environment in the organization.\textsuperscript{33}

\textsuperscript{30 ibid}
\textsuperscript{31 United Nations International Research and Training Institute for the Advancement of Women (INSTRAW), 2004; UNESCO GENIA Toolkit for Promoting Gender Equality in Education; and ITC-ILO Training Module: Introduction to Gender Analysis and Gender-Sensitive Indicators Gender Campus, 2009 as cited in UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business}
\textsuperscript{32 Ibid.}
PART ONE
Gender-specific Issues that Affect Women in Media and Film in Zimbabwe

• Women face serious gender-based violence and discrimination both in and outside the workplace.

• The ownership of media and film companies is still totally dominated by men.

• Women are still under-represented at the level of managing editor, editor-in-chief, editor, film producer, film director and main actors.

• Women continue to be denied promotions they qualify for just because they are women.

• Newsroom ablution facilities do not take into account the peculiar needs of women who have to go into their monthly periods. In most cases, these facilities are shared with men.

• Women in film sometimes have to change clothes in front of men as there are no provisions for private change rooms when films are being shot.

• Due to lack of provision of safe transport back home after working late into the night, women in media and film are being exposed to sexual harassment in the streets and in public transport.

• Most media and film companies do not have effective sexual harassment policies in which women have confidence and trust to deliver remedies. As a result, many, if not all, cases of sexual harassment go unreported.

• Women in media and film lack the equipment, such as cameras, for them to do their jobs.
My story has never been told
Understanding Workplace Sex-Based Violence and Discrimination

Gender-based violence and discrimination in the world of work “can take several forms such as physical abuse including assault, battery, attempted murder and murder; sexual violence including rape and sexual assault; verbal abuse; bullying; psychological abuse and intimidation; sexual harassment; threats of violence and stalking”.34 (Care International, 2018) Sexual harassment includes any unwelcome requests for sexual favours and dates, unwelcome touching, leaning over, stalking, cornering; making or sharing sexually lewd comments, text messages, emails, pictures and pornographic material. (see Definition of Key Terms and Concepts Used in this Manual, above).

The International Labour Organisation Committee of Experts on the Application of Conventions and Recommendations (CEACR) classifies sexual harassment into 2 categories: “quid pro quo” and “hostile working environment.”35

“Quid pro quo” refers to any “any physical, verbal or non-verbal conduct of a sexual nature” which is “unwelcome, unreasonable, and offensive to the recipient; and a person’s rejection of, or submission to, such conduct is used explicitly or implicitly as a basis for a decision which affects that person’s job.” This includes sex for in the education sector, sex for admission, sex for examination marks, sex for jobs and sex for promotion, or sex transfer to better working conditions.

“Hostile working environment,” harassment refers to conduct that creates an intimidating, hostile, or humiliating working environment. This category includes “unwelcome sexually determined behaviour as physical contact and

34 Care International Policy Brief, January 2018. Ending violence and harassment against women and men in the world of work: CARE International’s position on the new ILO Convention
advances, sexually coloured remarks, showing pornography and sexual demand, whether by words or actions.”

According to the UN Women-ILO Handbook on addressing violence and harassment against women in the world, “Despite its high prevalence, violence and harassment remains largely unreported, with many victims, bystanders and witnesses afraid or reluctant to come forward or unsure about how to do so,” and, “Where victims do complain, many face ineffective systems or procedures, experience retaliatory action, or further violence and harassment, or lose their jobs... Social norms blaming the victim or stigmatizing women speaking out about gender inequalities also perpetuate the silence around violence and harassment.

The third principle of the Women’s Empowerment Principles developed by the UN Women and the United Nations Global Compact calls on public and private entities to, “Ensure the health, safety and well-being of all women and men workers”. This includes “the establishment of a zero-tolerance policy towards all forms of violence at work, including verbal and/or physical abuse, and the prevention of sexual harassment. The principles also include identifying and addressing, in consultation with workers, security issues for women commuting to and from work, and the training of security staff and managers to recognize signs of violence against women”.

The legal framework in Zimbabwe defines sexual harassment as an unfair labour practice. Section 58 (h) of the Labour Act (28:01) states that:

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Any employer or for the purpose of paragraphs (g) and (h), an employee or any other person, commits an unfair labour practice if, by act or omission, he–
(h) engages in unwelcome sexually-determined behaviour towards any employee,
Whether verbal or otherwise, such as making physical contact or advances, sexually
coloured remarks, or displaying pornographic materials in the workplace.
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For us to eradicate sexual harassment there is a need for an “inclusive and integrated approach” that includes the adoption of robust measures for the:

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protection against all forms of violence and harassment in the world of work, and strong equality and non-discrimination policies; prevention and support mechanisms which address negative societal and workplace culture, psychosocial risks and the design of the workplace, as well as the extension of coverage of OSH (Occupational and Safety Health) and other legal protection relevant to violence and harassment in the world of work to excluded workers, groups and sectors by identifying and closing gaps; and accessible, confidential and expedited procedures to lodge complaints that ensure non-retaliation for witnesses and complainants, as well as judicial, administrative and disciplinary remedial action and support for victims where violence and harassment has occurred ...[ILO, 2018: 99]

Sexual discrimination is also about perception. According to the Committee on the Elimination of Discrimination against Women (CEDAW), when sexual advances are made towards a woman, “it is discriminatory when the woman has reasonable ground to believe that her objection would disadvantage her in connection with her employment, including recruitment or promotion, or when it creates a hostile working environment.”

Definition of Workplace/Work Spaces/World of work

Traditionally the definition of workplace/world of work/workspaces has been restricted to the physical confines of buildings where companies or organisations are located, but, increasingly, for purposes of effectively and efficiently tackling gender-based violence and sex-based discrimination, the definition of workplace in a way is beginning to be extended beyond the confines of the physical boundaries of companies and organisations. It now also includes or should include virtual (online) spaces, formal and informal work, third party workspaces throughout the supply chain, and any entities or persons that have anything to do with the company or organisation. The international best practice is that the workplace should cover all the way to and from the physical place of work as failure “to include such language can leave workers exposed to violence and harassment. For instance, an employee who harasses a fellow colleague on the commute to work or in a restroom outside of the physical workplace may not be liable for their actions

if the law does not deem it their physical place of work”.\textsuperscript{41} (Human Rights Watch 2018: 8). Also, coverage now goes beyond formal full-time workers to include clients, contractors, and other third parties and those “working in the formal and informal economy, trainees, apprentices, interns, volunteers, job seekers and job applicants.” (UN Women-ILO, 2019: 8). This recognises the fact that sexual harassment does happen on the way to and from work in ways that render the traditional definition of workplace inadequate.

Types of gender-based violence  
(Courtesy of the International Transport Worker’s Federation)

<table>
<thead>
<tr>
<th>Physical Violence</th>
<th>Sexual Violence</th>
<th>Psychological Violence</th>
<th>Spiritual Violence</th>
</tr>
</thead>
<tbody>
<tr>
<td>• pushing;</td>
<td>• touching you in a sexual manner against your will (i.e. kissing, grabbing, fondling);</td>
<td>• threatening to harm you, your children or your family if you leave;</td>
<td>• trying to prevent you from practising your religious or spiritual beliefs;</td>
</tr>
<tr>
<td>• pinning or holding a person down;</td>
<td>• forced sexual intercourse;</td>
<td>• threats of violence;</td>
<td>• making fun of your religious or spiritual beliefs;</td>
</tr>
<tr>
<td>• confinement;</td>
<td>• forcing you to perform sexual acts you find degrading or painful;</td>
<td>• threats of abandonment;</td>
<td></td>
</tr>
<tr>
<td>• pinching;</td>
<td>• use of a weapon to make you comply with a sexual act;</td>
<td>• social isolation from your family and friends;</td>
<td></td>
</tr>
<tr>
<td>• hair-pulling;</td>
<td>• beating sexual parts of your body;</td>
<td>• threatening to take the children;</td>
<td></td>
</tr>
<tr>
<td>• slapping;</td>
<td>• exhibitionism (need to expose body parts to others);</td>
<td>• stalking;</td>
<td></td>
</tr>
<tr>
<td>• punching;</td>
<td>• denial of a woman’s sexuality;</td>
<td>• verbal aggression and</td>
<td></td>
</tr>
<tr>
<td>• arm twisting;</td>
<td>• humiliating, criticizing or trying to control a woman’s sexuality;</td>
<td>• threatening to harm themselves.</td>
<td></td>
</tr>
<tr>
<td>• kicking;</td>
<td>• denial of sexual information and education (i.e. birth control);</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• biting;</td>
<td>• withholding sexual affection;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• choking;</td>
<td>• exposure to HIV or other sexually transmitted infections;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• burning;</td>
<td>• forced abortion or sterilisation;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• overmedication;</td>
<td>• forced prostitution;</td>
<td></td>
<td></td>
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<tr>
<td>• assault or threats with an object or weapon;</td>
<td>• unfounded allegations of promiscuity and/or infidelity.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• stabbing; and</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• murder.</td>
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</table>

\textsuperscript{41} Human Rights Watch (May 2018) Ending Violence and Harassment at Work: The Case for Global Standards
Towards a Digital Reporting Manual on Gender-based Violence

<table>
<thead>
<tr>
<th>Cultural Violence</th>
<th>Financial Abuse</th>
<th>Neglect</th>
</tr>
</thead>
<tbody>
<tr>
<td>• female circumcision;</td>
<td>• destruction of your personal property;</td>
<td>• not paying your bills; and</td>
</tr>
<tr>
<td>• early marriage (under</td>
<td>• not allowing you to attend school;</td>
<td>• not providing needed</td>
</tr>
<tr>
<td>the age of 18)</td>
<td>• refusing to let you work</td>
<td>medication, food, shelter or clean clothing.</td>
</tr>
<tr>
<td>• marital rape;</td>
<td>• controlling your choice of occupation;</td>
<td>(p.49)</td>
</tr>
<tr>
<td>• dowry murder;</td>
<td>• forbidding you to have access to the family income</td>
<td></td>
</tr>
<tr>
<td>• sexual slavery; and</td>
<td>and bank accounts;</td>
<td></td>
</tr>
<tr>
<td>• honour crimes.</td>
<td>• giving you an allowance and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>requiring justification for all money spent;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• taking money needed for the care of the family;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• refusal to contribute financially to the family;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• denying access to basic needs such as food and</td>
<td></td>
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<tr>
<td></td>
<td>health care.</td>
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</tr>
</tbody>
</table>

Forms of harassment and bullying  
(Reproduced courtesy of the International Federation of Journalists)

Harassment/bullying can include verbal, gesture or physical bullying, exclusion or extortion. Examples include (this list is not exhaustive):

- Spreading malicious rumours or insulting someone
- Spreading information critical about someone to others who do not need to know
- Ridiculing or demeaning someone
- Picking on someone or setting them up to fail by setting impossible objectives
- Deliberately withholding information which an individual requires to do their job
- Exclusion or victimisation
- Undermining a person’s authority
- Persistently criticising someone unfairly
- Unfair treatment
- Displaying racially offensive material
- Unwelcome comments, stereotypical impressions or “jokes”
- Overbearing supervision or other misuse of power or position
- Unwelcome sexual advances—touching, standing too close, display of offensive material
• Indecent assault, physical abuse/attack or intimidation. (IFJ, 2009: 42)

Other types of violations

In addition to the above list, again it is important to emphasise that the following also constitute violations: leering, sexual jokes or comments, sexual discussions, sending or displaying pornographic or sexual pictures or videos, belittling sexual comments; ridiculing, put-downs; grabbing, groping or otherwise touching in a sexual way without your consent; being forced to touch someone sexually or forced to engage in other sexual acts; being drugged or given alcoholic drinks to facilitate sexual activity. 43

Economic and social consequences and the impact of gender-based violence sex-based discrimination

The monetary and non-monetary consequences of gender-based based violence and discrimination are many and diverse for survivors, society, companies, organisations and country. “Measuring the costs of violence”, says KPMG:

demonstrates how violence drains resources from many affected groups, not just the perpetrators and victims, but also presents significant costs to businesses and the private sector, all levels of government, and civil society. Costs include health, justice, and other service costs, lost earnings, lost revenues, lost taxes, and second-generation costs, which are the cost of children witnessing and living with violence, such as increased juvenile and adult crime. It is widely held in the economic costing literature that the whole of society pays for the costs of not addressing violence against women: it is not a private matter. (KPMG South Africa, 2014: 1)

This tallies well with the research done by the International Centre for Research on Women which concluded that while there have been “frequent discussions of these visible costs of harassment, particularly settlements, the bulk of the costs of sex-based harassment derive from costs that are largely invisible to the public since these costs occur regardless of whether legal action takes place or the harassment becomes public knowledge.” (ICRW) 45

42 Source: IFJ (2009), Getting the Balance Right: Gender Equality in Journalism
44 KPMG South Africa (2014), Too costly to ignore – the economic impact of gender-based violence in South Africa
45 ICRW. The Costs of Sex-based Harassment to Businesses: An in-depth look at the workplace
**Costs on survivors:** The impact and cost of sexual harassment go beyond the damage on the individual’s mental, emotional and psychological wellbeing. Survivors are frequently being “subjected to retaliation, character assassinations, demotion, termination and blacklisting by those in power.” 46 Hudson, Jr. (2017: 6). In addition, the cost includes such things as suicide; loss of income due to absenteeism; stress and depression; abandonment of work; and decline in personal productivity.

**Costs on Companies and Organisations:** These include image and reputational problems, absenteeism, increased staff turnover, reduced competitiveness and productivity, litigation and high costs of compensation to survivors. This point is reinforced by Di Martino:

> In addition to pain and suffering caused by such violence, direct financial costs include those resulting from victims’ absenteeism and turnover, illness and accidents, disability or even death. Indirect costs include the victims’ decreased functionality and performance, quality of work, and timely production. In the case of an organization or company, violence at work can include destruction of property; the impact of violence can also negatively affect motivation and commitment among staff, loyalty to the enterprise, working climate, its public image, and even openness to innovation and knowledge building.47 (Di Martino, 2002)

The economic costs of violence against women on companies, organisations, survivors and society are classified under four categories, namely: direct and tangible; indirect and tangible; direct and intangible; and indirect and intangible.

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### Table 1. Four categories of the costs of gender-based violence on companies, organisations, survivors and society

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct tangible</td>
<td>These costs are actual expenses paid, representing real money spent in response to GBV (gender-based violence). Examples are taxi fare to a hospital and salaries for staff in a safe house or shelter. These costs can be estimated through measuring the goods and services consumed and by multiplying their unit cost.</td>
</tr>
<tr>
<td>Indirect tangible</td>
<td>These costs have monetary value in the economy but are measured as a loss of potential. Examples are lower earnings and profits resulting from reduced productivity. These indirect costs are also measurable, although they involve estimating opportunity costs rather than actual expenditures. Lost personal income, for example, can be estimated by measuring lost time at work and multiplying by an appropriate wage rate.</td>
</tr>
<tr>
<td>Direct intangible</td>
<td>These costs result directly from a GBV incident but have no monetary value. Examples are pain and suffering, and the emotional loss of a loved one through a violent death. These costs may be approximated by quality or value of life measures, although there is some debate as to whether or not it is appropriate to include these costs when measuring the economic costs of VAW (violence against women). Those who support including direct, intangible costs seek to quantify, for example, the value of child or elder caregiving that a lost household member may have once provided to support a household member working and earning outside the home.</td>
</tr>
<tr>
<td>Indirect intangible</td>
<td>These costs result indirectly from GBV, and may have no direct monetary value. Examples are the psychological effects on children who witness GBV. These effects cannot be measured or estimated numerically.</td>
</tr>
</tbody>
</table>


Researchers have found that the economic costs associated with workplace violence and harassment against women, for instance, can run into trillions globally (UN Women, 2016b) and outstrip investments into education. (World Bank, 2018), (CARE International, 2017b).

“Besides being directly harmful to health and well-being of survivors”, says the United Nations Population Fund:

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violence against women yields significant costs for the society measured by monetary, labour and non-material losses, and has short-term, long-term or postponed effects. The economic costs of violence against women are burdening different actors in a society, including survivors of violence, their abusers and family members, employers that face losses due to disability of employees, public and non-governmental organizations that provide services to survivors, insurance funds and budgets of different levels, all taxpayers, and all in all the entire economy. Indirect costs linked with negative emotional effects of violence (e.g. stress disorders, psychological damage to children who witnessed violence, broken survivors’ family relations and decreased quality of life) cannot be currently measured in terms of economic equivalent.49 (UNFPA, 2017)

Violence Against Women and Girls (VAWG) Resource Guide, jointly developed by the Global Women’s Institute (GWI) at George Washington University, the Inter-American Development Bank (IDB), and the World Bank Group (WBG, points out that:

Exposure to intimate partner violence has been linked with a multitude of adverse physical health outcomes, including acute injuries, chronic pain, gastrointestinal illness, gynecological problems, depression, and substance abuse. There are also mental health consequences, with violence increasing women’s risk of depression, post-traumatic stress disorder, and substance abuse.50 (The Global Women’s Institute, et al)

According to Hudson Jr., sexual harassment “impacts organizational stability, innovation, effectiveness, efficiency and results in an undesirable culture within the organization. Evidence provides a causal connection between sexual harassment and an organization’s ability to maximize an environment which stimulates profitability and profits, as well as creating a positive return on investment for stakeholders”.51 (Swinton W. Hudson, Jr., 2017: 5)

As illustrated above, violence against women is not just a globally prevalent and pervasive form of gender-based discrimination but is also a huge cost

50 The Global Women’s Institute (GWI) at George Washington University, the Inter-American Development Bank (IDB), and the World Bank Group (WBG). Violence Against Women and Girls (VAWG) Resource Guide  
on society in general. Resources that would have been better invested in infrastructure, education, health care, and the food and nutritional security of the nation get lost in this scourge.

Benefits of Eliminating Gender-based Discrimination and Violence

The benefits of eliminating gender-based discrimination and violence are:

- improved the well-being and dignity of the workers;
- high staff morale and improved worker productivity;
- increased profitability;
- improved productivity and profitability for the company or organisation;
- high staff retention;
- reduction in staff absenteeism;
- reduction in staff sickness;
- improved teamwork;
- reduction in legal fees;
- strong public reputation for the company or organisation; and
- improved community relations.

According to the United States Agency for International Development, “Reducing all forms of work-related GBV—including gender-based discrimination and stigma, harassment and intimidation, exploitation and abuse, and labor and sex trafficking—is vital to healthy workers and productive workplaces. Increased safety, health, and productivity can drive local and national development, economic growth, and trade”.

A holistic and integrated approach to understanding workspace violence and discrimination

Even if it is occurring at the workplace, sexual harassment and other forms of gender-based violence should not be understood in isolation. Rather, it should be located in the community, societal and national cultural, religious and other norms and values that help to define a person’s character. The workplace is an extension of individuals, communities, society and the entirety of the state and the result is the convergence at the workplace of multiple drivers of violence and discrimination. You cannot succeed in tackling workplace gender-based violence and discrimination if you isolate

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52 Source: USAID Toolkit for Integrating GBV Prevention and Response into Economic Growth Projects, p. 12
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it from the ecological setting it is located in. Legal reforms should be accompanied by a sustained focus on transforming society’s norms and value system that underpin its understanding of violence and discrimination.

This link is demonstrated in the World Bank report on the major risk factors of intimate partner violence which shows that: “Women whose fathers beat their mothers have 2.5 times greater risk of experiencing IPV in their adult lives compared with women who did not witness IPV as children; agreeing with any justification for wife-beating increases the odds by 45%; women with some secondary education have 11% lower risk of violence, and women with completed secondary school or higher have 36% lower risk compared to women with no education; being in a polygamous marriage increases the risk of IPV by 24%; being married before age 18 increases the odds by 22%; women who report their husbands get drunk sometimes have 80% higher risk; having a husband who drinks often increases the risk by nearly five-fold (4.8 times); and, women with a higher household wealth index have 45% lower risk.53 (Word Bank, 2014)

Measures that:

![Box]

address only one level of the ecological model or use only one intervention method can achieve results, but these will be limited. Legal reform is a good example. Despite laws that criminalise marital rape at the level of ‘society’, marital rape is still widely practised at the ‘relationship’ level in a number of countries because social norms at the level of ‘relationship’ have not sufficiently changed. It is therefore necessary to pursue change at all levels – from the family and household, through to national and international structures and institutions.54 (ActionAid, 2012)

Circumstances that heighten exposure to workplace sexual harassment

According to the International Labour Office “Circumstances that could expose workers to violence and harassment (alone or in combination), include: working in contact with the public; working with people in distress; working with objects of value; working in situations that are not, or not properly, covered or protected by labour law and social protection; working in resource-constrained settings (inadequately equipped facilities or

54 ActionAid (2012), A Theory of Change for Tackling Violence Against Women and Girls
insufficient staffing can lead to long waits and frustration); unsocial working hours (for instance, evening and night work); working alone or in relative isolation or in remote locations; working in intimate spaces and private homes; and high rates of unemployment”\textsuperscript{55}

Also, additional risk factors include “workplaces where work is monotonous or consists of low-intensity tasks, workplace cultures that tolerate or encourage alcohol consumption, workplaces with significant power disparities, coarsened social discourse outside the workplace, homogenous workforces, workforces with many young workers, isolated workspaces, cultural and language differences in the workplace, and workplaces that rely on customer service or client satisfaction, and decentralized workplaces”.\textsuperscript{56} (EEOC, 2016: 37)

Groups disproportionately affected by workplace sexual harassment

According to the International Labour Organisation “workers belonging to one or more groups disproportionately affected by violence and harassment, including:

- young workers;
- migrant workers;
- workers with disabilities;
- workers from indigenous and tribal peoples;
- lesbian, gay, bisexual, transgender and intersex workers;
- workers living with HIV; and
- workers from marginalized communities, such as caste-affected persons, and members of ethnic minorities.\textsuperscript{57}

Intersectionality

Workspace violence is inextricably linked to societal violence and discrimination and the political, social and economic background of a particular country. The way society views and classifies people according to


race, gender, sexual orientation, ethnic origin, religion or disability influences the way institutions and sub-attitudes are formed and expressed. This is called intersectionality. This point is well made when the UN Women observes that, “[t]hose women and girls who are furthest behind often experience multiple inequalities and intersecting forms of discrimination, including based on their sex, age, class, ability, race, ethnicity, sexual orientation, gender identity and migration status.”\textsuperscript{58} (UN Women, 2017a: 6). The inequalities and norms that prevail in the country will certainly manifest themselves in the workplace.

A fitting example is that women from ethnic, racial or religious minorities will most likely be subjected to discriminatory behaviour that is heightened by the discrimination of minorities in a particular society. In Canada researchers found that “Minority women were significantly more harassed [at work] than minority men, majority women, and majority men, when both ethnic and sexual harassment were combined into an overall measure of harassment”. (Berdahl and Moore, 2006, page 432)\textsuperscript{59} and that “Young women workers, for example, can be particularly exposed to sexual violence at work, especially those beginning their professional careers, compared with older women workers”.\textsuperscript{60} (Canadian Labour Congress, 2015).

In this regard the International Labour Organisation Meeting of Experts concluded that “violence and harassment in the world of work often reflects wider societal violence and, in order to prevent and address it, there needs to be an understanding of the situations in which workers find themselves, and how this might increase the risk of such conduct”.\textsuperscript{61}

\textsuperscript{58} As cited in UN & ILO Women Handbook: Addressing Violence and Harassment against Women in the World, p. 54
The Ecological Model of Multiple Levels of Violence and Discrimination

(This model is extracted from ‘Towards ending violence against women in South Asia’, Oxfam briefing paper (pp. 9 -10). August 2004. (Source: As cited in the International Transport Worker’s Federation (ITF) Action Guide on Violence Against Women) The model can be adapted to assist in understanding workplace gender violence)

Developed on the basis of a wide range of studies, several factors at each of the levels in the figure above are found to increase the likelihood that a man will abuse his partner.

• **At the individual level**: factors include being abused as a child or witnessing marital violence in the home, having an absent or rejecting father, and the frequent use of alcohol and drugs.

• **At the level of the family and the relationship**: cross-cultural studies have cited male control of wealth and decision-making within the family and marital conflict as strong predictors of abuse.

• **At the community level**: women’s isolation and lack of social support, together with male peer groups which condone and legitimise men’s violence, predict higher rates of violence.

• **At the level of society**: studies around the world have found that violence against women is most common where gender roles are rigidly defined and enforced and where the concept of masculinity is linked to toughness, male honour, or dominance. Other cultural norms associated with abuse include the tolerance of the physical punishment of women and children, acceptance of violence as a means to settle interpersonal disputes, and the perception that men have ‘ownership’ of women.

• **At the level of the State**: studies have found that inadequate legislation and policies to prevent and punish acts of violence, as well as low levels of sensitivity and awareness among law enforcement agencies and social services, are linked to a higher incidence of violence.
Figure 1. Principles for an inclusive and integrated approach to addressing violence and harassment against women and men in the world of work.

Safe spaces for women in media and film
Tackling Workplace Sexual Harassment

Sexual harassment and victimisation

As the UN Women and International Labour Organisation put it “Everyone has the right to live and work free from violence and harassment. In spite of this, violence and harassment against women in the world of work is present in all jobs, occupations and sectors of the economy in all countries across the world.” UN Women – ILO Handbook (2019: 2).

Recommendations for the Prevention and Eradication of Workplace Gender-based Violence and Discrimination

Legislation against workplace sexual discrimination and violence

The starting point in tackling workplace gender-based violence is having in place appropriate laws that prohibit such conduct and that impose stiff penalties against perpetrators and organisations that do nothing or very little to eradicate the scourge. As things stand, there is a huge legislative gap. The Labour Act does not provide for an effective mechanism for handling sexual harassment and, to the extent that it refers to it as an unfair labour practice, it has a very narrow definition of it that does not meet international standards.

International best practices for legislation against sexual harassment are that:

- It should recognize the intersectionality of attitudes, norms and practices in encouraging or discouraging sexual violence.
- It should have clear and effective prevention and enforcement measures.
- It should ensure an environment free from discrimination in and out of the workplace.
- It should protect all types of workers from sexual harassment.

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- It should protect whistleblowers, bystanders and witnesses.
- It should make it mandatory for all workplaces to have a sexual harassment policy that has safeguards against victimization, reprisals and retaliation.
- It should make it clear that only those companies with sexual harassment policies qualify for public tenders and contracts with the state.
- It should bring on board all stakeholders, employers and employees, and society in general.
- It should ensure that organisational sexual harassment policies extent to third parties throughout the supply chain and outside the workspaces.

Link and Impact of Domestic Violence in Workplaces

Violence occurring in domestic settings and that taking place in the world of work is inextricably linked. Domestic violence does impact the workplace. Studies show that, “domestic abuse/intimate partner violence can, for example, cause disrupted work histories, high rates of absenteeism, lower personal incomes, and frequent changes in jobs and loss of employment”.63 (Care International, 2018)

Sometimes the spouses are working together or one of the parties in a case of domestic violence is an employee. In other times the other party can follow the employee to the workplace. However one looks at it the company or organisation has an interest in preventing and resolving cases of domestic in which their employees are involved. The productivity of employees who have domestic violence problems usually declines, dragging the company and organisation down with them. The reputation of the enterprise can also suffer immensely in the community where employees are engaged in domestic violence.

According to the UN Women-ILO Handbook on addressing violence and harassment against women in the world of work, “good practices” on the impact of domestic violence on work include the following provisions:

- Recognition that domestic violence is a world of work issue and that workers have the right to support and protection in employment;
- Prohibition of discrimination or retaliation against employees based on their status as a victim of domestic violence;
- Provision of paid or unpaid domestic violence leave;

63 Care International Policy Brief, January 2018. Ending violence and harassment against women and men in the world of work: CARE International’s position on the new ILO Convention
• Establishment of security of employment, particularly following paid or unpaid leave;
• Provision of support services for victims in the workplace;
• Establishment of employers’ obligations to take steps to ensure workers’ safety in the workplace and when they return to work after a period of leave.\textsuperscript{64}

For this reason, measures for the prevention and resolution of workplace violence and discrimination “should also extend to measures to prevent and address violence from third parties, such as clients and members of the public. Family members and friends/relatives of employers should be included in the list of third parties, where private homes are workplaces”.\textsuperscript{65} (Care International, 2018)

**Safety in transport to and from the workplace**

Sexual harassment in the public transportation system tends to be very pervasive particularly in the evening into late in the night. Best practices are that the employers should:

- Avoid having their employees work until late and thereafter having to use public transport.
- Provide their employees with safe transport that has guarantees against workplace sexual harassment extended to it.
- Carry out frequent safety audits to assess the level of threats faced by women in public transport.
- Have regular discussions and updates with women employees to jointly draft and update safety measures.
- Carry out training and awareness campaigns on the effective prevention of sexual harassment.\textsuperscript{66}

\textsuperscript{64} UN Women - ILO Handbook: Addressing Violence and Harassment against Women in the World, p. 25
\textsuperscript{65} Care International Policy Brief, January 2018. Ending violence and harassment against women and men in the world of work: CARE International’s position on the new ILO Convention
\textsuperscript{66} UN - ILO Women Handbook: Addressing Violence and Harassment against Women in the World, p. 45
Raising Awareness

Trade unions, as bodies established to advance the rights and welfare of workers, have a very important role in tackling workplace sexual violence. Laws on their own will not succeed if there are no trade unions to follow up on the law and raise awareness on its provisions so as to prevent and deal with cases of violence against workers. Trade unions should, therefore, ensure that all workers and employers are aware of the issues around sexual harassment and other sex-based forms of discrimination, prevent their occurrence and, whenever they occur, ensure they are thoroughly and effectively punished. The International Transport Worker’s Federation points out that:

In preventing and dealing with violence against women, the role of trade unions can be very important. For many women, it is fear of not being believed, or of the situation being made worse that means they do not even report what has happened. Even in countries where laws have been passed to prohibit acts of violence, where complaint procedures have been created, and where police have been trained to process cases of violence against women – still localised social pressures and practices can make it difficult for women to report violence and seek justice and protection. Tackling the barriers that exist within communities is therefore critical to the success of interventions at other levels, and trade unions can play a vital part here.67 (ITF Action Guide)

The media plays an extremely important role in disseminating information on sexual offences. The media and film sector can influence society through gender-sensitive reporting and the portrayal of women and their issues in ways that promote the social transformation of societal norms and values.

Have sexual harassment ombudspersons

Every organisation or company, private and public must have an in-house and victim-friendly independent sexual harassment ombudspersons.

Widen the definition of sexual harassment

The greatest weakness in our legislative and policy framework is inadequate protections extended to sexual harassment, exploitation and abuse (SHEA). The scope of who is covered, what issues are covered and which places are

67 See introduction of the International Transport Worker’s Federation (ITF) Action Guide on Violence Against Women
covered is very limited. These gaps allow many cases to escape attention. Domestic workers are hardly mentioned, let alone covered.

Therefore the Labour Act and company policies must give the widest possible definition of sexual violence and harassment and the work place to include:

- Both men and women and members of the LGBTQI community.
- Both vertical and horizontal harassment.
- Apprentices, trainees, volunteers, students, interns and non-employees performing work under the authority of another person such as subcontractors, agents and similar professional categories).
- Customers and third-party clients visiting the workplace and employees of the company or organisation being visited by third parties, or any of its agents or subcontractors or professional service providers.
- Vehicles used by employees to and from the physical place of work.
- Homes of employers for both domestic and non-domestic workers.
- Formal and informal, physical and online workspaces.
- Any place beyond the confines of the office where anything that has anything do with employment is done. The International Labour Organisation Meeting of Experts has said: “The world of work is considered to cover not only the traditional physical workplace, but also commuting to and from work, work-related social events, public spaces including for informal workers such as street vendors, and the home, in particular for homeworkers, domestic workers and teleworkers”. (ILO, 2016a, Appendix I, paragraph 5).

The definition of sexual harassment in the law and in all policies made pursuant to it should be broad in scope and include both the nature of the conduct and the effect it has on the victim. It should also be broad enough to cover all physical, psychological, sexual and emotional aspects of the abuse.

According to the International Labour Organisation, focusing on one form of violence and harassment only:

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can lead to the exclusion of other forms of violence and harassment from prevention strategies and prohibitions, and does not allow for remedies for victims of other forms of violence and harassment. A comprehensive definition of “violence and harassment”, covering all conduct that results in physical, psychological and sexual harm or suffering, or that affects the dignity of workers or creates a hostile environment, could help resolve this, as well as help overcome stereotypes about perpetrators and victims. While relatively rare, legislation that only prohibits sexual harassment against women effectively bars male victims from seeking remedies. Also, where the definition of violence and harassment recognizes only managers as possible perpetrators, bullying between co-workers or employees bullying managers is not covered.\textsuperscript{69} (ILO, 2018: 97)

**Use a full array of remedies**

Employers should use a full array of disciplinary and remedial measures to redress all forms of cases of gender-based discrimination and violence. These should include reparations, compensation, psychosocial support services and criminal prosecution.

Over-reliance on criminal prosecutions only, says the International Labour Organisation:


**Effective training of staff and management**

All employees and management personnel should be thoroughly trained on how to detect and act on sexual harassment efficiently, effectively and promptly. The training should focus on, among other things, avoiding

\textsuperscript{70} Ibid. p. 86, para. 97
biases, stereotypes and societal norms, victim handling, whistleblowing, anonymous reporting, and international best practices.

**Joint prevention: employee involvement**

Gender-based violence and discrimination in and outside the workspace cannot be successfully prevented and eliminated by managers only. For this reason, worker representatives should be involved in “the formulation and establishment of an in-house mechanism to prevent, handle and eradicate sexual harassment,”\(^7\) and in “in helping to create a climate at work which is free from sexual harassment”.\(^8\) Management and employees should jointly come up with measures to prevent and tackle this scourge.

**Take precautionary measures**

Employers should take precautionary measures once a prima facie case of sexual harassment has been established. Such measures should include: suspending the harasser with pay; relocating the harasser or victim to another department until the matter is resolved; allowing the victim to refuse work until the case of sexual harassment is resolved; giving the employee paid leave; taking measures to protect against reprisals or retaliation; and assisting the victim to access legal, administrative and psychosocial support services at the expense of the employer.

**Establish time frames for the disposal of sexual harassment cases**

Government and employers should establish timeframes for the prompt investigation and disposal of a sexual harassment investigation. In any event, the time from lodging of complaint to judgment should not be more than 30 calendar days.

**Prohibit discrimination on any grounds**

Government and employers must prohibit discrimination of any person on sexual, gender, sexual orientation, religious and racial lines.

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\(^8\) Ibid.
Effective data gathering

The government should have a unit and mechanisms for gathering data on sexual harassment so as to enable it, employers and employees to inform interventions and tailor-make remedies.

Corporate culture reforms

It is often the corporate culture that breeds sex-based violence and discrimination. A good sexual harassment policy cannot do the job of preventing and eradicating gender/sex-based violations in the absence of change in corporate attitudes, norms and stereotypes. A corporate culture that is hostile to sexual harassment is critical.

Promote more women to senior management positions

Studies have shown that the promotion of more women into management positions have an impact on the gender culture of an organisation or company. It also has an impact on making reporting cases of sexual harassment easier for women, especially when the reporting mechanisms are headed by women up to very senior positions.

Research has shown that “[e]nding violence and harassment against women is inextricably linked to achieving gender equality and to tackling related underlying causes and risk factors (ILO, 2017b, p. 98) and that in “gender-balanced and female-dominated workplaces, sexual harassment tends to be lower (PEW Research Center, 2018).

Workforce diversity

A “gender-diverse labour force within a respectful working environment that values women and that requires leadership for transparent and gender-responsive recruitment, retention and promotion, as well as for reward and

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73 As cited in UN Women-ILO Handbook: Addressing Violence and Harassment against Women in the World, p. 9
Performance evaluation systems” is a critical tool in addressing workspace sexual harassment and discrimination.

Gender-diverse, as well as ethnically and culturally diverse, companies “are better able to attract top talent; to improve their customer orientation, employee satisfaction, and decision making ...” (McKinsey & Company, 2015). In 2017, companies with more gender-diverse executive teams were reportedly, “15 percent more likely to experience above-average profitability.” (Hunt et al., 2018).

According to the UN Women cited in UN Women-ILO Handbook: Addressing Violence and Harassment against Women in the World:

Gender-based violence perpetuates occupational segregation. Pervasive sexual harassment and other forms of violence in the workplace serve to reinforce or maintain existing hierarchies and gender power relations. For example, women may be reluctant to take up a job in a male-dominated occupation or apply for a promotion because of a real or perceived threat of harassment or violence, thereby perpetuating segregation. (UN Women, 2016: 94)

In such circumstances men can play a critical role as change agents. This means, says the UN Women & the International Labour Organisation:

when sexual harassment prevents or discourages women from working in an all-male environment, men can model respectful behavior, thus helping to change the negative social norms that underpin sexual harassment. When men take on roles as social change agents in challenging violence and harassment against women, they can help to shift perceptions, beliefs and rigid social norms. This should be discussed with men involved in formulating policies and strategies, in trade unions and employers’ organizations, in academic and educational institutions, in health services and in community organizations. (p. 85)

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75 ibid, p. 56
76 ibid, p. 9
77 ibid, p. 9
78 See UN Women - ILO Handbook: Addressing Violence and Harassment against Women in the World, p. 56
Establish full-time gender desks

All companies and organisations should have a full-time gender desk headed by a woman whose functions should include, among others:

- Helping in the drafting of gender and sexual harassment policies;
- Monitoring the implementation of gender and sexual harassment policies;
- Assisting the organisation or company to mainstream gender issues in order to achieve gender equality, justice and equity; and
- Ensuring gender-sensitive investigation and resolution of sexual harassment allegation.

Referral for Medical, Legal and Psychosocial support

Referral to legal, medical and psychosocial services should be mandatory by law. Going through gender-based violence is extremely traumatizing and, as such, almost always requires the attention of professional interventions. Sometimes even worse is the re-traumatisation that occurs when survivors have to recollect their experiences for the hearing. The result is serious psychological and emotional pain which may include depression, post-traumatic incident disorder (PSTD), and substance abuse.

One-stop centres

One of the challenges identified by women as being an obstacle to getting justice when it comes to workplace sexual violence is having to move from one place to another and having to repeat the story again and again. This leads to re-traumatisation and delays in the conclusion of the case. It is for this reason that we propose that the country should set up one-stop centres where all the needed services are found under one roof. This means when a survivor walks into a centre for legal advice, other services such as counselling should be provided at the centre as well thereby facilitating the expeditious delivery of justice.

According to the International Labour Organisation, “Some countries have also opened “one-stop-shops” for victims who need counselling, shelter, legal advice and any other support. In some countries, gender-based violence laws which include domestic violence prescribe specific steps that
the police and judiciary must take according to a given timeline, to ensure that such crimes are dealt with consistently and efficiently”.\textsuperscript{80} (ILO, 2018: 87)

Dispute resolution mechanisms

Strong and fair internal dispute resolution mechanisms are essential for the prevention, investigation and punishment of sexual harassment in the workplace. Too often institutions do not have effective and efficient adjudicatory measures in which employees can put their faith for redress. As a best practice, such internal measures should not be a substitute for additional criminal sanctions by public law enforcement and prosecution authorities. Internal and external systems must complement each other.

Witness and whistleblower protection mechanisms

Both public and private entities must establish effective and comprehensive witness and whistleblower protection mechanisms. Such safeguards should not just protect the person’s physical integrity but extend to protection against reprisal dismissal, transfers and victimization.

Use men and boys to participate in changing society

Men and boys should be an integral part of any intervention aimed at the transformation of society away from gender-based violence into the full realization of gender equality, justice and equity. Government and society in general, including private companies and organisations, should:

\begin{quote}
“engage men and boys in a wide range of activities that challenge gender stereotypes, promote positive constructions of masculinity, and practice attitudes and behaviours based on equality and respect for human rights”\textsuperscript{81} (UNFPA, 2016)
\end{quote}

Men and boys as catalysts for the personal, household, societal and national transformation of cultures, attitudes, norms and institutions are indispensable to winning against gender-based violence. For this to be achieved, men and boys should not be viewed as perpetrators to be maligned and marginalized but as critical allies in moulding a society free from discrimination and violence.

\textsuperscript{80} See the 107\textsuperscript{th} International Labour Conference (2018) Report: Ending violence and harassment against women and men in the world of work, Report V (1), p. 87, para. 337

\textsuperscript{81} UNFPA (2016) UNFPA Engagement in Ending Gender-based Violence
My struggles never ended
PART FOUR
Designing an Effective and Gender-sensitive Sexual Harassment Policy and Complaints Mechanism

The sexual harassment, exploitation and abuse (SHEA) policy should unequivocally commit to ZERO TOLERANCE and clearly outline the company’s commitment to preventing and eradicating gender-based violence in and outside the workplace and specify in unambiguous detail the conduct prohibited and the sanctions violations will attract.82 A good sexual harassment policy contains at least the following:

- a policy statement prohibiting sexual harassment in the organisation;
- a clear definition of sexual harassment;
- a complaints/grievance procedure;
- disciplinary rules and penalties against the harasser and against those who make false accusation;
- protective and remedial measures for the victim; and
- promotional and educational programmes to explain the company’s policy on sexual harassment and to raise awareness of sexual harassment and its adverse consequences among the company’s employees, supervisors and managers.83

If the system isn’t working or is not perceived by its users to be useful for redress it will be avoided. UN Women & ILO have observed that a lot of:

women do not report violence and harassment, because they doubt their complaint will be dealt with seriously, or they fear they will be stigmatized, lose their job, or face other forms of retaliation. Some women feel embarrassed or humiliated, and, therefore, instead of seeking redress, they avoid the harasser, leave their job, or simply endure the situation. Furthermore,

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submitting a complaint may be very stressful and may result in re-traumatization, particularly where the burden of proof rests on the complainant. The presence of effective and gender-responsive complaints procedures reassures victims and witnesses that proper action will be taken and encourages reporting.\textsuperscript{84} (UN Women & ILO, 2019)

The existence of “effective and gender-responsive complaints procedures” says the UN Women-ILO Women Handbook on Violence and Harassment against Women in the World, “reassures victims and witnesses that proper action will be taken and encourages reporting”.

\textit{Policy Statement}

The company or organisation should, as a first step, issue a sexual harassment, exploitation and abuse statement that states clearly that:

- The company or organisation will not tolerate or condone any form of sexual harassment in and outside the workplace, including in businesses it has any dealings.

- Any violations will incur immediate and decisive disciplinary action.

- All employees, clients, job applicants, customers and service providers throughout the supply chain, and any other persons who have any dealings or connections with the company will be treated fairly and with dignity and never be subjected to anything that is or may be interpreted as sexual harassment, exploitation or abuse.

- All persons, including clients and other third parties, who have been subjected to sexual harassment or similar behaviour have a right to raise grievances and to have the grievance acted on expeditiously, effectively, efficiently and fairly.

- Management has a positive duty to fully implement the policy without fear, favour or prejudice and take decisive action against all and any violations.

\textsuperscript{84} UN Women - ILO Handbook: Addressing Violence and Harassment against Women in the World
Clear definition

- The Complaints policy should clearly set out the prohibited conduct and cover its physical, verbal and non-verbal, emotional, sexual and psychological aspects.

- The company and organisation’s sexual harassment policy and procedures should be reduced into a user-friendly manual and into warning signs throughout the premises. Furthermore, this policy should be regularly published for public consumption.

Coverage

- The Complaints system should cover all forms of violence and discrimination, including that which is directed against members of the LGBTQI community.

- The Complaints system should ensure that acts of gender-based discrimination and violence are, in addition to being criminal and legal issues, viewed as part and parcel of occupational safety and health issues.

Clear complaints rules and procedures

- Furthermore, the policy should provide a detailed step-by-step procedure for lodging and processing complaints, the investigation procedures, adjudication procedures, including appellate mechanisms, and safeguards and protections of the rights available to all persons involved.

- The Complaints system must in a clear and simple language set out the reporting system, the procedures to be followed in reporting, receiving, investigating, and adjudicating violations, and timeframes for expeditiously disposing of the cases.

Shift the burden of proof

- Sexual harassment policies must provide for the shifting of the burden of proof from the victim to the alleged perpetrator once a prima facie face of wrongdoing has been established by the victim.
“The burden of proof”, says the International Labour Organisation citing Gamonal and Ugarte, 2012, “can be a significant obstacle.” “The CEACR considers that shifting the burden of proof to the employer “is a useful means of correcting a situation that could otherwise result in inequality” (ILO, 2012a, paragraph 885). In recent years, a number of countries have amended their legislation to provide for the shifting of the burden of proof to the employer in discrimination and harassment cases.”

**Disciplinary penalties**

- The sexual harassment policy should clearly set out the penalties for each offence escalating in terms of gravity and other relevant factors. For example, disability, age, place of violation, and repetition should be aggravating factors.

**Confidentiality, Anonymous reporting and whistleblower protection**

- Allegations of gender-based violence and discrimination in the world of work should be investigated and adjudicated on sensitively, thoroughly, seriously, expeditiously and confidentially.

- Complainants and witnesses should be assured of the confidentiality in no uncertain terms. Only a few people should know about the complaint and only on the absolute-need-to-know-basis. Employees who breach confidentiality rules should be terminated.

- The Complaints system should provide for anonymous, formal and informal, reporting of cases and provide a comprehensive whistleblower and witness protection mechanisms.

The importance of trust, independence, seriousness, effective investigations, transparency and confidentiality in any sexual harassment reporting system cannot be overestimated. The UN Women and ILO note that:

Systems for reporting and making complaints should be effective, transparent and trusted. Any worker – as well as bystanders and witnesses - should be able to make complaints confidentially to the employer through multiple

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routes. If complaints are not handled properly, confidentiality is breached, no independent investigation is carried out, or if the outcome is not considered to be fair or appropriate, workers will lose trust in the system and may not report future cases.”

Safeguards against retaliation, stigmatisation and reprisals

- The Complaints system should provide for robust safeguards against retaliation, stigmatisation and reprisals against complainants by anyone, management, employees, and non-employees. The policy must assure witnesses and complainants that they will be vigorously protected from retaliation and reprisals. The system must make it absolutely clear that any person who in any way engages in retaliation, victimisation or reprisal, or who otherwise interferes with the freedom or safety complainant, witnesses or the process itself should be terminated.

Accessibility, transparency and co-ownership

- The Complaints system should be available in all languages, including Braille for the visually impaired.

- The Complaints system should be accessible to all employees and management.

- The Complaints system should guarantee transparency and fairness.

- The Complaints system should be co-designed and co-implemented with employees and workers unions.

Employee involvement

- The sexual harassment policy should ensure the involvement of trade unions and other worker representatives.

Encouraging earliest reports
• Management and employees and third parties like contractors and customers should be assisted with information to detect and report signs of suspected cases of gender-based violence, in and outside the workplace, at the earliest opportunity.

**Third parties and contract service providers**

• All contractors or service providers throughout the supply chain must commit themselves to a workplace free from gender-based violence and discrimination and be made aware that any substantiated allegations of gender-based violence and discrimination that the service provider fails to effectively investigate and dispose of in acceptable ways may result in the service contract being terminated.

• The Complaints system should bind third parties and all other entities that may in any way deal with the organisation or company.

**Victim/Survivor-friendly**

The Complaints system should be victim/survivor-friendly. Without guarantees for effective redress and safeguards against stigma and victimization, the system won’t serve any use.

According to the United States Agency for International Development:

> there are many accounts of women not reporting violence at work for fear of stigma and worsening violence perpetrated against them in the home or community. Shame, fear of ostracization, isolation, and social norms of blaming the victim, compound the effects of GBV and contribute to under-reporting, inadequate statistics, and a lack of needed psychological, medical and legal response services for GBV survivors.87

*(USAID Toolkit)*

**Non-disclosure agreements and contracts**

• Non-disclosure agreements and contracts must not be allowed to impose limitations of the disclosure, investigation and settlement of cases involving gender-based violence and discrimination.

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87 USAID Toolkit for Integrating GBV Prevention and Response into Economic Growth Projects, p. 7
Gender and disability responsiveness

- The Complaints system should clearly spell out how it has mainstreamed gender equality, justice and equity issues.

- The Complaints system should be disability sensitive

- The Complaints system investigations should be gender-responsive and sensitive. Preferably investigators and those who preside over cases should be women. Interview questions should be victim-friendly and audited for appropriateness.

- All structures of the Complaints system should have a balanced representation of men and women.

Protective and remedial measures: Regular training

- The sexual harassment policy should ensure regular awareness campaigns and training of management and employees in the company or organisation.

- Investigators and those who will preside over gender-based discrimination and violence cases should be thoroughly trained in handling such matters in an independent, neutral and impartial manner.

Use of external expertise

- External neutral expertise should be mobilised, if need be, to ensure effective and efficient prevention and resolution of cases of gender-based violence and discrimination. In many cases, survivors prefer reporting to an external person specifically employed for handling such cases.

- Such a person should have relevant skills, e.g., law and labour relations.

Domestic violence cases

- The Complaints system, though designed for the workplace environment, should have in-built mechanisms for handling cases
of domestic violence involving employees and management. Domestic violence is the responsibility of the company or organisation as well.

Medical, legal, counselling and psychosocial support services

- The Complaints system should ensure the provision of all legal, medical and psycho-social support services to survivors free of charge, during and after the investigation and disposal of cases of gender-based violence.

Gender-based violence focal persons

- The Complaints system should provide for the appointment of trained persons and gender desks whose functions are to ensure a workplace that is free from gender-based discrimination and violence.

Prohibition of exposure to gender-based violence

- The Complaints system should prohibit in clear terms any labour practices, such as late-night transport back home for women and sharing of ablution and change-room facilities by men and women, that expose or heighten exposure to sexual harassment.

Intersectionality of discrimination and violence

- The Complaints system should build into its mechanisms an understanding and awareness of the intersectionality of gender-based discrimination and violence. The company or organisation should address all types and levels of violence and discrimination as one type even occurring outside the company or organisation can act as fuel for workplace discrimination and violence. Societal norms on women and members of the LGBTQI act as a basis for similar behaviour in the workplace.

Risk assessment

- The Complaints system must ensure mandatory risk assessments of potential gender-based violence and discrimination in the workplace. This assessment should focus on identifying “pre-
existing gender vulnerabilities such as gender discrimination, gender-based exclusion, unequal gender norms, or institutional weakness” in order to inform appropriate interventions.\textsuperscript{88} (The Global Women’s Institute et al). A quarterly or more frequent assessment should do.

\textbf{Monitoring compliance}

- The Complaints system should ensure regular monitoring and update of systems to ensure relevance to the changing threat environment. Monitoring is an:

\begin{quote}
essential part of policy implementation and should be undertaken on an ongoing basis with yearly analysis of findings. In this context, it can include: analysing data collected through formal and informal mechanisms; undertaking dedicated staff assessments or through questions on sexual harassment within existing staff surveys; conducting exit interviews (when staff leave the organization and with impacted individuals when cases are concluded); monitoring staff absenteeism; among other methods that can enable \textit{the organisation or company} to better understand workplace culture and the institutional responses to sexual harassment. Assessment should consider the overall impact and efficacy of the policy in addition to more granular analysis of the reporting procedures, support provided to targets/victims / affected individuals, disciplinary actions taken, preventive measures employed and procedural safeguards taken to ensure due process for targets/victims/affected individuals and alleged offenders (UN, UN Model Policy on Sexual Harassment, 2018)\textsuperscript{89}
\end{quote}

\textbf{Remedies}

- The Complaints system should provide for a comprehensive set of remedies including compensation, the firing of the offender, withholding of the salary of the offender, and criminal prosecution referrals. These should not be used as alternatives to each other but in complementarity.

\textsuperscript{88} The Global Women’s Institute (GWI) George Washington University, the Inter-American Development Bank (IDB), and the World Bank Group (WBG). Violence Against Women and Girls (VAWG) Resource Guide, p. 10

Court processes

- The Complaints system should ensure the fullest protection for persons who have to attend court in a case of gender-based violence, in and outside workplace. They should be given full-paid leave and off days to attend court and incidental processes.

The International Finance Corporation makes the point that workplace gender-based redress mechanisms must be:

- **Fair**: Both complainant and respondent must be made aware of the complaint, and be able to present their account of what happened, before any assumptions are made or decisions are reached. Any reported behavior that violates the Sexual harassment/GBV policy should be treated seriously. The complainant and alleged aggressor should never be placed in a room together to share recollection of a particular incident. Be sure to prioritize the survivor’s mental health, needs, and desires.

- **Confidential**: Information about the complaint, related to complainant and respondent alike, must be kept strictly confidential. Whether or not incidents ultimately are found to be sexual harassment, allegations can be damaging to either party, so this confidentiality is a must.

- **Clear**: Both complainant and respondent have a right to know the full grievance process, and to track the complaint through the process.

- **Easy to access**: All staff should know how to file a complaint. This includes where to lodge the complaint, next steps, and what to expect from the process. The process should be available in the working language as well as local languages.

- **Adequate**: Sexual harassment incidents can be traumatic and psychologically difficult for staff. The grievance mechanism needs to include a qualified professional—either a staff member or a trained external expert—who will be the point person for complainants. The mechanism also should include follow-up medical, psychological, and other support for complainants as needed.

- **Efficient**: While investigations can require research and investigation, complaints should be handled as quickly as possible to prevent work disruptions and show respect for all parties involved.

- **Safe**: Staff should be reassured that they will not face retaliation for claims reported in good faith. Retaliation should be clearly outlined in the policy.90

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90 Reproduced from International Finance Corporation (2018), Addressing gender-based Violence in the workforce addressing gender-based Violence in the workforce
All incidences of Gender Based Violence Should be immediately reported.
PART FIVE
Reporting and Handling Sexual Harassment

Code of Good practice

Good practice for all stakeholders

Gender-based discrimination and violence cases should:

- Be reported as soon as they happen or as soon as they come to the attention of the third party.
- Never be ignored or swept under the carpet.

Prevention

At organisational level
At an organisational level, education and training are critical in the prevention of all forms of gender or sex-based violence and discrimination. Through it the organisation can develop a new culture and value system that respects the rights of all persons regardless of gender, sex, sexuality, culture, ethnic origin, race, or any other distinguishing feature.

At a personal level:
- Always be aware of your surroundings
- To the extent possible, avoid travelling alone in the darkness
- Avoid confined places such as alleys
- When walking at night, use well light spaces where there are pedestrians around
- Carry some paper spray or perfume to spray in the eyes of the assailant

When subjected to gender-based violence:

- Note in a notebook the times, place and the identity of the assailant and the type of violation as soon as possible; if possible within minutes.
• Tell a workers union representative and a friend or some other trusted persons about your experience.
• Report the matter to the supervisor or manager or some other person specifically dealing with gender-based violence in the workplace. Note the time, date and place where report and the identity of the person you reported to.
• If the person to whom you are supposed to report is the one responsible for the violence, report to somebody else.
• Report to the police as soon as possible. Have a friend or family member you can trust to retain the confidentiality of the matter accompany you.

For managers and supervisors

• A case of gender-based violence in and outside the world of work should be given the topmost priority.
• The complaints system should be well-resourced in every way.
• The safety, security, privacy and dignity of the complainant should never be compromised.
• The complainant should be fully protected from victimisation and reprisals.
• Due process and the principles of fair hearing should never be compromised.
• Gender-based violence cases are best handled by a woman. All persons handling such cases should be appropriately trained.
• Beware that the usual defence for men coming sexual harassment is almost always that “she consented but later changed”.
• Make sure the complainant has immediate access to professional psychosocial, legal and medical assistance.
• Have the complaint timely and thoroughly investigated and adjudicated immediately.
• Have the case disposed of without any delay, preferably within 2 weeks.
• Never take any complaint lightly.
• Every step in the process of receipt of complaint, through to the judgment, should be fully documented and detailed in the final report.
Reporting for women by women
PART SIX
Gender Sensitive Media Reporting

The principles covered under this section may not be entirely new to professional journalists but they require being repeated in the context of gender-based violence within the media and film industry itself and in the wider society.

The media is extremely important in informing society about itself and the social vices that are taken for granted. The importance of the media and film takes even greater importance when it comes to covering and portraying stories about gender-based violence. The impact of poor and gender-insensitive reporting may be long-lasting and catastrophic for the lives of survivors and in the struggle against gender-based violence.

In order for us to succeed against these violations, there is need for a survivor-centred approach which the United Nations Population Fund describes as an approach that “seeks to empower survivors by putting them at the centre of the healing process. It recognises that each person is unique, reacts differently to gender-based violence, has different strengths, resources and coping mechanisms, has the right to decide who should know about what has happened to them, and what should happen next”.91

(UNFPA 2015: 30)

As the UNFPA Executive Director, Dr Babatunde Osotimehin, puts it:

The way the media frames key social issues influences the opinions of people who peer through this window, and the lives of those depicted. With regard to gender-based violence, media portrayals can amplify women’s voices, counteract myths, and stimulate dialogue and public action. When the media covers the stories of … women, who have often been portrayed as passive victims and objectified as a silent, suffering group, a change in approach that focuses on their rights and dignity can open opportunities for these women to take an active role in forging their own futures … Moreover, journalists and broadcasters need to emphasise the illegitimacy of gender-

91 UNFPA (2015) Reporting on Gender-Based Violence in the Syria Crisis: Good Practices in the Media
Towards a Digital Reporting Manual on Gender-based Violence

based violence in all its forms, and help to clear a path for women and girls to regain their rightful roles in the wider community.\(^\text{92}\) (Dr. Babatunde Osotimehin)

Unicef says:

Media reporting and representation of violence against women and girls presents particular challenges and tensions. What is a ‘good story’ for journalists or communications teams may not necessarily be in the interests of survivors. Equally, the ways in which sexual violence in particular is framed and understood, and the related taken-for-granted discourses, increases the need to recognise how stories can reinforce, replicate, or challenge how audiences make sense of this violence. Care, thought and specialist guidance is required to understand the representation of the complexity of gender inequality, the wider context of violence and the purpose it serves, the impact on survivors, and the competing narratives of ‘victimhood’ against the need to recognise the power relationships underlying GBV.\(^\text{93}\) (UNICEF, 2019)

Principle 7 of International Federation of Journalists Declaration of Principles on the Conduct of Journalists states that: “The journalist shall be aware of the danger of discrimination being furthered by the media, and shall do the utmost to avoid facilitating such discrimination based on, among other things, race, sex, sexual orientation, language, religion, political or other opinions, and national or social origins”.\(^\text{94}\)

The media should at all times avoid fueling or just repeating stereotypes that blame women for sexual crimes such as sexual harassment. It should also avoid using terms that further reinforce the socialization and social constructs that seek to exclude women from power and resources. In every story that involves sexual violence or discrimination, the media should always emphasise the intersection between power imbalances and gender inequalities between men and women as the primary root causes of violence directed against any person on account of gender. The media must report the story and educate the public about the cost of such violence and the benefits of a change of attitudes and practices that discriminate against women or subject them to violence.

The same reporting should be extended to violence and discrimination directed against the LGBTQI community.

\(^{92}\) Ibid
\(^{93}\) Unicef: (July 2018) Gender-based violence in Emergencies
\(^{94}\) See the International Federation of Journalists Declaration of Principles on the Conduct of Journalists
The International Federation of Journalists says:

Fair gender portrayal is a professional and ethical aspiration, similar to respect for accuracy, fairness and honesty. It is the other side of the coin that says women need to be more present at higher levels of the news business, both at work and in the unions. In a world where hard news is still mainly reported and presented by men journalists need to stand up for gender equality. This equality is not just a women’s issue; everyone benefits from eliminating discrimination.\(^{95}\) (IFJ, 2009: V)

And that:

A repetitive use of notorious gender stereotypes (such as showing women only as carers of the family or as sexual objects) affects the public’s perception of reality. The stereotypes are everywhere. They exist in the portrayal of glamorous women to promote cosmetics and beauty products or in stories of women as carers and homemakers, again often to sell household food and services.\(^{96}\) (IFJ, 2009: 13)

**UNFPA Principles on Reporting on Gender-based Violence**

The United Nations Population Fund has identified nine international best practice principles “to help guide journalists and others who produce media content to improve their coverage in a way that will have a positive impact on women and girls”\(^{97}\) in situations of violence, including gender-based violence. These principles are extremely important for the subject of this manual and they are:

- Accuracy
- Fairness
- Impartiality
- Duty to inform
- Respecting privacy
- Underage interviewee protection
- Sources
- Interviewee payment
- Do no harm

We shall consider each one of them below.

\(^{95}\) IFJ (2009), Getting the Balance Right: Gender Equality in Journalism

\(^{96}\) Ibid.

\(^{97}\) UNFPA (2015) Reporting on Gender-Based Violence in the Syria Crisis: Good Practices in the Media
Accuracy

Getting facts about gender-based violence and the context correct is always important. For every journalist or media practitioner accurate and balanced coverage of any story is a fundamental ethical and professional principle. Regardless of the editorial deadlines, every story should be thoroughly fact-checked.

**UNFPA ADVICE:** “Try to not use euphemistic language (e.g., ‘had his way with her’) rather than accurate language (e.g., ‘he raped her’). This approach leads to misleading reports, which can have subjective or ambiguous interpretations. Journalism and the media professions consider accuracy, fact-checking and well-researched reporting the absolute basic necessity, even against tight editorial deadlines. Inaccurate or one-sided reporting does more than ignore or alienate different voices in a news story. It can also mislead the public and jeopardize the media institution’s future credibility. Years spent building a reputation can be undermined overnight.”\(^{(11)}\) (UNFPA 2015: 11)

Fairness and Informed Consent

The free consent of the survivor or interviewee should always be sought before they are interviewed, recorded, photographed, and having their story published. Free consent means the survivor or interviewee is given full information about the purpose of the interview, who is the interviewing them, benefits and risks of publication or non-publication of the story and measures that should and will be taken to minimise or eliminate the potential risks, if any. It also means the survivor is made aware that he or she can refuse to be interviewed without any penalties and he or she can withdraw consent any time during and after the interview. In the event of the consent being withdrawn, the story should not be published.

**UNFPA ADVICE:** “You should always be fair with people you interview and when speaking to people who have experienced gender-based violence; you have an extra duty of care to protect potentially vulnerable sources. In this context, the concept of ‘informed consent’ is particularly important: this means that the person you interview should be made fully aware of the consequences of appearing in the media. However, even with informed consent, you need to protect potentially vulnerable sources beyond informing your interviewee of these potential risks by limiting personal or

\(^{(11)}\) UNFPA (2015), Reporting on Gender-Based Violence in the Syria Crisis: Good practices in the media
specific information that could put the source in danger. Good reports are written with due diligence and bring to the forefront the issue(s) that the gender-based violence survivors and experts are sharing, while preserving the dignity and privacy of survivors. Survivors need to be well informed in advance of interviews about how their story will be broadcast and published. They should know that they can request to change their name, refuse to be photographed or choose to be only partially photographed, including photos that disguise or do not reveal personal features, identity or location.”99 (UNFPA 2015: 15)

Impartiality

The personal biases of a journalist or film maker should not be allowed to colour the picture. Every story should be objectively written and there should be no space for discrimination on any grounds, particularly on account on ethnic origin, sexual orientation, race, pregnancy and gender roles.

UNFPA ADVICE: “The responsible journalist will go the extra mile to avoid judging or discriminating against the subject. It is particularly important to ensure that no details can be interpreted as implying blame towards the gender-based violence survivor. If you mention the clothes worn at the time of an attack, for example, or other aspects of a survivor/victim’s appearance, this can be seen to imply judgment of them. This can be particularly true in feature writing: some journalists may attempt to add detail and ‘colour,’ which can unintentionally shift the focus of blame away from the perpetrator. Reports should focus on advocating against gender-based violence, raise awareness and inform on the negative impact of gender-based violence. However the journalist should always maintain an objective stance that avoids pointing the finger of guilt at the survivor.”100 (UNFPA 2015: 18)

Duty to inform

The duty to inform is central to the coverage of any story but how the information is conveyed can be even more important. As storytellers, journalists and filmmakers should canvas as wide as possible so as to present the fullest picture about the experiences of survivors of sex-based discrimination and gender-based violence.

99 UNFPA (2015), Reporting on Gender-Based Violence in the Syria Crisis: Good practices in the media
100 Ibid
Respecting privacy

Journalists should always strive to protect and preserve the identity and dignity of survivors of gender-based violence. The life of a survivor is bigger than the sum total of their experiences, they have another life beyond.

**UNFPA ADVICE:** “Principled, ethical journalism means respecting the privacy of both gender-based violence survivors, bereaved families and their communities. You should also be wary of ‘jigsaw identification’ when granting anonymity. This happens where audiences piece together details - such as location, age, clothing, or family members - even though you don’t name a survivor, or show their face. Depending on editorial style and the sensitivity of the survivor’s story, the journalists might choose to not only change the names of the respective people in their piece, but also provide a narrator or a third person to tell their story.”\(^{102}\) (UNFPA 2015: 22)

Interviewing children

Children, like adults, have the autonomy, space and privacy that should be protected. The duty to protect the identity of the survivor takes added importance when the survivor or witness is a child (all persons under the age of 18 years). Their identity must never be divulged either directly or indirectly. Please note that by disclosing the identity of parents or next of kin or even neighbours it makes it easy for other people to pinpoint the identity of the underage survivor.

**UNICEF ADVICE:** “In interviewing and reporting on children, special attention is needed to ensure each child's right to privacy and confidentiality. Do not discriminate in choosing children to interview because of sex, race, age, religion, status, educational background or physical abilities. Ensure that the child or guardian knows

\(^{101}\) UNFPA (2015), Reporting on Gender-Based Violence in the Syria Crisis: Good practices in the media

\(^{102}\) Ibid

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they are talking with a reporter. Explain the purpose of the interview and its intended use. Obtain permission from the child and his or her guardian for all interviews, videotaping and, when possible, for documentary photographs. Permission must be obtained in circumstances that ensure that the child and guardian are not coerced in any way and that they understand that they are part of a story that might be disseminated locally and globally. Try to make certain that children are comfortable and able to tell their story without outside pressure, including from the interviewer. In film, video and radio interviews, consider what the choice of visual or audio background might imply about the child and her or his life and story. Ensure that the child would not be endangered or adversely affected by showing their home, community or general whereabouts. Do not further stigmatize any child; avoid categorisations or descriptions that expose a child to negative reprisals - including additional physical or psychological harm, or to lifelong abuse, discrimination or rejection by their local communities. Always provide an accurate context for the child's story or image. Always change the name and obscure the visual identity of any child who is identified as a victim, survivor or perpetrator of gender-based violence or a witness thereof”.  

Sources

The protection of sources of information is the cornerstone of professional and ethical journalism. But even more important is to get the story right. To achieve this requires the reporter to diversify sources and be as thorough as possible in cross-referencing and double-checking for material inaccuracies.

UNFPA ADVICE: “You should always protect your sources and extend this protection to your fixers, translators, drivers, interviewees, and others helping you with your story … Well-researched and well-referenced information is another quality that is immediately associated with accurate and ethical journalism. Reporting the facts as a journalist is the ultimate goal, and so by gathering different sides of the story and identifying the crossovers, the journalists can get as close to the truth as possible.” (UNFPA 2015: 25)

Paying Interviewees

Under no circumstances should journalists pay for a story. Doing so is not only ethically bad and corrupt but runs the risk of having people manufacture stories in order to make a living out of the money they get.

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103 UNICEF, UNICEF Reporting guidelines for Interviewing Children
104 UNFPA (2015), Reporting on Gender-Based Violence in the Syria Crisis: Good practices in the media
Furthermore, as allegations of gender-based violence derived from a paid interviewee turn out to be untrue, it can only undermine the credibility of genuine reports and create public cynicism and despondency.

UNFPA ADVICE: “Paying for an interview is considered poor ethics; not only is this likely to influence the nature of the interview, it can also make it harder for other journalists to get future interviews as people will expect rewards. Offers made in cash or kind can also pressurise survivors into speaking to the media. It is recommended that journalists contact organisations working on gender-based violence issues in the first instance before attempting to secure an interview. Officials at local and international NGOs may be able to talk more freely about gender-based violence and are likely to have a useful overview of the topic. Rather than paying an interviewee directly, reporters may feel that a discreet donation to an organization working with gender-based violence survivors is appropriate ... it is however necessary to stress the negative impact that payment has on the survivors and their families as well as on the journalist’s credibility and professional reputation.” ¹⁰⁵ (UNFPA 2015: 27)

Do no harm

The welfare, safety and security of the survivors of gender-based violence should be at the heart of the story. In the search for facts about a story on gender-based violence, reporters should remember the dangers of re-traumatisation and exposure to reprisals, retaliation and victimisation. Retelling a story, again and again, can be deeply traumatising as the survivor relives the sad events.

UNFPA ADVICE: “As a general rule, journalists should be guided by harm limitation principles; this includes showing sensitivity to people who have experienced grief or trauma and a respect for their privacy, an awareness that subjects and interviewees may be inexperienced in dealing with the media, an understanding that there is a balance between the public’s right to information and a criminal suspect’s right to a fair trial. This final ethical principle aims to help journalists adopt a survivor-centered approach.” ¹⁰⁶ (UNFPA 2015: 29)

¹⁰⁵ UNFPA (2015), Reporting on Gender-Based Violence in the Syria Crisis: Good practices in the media
¹⁰⁶ Ibid
IFJ Guidelines for reporting on violence against women

The following guidelines for reporting on violence against women have been reproduced from the International Federation of Journalists. (Source: IFJ, 2009), Getting the Balance Right: Gender Equality in Journalism).

- **Identify violence against women** accurately through the internationally accepted definition in the 1993 UN Declaration on the Elimination of Violence Against Women.

- **Use accurate, non-judgmental language.** For instance, rape or sexual assault is not in any way to be associated with normal sexual activity; and trafficking in women is not to be confused with prostitution. Good journalists will strike a balance when deciding how much graphic detail to include. Too much may be sensationalist and can be gratuitous; too little can weaken the victim’s case. At all times, the language of reporting should avoid suggestions that the survivors may be to blame, or were otherwise responsible for the attack or acts of violence against them.

- **People who suffer in such an ordeal will not wish to be described as a ‘victim’ unless they use the word themselves.** The use of labels can be harmful. A term that more accurately describes the reality of a person who has suffered in this way is ‘survivor.’

- **Sensitive reporting means ensuring that contact for media interviews meets the needs of the survivor.** A female interviewer should be on hand and the setting must always be secure and private, recognising that there may be a social stigma attached. Media must do everything they can to avoid exposing the interviewee to further abuse. This includes avoiding actions that may undermine their quality of life or their standing in the community.

- **Treat the survivor with respect.** For journalists this means respecting privacy, providing detailed and complete information about the topics to be covered in any interview, as well as how it will be reported. Survivors have the right to refuse to answer any questions or not to divulge more than they are comfortable with. Journalists should make themselves available for later contact; providing contact details to interviewee will ensure they are able to keep in contact if they wish or need to do so.

- **Use statistics and social background information** to place the incident within the context of violence in the community, or conflict. Readers and the media audience need to be informed of the bigger picture. The opinion of experts on violence against women such as the DART centre will always increase the depth of understanding by providing relevant and useful information. This will also ensure
that media never give the impression that violence against women has an inexplicable tragedy that cannot be solved.

- **Tell the whole story**: sometimes media identify specific incidents and focus on the tragic aspects of it, but reporters do well to understand that abuse might be part of a long-standing social problem, armed conflict, or part of a community history.

- **Maintain confidentiality**: as part of their duty of care media and journalists have an ethical responsibility not to publish or broadcast names or identify places that in any way might further compromise the safety and security of survivors or witnesses. This is particularly important when those responsible for violence are the police, or troops in a conflict, or agents of the state or government, or people connected with other large and powerful organisations.

- **Use local resources**: Media who take contact with experts, women groups and organisations on the ground about proper interviewing techniques, questions and places will always do good work and avoid situations—such as where it is unacceptable for male camera workers or reporters to enter a secluded place—which can cause embarrassment or hostility. There is always virtue in reporters educating themselves on the specific cultural contexts and respect them.

- **Provide Useful Information**: reports that include details of sources and the contact details of local support organizations and services will provide vital and helpful information for survivors/witnesses and their families and others who may be affected. (IFJ, 2009: 18-19)
**Gender-Sensitive Language**

The content on gender equality in the media can be further improved if journalists pay greater attention to gender-sensitive language. Anita Ramšak, Ministry of Foreign Affairs of the Republic of Slovenia, advises paying attention to the following issues.

*(The article below was reproduced from Anita Ramšak, Guidelines for Gender Sensitive Reporting. Ministry of Foreign Affairs, Republic of Slovenia)*

In an attempt to use the gender-sensitive language, try to:

- Avoid using “he” as a generic pronoun, unless the gender of the subject is known and is relevant to the context. The pseudo-generic *he* or *his*, when referring to both a female and a male excludes the female. To be inclusive, use both *he* and *she*, and consciously balance pronoun use by sometimes reversing their order.

  *For example: Instead of “If a student studies hard, he will succeed”, use “If a student studies hard, he or she will succeed. If a student studies hard, she or he will succeed. Students who study hard will succeed”.*

- Avoid using “man” as a generic noun, as if men represent the whole human race. The use of the word *man* to represent both women and men excludes women, and it minimalizes their contributions and their worth as human beings.

  *For example, to make language more inclusive use “humanity, human beings, people” instead of “mankind”, “artificial materials” instead of “man-made materials”; use “the best person for the job” instead of “the best man for the job”, etc.*

- When describing a job or career both men and women might perform avoid using a term that specifies gender and replace gender-specific words with gender-neutral word in order to avoid associating men and women with certain professions.

  *For example: chairman/chairwoman vs. chair, coordinator, moderator, presiding officer, head, chairperson; businessman/businesswoman vs. business executive, manager, businessperson, policeman/policewoman vs. police officer; mailman vs. postal worker, letter carrier, etc.*
• Seek alternatives to language that omits, patronizes, or trivializes women, as well as to language that reinforces stereotyped images of both women and men.

For example: Don’t use terms like “the little lady” or “better half” when you are referring to someone’s spouse, or wife. Avoid the use of exaggerated language such as “Blonde beauty wins song contest!”, “Mother of three elopes with lover”, “Woman driver crashes into fence”, “Maria is a career woman”, “Spinster”, etc...

• When referring to men and women, make sure they are addressed in the same manner.

For example, instead of saying “Mr Smith and Mary Jones” refer to them as “John Smith and Mary Jones” (using both of their first names) or “Mr Smith and Ms Jones” (using titles, rather than names), instead of “The reading list included Jane Austen, Joyce, Proust, and Virginia Woolf”, use “The reading list included Austen, Joyce, Proust, and Woolf (or Jane Austen, James Joyce, Marcel Proust, and Virginia Woolf)”.

• Use courtesy titles that promote gender equity.

For example: Instead of Miss, Mrs, use Ms.

• Describe a woman as her own person, and not in relationship to someone else. Try to avoid forms of address that depict a woman as the mere appendage of her husband, which trivializes women or render them invisible.

For example, instead of saying “Mary Smith, who is married to John Smith”, say “Mary Smith, who is a writer” or instead of “The steward seated Mr. Clinton and his lovely wife Hillary”, use “The steward seated Mr. and Mrs. Clinton”.107 (Anita Ramšak, Guidelines for Gender Sensitive Reporting. Ministry of Foreign Affairs, Republic of Slovenia

Source: Ministry of Foreign Affairs, Republic of Slovenia

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107 Anita Ramšak, Guidelines for Gender Sensitive Reporting. Ministry of Foreign Affairs, Republic of Slovenia
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PART SEVEN

I did it on my own
SPEAK NOW OR NEVER
The portrayal of women in the media and film

Stereotypes

The portrayal of women in media and film

Media and film are powerful tools for shaping societal attitudes and behaviours and projecting character to millions of viewers. With a viewership, readership and listenership of billions of people per day, media and film are extremely influential in getting people to act or not to act in a particular way. Men are using the media to project themselves in a positive way and to get society to accept them as such while at the same objectifying and demeaning women. Violence against women is the manifestation of “historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women” and the media plays a crucial role in undoing or perpetuating it. Research after research has shown that people largely treat others the way media and film portray them. Woods notes that:

Of the many influences on how we view men and women, media are the most pervasive and one of the most powerful. Woven throughout our daily lives, media insinuate their messages into our consciousness at every turn. All forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical, and limiting perceptions. (Wood, 1994: 31).

The biased and stereotyped portrayal of women in the media and film is a catalyst for discrimination of women at home, in the streets and in workplaces. The journalistic and film gender lens can have the effect of either exposing or supporting “social norms that perpetuate harmful attitudes, stereotypes, behaviours, and multiple (intersectional) forms of discrimination. For example, some men sexually harass women who enter senior-level positions or who occupy jobs that have been traditionally

108 Declaration on the elimination of Violence against women (a/res/48/104), Preamble, paragraph 6
considered male, because they regard them as a threat to traditional gender power structures in the workplace (FRA, 2014: 8). The portrayal of women in the media and film does have a huge effect in reinforcing unequal powers relations and gender roles and discriminatory attitudes that result in sexual harassment and discrimination against women, girls and members of the LGBTQI.

Even things like the selection of interviewees for a story and the allocation of roles in a film can tip the scales towards or against the promotion of gender equality, justice and equity. Too often in films women are found in the kitchen and tending the home while men are portrayed as breadwinners and providers. Members of the LGBTQI are portrayed as unacceptable in society and left there. The portrayal of women as breadwinners and of members of the LGBTQI community as human beings entitled to human rights can have tremendous dividends in the struggle against gender-based violence and discrimination.

A recent survey by Plan International has shown that regardless of the country, “women leaders are four times more likely to be shown naked on screen” and that “women and girls are being discriminated against, stereotyped and misrepresented in the media”.110 The report found that the:

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world’s most popular films are sending the message to girls and young women that leadership is mostly for men, with women leaders – be they presidents, CEOs or business owners – portrayed as sex objects, shown in revealing clothing or even naked on the big screen.111
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While there are films that are written, produced and directed by women, the report found that these are “exceptions and not the rule” and that: “The bigger picture is that gender discrimination and harmful stereotypes will dominate on screen. This undermines girls and young women and has a negative impact on their aspirations to leadership in all walks of life”.112

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110 Research conducted with Geena Davids Institute on 1 October 2019. Available at www.plan-international.org. Accessed on 23 October 2019. The research analysed 56 top films in Benin, India, Canada, Denmark, Dominican Republic, Finland, Germany, Honduras, Japan, Netherlands, Peru, Philippines, Vietnam, Sierra Leone, South Sudan, Senegal, Sweden, Uganda, United States and Zimbabwe as part of “Plan International’s global campaign Girls Get Equal”
111 ibid
112 ibid
Commenting on the research, Geena Davids, the founder of the Geena Davids Institute on Gender in Media at the Mount Saint Mary’s University, said:

Film and media powerfully influence how the world views girls and how they view themselves. Girls need to see themselves reflected on screen and to see positive and authentic characters that can inspire them. Content creators and storytellers in entertainment and media have an opportunity to support and influence the aspirations of girls and women and stop reinforcing damaging gender stereotypes.113

According to the report “girls want the media to represent women’s power”, with one saying:

I’d like films and adverts to represent women as more enterprising and determined, strong and powerful, so my message for the filmmakers and advertisers out there is that they should show women in the roles like President, Prime Minister, entrepreneur or business executive so that it inspires girls to become leaders.

And an eighteen-year-old from India saying:

Women are often relegated to play dance numbers and just treated as objects of attraction … If the character is a politician, it’s always a man who plays the part. For women in politics it is assumed that the only way they reach corridors of power is by compromising their integrity. On screen and real life, girls and women are devalued …

Writing on media’s influence on gender stereotypes, Hannah Goodall noted that:

As people mature in age, outside influences affect how they perceive around them. With the pervasiveness of media exposure on society, it would be hard not to be swayed by what is perceived to be societal norms. People may begin to think and act based on the stereotypes associated with one’s gender that is broadcast through media. The negative effects of media messages are especially harmful on an audience of young viewers who may not possess the intellectual that allow them to distinguish which messages are meant as storytelling functions.114 (Goodall 2012)

113 ibid
As Wood puts it, “Given media’s stereotypical portrayals of women and men, we shouldn’t be surprised to find that relationships between women and men are similarly depicted in ways that reinforce stereotypes”.115 (Wood 1994: 33) She concludes by saying “Cultural values communicated to us by family schools, media, and other sources constantly encourage us to believe men are superior, men should dominate women, male aggression is acceptable as a means of attaining what is wanted, women are passive and should defer to men, and women are sex objects. In concert these beliefs legitimize violence and aggression against women”. (ibid., 39)

The provisions of the Constitution and the country’s international obligations on gender equality, gender justice and gender equity cannot be fulfilled when media and film are working against these important goals. Besides societal norms and values that stereotype women, the major cause of the negative portrayal of women is the fact that almost all major actors in the production of the film are male. They control who will be shown on screen and how.

A fair portrayal of men and women

In very penetrating advice, Anita Ramšak, in the Guidelines for Gender Sensitive Reporting, prepared for the Ministry of Foreign Affairs, Republic of Slovenia, says “in order to ensure fair portrayal of women and men, try to:

- Avoid stories with stereotypes, including openly sexist’s interpretations of the characteristic and roles of women and men in society. Furthermore, try not to make any gender based assumptions, including in depiction of traditional “feminine/masculine characteristics and male/female roles” (e.g. try to avoid representing certain jobs or roles as only appropriate for, or held by, women or men, i.e., farmers are men and elementary teachers are women, or using common stereotypes reinforcing gender roles, e.g. portraying women as mothers, homemakers, etc.).

- Do not represent females and males as possessing stereotypic gendered attributes and characteristics. For example, do not always imply that girls are timid and boys are brave, males are admired for their accomplishments and women for their physical attributes, females are passive and males are active. Equally, in

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the case of crime, violence, disasters do not portray only women as victims and men as survivors.

- Make sure you include stories that show multidimensional representation/portrayal of men and women (indicating journalistic effort to challenge/counter challenge gender based stereotypes).

- Make sure you have a fair portrayal of men and women in commercial ads, commercial messages and images, trying to minimise ads for various product categories or services that stereotype of naturalise gender roles (e.g. household goods associated with cooking and cleaning, food, beverages, products for children, electronic goods; mainly women in services such as education, health, childcare, and men in banking and investment, real estate, sport events).

- Avoid depiction of sexuality in ads and images, particularly depicting women as sexual objects. Also pay attention to having a balanced proportion of ads that show women and men appearing assertive rather than passive in advertisements (voices and images), and that show occupations of women and men in ads, etc.116

(The above article was reproduced from Anita Ramšak, Guidelines for Gender Sensitive Reporting. Ministry of Foreign Affairs, Republic of Slovenia)

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When we speak in unison, our voices are heard.
Women at work
Academic Papers and Articles
Women in the media: Rethinking the role of new media technologies in bridging the gender gaps in Zimbabwe’s media industry

By Yvonne Phiri

Abstract
The study sought to find out the role of the new media technologies in bridging the gaps in the media industry. There is gender inequality in the media sector. Women face a number of challenges such as sexual harassment and unfair treatment from their male counterparts in the media fraternity. This, in turn, is perpetuated by culturally embedded factors that are biased towards patriarchy. This has a negative effect on women empowerment. The study adopted a qualitative paradigm and the descriptive research design was chosen. The population of the study was women in media. Women in print, electronic media, media students, filmmakers and bloggers/new media users were chosen. Interviews were conducted with print and electronic media practitioners, while media students, filmmakers and bloggers/new media users were selected for questionnaires. The major findings were that gender disparities due to gendered norms in the media existed. The study therefore recommended that there was need for the creation of a level playing field for both genders. Empowerment of women through capacity building in the usage of new media technologies.

Keywords – gender equality, new media technologies, patriarchy, feminism, blogger, emancipation

Introduction
The media is the fourth estate which has an immense power to be the mirror of society. It is a developmental tool for any nation. In this regard, issues to do with gender inequality can be influenced by the media, whether on a positive or negative note. Media can shape public opinion, alter society’s perceptions and influence personal beliefs. Progress has been made globally towards gender equity, however, a lot needs to be done to achieve total women emancipation. The media industry in Zimbabwe is not an exception as it is still lagging behind in promoting gender equality both in ownership of media houses and representation of women within the organizational structures. Women are still a minority in the media industry and this
disadvantages them as producers of meaning. Gender disparities within the media do not only reflect the reality of our society but also the overall status of women.

The media environment contributes to society’s gendered perceptions and experiences, which perpetuate unrealistic and stereotypical perceptions. There is underrepresentation of women therefore reinforcing the notion that women are less important compared to their male counterparts. Patriarchy is emphasized therefore normalizing the assertion that women are the weaker sex.

Women should have an integral part in the media hence the importance of new media technologies in enabling women’s empowerment and their full participation on the basis of equality. New media technologies must be used as a gender equality mainstreaming tool. It is therefore important that women’s participation in decision-making processes in the media fraternity is supported. The media landscape is changing with the advent of new media technologies such as podcasts, online magazines

**Background of the study**

The media sets the agenda and communicates images of the sexes many of which are stereotypical and unrealistic. There is the underrepresentation and misrepresentation of women as the weaker sex compared to their male counterparts. Patriarchal roles are perpetuated thereby reinforcing the notion that men are superior. The media reinforces prejudices through gender roles that are narrated through advertisements, content programming and films. The organizational structures are male-dominated with just a minority of women holding leadership positions. This disadvantages women as their concerns are better articulated by them.

The gender disparities within the media are a mirror that reflect the realities embedded in society. Gender Links (2017), highlights that women’s voices are a vital tool in development. Conwell, (2005), argues that masculinities and feminism are founded on women’s relationship with the economy. Occupations in the workplace are often sex-segregated and there are those that are said to be masculine in nature and are fit for men and more feminine roles are for women. This has led to gender disparities in workplaces and the media sector is not an exception.

Zhou, (2015), highlights that organisations are gendered due to the prevalence in the workplace of the social constructions of masculinity and feminity, characterized by unequal relations. In this regard, men and women
tend to be treated in gender-specific ways. Zhou, (2015), further argues that patriarchal relations in the family in the family and society that give power to men are extended to the workplace, which has resulted in women remaining in the lower end of the media hierarchy.

There are certain popular stereotypes that negatively affect women in society such as being viewed as sex objects and weak. Radu and Chekera, (2014), point out that women journalists were often denied opportunities to cover certain topics or dangerous assignments as a way of saving and protecting them. Women in the media face a plethora of challenges especially making inroads in the mainstream media, owning the media houses and production stables and holding leadership positions.

The 2003 World Summit on the Information System (WSIS), viewed new media technologies as key resources for women’s empowerment. The United Nations Conference on Sustainable Development (RIO+20) held in Rio de Janeiro in June 2012, culminated in an agreement by member states to launch a process for developing a set of sustainable development goals (SDG’s) of which Goal 5 refers to agenda equality and empowerment of women and involves the use of enabling technologies such as new media technologies.

**Statement of the problem**

Women have been marginalized when it comes to resource ownership and representation in the media industry. Cultural embedded factors such as patriarchy hinder women from reaching their full potential. The majority of media outlets globally are still owned by men very few women own the means of production let alone are in leadership positions in the media fraternity. There is a glass ceiling which inhibits women from reaching their full potential and this is influenced by existing cultural and social norms. The statement of the problem is as follows:- How has mainstream media perpetuated gender inequality and will new media technologies bridge the gender gaps?.

**Purpose of the paper**

This paper seeks to achieve the following objectives:-

- To establish the role of new media technologies in bridging gender gaps in Zimbabwe’s media industry.
Towards a Digital Reporting Manual on Gender-based Violence

- To determine the extent of representation of women in the media compared to their male counterparts.
- To identify the challenges that are faced by women in the media fraternity.
- To identify measures put in place to curb the challenges faced by women in media.
- To derive the way forward and recommendations in dealing with these challenges.

Research Questions

- What is the role of new media technologies in bridging gender gaps in Zimbabwe’s media industry?.
- What is the extent of representation of women in the media compared to their male counterparts?.
- What are the challenges that are faced by women in the media fraternity?.
- What measures have been put in place to curb challenges faced by women in media?.
- Which are the current policies in place being used to combat gender inequality?.

Scope and limitation of the research paper

The research focused on the role of new media technologies in bridging the gender gaps in Zimbabwe’s media industry. Participants in this research were drawn from the electronic media, print media, media students, filmmakers and bloggers. To collect qualitative data, the study utilized self-administered questionnaires and interviews.

Review of related literature

This section contains the review of related literature and the theoretical framework that guided the research. This research used Acker’s, (1990), theory of gendered organisations as a framework of analysis. Acker, (1990), argues that while organisations give the impression of being gender-neutral, were any person is assumed to fit into a job depending on merit, in reality, organisations prefer a typical employee who is considered to be totally committed to work with no distractions and as such men fit in perfectly well. According to Zhou,(2015), one aspect of organisations which is taken for granted and assumed to be gender-neutral is the organizational culture. Zhou, (2015), further states that
organizational culture refers to the norms and practices that represent the organization which have been used over time such that they are normal and natural. In this context the media industry culture is perceived as gender-neutral. Acker, (1990), highlights that organizational culture usually favour masculinity to the detriment of women. A culture that favours odd working hours favour men as they do not have pressing family commitments compared to women. As such organisations are not gender-neutral. Organisations are gendered and the media industry is not an exception and it is therefore important to evaluate how new media technologies can bridge gender existing gender gaps.

Socialisation and Gender stereotypes

Gender means the roles and responsibilities that are socially constructed by society in a certain culture or geographical location. The media also constructs gender. Berns, (1999), states that the media are also essential as they can act as a popular tour guide, teaching people about social problems and for many the media are the main source of information. Sharda, (2014), posits that gender roles have political, cultural environmental, economic, social and religious factors influencing them. Sharda, (2014), further highlights that there is a wide gap between access to lucrative careers and finance between men and women. Credit, loans and land ownership policies are more biased towards men and women become marginalized.

International, Regional and National Policy Frameworks on gender.

Zimbabwe is a signatory to a number of declarations aimed at increasing the number of women in top leadership positions. Declarations that were signed include the Southern Africa Development Community Protocol on Gender and Development signed in August 17, 2008, calling for far-reaching changes and includes timelines for these goals. These goals include the inclusion of gender equality and equity in National Constitutions, the repeal of all discriminatory laws and countries to work towards the continental goal of fifty percent women in decision making positions by 2015. Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) adopted by the United Nations General assembly in 1979 and described as an international bill of rights for women and the Beijing Platform of action are the other declarations which Zimbabwe ratified.

Zimbabwe ratified the protocol to the 2003 African Charter on Human and People’s Rights on the Rights of Women in 2008 and the 2004 Solemn Declaration on Gender and Equality in Africa. In 1997 Zimbabwe ratified the
Southern African Development Community’s (SADC) Gender and Development Protocol and subsequently ratified the SADC Protocol on Gender and Development which was adopted by SADC in 2008. The protocol advocates for gender parity in all sectors and sets out 28 substantive targets for achieving gender equality by 2015. The country also subscribes to the COMESA Gender Policy which fosters gender equality and equity at all levels of regional integration and cooperation.

The country formulated a National Gender policy (2013-2017), with its main goal to eradicate gender discrimination and inequalities in all spheres of life and development. Significant strides were made in amending and enacting legislation and passed out 17 pieces of legislation to advance the gender equality and equity objective. The Constitution of Zimbabwe adopted in 2013 is also widely acknowledged for its firm commitment to gender equality. The affirmative action provisions further assert the new Constitution’s resolve for gender inequality redress, (National Gender Policy, 2013-2017).

**Women and media**

The media is important for women’s development. Women play a vital role in society and, as such, they can only realize their full potential when they are aware of their strengths are not marginalized in all sectors and that includes the media. Male domination has had a negative effect on women and this has been perpetuated by cultural and societal socializations. The East African Journalist association Study, (2008), state that on enhancing gender inequalities in the media, indicated that in Kenya, women journalists are underrepresented and portrayed in limited roles, few women, as compared to men were reported to be serving in senior positions. The Federation of Journalists in Seoul, Korea, (2001), established that globally women are not a significant part of the media workforce and recommended that much remains to be done for women to achieve equality in the media.

Mugwe, (2012), state that the new media are used by women to draw attention to neglected aspects of women’s lives, to connect women and to help form global alliances. New media technologies can give a voice to women in such a way that the mainstream media has failed to do. Technology offers women the means to transcend gender restrictions and interact with one another on a gender-free basis.
The media has the power to either challenge or perpetuate existing constructions of gender. However, this has not been the case as gendered perceptions have been reinforced by the media. Sharda, (2014), highlights that stereotypical roles were being strengthened by the media in which women were portrayed in their roles in a family five times more than men. The Fourth Global Monitoring Project, (GMMP 2009-2010), states that men overwhelmingly continue to report hard news such as politics and economics while women are restricted mostly to the soft areas of arts, entertainment and lifestyle coverage. Correa, (2011), pointed out that all advertisements involving domesticity emphasized the traditional role of women as a wife and mother.

Sharda, (2014), further asserts that distorted images of women by the media have a negative effect on society and its development. The media therefore has a negative impact on the behavioural attitudes of women as they tend to look down upon themselves.

The role of new media technologies in women empowerment
New media technologies have significantly spread feminism ideologies. Podcasts, online news media, short films have been used to draw attention to women’s empowerment and women’s rights issues such as discrimination, gender inequalities and negative stereotypes. This new type of media used by women brings along great opportunities with regard to gender equality. However, it remains unclear to which extent new media technologies can actually advance these issues in terms of influencing politics and decision-making processes.

Organisation for Economic Co-operation and Development Centre, (2015), states that social media has proved to be a powerful vehicle for bringing women’s rights issues to the attention of a wider public, galvanizing action on the streets of cities around the world and encouraging policymakers to step up commitments to gender equality. McPherson,(2014), pointed out that globally women are greater users of social media than men, however many women especially in developing countries still do not have access to technology due to infrastructural underdevelopment, inhibiting costs and discriminatory social norms.

**Research Methodology**

This research will adopt a qualitative approach. Corbin and Strauss, (2008), assert that qualitative research is an interpretive, naturalistic approach to the
world and it seeks to study things in their natural settings in the course attempting to make sense, or interpret, phenomena in the terms of meaning people bring to them. Qualitative approach fills the gap left by quantitative analytical techniques to bring about comprehensive information and results. Corbin and Strauss, (2008), state that the qualitative method is humanistic mainly because its primary desire is to step beyond the known and enter into the world of the participants to see the world from the perspective of the participants in so doing making discoveries that will contribute to the development of empirical knowledge. Qualitative approach enables the researcher to study selected issues, cases or vents in detail.

Research design

According to Blaike and Norman, (2000) research design is a plan and structure of investigation so conceived to obtain answers or a set of procedures to be followed when making a research. The research design which will be used in this study is descriptive research design. Descriptive research design does not form a hypothesis or develop a theory, it is objective and neutral. Yin, (2011), posits that descriptive design seeks to provide an accurate explanation of observations of phenomena. According to, Lewis and Ritchie, (2003), the major strength of this research approach is applicable to a variety of behaviours in different contexts and diverse areas and is easy to understand. Descriptive research design also strives to collect, integrate and present data from a variety of sources of evidence as part of any given research. Blaike and Norman, further state that this research design seeks to move the terrain of a specific phenomenon.

Population of the Research

According to Corbin and Strauss, (2008), the population is a specified aggregation of the study elements and it is from this that sample is actually selected. Forty (40) participants will be selected from the electronic and print media, media students, filmmakers and bloggers. The research sample size is configured in the following table:-
Table 1. Research Population

<table>
<thead>
<tr>
<th>Category of participants</th>
<th>Number of participants</th>
<th>Data collection procedure</th>
<th>Data collection method</th>
</tr>
</thead>
<tbody>
<tr>
<td>Electronic media</td>
<td>5</td>
<td>Interviews</td>
<td>Interviews</td>
</tr>
<tr>
<td>Print media</td>
<td>5</td>
<td>Interviews</td>
<td>Interviews</td>
</tr>
<tr>
<td>Media students</td>
<td>10</td>
<td>Questionnaires</td>
<td>Questionnaires</td>
</tr>
<tr>
<td>Film makers</td>
<td>10</td>
<td>Questionnaires</td>
<td>Questionnaires</td>
</tr>
<tr>
<td>Bloggers and new media</td>
<td>10</td>
<td>Questionnaires</td>
<td>Questionnaires</td>
</tr>
<tr>
<td>Total sample size</td>
<td>40</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Sampling Procedure**

The sampling method which will be used is non-probability sampling method. Oliver, (2010), points out that non-probability sampling enables the researcher to arbitrarily select the sample which one considers important for the research and believes it as a typical representation of the population. The researcher will use purposive sampling which falls under non-probability sampling method to work with selected households which falls under non-probability sampling method to work with selected participants.

According to Blaike and Norman, (2000), purposive sampling is a type of non-probability sampling. It is an informant selection tool, and is also the deliberate choice of an informant due to the qualities the informant possesses. The researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. Oliver, (2010), noted that purposive sampling is a non-probability sampling method that is based on the decision of the researcher. Blaike and Norman, (2000), state that in purposive sampling, the researcher handpicks the cases to be included in the sample on the basis of the judgment of their typicality. In this way, a sample that is specific to a certain need is built.

Purposive sampling is especially exemplified through the key informant technique. Key informants are observant, reflective members of a certain field of interest who know much about the problem at hand and are both willing to share their knowledge. The major characteristics of media analysts being selected is because of their expertise in the media in its different forms.

**Instruments of data collection**

The researcher will use key informant interviews and questionnaires. Key informant interviews will be done with ten (10) women drawn from the print and electronic media. A questionnaire is a research instrument
consisting of a series of questions and other prompts for the purpose of gathering information from respondents, thirty (30) questionnaires will be administered using the purposive sampling technique, to selected participants to solicit information.

Key informant interviews

According to Corbin and Strauss, (2008), a key informant interview is a qualitative, in-depth conversation between the interviewer and interviewee which allows a free flow of ideas. The interviewee exchanges as much as they can regarding the subject. Barnett, (2002) posits that in an interview, the interviewer initiates the discussion to acquire research pertinent information. This will be done to media analysts who have a sound knowledge about the media. Lewis and Ritchie, (2003), state that in-depth interviewing makes a number of demands on the mental and intellectual abilities of an interviewer, in-depth interview is based around the ability of the participant. This method also complements the questionnaires.

Blaike and Norman, (2000), note that in a key informant interview allowance is given to probe questions in order to obtain adequate information. The key informant interviews will be unstructured, to allow a free flow of information and the gathering of in-depth responses from the interviewees.

An interview can be regarded as a face to face interpersonal role situation in which an interviewer asks respondents questions designed to answer the researcher’s assumptions. Neuman, (2006).

The purpose of this research will be explained to the respondents. Each interview will last about 15-20 minutes and take the form of a conversation, structured around a written interview guide consisting of open-ended questions. Prompts and probes will also be used to improve the precision of answers and clarification will be sought immediately if there is any ambiguity. However, this method has got its own shortcomings as some respondents are not comfortable to give out answers otherwise they will just answer for the sake of answering.

Advantages of key informant interviews

Corbin and Strauss, (2008), state that key informant interviews allow establishment of rapport with the interviewee. Barnett, (2000, point out that face to face interaction enables the researcher to probe for more data, amplifications on grey areas and follow the gestures to pick salient issues from the participant. Interviews can create a good understanding between the interviewer and the participant and the atmosphere is then reduced to a relaxed dialogue.
Disadvantages of key informant interviews

Interviews, however, have demerits. Barnett, (2002), state that the participant may feel uneasy and adopt avoidance tactics if questioning is too deep or if the question is too sensitive. Corbin and Strauss, (2008), point out that, interviews have a danger of running into subjective products. Some participants may tend to exaggerate facts or untrue accounts of women underrepresentation and misrepresentation in the media. Interviews are time-consuming and they usually involve extensive questioning. At times interviewees might show emotions and thus the researcher will create a conducive environment for interviews.

Questionnaires

Blaike and Norman, (2000, define a questionnaire as a document containing questions designed to seek information that is appropriate for analysis. The structure and design of the questionnaire is important, participants have to appreciate and comprehend the subject then relevant information to the researcher. Corbin and Strauss, (2008), further stated that those questionnaires that hold both unrestricted and close-ended questions create the most important tool of probing and exhaust the participant views on gender gaps in the media industry. Blaike and Norman, (2000), posit that in open-ended questions the rationale is to entice the participant to provide an all-embracing and developmental answer to disclose facts and attitudes.

Advantages of Questionnaires

According to Corbin and Strauss (2008), the advantage of a questionnaire is that it is less expensive to administer. Participants will be allowed to take time to go through the questionnaire and understand it. This will necessitate objectivity in the participants' responses. Participants answer questionnaires freely since there is no mentioning of names. Questions will be answered in an orderly manner.

Disadvantages of Questionnaires

Oliver, (2010 states that the questionnaire might be misinterpreted by the participants and this is a common disadvantage of the questionnaire. Carman, (2010), states that getting a one hundred percent fully answered questionnaires will be impossible. The researcher will do a follow up ensuring that all questionnaires are returned and this can be time-
consuming. However the researcher has to use simple and easily understandable language and avoid ambiguous questions.

**Procedures for data analysis and presentation**

This research will use illustrative graphs, pie charts and tables for data analysis and presentation. Blaike and Norman, (2000), state that gathered data in research will have little meaning unless it is analysed given assessment. The data obtained will be primarily aimed at addressing the research objectives and questions. Analysing of the data obtained will be done in order to answer the research questions.

Descriptive narratives will be used to interpret and analyse data presented in the tables, pie charts and bar graphs. The qualitative data which will be obtained through interviews and questionnaires will be thematically analysed. Data interpretation will enable the researcher to finally make recommendations at the end of the research.

**Data Presentation and Analysis**

The research methodology described above provided the baseline for data gathering. Data presentation is systematically linked to questionnaires and interviews. De Vos et al (2000) states that data should be subject to or reduced to an intelligible or interpretable form through the process of data interpretation so that comparisons and relationships of research problems can be studied and tested and an appropriate conclusion drawn. Descriptive narratives were used to give an outline of the findings.

**Data collection instrument return success rate**

The following instruments, 10 interviews and 30 questionnaires were intended for use and the return rate is presented below. The return rate for Interviews was 9 (25.70%) whilst the questionnaires return rate was 26 (74.30%).

<table>
<thead>
<tr>
<th>Category</th>
<th>Total Number</th>
<th>Return rate</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interviews</td>
<td>10</td>
<td>9</td>
<td>25.70%</td>
</tr>
<tr>
<td>Questionnaires</td>
<td>30</td>
<td>26</td>
<td>74.30%</td>
</tr>
</tbody>
</table>
Fig.1 Data collection instruments return success rate

Nine (9), interviews were conducted with women in print and electronic media. All interviews conducted meet Bush and Burns, (2010), criteria for successful interviews. Bush and Burns, (2010), define completed interviews as one in which all primary questions are answered. Thus the 25.70% return rate cements the researcher’s confidence in the data.

A total of 30 questionnaires were distributed and 26 were successfully collected signifying a 74.30% return rate. The return rate is an adequate representation of the sample.

Profile of the respondents

This section sought to find out general information on the level of education and training in media and how these affected women in the media. 35% were diploma holders in journalism or mass communication. 40% had a University degree, while 25% had a post-graduate qualification. This showed that women have the requisite educational background to appreciate and understand media concepts.

Respondents that were interviewed noted that professional media training influenced their work in regards to the code of ethics, exposure to institutional efficiency in production and presentation, skills utilization and balancing of stories as some tasks were difficult to execute without media training.
There is gender equality in the media fraternity.

65% stated that women were being given soft beat which includes arts, entertainment, health while male counterparts are given politics and business beats that are generally referred to as hard beat, few women are in the lead in filmmaking, as such there was no gender equality in the media. 35% noted that to a lesser extent there seems to be gender equality in the media as this can be seen by the fact that the Minister of Information, Publicity and Broadcasting Services is a woman, Monica Mutsvangwa.

Respondents interviewed highlighted that, there are women in leadership positions although there are still few such as Tendai Madondo, Managing Director of Hevoi Media, Agnes Gwatiringa, veteran producer, writer and Director, Priscilla Sithole, Director of Ibhayiskopo Film Project, Tsitsi Dangarembga, veteran filmmaker, Nakai Matema, Director of Zimbabwe Short Film Festival, Annie Mpalume, Chief photographer Associated Newspapers of Zimbabwe (ANZ), Patience Zirima, Media Monitors Director, Susan Makore, CEO AB Communications, Faith Zaba, Editor, Zimbabwe Independent, Victoria Ruzvidzo, Managing Editor Zimpapers and Fungai Machirori, Blogger and New media. As from the findings this resonates well with Acker’s, (1990), theory of gendered organisations in the sense that the media industry is still male-dominated, women who have broken the glass ceiling are few compared to their male counterparts in leadership positions.

Media perpetuate stereotypes.

72% of the respondents stated that the media perpetuate stereotypes because it covers stories that are to do with male success stories and women stories are usually featured when they are controversial and bizarre. 28% noted that women were now being given prominence and their stories are featured on an equal scale as their male counterparts.

Interviewed respondents highlighted that media texts are socially constructed thereby promoting stereotypes. To address gender stereotyping there needs to be an overhaul of the media culture. The media can be used to give a voice to women. It can be a tool to achieve women emancipation and advancement.

New media technologies can bridge gender gaps in the media industry. 80% of the respondents stated that new media technologies have given women in the media a voice. Podcasts, blogs, online news platforms such as
Amakhosikazi Media have become an empowerment tool for women. Women filmmakers can actually showcase their work online, problematic concepts can be discussed on blogs and podcasts. 20%, however, feel that mainstream media is more powerful than the new media technologies, and that women need a stake in the mainstream media.

Interviewees pointed out that women in the media need to harness new media technologies and use it advance women’s rights, celebrate their achievements in the industry and to tell women success stories from a women perspective which is not tainted.

These findings highlighted that although new media technologies can be harnessed for the advancement of women in the media, there is still need for women to play a role in the mainstream media as it remains a force to reckon within the media industry and cannot be totally ignored. New media technologies can be a double-edged sword in the quest for women emancipation.

55% of the respondents stated that new media technologies are here to stay thus will continue to play a vital role in women emancipation and advancement and as such it is important that women use the new media technologies responsibly. 45% noted that new media technologies pose a threat to the well-being of women as they are prone to online abuse and sexual threats meant to assert dominance, silence and intimidation.

Interviewees highlighted that there was need for media training of women concerning the usage of new media technologies.

**Media culture and women’s advancement**

90% of the respondents stated that media culture does not support women advancement because of existing stereotypes and discrimination which are culturally embedded in society. 10% pointed out that strides have been made to achieve gender mainstreaming in the media. Interviewees, highlighted that the absence of women in top leadership positions and apparently the few numbers in those positions need to be understood within structural impediments at the global, regional and national levels, despite countries being signatories of International, Regional and national statutes that promote gender equality and equity. These responses show that organizations are patriarchal in nature as asserted by Acker’s theory of gendered organizations. A lot still needs to be
done in order to achieve equality in the media and other sectors in society. Cultural and traditional biases still prevent organizational changes needed to support women participation in leadership roles.

As observed from the findings media culture leads to slow career advancement for women, unequal distribution of labour and resources, discrimination, stereotyping, victimization and lack of requisite interventions to curb gender disparities.

Ownership patterns in the media
85% noted that the majority of private media houses and production stables are owned by men and this shows that patriarchy still rules as men own the means of production. 15%, highlighted that women have been given chances but there is lack of networking amongst them so that they propel their businesses to greater heights and in turn uplift themselves.

Interviewees stated that there are a number of factors inhibiting women from owning media houses and production stables such as access to loans at banks in order to start their own companies as in most cases they cannot provide collateral, and generally women have been viewed as the weaker sex incapable of running a company.

However, with the launch of the Zimbabwe’s Women’s Microfinance Bank, it is yet to be seen if the existing gender disparities in the ownership of the means of production will be addressed.

Gender policy as a means to address gender disparities.
88% of the respondents stated that in terms of employment, the gender policy has made effective and sufficient strides to ensure that the media industry is occupied by both men and women. 12% noted that there were a number of issues to be addressed by the policy such as continued sexual harassment in the workplace and patriarchal tendencies which inhibit women advancement in the industry.

Interviewees’ responses were that it is prudent for Government to enact a sexual harassment policy which will be a critical intervention strategy to address gender equality in the media industry. They also pointed out that there is a need for gender platforms to discuss gender issues.

Other Interventions that the Government and the relevant Ministry can make to address gender inequality in the media.
65% noted that there was a need for stiffer penalties for perpetrators of sexual harassment and victimization in the industry and holding of awareness campaigns on the usage of new media technologies, their merits and demerits and how they can be harnessed and used responsibly by for women empowerment. 35% were of the view that women also needed a stake in the mainstream media and that coupled with the usage of new media technologies will see women advancement being achieved. Interviewees stated that although Government has embarked on a deregulation exercise in a bid to achieve plurality and diversity in the media, there is a need for capacity building such that women are able to compete with their male counterparts both in content production, leadership roles and ownership of media houses.

**Other challenges hindering gender equality.**

70% highlighted that there was a lack of effective networking by women thus hindering their progress in the media industry. 30% were of the view that there was a lack of skills and high professional standards amongst women media practitioners and this was caused by the fact that women have other roles to play such as being mothers, family caregivers and it is during such times that men will be advancing themselves, as such there is need for more gender-responsive policies.

Interviewees stated that men were considered as aggressive when it came to hard tasks compared to their female counterparts who are viewed as soft and cannot handle difficult assignments let alone be in leadership positions or become owners of media companies.

**Other additional comments**

Women’s quotas are needed for increasing women’s representation in the media. Women must compete with men on the same terms. Organisational changes important so as to support women participation in the media industry.

**Conclusion**

New media technologies have ushered in a new era offering women the means to be heard and to transcend gender restrictions. However, there is a need for capacity building concerning the safe usage of these technologies such that women fully participate in the media industry. More women in
the media will not only provide better representation of women but also better media governance. Women in media face a plethora of challenges as the findings of the research point out, since they live in a gendered and patriarchal society. This has, in turn, affected women empowerment as it has a negative impact on the confidence levels of women. Gender equality will motivate women to compete on a level playing field with their male counterparts.

Despite the existence of a National Gender Policy, there is still a lot to be done to achieve gender equality in the media. There is need for gender sensitivity in the media so as to eradicate the gender-based stereotyping. There is need for stiffer penalties to perpetrators of sexual harassment and victimization against women in media by their male counterparts, to deter would-be offenders. Women’s role in the media cannot be overlooked and as such they must have access to resources which will enable them to be content producers, owners of media outlets and take leadership roles in the media sector as this will aid in the growth of the industry.

**Recommendations**

- Develop gender policies for media houses as an empowerment tool to address gender inequalities in the media.
- Embark on capacity building for women on the usage of new media technologies.
- Training of women in the media on online violence, trolling and cyberbullying and the safety measures.
- Create a level playing field for both genders such that they equally participate for the growth of the media industry.
- Create women in media networking platforms so that there is an exchange of ideas and information.
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Women in popular culture

"...ap, robbery & rape in Honda..."
Popular culture as a factor towards women emancipation

By Joyce Jenje Makwenda

INTRODUCTION

My paper explores a pertinent subject relating to how popular culture constructs or deconstructs gender identities in contemporary societies, particularly popular culture as a factor towards women’s emancipations (Bulter, 1993). The existent link between media and popular culture, and the arts and the media will be examined as the main cornerstones of popular culture and the drivers of popular culture. (Samuel, 2016.).

Having been in the arts and the media for around fifty years, I have witnessed how popular culture has been used as a weapon against women and how it has been used as a tool for change. My interaction with many arts genres as a researcher, author, producer, director, lecturer, and archivist has aided to my experiential understanding of what popular culture is in its holistic nature. For the purpose of this submission, popular culture is understood as a set of generally available artefacts: films, records, clothes, TV programmes etc. (Hebdige, 1988:47). I have been involved in the following genres; music, literature, film/television, fashion, culinary, sex, and more. This has enabled me to understand the arts and media in their holistic approach and what they stand for in society.

I have also witnessed how the arts have driven the popular culture agenda and how the outcome has mostly badly affected women. This has been extended through my experience in the media that includes, radio, television, print, which have also propagated the popular culture agenda. I have produced and directed music film/television documentaries and written books on music and other popular culture topics and conducted extensive research in the arts and media. Therefore, this paper will mainly be influenced by my expertise as well as the contentions of scholars in the field. I will give my analysis through my observations, participation and interactions with the arts and the media and support my analysis with literature. This has also informed the first-person narrative in this submission, importantly, it underscores my own postulations in my own voice.
Key words - women emancipation, popular culture, media culture, brainwashing

Popular culture as a factor towards women emancipation.

The primary argument in this submission is that popular culture has predominantly served patriarchal function in the society. However, it still can be used as a tool for women emancipation, (Cann V 2017).

While blame is on popular culture in the complications of women, it is also a channel that can be used towards the emancipation of women. Popular culture uses ways that can be very deceiving for women and women without knowing, just follow the messages without understanding the consequences. The branding of popular culture uses sexual undertones that make it enticing, hence its popularity within the masses. The media has been used over the years to be a marketing and distribution tool for popular culture which subsequently informs the media’s use of the arts to drive the agenda of brainwashing the masses, with emphasis on women, done through various media. Debord (1967) gives a summative analysis of the effects of the media, defining the viewer as the spectator, the reactive viewer and consumer of a social system predicated on submission, conformity, and the cultivation of marketable difference.

The concept of the spectacle therefore involves a distinction between passivity and activity and consumption and production, condemning lifeless consumption of a spectacle as an alienation from human potentiality for creativity and imagination. The spectacular society spreads its wares mainly through the cultural mechanisms of leisure and consumption, services, and entertainment, ruled by the dictates of advertising and a commercialised media culture. Debord’s understanding buttresses the effects of popular culture from a capitalist perception of the relationship between the media and society (Horkheimer and Adorno 1972; Marcuse 1964).

In her submissions on popular culture and gender, Oliveira (2016) explains that:

*Gender and popular culture are deeply intertwined in multiple ways and their interrelation produces considerable and far-reaching effects in society. Popular culture is one of the major agents of socialization through which people learn norms and values. Therefore, it also plays an important role in*
the production and reproduction of gender norms and gendered subjects, as the socially constructed ideas of gender are reinforced by the dominant narratives in popular culture. Images, texts, and sounds conveyed by a wide array of media and across cultural phenomena – such as television, film, music, performance, magazines, comics, novels, games, fashion, and advertising – all produce and represent the set of beliefs and values about masculinity and femininity dominant in a given culture at a given time.

The duality of the media and the arts can be confusing as what is seen as art can also be under media. Art and media currently seem to take the same role in society to the point that it has become difficult to distinguish between the role of each, except that at some level they are intertwined.

Women are part of the masses which the media culture is aiming to brainwash so that it can sell its ideas and products. Bullington (2011) quotes other authors, scholars and academics, to explain that: “Media targets women, in advertising specifically, as the consumers of the world. Mothers buy for children; wives buy for husbands; friends buy for friends. Many women still spend their time at home doing unpaid care work, during which they are subjected to advertisements that work against women emancipation. Bartky (1997) also notes that the implications of these advertisements made by corporations become ingrained in femininity. Advertisements therefore unconsciously provide women with a foundation in gender performance by defining their role in society.

The vulnerability of women, explained above, advance the notion that women are hegemonic victims of popular culture products. The impact and after effects of popular culture on women can have a detrimental effect. Popular culture products do not benefit women, in most cases, it destroys them in a subtle way, -to the point that they lose who they are-. Women become victims of popular culture because of the way it is presented through different media, a trend that has been happening for generations.

Over the years I have spent in the arts and media, growing up and as a professional, I have observed that women who have been privileged to come from backgrounds where art is a way of life either through their families or communities have a better understanding of popular culture. They understand the arts and the media as the drivers of the popular culture agenda. I came to understand the arts and the media when I was young and that made me understand that I had to use these as tools for change. I have not been part of the mainstream media which is patriarchally structured, I
have been a freelance journalist all my life hence enabling me to be able to write, produce and talk about issues which promote gender balance. In addition, being raised by a mother who was the second female print journalist in Zimbabwe helped me understand women narratives, and their motivation in and about the media. I took over from where she and other women journalists of her generation left. What women have inherited in the past can affect the way they interact with arts and media. Having also grown up in a family and community where arts was a way of life – Mbare Township in Harare and partly in Bulawayo, that has helped me to understand popular culture and share my experiences with my generation and the next generation. Most women in the arts and media have had to carry the burden that was passed to them from the previous generation and did not know how to move forward, hence their failure to make progress on women emancipation issues. This is the result of how the arts and media culture are structured and the societal structures are designed. Men, being the architects of popular culture products and the media culture, which they have designed to benefit them socially, economically, and politically, understand popular culture and they can use it to their own benefit. Aided by the patriarchal structures it becomes easy for men to achieve their goal of socially constructing women from the lens of patriarchy. The patriarchal structures were designed to disempower women in many facets; refusing them space, curtailing their voice, controlling women’s sexuality, disarming women economically. All this has seen women becoming chattels of men. Popular culture therefore affects women in way that is irreversible and to prevent that from happening, serious intervention is necessary.

Those who have the means of controlling popular culture are men who because of the structures of society that they have created, are able to determine the future of those under them (Rollins, Peter C. 1994). While this is aimed at the masses in general, it takes a certain twist when it gets to women as they are rated as second-class citizens because of how the structures that society has constructed. These structures feed into the media culture, the way the media is structured – where men at the top are deciding on the overall structure. The structures of society influence power relations in the arts industry and women are found at the end of the ladder. The well-orchestrated threesome marriage of the arts, media, and the cultural structures, produces popular culture.
THE ARTS

Music
Music is one of the drivers of popular culture and can influence how one thinks through lyrics, instrumentation, and dance. One can dance to a song that is mocking them, women have often sung along to music whose lyrics are not in favour of them, because of the rhythm. As they sing along and dance it is sinking into their brain and it impacts on their behaviour and thinking. Men are alert on the impact that is caused by music as a popular culture tool since they are the creators and sponsors of popular culture. Jacobson (2005) suggests that lyrics can be used to degrade, condition, or indoctrinate women, in Young People and Gendered Media, she argues that one can also interpret the sexist and misogynist lyrics in dancehall and hip-hop music as using female gender to strengthen masculinity.

Music is one arts genre that pushes the agenda of popular culture but because most women are not empowered to understand the messages coming from music they end up being brainwashed by the music without knowing – this also includes women musicians. This is because of how society is structured, the way it conditions women’s thinking (Allen, L 2000). Women usually sing along to songs that work against them without realizing, but because of how the music is packaged and because it is part of popular culture which is so intoxicating and one goes into a sort of trance because of the instruments/rhythm. If it is on television, the way the video is packaged it becomes a product associated with civilization which is an agent of popular culture.

Women musicians are sometimes seen to be composing music that works against them and other women. A woman musician in the 90’s – Virginia Sillah sang a song called Amainini Handeyi kumusha (hupenyu hwemudhorobha hunoshupa, varume vedu vane nharo kuvati kiringindi motombobatana saka ndati handeyi kumusha tinorima...), [My sister in law let us go home, our husbands are a problem, the life in the city is a problem, let us go home (rural) and farm]. This song narrates how women should go to the rural areas and leave men in the city as this would lessen or minimize conflicts between them and their husbands in the city. When I interviewed her (Virginia Sillah), years later why she sang such a song, she realised that it must have impacted on women and society negatively. Women musicians usually sing songs like that to be accepted by society through showing that even if they are in the public space they are serving the wishes of society or they are in line with the societal structures (Allen, 2000 ; Makwenda, 2009,
Towards a Digital Reporting Manual on Gender-based Violence

2013). When society sees this woman who is singing with her husband singing such songs dressed in trend clothing, being backed by a band, people dancing to the song on radio and television, other women would be reminded to emulate her, ‘she is saying as a woman you can go to the rural areas and leave men to be free’. She became an agent of popular culture and women sing along to this song and their lives are impacted upon. This is how popular culture can consume women, instead of them consuming the product.

A woman musician like Dorothy Masuka understood that she had to use popular culture to drive women’s agenda – to use it as a tool for change, her songs changed how society looked at a woman musician and women in general. She sang such songs as *Unolishwa Unesimanga, ngimuthanda enjalo eqoka ibhokathl*, [Nolishwa is a Wonder, I love her even if she puts on boggarts], *Imali Yami Iphelele EShabini* [My money is finished at the shabeen], *Iphatha, Phatha* [Touch Touch] (Allen, 2000) (Jenje Makwenda, 1994, 2010, 2019). Dorothy’s lyrics shocked society and this was never heard of a woman who composed lyrics which were honest and empowering women. Such lyrics which were composed in the 1950’s are still used by women to this day as reference point to free themselves. The songs encouraged women to go and drink beer in a *shabeen* if they wanted to and even talk about their money being finished in the *shabeen*. *Unolishwa Unesimanga ngimthanda eqoka ibhokadhi*. While she composed the song in the 1950s, the change hasn’t been all encompassing, there are some people who still view it as a societal misfit for a woman to wear. *Iphatha Phatha* - the one she wrote for herself and the other one for Miriam Makeba, both songs encourage to *touch, touch oneself* (buttocks, breasts etc,) it was encouraging one to be in *touch* with their sexuality, be it a man or a woman. Dorothy Masuka was free to express herself within the confines of popular culture and this benefitted other women to feel free and to dress the way they like (Allen, 1999, 2000; Makwenda, 2010, 2013, 2019).

Miriam Makeba also used music as tool for the empowerment of women musicians and women in general. While in a *shabeen* she made it clear that “no matter how drunk I am, please do not touch me.” - She was singing in a *shabeen* in the 1950’s and the song was recorded in a film produced by The Schadeberg Movie Company titled, *Have you Seen Drum Lately*. In the song, she warned all the men in the *shabeen* that “*Into Yami Ngiyayithanda nomi gcwele utshwala ngeyami, ngiyekeleni lento yami*” (I love my thing even if it is full of beer please leave my thing alone, I love my thing” she became explicit and was not ashamed to be the voice for the voiceless – using her sexuality,
which is often abused by men, and think that a woman will be ashamed to talk about it, about her sexual organ and she will die in silence. Miriam Makeba used music and film to do just that. Women in the 1950’s had to be tough because they were paving the way for other women into the mainstream musical public realm. There were times that they would even be engaged in physical fights with rowdy men – they had to be macho to own the public space and to express their feelings through music.

Susan Mapfumo was a feminist during the time when the word feminist was not popular and defined explicitly. Susan used music and the media to drive women related issues – *Baba vaBhoyi Maita Seiko (munowuya nehafu yepeyi)*, *The father of my children what has happened to you, you bring half of your pay, how do you think I will survive with the children*. Susan Mapfumo became the spokesperson for women then, whose voices were curtailed over time because of the structures that have been put in place by the society. Another song that Susan Mapfumo became popular with is *Mukoma Ticha Ndinokudayi* (Brother Ticha I love you), here Susan was proposing love to a man which is culturally unusual, as a woman is not supposed to propose love to a man, but Susan sang a song to encourage women to do that. Today, women are using technology to look for love from men and they can go on dating sites. Women have been conditioned to be ashamed to look for love because that is how the structures of society are designed - that a woman should wait for a man to lead in everything, including personal issues as affection. This has created problems for women, as they have remained second class citizens in everything, hence one of the areas that need to be discussed as affecting women’s freedom of expression and freedom of association.

**Film and Television**

Film and television are used by women as a modern way of telling their stories. It has been difficult for women to be in film and television, their entry point therefore has been acting. They are now women who are producers, directors, camera persons, editors, and script writers (Makwenda, 2015, 2019). Women now own the means of production. However, some seem to be driving the popular culture agenda that of confusing and gender misbalancing the society. Instead of using film and television as a tool for change it is being used to drive the popular culture agenda. The stereo typing of women still continue in film, Murphy (2015) also shares the same school of thought of how images coming from film and
television can be disappointing in how they depict women (Montgomery, 1984).

Scripts that work against women have been written by female script writers, some female producers and directors have failed to use their power that of owning the means of production to change the women’s plight using the power of film and television but have fallen into the trap of the popular culture’s agenda. Women are sometimes made to act scenes which put them in bad light and this makes them look passive, but it is because of the structures that are set by society which would make women look naïve and passive to act such scenes. In addition, the blame is on the branding of popular culture products (Roche, 2015).

Acting is glamorous for the actor and those who would watch the film or television drama, so at times women end up going into scenes that work against them without giving it much thought, or in some instances they feel that they are portraying the real society. An example is that of Susan Chenjerai when she was Amai Rwizi in the film Mukadota, she stood by her man Mukadota, even if he was involved in some unethical dealings and womanising, Amai Rwizi would make sure that her husband Mukadota was protected from those who would want to punish him for his wrong doings. Despite being treated badly by her husband, she remained a loyal wife, and this cemented the structures of the society which sort to craft a woman as a second-class citizen who is behind a man despite whatever omen the man represents. Amai Rwizi was caring for an unscrupulous man who did not even love him who would bring girlfriends home and his (Mukadota) only ticket was that he was a man. Society would remind women who want to complain of such men to take a leaf on Amai Rwizi who stood by her man and this meant that she allows him to do whatever he pleases. This was aired on national television, intoxicating women who then embody the believes. This is how popular culture works and film is one of its drivers. Because of the resources needed to produce films and television programmes it is still in the hands of men who control a large chunk of the means of production, although they are a few women who own the means of production, Xoliswa Sithole a woman filmmaker who has been in film for over 30 years would like to see film in the hands of many women so that it could have its proper meaning. She explains:

*Film is a very powerful tool to communicate with the masses on the human condition, well at least the type of story I am interested in and the beauty of today’s world is that it is no longer the preserve of the rich anyone, anyone can make a film and tell a story. I do not believe in it being the*
domain or preserve of the rich I believe the process of film needs to be de mystified, too often the story has always been told from the point of view of the 'hunter' rendering the hunter to be a spectator in their narrative. It is a high art form but I would like to see that dismantled and the working-class having control and ownership of their own narrative - then we are talking and this will give rise to a powerful global mass movement which is already happening but not fast enough. The rest will be history. (Sithole, 2019)

**Fashion**

Fashion is one arts genre that drives popular culture and this relates directly to a woman’s body, and the way it is sometimes sexualised through fashion. This was exacerbated by the early urban magazines that have been fascinated by seeing the body of a woman as a marketing tool for their publications.

Magazines such as the *Moto, the Parade*, etc displayed naked women or pictures of ‘beautiful women’ on the front covers. Often women who used skin lightening creams defined beauty, and this partly impacted on how women viewed themselves and their sexuality. The portrayal of beauty in magazines was characterized by advertisements on creams such as ambi, beuton and more. This has left a lingering question on what beauty is, and on what basis. These magazines were owned by men, the advertising was owned by men, the companies that produced skin lightening creams ambi were owned by men, so a woman was just used to enrich men financially, socially, and sexually.

Skin lightening creams later proved to be harmful to women’s health, but because they were packaged in a way that was so enticing, saying this is what beautiful woman do or for one to be a beautiful woman they have to be light in complexion, they still have a market base. Today, women are using pills and injections to have a light skin and this agenda is being driven by films which portray light skinned women as beautiful and some of these films are Nollywood films. Most of these films feature a light skinned woman in good light and demonise the one with a darker skin.

**CONCLUSION**

We need to come up with solutions on how women should use popular culture as tools to change their circumstances. Women have to be encouraged to use popular culture as a women emancipation tool. This entails; the promotion of women who will write about what would
emancipate women, women who would produce and direct film/television dramas, documentaries that will get women out of detrimental situations caused by popular culture.

Obviously, these women will be very unpopular so maybe the mainstream media will not be the answer, but today with social media which men are also using to counter what women are trying to correct, women should continue using it to as a tool to emancipate women.

Emancipation through the media also begs the question on funding – who would fund women activities? This is important on the background that mainstream papers will not employ them because they are ‘radicals’ and society is looking for these radical women to whip them in line, so they cannot be in the mainstream media but then they can use social media.

However, for one to be an independent or freelance media person they still have to have resources - where do women get cameras, where do they get equipment, where do they get the women who will film and pay them because some men might not want to film issues that work against them, as they are used to using popular culture to disempower women.

Women who are in the higher echelons of the mainstream media should tirelessly work to change patriarchal structures and the way they influence women through popular culture.
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PART TEN

Her Story

Articles written by journalists and filmmakers, highlighting the achievements of women in the media and film and the prevalence and impact of gender-based violence on women in the media and film

The Hazards Facing Women in Media and Film
Section A
Workplace Sexual Harassment

Article 1
Student Sextortion:
A silent cancer at media schools and institutions
By Busi Bhebhe

In March 2019, the Minister of Information, Publicity and Broadcasting Services Monica Mutsvangwa announced that her office would be meeting with Deans at universities and colleges in order to emphasise to them that sexual abuse of students will no longer be tolerated.

Minister Mutsvanga said this at this year’s International Women’s Day commemorations while unveiling measures by the ministry to eradicating sexual abuse in newsrooms, paying particular attention to the abuse against student interns.

Her reference to the non-tolerance of sexually inappropriate behaviour at institutions of higher learning may have seemed a passing comment, but in reality, sexual abuse against students is happening at colleges and at places of internship at alarming levels. For purposes of this article attention will focus on students of journalism and student interns at media institutions.

For years subtle cries for help have come from the corridors of the university, college campuses and media houses from female students in general and journalism students in particular. Owing to the lack of known protective policies on reporting and handling sexual harassment cases at institutions of higher learning, or cases involving students in work placement, cases have only been retold through the grapevine and not through official channels.

Proving the gravity of the matter was the Zimbabwe Gender Commission (ZGC) which earlier this year also urged universities to draw up policies that specifically address sexual harassment cases amid reports of increased sexual abuse cases involving students.

ZGC chairperson Mrs Margaret Mukahanana-Sangarwe said the University of Zimbabwe (UZ) was currently the only institution of higher learning with a known anti-sexual harassment policy.
“Sexual harassment is a real issue at universities and it is on the increase, but the problem is that these institutions do not have policies to address the problem. As of now, only UZ has a policy while other universities have not adopted any.”

“We call upon these institutions to draft policies so that students have a constitution that protects them,” she said.

Mrs Mukahanana-Sangarwe said most students do not report these cases and therefore the commission does not have statistics on cases.

Asked why such cases are swept under the carpet and not reported, a student who chose to hide her true identity said,

“There is a preconceived innocence for the lecturer and the internship supervisor which does not exist for the student victim” says Clara (not her real name) a journalism student who says she was approached by three different lectures on different occasions asking for “a thigh for marks”, the common phrase for sextortion in colleges.

“There are different levels of this abuse.” She reveals, “the lower levels are when the lecturer flirts and pretends to be your friend and yet he is simply testing how gullible you are to fall for his advances”

“Then there is the level where the lecturer will claim to want to be in a long-term relationship with a student. This gives the student a false sense of commitment and to some extent security. The worst level is when the lecturer clearly threatens a student with course failure if she does not give in to his sexual advances. These are often one night stands” Clara adds

Sextortion has been referred to by the corruption watchdog Transparency International Zimbabwe as a term coined by the International Association of Women Judges and refers to the abuse of power to obtain a sexual benefit or advantage. Sextortion has been traced as a growing cancer in various sectors in Zimbabwe from land, mining, service delivery and now even in the education sectors.

So common is the practice of sextortion in centers of higher learning that some female students are even peer-pressured and coerced into agreeing to get into these “relationships” in order to sail through college. These “relationships” guarantee that there are no failed courses or subjects carried over to another year which would mean added costs.

One student who dared to speak out about her ordeal in 2015, as part of the 16 Days of Activism Against Gender-Based Violence commemorations,
Siphatho Ntini (not her real name), says she continues to live in fear following the video she made and the backlash that followed.

“You never saw the backlash? Wow..., The truth is, I regret ever saying anything. There is a reason why people keep quiet and I understand now” Siphatho says.

Siphatho says a whole group of people seemed to have been mobilized to discredit not just her story but her character. Fellow students were used to question her morals via social media and university platforms. Colleagues of the accused lecturer who also worked in media opened pseudo-Twitter and Facebook accounts where malicious posts about her character were shared she says.

Siphatho adds, “The worst part is that a friend of mine, the one who had helped me record my video, and was working for an organization where her boss was friends with this lecturer, was actually fired from her job.”

She says her world came crumbling down around her and those closest to her were also attacked, forcing her to stay out of school for close to a year and failing to graduate in time with her other classmates. Siphatho says even relations with other lecturers were sour because she could sense an undertone of resentment for what they claim she had done to one of their own. She says the few female lecturers who stood by and seemed to openly supported her were sidelined and or slowly pushed out of the university.

“These stories are not a myth, they do happen in real life. Most female students face this challenge at least once during their attachment. Other students end up dating their bosses in return for good grades during assessment” a NUST student, Leah Mabhurukwa was quoted as saying in Bulawayo24, an online publication.

Ruvimbo Muchenje, Secretary-General of the Journalism Students’ Network of Zimbabwe (JSNET) confirms that reporting cases of harassment has often led to victimization of students more than addressing the problem.

“Some media houses immediately dismiss a person after a hearing. But in others nothing is done thus exposing students to a lot of victimization” she says.

To counter incidents such as the ones described above Mrs Mukahanana-Sangarwe said the ZGC was holding talks at tertiary institutions to reassure
students of steps being taken to protect them and to urge university officials to take the matter of handling sexual harassment cases on campuses seriously.

“We are going to hold public lectures at universities and conscientise students and lecturers on how to deal with such sexual harassment. For our first phase we will engage the University of Zimbabwe (UZ), National University of Science and Technology (NUST), Midlands State University (MSU) and Africa University(AU),” said Mrs Mukahanana-Sangarwe.

In 2013, Female journalism students from various tertiary institutions expressed their ordeals to an online publication stating that going on attachment where no transport allowances were offered was opening them up to various forms of abuse. BulawayoNews24 quoted Midlands State University student, Abigail Magure as saying; “Some companies do not pay salaries to students on attachment; As a result, some male bosses take advantage of the fact that they need financial assistance.”

“Policy should make it clear on how victims are protected after perpetrators are reported, investigated and or convicted,” said ZGC chairperson Mukahanana-Sangarwe, adding that the commission would conduct public lecturers in four universities before extending to other tertiary institutions.

Ruvimbo, SG for JSNET says the organization has conducted boot camps and workshops for both sexes, with young and older practitioners in the media profession to equip them with response mechanisms.

“Examples should be made of perpetrators so that potential sex pest editors or colleagues appreciate the consequences before they seek for sexual favours,” Ruvimbo says.

She adds “This varies from arrests to dismissals and even newspaper columns to distance the industry in its entirety from such disgusting conduct”
Zimbabwe has been in the grip of economic difficulties since the turn of the millennium. As a result, hundreds of businesses have shut down, condemning tens of thousands into joblessness and despondency. For the few still on jobs, rising inflation is eroding their wages as prices of goods and services continue to rise. Fuel is in short supply too. Droughts have increased in frequency which means that those whose livelihoods are tied to the land are struggling to secure food. Just this year, for example, more than 5.5 million people in rural and urban areas are in need of urgent food aid after low rains affected the country in this past farming season.

All these factors have combined to deepen poverty in the country. The Borgen Project, an American anti-poverty institution says Zimbabwe’s society and economy has experienced great deterioration since 1997. Approximately 72 percent of the country’s population now lives in chronic poverty, and 84 percent of Zimbabwe’s poor live in rural areas.

These conditions have rendered basically every Zimbabwean economically and socially vulnerable. Women, girls, children, orphans, the disabled and elderly are among the worst affected. Female college and university students fall into this category. Alone at college, far away from their resource-poor parents who are themselves struggling to make ends meet, female students are being preyed upon by male journalists especially when they are out on their internships.

In March 2017, the Zimbabwe Union of Journalists (ZUJ) released a report that exposed shocking details of sexual harassment of female interns in local newsrooms that are traditionally notorious for being hostile for female journalists.

ZUJ secretary-general Foster Dongozi told NewsDay on the sidelines of a Gender Equity and Safety Training workshop at the time of the release of the report that the union would seek solutions to the “age-old” problem.

The report, the result of a study that ZUJ conducted in partnership with the Norwegian Union of Journalists, followed statistics released the previous year that said the monthly reported sexual abuse cases in the country was over 900 in the 63 districts.
“What we did was to commission a report whose findings were very shocking as they revealed high level of sexual harassment on female journalists including interns,” Dongozi told the paper then.

“One of the biggest issues was that both perpetrators and victims were aware of sexual harassment. So that is how we came with this programme that we empower our members with knowledge and information on what sexual harassment is and what interventions can be done.”

Dongozi said ZUJ would not prescribe solution but would seek input from practitioners including but not limited to naming and shaming perpetrators. “We also need to identify counseling services to help victims as well as legal assistance,” he said.

Sexual harassment is defined as an unwelcome sexual advance. It can be “a suggestion or promise of employment or promotion in return for sexual favours; a request for sexual favours in return for employment benefits or the display of sexually offensive posters, cartoons or drawings, or any other form of verbal or physical behaviour that the recipient regards as unwelcome or embarrassing.”

Five years earlier, ZUJ and Federation of African Media Women Zimbabwe, now Gender and Media Connect, produced a handbook on sexual harassment in the local media.

It said sexual harassment was becoming an “extensive problem in most newsrooms,” because, over the years it has transformed from subtle hints to inappropriate behaviour and now to blatant propositions. Since the change in behaviour has been gradual it is being considered normal behaviour.

For Gender and Media Connect and the many concerned journalists and practitioners, male and female, sexual harassment in the media, if unchecked, has the potential to besmirch the name of the profession. The harassment, the handbook says, has a wide range of impacts at individual, organisation and industry level.

“While impact of sexual harassment is readily felt at the individual level, it should be noted that the industry incrementally loses something as the practice drives out otherwise good journalists,” it says. “The media industry is thus faced with crossed lines of responsibility and authority, reduced productivity, not just on the part of the harassed, the
harasser, but the rest of the staff who see and know what is happening and are likely demotivated by senior people who are supposed to add value to the process, overlooking certain processes in the production chain in order to support the covert operations linked to sexual harassment. Potential litigation, in the event of someone suing the media house after being sexually harassed, is a real threat to the profits of the outlets and needs serious attention. As the media credo is freedom of expression, it can hardly be called so when one powerful person imposes their will on a reluctant junior, who unfortunately, has no leeway to express their real position. As media, we cannot ask others in society to be accountable, if we ourselves are not.”

ZUJ, in collaboration with its members and their employers, development partners and government continue to work hard to address the vice.

Monica Mutsvangwa, the Minister of Information, Publicity and Broadcasting Services, Zimbabwe’s female information minister in a long time, recently committed herself to weeding newsrooms of sexual harassment.

In an interview with The Herald on this year’s International Women’s Day, Mutsvangwa said there was need for the rights of women to be upheld at the workplace.

“One of the first issues I attended to when I assumed office as Minister of Information was to meet with media organisations and the media houses to tackle various challenges affecting journalists, and abuse of female journalists and interns is one issue I have spoken about at length at each of these engagements,” she told the daily on International Women’s Day that is commemorated on March 8 every year.

“I also plan to take it a step further and meet with deans at universities and colleges in order to hammer the point home that abuse will not be tolerated not just in the workplace, but even in the learning institutions.”

Some female journalism interns are getting increasingly aware of their rights, thus able to protect themselves against sex pests and reporting them, but their economic and resulting social vulnerability mean that sexual harassment in the newsrooms is unlikely to be eradicated as soon as it must be.
The media culture in Zimbabwe has largely negative on issues related to LGBTIQ, which stirred a lot of concerns in different pro LGBTIQ sectors. It takes years for someone to build their confidence especially an LGBTIQ identifying person in a Zimbabwean atmosphere which is mostly discriminating, and it only takes one article to destroy it. Media has the potential to build and destroy one’s image, however, the commercialised media thrives on conflict and negative stories hence their speciality in destroying one’s image just to make sales. Efforts have been channelled to change the perspective about LGBTIQ in the media and one awaits the change that is already overdue.

A colleague summed up the discourse on media by noting that “media has been the negativity to every LGBTIQ's positivity”. The sad reality about the stories that have been published is that most are written by unverified sources who are perhaps nameless because they have no basis to validate the issues the write about. This therefore calls on all pro-LGBTIQ organisations and groups to focus on sensitising artists, especially journalists on LGBTIQ issues. Their understanding is hoped will help journalists be sensitive in their framing of stories related to LGBTIQ. One journalist once lamented that they’ve been publishing negative and sometimes false information on LGBTIQs due to lack of knowledge, ignorance and sometimes pressure from their superiors or some influential people.

People are influenced by what they watch, read and listen to, a notion well-articulated by the uses and gratification theory propounded by McQuail. This is why it is important to sensitise journalists to always consider being a positive influence. This would help the society have a deep understanding of LGBTIQ as simply human beings like any other.
While in Zimbabwe many stories of sexual abuse, assault and harassment have been covered over years, not many have managed - to define other widespread sexual ills such as sexual exploitation and manipulation. In most cases sexual issues are reported in black and white; which is either he/she is guilty or they are not guilty. The most heartbreaking but very common stories are sexual abuse cases such as rape. In most cases readers, listeners and the audience sympathise with the survivor/victim. However, taking a closer look into these sexual cases one can see that there is more abuse than just rape, physical violence or catcalling of women. Stories have come out in the media titled “sex scandals” that have spoken about sexual harassment and exploitation.

These stories are covered far and wide and in the midst of the writings the public ends up concluding that it was just abuse nothing more nothing else. The effects that these sexual terms have on the girl/boy child and the accused go unnoticed by the public once the story is read and folded on the shelf. Hence, the need for this article to expand on what sexual abuse, assault, harassment, exploitation and manipulation is. The understanding that these different phrases may bring better insight and sensitivity when it comes to writing such issues. One can note that there is misconception surrounding sexual issues. Some assume that sexual harassment is sexual assault or that sexual exploitation is sexual abuse. Abuse comes with the physical act whereas exploitation and harassment might not be physical.

One may wonder what sexual abuse is. Sexual abuse is sexual behaviour or a sexual act forced upon a woman, man or child without their consent. Sexual abuse is an act of violence which the attacker uses against someone they perceive as weaker than them. It does not come from an uncontrollable sex drive, but is a crime committed deliberately with the goal of controlling and humiliating the victim. (https://www.1202.org.il/en/union/info/what-is-sexual-abuse).

Thus sexual abuse is different from sexual assault. It is sad to note that not all media reporters know the difference between sexual abuse and sexual assault.
Sexual assault is any unwanted sexual behaviour that makes a person feel uncomfortable, threatened or scared. (https://au.reachout.com/articles/what-is-sexual-assault.) It may not involve a person being raped. It may be an unwanted touch on the thigh, shoulders, lips, cheeks, head, back, buttocks, breasts, waist or any part of the body. A person may express the disapproval verbally, by showing discomfort or moving away.

Sexual exploitation, on the other hand, is the sexual abuse of children, young people or even adults through the exchange of sex or sexual acts for drugs, food, shelter, protection, other basics of life, and/or money. Sexual exploitation includes involving children and youth in creating pornography and sexually explicit websites (http://host.jibc.ca/seytoolkit/what.htm). Once there is an offer for something in exchange with sex it is now sexual exploitation. One person is now using their power and authority on the weaker person. Nonetheless sexual exploitation does differ from sexual harassment.

Sexual harassment is defined as unwelcome sexual advances, requests for sexual favours, and other verbal or physical conduct of a sexual nature when either; the conduct is made as a term or condition of an individual's employment, education, living environment or participation in a University community. The acceptance or refusal of such conduct is used as the basis or a factor in decisions affecting an individual's employment, education, living environment, or participation in a University community. The conduct unreasonably impacts an individual's employment or academic performance or creates an intimidating, hostile or offensive environment for that individual's employment, education, living environment, or participation in a University community. (https://sapac.umich.edu/article/what-sexual-harassment)

Sexual harassment also involves catcalling, sexual nicknames usually brought up through secular music and ghetto phrases meant to address women and girls. Even though women are yet to speak up or march against such phrases most female media personnel’s agree that these words and gestures hurt them on a daily basis. Some of them even stated that they don’t move near bus terminuses where there is a lot of men alone. Usually bus terminuses are places where quite a number of men gather and transport people to and from different places. It is also the same place that women face a lot of sexual harassment as their bodies are commented on. They can neither react nor respond as they fear more harassment. Hence, some
women in media prefer to go home early rather than late at night. Some said they would rather travel with male colleagues at night than alone.

Sexual harassment is also different from sexual manipulation. A person who would attempt to use a superior position to obtain sexual favours from a subordinate could be described as a sexual manipulator. People like this are sexually aggressive; usually their objective is their own sexual gratification. They have no concern for the best interests of the other person, and tend to be driven by their own fantasies and need for sexual control as they manipulate and take advantage of a fearful or confused partner. Power, prestige, and sexual prowess are their weapons.

Their victims are many. [https://www.psychologytoday.com/intl/blog/hope-relationships/201505/how-identify-sexual-manipulator].

Sexual manipulators tend to be highly competitive, viewing most situations as win-or-lose. They can be highly driven, focused, and ruthless competitors in other aspects of their lives—characteristics often applauded in the business world and elsewhere. To such personalities, winning is not just important; it is everything, even when the competition is sexual in nature. Manipulators are accustomed to having things their way. [https://www.psychologytoday.com/intl/blog/hope-relationships/201505/how-identify-sexual-manipulator] Looking at the definitions above one can see that there is more to sexual behaviours that just one form. Hence, the media needs to be aware of the differences in order to report such issues objectively.

In March 2018 a story broke about a young female film writer who had spoken up against sexual exploitation in the film industry. Her story was all over the media. A lot of artists and Filmmakers and Arts institutions had a lot to say about the issue. A well-known music video director was enraged that she had exposed the shameful behaviour in the Arts industry. He was so angry so much that he verbally attacked her and told everyone that she is beautiful and hence must be fucked by anyone who desires her. In other words, she had no right to complain because she is beautiful. That is where her problem lies. He even mentioned that he wanted to fuck her too because “a man with a dick wants a vagina”. Meaning any beautiful woman in the Arts and media industry is disposable for anyone to do whatever they want with them.
His statements angered a lot of people across the globe and Zimbabweans all over the world rebuked his views. The music video director later on lied that he had apologised to the film writer. The film writer did not respond to his media stunts but instead allowed the media, his clients and the world to discipline him. Such is the sad perception in the Arts and Media industry that women are easily put at risk by working with men whose moral compass may be non-existent. The music video director stated that he didn't need women like her to speak up against the industry ills because it disturbs their working structure.

The question now is should a certain working structure be maintained at the expense of women being sexually exploited, assaulted, harassed, and abused? At whose expense are we keeping this working structure that the music video director was defending? Filmmakers WhatsApp groups had men and women who commented on the issue. Most men knew what was happening in the film industry and were condemning such behaviours. Some filmmakers however still insisted that their working structure that made women vulnerable to their never-ending sexual appetites should be maintained. Some arrogantly said women should do as the male director requests if they want roles in productions. A few filmmakers even said no one would hire any female filmmaker or actress who speaks up against the industry ills and dangerous habits. The fear of being exposed for their own misconduct was very apparent.

The articles that followed after the story broke had sexual abuse on their headlines and yet the female film writer never said she was abused. No one forced themselves on her. What she had spoken against was sexual harassment and exploitation. Someone had tried to sleep with her and she had refused. Unfortunately, the articles were written for juicy purposes and less understanding.

From one glance one would think that the music video director had abused someone or raped. The female film writer was neither sexually abused by the music video director nor the media house she had written her film for. However, the articles came in as a storm meant to leave readers in shock and confusion. There is need for the media to understand that how they report such issues as it affects the lives of many including their careers and opportunities in life. The Google pops up and sex topics and that follow the story mislead a lot of readers hence, they conclude the worst. The trauma and shame of having your name being associated with sex videos on YouTube and Google articles is something that is not healthy for anyone. It
leads to deep depression and anxiety. It is imperative that the media gets its facts and sexual terms right because there is life after the story. There are families, friends and colleagues involved. A small word that follows after the word sexual can easily jeopardize a person’s life. For some writers it might just be a case of obtaining the “scandalous” information just to get views on their blogs and websites. They forget that the victim and accused have to face life after all is said and written.

It is due to this reason that most women have refused to speak up about any sexual misconduct that happens to them. They fear that the media may splash their faces all over newspapers and make a mockery of their grievances. A journalist from Mutare said that she would rather keep quiet than speak up because “everyone will know that I was abused and I will be so ashamed that I will have to leave my job and home. Imagine writing your name on weekly newsletters and everyone will be reading your name and knowing that you are the girl that was abused by her Boss…aaah no; its not worth it”.

When the female film writer spoke out against sexual exploitation in the film industry a lot of female and media ladies organised workshops in the capital city and expressed their own issues. Most acknowledged that indeed they were being taken advantage during film productions but they did not want to name and shame or even speak up in any way. They feared for their careers, families and reputations.

There is a need for the media to make it safe for women to speak up against issues of sexual nature that take place in their workplaces. Such cases of sexual abuse and sexual misconducts should be taken as issues that should stop and not promoted as scandals. Due to the digital era that we are in many companies, organisations, film and media institutions use google to find out more about their prospective candidate or applicant. Articles with sexual terms that are radical and too far-fetched can lead a person to lose opportunities. In as much as the media may want to sell papers and create traffic on their websites and blogs such scandalous words on scandals articles can be detrimental to the livelihoods of many people. These stories stay online and can lead the people written in the stories into depression or even suicide

Workshops and educational programs should be conducted for journalists in order to educate them about the difference in these sexual terms. Many at times a small writing error made out of ignorance can harm a person’s life
and career. Hence, it is imperative that media personnel are aware of the type of terms they are using when writing stories that involve men, women and children.

There are several ways that journalists can also report sexual issues ethically. This involves focusing on the crime, grievance or issue and not the individual. If a story surrounding sexual abuse comes out, the focus should be central on exposing the crime and not on the victim/survivor. The victim must not be made famous for being abused or ill-treated. Therefore, journalists must also safeguard the privacy and identity of the victim. Media personnel should also avoid harassing survivors and their families. In as much as journalists may need to put to bed crimes and court cases, it might not be ideal to keep questioning the victim or survivor.

Some cases may be painful and a person may be on their way to recovery. Hence, it is important to give them space to move on and progress in their lives in whatever manner they chose. Also, writers should avoid language that makes the victim look like she wanted it. No one wants to be abused, assaulted, harassed, exploited or manipulated. Putting the victim at the forefront and throwing the weight of the blame on them is wrong and unfair. Journalists should also give the accused a chance to answer back or defend himself. Some cases may not be as straightforward as they seem. It’s not always the case that the one who cries first is the wronged one. It also does not mean that the accused is innocent simply because they refused to comment on the issue or because they defended themselves. Hence, there is need to balance both sources.
Towards a Digital Reporting Manual on Gender-based Violence

A woman's voice
Promoting reading culture
Her Community Voice

Article 5
Citizen-driven news content: A vehicle for inclusion of women’s voices in the media
By Busi Bhebhe

New and online media has become the go-to platform for quick and up to date information on developments around the world. The advent of the internet has not only made news a 24hr product, but also one that can be generated from any corner of the globe including from the citizens who are also its consumers, leading it to be called, user-generated content. Thanks to platforms like blogs and social media, it can also be accessed from anywhere and anytime, making it part of the most constantly on demand commodities in the world.

Known widely as citizen journalism, user-generated news refers to the practice of what is also known as participatory journalism, guerrilla or street journalism, all based on ordinary citizens “playing an active part in the news production chain of gathering, writing, analysing, editing, and disseminating the news.” Often this news is shared on citizen-run or controlled platforms like blogs, social media platform, newsletters or community-run media platforms.

Part of the biggest influence that citizen journalism has had on the media landscape has been to give marginalised voices like women and young people, an opportunity to generate content and therefore also set the agenda or be the drivers of discourse. Unlike traditional media where news is decided upon centrally and from the top down, by a few individuals known as gate-keepers and framers who decide what to include or exclude from the final publication, citizen-generated platforms allow individuals to share their stories from their lived contexts and eyewitness angles.

Iphithule Sibanda, a citizen journalist contributing to online community news platform, The Citizen Bulletin, says citizen journalism has helped her come up with stories that really interest the citizens.

“It has helped me to at least cater for women and youth empowerment stories... stories that really interest the citizens” she says.
Content manager for The Citizen Bulletin, which publishes citizen-generated content Thubelihle Ncube says citizen produced news helps in elevating issues that are often ignored by mainstream media.

“From what I have seen, it has played a role in creating spaces for the voices of women, allowing them to express issues affecting them in the communities. This has seen women-focused issues being covered to a certain extent” says Thubelihle.

Former Radio Dialogue community radio initiative content producer, Makhosi Sibanda, believes citizen journalism is a robust entry point for women into spaces where they have for years been blacked out. At radio dialogue ward-based structures were encouraged to meet regularly to deliberate community issues of interest to each sector, women, youths, the disabled and so on. Under these, locally trained reporters would produce programmes to be aired on the community radio initiative’s platforms.

“We would hold meetings with women in the form of ward committees who set the agenda for the meetings and hence the news focused on issues they felt affected their communities” says Makhosi. “Community based reporters would thereafter use their contributions and quote them as the main sources of our stories. So, unlike with traditional mainstream outlets, where the main sources are almost always government officials, we mainly focused on the views and opinions of the ordinary members of the community”

Although the Zimbabwean government has publicly acknowledged the importance and need for community-driven media, it has shown no political will to fully implement this missing third tier in Zimbabwe’s media landscape. So far Zimbabwe can be said to have the Public Service Media, though it is criticised for being more state-owned than representative of the public’s interest through whose taxes it is financed. The Government has also made provisions for private and commercially owned media and has given a pretentious veneer of the existence of community media through the licencing of what are called Local Commercial radio stations.

The reluctance by the state to recognise and license community-based media has left citizen journalists with fewer collective platforms to share their content on. This means more expenses spent on individual logistics of news gathering and publishing, expenses that could be collectively covered through citizen or community media platforms. Due to this citizen journos
still encounter a lot of stigma and challenges. From being told that theirs is amateur work to having to self-fund for the coverage of stories.

“I usually go to the press club for Wifi, but sometimes I won’t be having the transport money to get into town, or travel to far off communities with great stories like St Peters, then I end up missing deadlines” says Iphithule who adds that “Working from home is sometimes straining and also compromises the quality of research. The gadgets we use like phones and cameras are also not of high quality”

Thubelihle concurs adding that “while women’s issues get more focus through citizen news coverage, more could still be done.”

“Most citizen reporters have financial challenges and even more work without getting accreditation. Lack of accreditation means they have difficulty accessing spaces where stories occur or even getting official comments from leaders in government circles or local government” says Thubelihle.

Traditional media’s dependency on corporate advertisers has become the Achilles heel that user based media rises on to focus on the concerns of ordinary citizens. While bigger traditional media’s resource base is funded by major advertisers whom at times impact the angling of stories, citizen-driven media can be trusted to stick more to the concerns of readers. This, however, limits its resource pool and leads to compromised research on issues and limited scope when covering issues that may be far from the reach of a citizen reporter.

It is here that community-focused initiatives may come in to support such limitations. Community grounded organisations like Amakhosikazi Media which cover’s women’s development stories, the Citizen Bulletin and Radio Dialogue become the resource mobilising and platform managing entities that pool together the content produced by citizen reporters. While debate rages on about who must fund community-based media houses, the support they render to unattached and self-trained community-based reporters is invaluable. It is the hope of the media fraternity that soon government will license community media and through them give citizen and community-based journalists and voices a chance to be heard.
Media blackout
Changing perceptions on disability

Article 6
Using the media and film to reshape attitudes on disability
By Daisy Jeremani

Media can play a role in eliminating attitudinal problems that people with disabilities, women and girls in particular face by desisting from portraying them as charity cases requiring pity, but capable citizens who can contribute meaningfully to society.

According to official statistics more than 1,600,000 people in Zimbabwe are disabled and more than half of them are women.

Speaking on the sidelines of a National Disability Summit held from July 31st to the 2nd of August at the City Hall in Bulawayo, National Coordinator for the Federation of Organizations of Disabled People in Zimbabwe (FODPZ), Elisa Ravengai, said journalist should be at the forefront in creating awareness and help in the removal of such notions. She added that the media must desist from focusing on sensational, cloying and misinformed disability reporting that undermines policy and legal advances of the disability movement.

“Media should not wait for cases like one of the young ladies we heard testifying in that session,” she said.

The young woman who is intellectually challenged had earlier on during a workshop stood up narrating how the country’s justice system allegedly let her and her family down after she reported a case of rape.

Ravengai added that journalists should do more to assist in the upliftment of women with disabilities by creating awareness about disability rights and violations through objective reporting.

She also bemoaned the language that is used in stories that talk about disability. Ravengai cited among others the term “people living with disability.”

She said:

“We don’t use the term ‘people leaving with disability.’ We are having a torrid time with the media. Every time we try to help them to use the appropriate terminology, but they continue to go back. I think they are used to the terminology which is used for people living HIV/Aids and now they apply it to disability. We did not succumb to disability. To be politically
right, use person with disabilities that’s according to the UN convention (on the rights of people with disabilities.”

As much as these negative terms pervade conversational language, it is the media which reinforces the negativity. The Press regularly uses “the disabled” as a noun rather than “people with disabilities,” which shifts the disability to a descriptive adjective. Person-first terminology acknowledges that the disability is an attribute, like hair or eye color, and not the whole of the person.

The need to push the “new” in news has also seen the disability sector being shunned as newspapers, TV and radio stations all try to sell air time and increase circulation. Editors demand the hottest news in town. As a result, reporters likewise would look for the requisite diaries throwing issues such as disabilities to the periphery of the news agenda. The developmental role of the media is, thus, discarded as the search for the elusive “scoop” is pursued.

“If you tell them you want to do a disability programme sometimes they shun you. In fact, they say you are saying the same things over and over again and to them it’s not catchy…it does not give them business.

“Of which news to do with disability are old and numerous and they have remained like that because they are not being attended to, so they remain old as history,” the FODPZ official said.

It would only take a media which is conscious of the plight of people with disabilities to amplify the voices of these voiceless members of the society through the promotion of the attitudes that are more disability sensitive, inclusive, accessible and welcoming.

And, analysts say, the media is the number one culprit in perpetuating stereotypes, which create social barriers that prevent disabled people from functioning fully in society.

Farai Mukuta, director of the National Association of Societies for the Care of the Handicapped says the media has a big role to play in educating the community to break down stigma and social restrictions.

He was quoted in a local newspaper saying “Journalists as professional communicators are in a unique position to shape the public image of persons with disabilities. The words and images they use can create balanced views or insensitive portrayal that reinforce common myths and promote discrimination.”
Ennet Mutasa, a sign language teacher at King George VI School and Centre for Children with Physical Disabilities in Bulawayo said voices of women who are deaf are literally muted, as most of them did not receive formal training in sign language. As a result, they are being left out in most developmental programmes.

It is a given that people with disabilities are facing numerous problems, but women and girls with disabilities suffer more.
She gave an example of how uneducated, deaf women are left out of developmental programmes as they cannot converse or understand proper sign language, as they only use sign language that has been developed at home. Sign language is recognized as one of the country’s 16 official languages and is even used during ZBC’s news bulletins.

“Unfortunately the majority of people have not attended deaf school, so they are not proficient in the official sign language. What they can use is what their families have developed over time. People should be urged to take their children to school in order for them to experience their full rights,” Mutasa said.
Deaf Trust Zimbabwe says there is lack of inclusion of people with disabilities in the media adding that most programs on ZBC have no subtitles or interpreters. This leads to people who are deaf not accessing the information they need to progress more meaningfully in their lives.

Even on issues of importance, the media turn a blind eye and hardly cover these stories in-depth. When there is something positive happening in the disability community like innovations and achievements by the deaf, you hardly see those issues in the papers making headlines, Deaf Trust Zimbabwe said.

The organisation also weighed in on the issue of proper terminology to use for when referring to people with disability saying the media lacks sensitivity.

“Lack of sensitivity is reflected in failure to use the correct terminology when referring to persons with disability (PWDs). The media do not take time to know which terminology to use resulting in a lack of knowledge on a lot of disability issues,” said the organisation.

Deaf Trust Zimbabwe lamented how the media is profit-driven therefore making disability issues regarded as peripheral. For example, there are many disabled women doing phenomenal work in different sectors but the
media is ignorant of such stories. Issues on child marriages and child labour affect children with disabilities differently from their peers and the media should be at the forefront in bringing out these issues.

“The media should spearhead disability issues by ensuring that the information they disseminate is packaged in formats that are accessible to people with disabilities like in sign language and Braille. Media has the power to influence change and change the mindset of people by ensuring that disability issues are prioritised in media coverage and educating people on disability issues.

“Through the media, we can also influence change in certain policies and ensuring that policies are in line with the needs of PWDs. There is also need to employ people with disabilities within the media as this will ensure that PWDs can fully articulate their needs resulting in adequate representation within the media and this, in turn, will ensure that strategies and measures put in place can influence certain actions towards inclusivity in the media,” said Deaf Trust Zimbabwe.

It is this kind of awareness that the media push for society to embrace people with disability by fully integrating them into the mainstream society. Unless and until the media plays its agenda-setting role the issue of the plight of the disabled will remain in the peripheries of the country’s discourse.

According to the Zimbabwe Human Rights Bulletin of 2015 despite the existence of enabling policies for inclusive development for the disabled, disability perspectives and persons with disabilities remain invisible in mainstream development and policy-making processes. Persons with disabilities do not enjoy the same rights and standards of equality and dignity as everyone else.

“Segregation, exclusion and marginalization limit the potential of persons with disabilities and their enjoyment of a host of human rights when they have feelings, needs and aspirations similar to those who are more able,” ZHR Bulletin said.

It’s high time the media make itself guided in their work by the UN Convention on the Rights of Persons with Disabilities which is clear about disability rights to live free from degrading treatment, to respect on an equal basis to others, and to live free from exploitation, violence and abuse.

The media must use images and language that desist from using language
that encourages the idea that people with disabilities, especially women and girls are “less than fully human and their lives don’t matter.

The fact that that the mass media are indispensable in changing attitudes and promoting the acceptance of persons with disabilities in Zimbabwe is there for all to see. But the question is, is the mass media ready to mainstream disability issues?
Veteran journalist Lucy Yasini has called upon the government of Zimbabwe to license community radio stations saying their absence was crippling the development of this country by creating an information gap.

This follows the realization that close to forty years after independence, Zimbabwe has not yet licensed even a single community radio station despite calls from media bodies like the Media Institute of Southern Africa-Zimbabwe (MISA-Zimbabwe) and the Zimbabwe Association of Community Radio Stations (ZACRAS).

In an interview, Yasini who is also former Zimbabwe Broadcasting Corporation (ZBC) reporter said she bemoaned the government’s reluctance to license community radio stations saying the move resulted in the country failing to measure up to the media standards of its neighbours.

“As far as lack of community radio stations is concerned, my heart bleeds when I see other countries in the region having made strides as far as community radio stations are concerned but Zimbabwe is still lagging behind in spite of it having been leading in the region as far as broadcasting is concerned,” said Yasini.

The long-time journalist who served on Radio 4 for 15 years before moving to private media in 2006 said community radio was critical as it was the rightful platform for coordinating community development as it normally uses language that is understood by the locals.

“My ideal media is broadcasting using local language. There is that relationship between the communities you are talking to when you convey the messages in their own languages you feel they identify with you,” she said.

Yasini reiterated that the refusal by the government to license community radio stations was regrettable as it was a clear indicator of the government’s
determination to close off media spaces that are critical in the socio-economic transformation of the country.

“The issue of the media space that is closing is very sad because the media plays a critical role, be it private or public. If the government continues closing that space it creates a problem because there is a vacuum left where people are not informed and we risk having a nation that lacks knowledge as far as certain issues are concerned,” Yasini said.

Yasini furthermore denounced the state’s perception of journalists, saying such negative attitudes of being towards the media practitioners made them unnecessary targets of harassment.

Zimbabwe is signatory to the Windhoek Declaration whose Resolution 1 declares that: “Consistent with article 19 of the Universal Declaration of Human Rights, the establishment, maintenance and fostering of an independent, pluralistic and free press is essential to the development and maintenance of democracy in a nation, and for economic development”

The resolution calls for the establishment of MISA-Zimbabwe’s three-tier model of the media which consists of public media, community media and private media.

Moving on, the veteran journalist said she also regretted the conduct of state media which she said was failing to fulfill the mandates of a public broadcaster by being continuously embroiled in misinformation.

“The state media as far as I am concerned is not playing its role fully. The role of the state media or public media is to interrogate government policies and unpack them for the ordinary citizen to understand. Of late they seem to be doing that as they are into petty politicisation of issues. That deprives the citizens of something that would have been important in their lives,” she said.

Yasini also criticized the media industry for being disappointingly unfriendly to female journalists, leading to females to continuously bear unnecessary stereotypical insults.

As a parting shot, Yasini reiterated that she hoped one day the government would soften up towards community-based mediums in order to correct the media deficit.
“I am praying that community radio stations will be allowed to operate in this country because we are really lagging behind as far as community radio stations are concerned,” said Yasini.

Veteran journalist and founder of the Zimbabwe chapter of the Federation of African Media Women (FAMWZ) has castigated gender imbalances in the Zimbabwean media industry saying the inequalities lead to gross oppression of women in the media.

Moyo, who is also the founder of Development Through Radio (DTR), a rural listening radio club which saw the establishment of 45 Shona-Ndebele listening clubs in four of the ten provinces in Zimbabwe in the late 1980s, has extensively lobbied for the inclusion and emancipation of women in the field of journalism to correct the imbalances.

Says the 50 Years of Journalism Magazine: “Through FAMWZ, Moyo lobbied aggressively for more educational and journalism training opportunities for many young women, and lamented gender imbalances – especially in top (echelons of) newsrooms.”

Born Mavis Zulu on the 17th of July 1929, the retired nonagenarian today remains one of the few long-serving female journalists in Zimbabwe, having started her career as a radio presenter at the age of 24 in 1953 with the Federal Broadcasting Corporation (FBC), a broadcasting service set up by the colonialists under the then Federation of Rhodesia and Nyasaland.

Moyo also went on to serve the Rhodesian Broadcasting Corporation (RBC) the successor of the FBC at the end of the federation in 1963 and later the Zimbabwe Broadcasting Corporation (ZBC), which ultimately succeeded all the three in 1980 following independence.

With this vast experience in broadcast, having served in all the three generations of the present-day ZBC, Moyo who is also an award winner having landed third position with her radio drama Changes, which talked about changing the lifestyle of African women, has seen it all and has as a result developed a fully-fledged understanding and analysis of the position and status of women in the media industry across generations.

Speaking on her project the Development Through Radio (DTR), Moyo who has been working for the empowerment of women in journalism said:
“In its heyday, the DTR project broadened horizons, broke the sense of isolation and empowered women by making them understand their rights. In demystified the media and provided alternative ways of communication”.

Moyo also said the DTR aimed at going beyond just women empowerment, saying at the time of its launch most rural communities needed emancipation.

“The DTR project was conceived to satisfy some grand development plan conceived outside of the target audience, but to facilitate development as they themselves saw it. Thus it was for the DTR members to speak and for others, including experts, to react,” she said.

Besides the DTR project that she launched in the 1980s, Moyo’s work on women empowerment goes back to the Radio Homecraft Club (RHC), a Shona and Ndebele radio programme she pioneered to emancipate women on many developmental topics in the 1960s while still working for the RBC.

“My programmes incorporated topics on cookery, childcare, agriculture, community development and self-help schemes. Most programmes were based on the needs of the people according to feedback which we got,” said Moyo.

The long-time serving journalist who was the first female to read news on the Rhodesian Broadcasting Corporation (RBC) African Service in 1968, went on to pioneer the launch of ZBC’s Radio 4 soon after independence in 1982, a fourth channel which was dedicated to education and rural development to rehabilitate the countryside after the liberation struggle.

Moyo is a veteran journalist who received her education from Africa, Europe and Asia, making her one of the most experienced journalists of her time. Today, her name is synonymous with women and development community development programmes in Zimbabwe and its neighbours because countries such as Malawi, Mozambique, Angola, South Africa and Namibia borrowed a leaf from the Zimbabwean FAMWZ chapter and modelled their similar programmes along the same lines.

As her parting shot, Moyo said she still bemoans inequalities in the treatment of women in the news industry, urging the government to improve on it.
For years Zimbabwe’s media landscape has been blessed with brilliant, outspoken female journalists who have not only broken the mould of journalism being a male-dominated field but also found the voices that needed elevating with regards general and expert opinion on various topical issues of national interest.

Females’ excellence in media cannot and must not be questioned, as they have proven time and time again that they do as good a job and sometimes even better than their male counterparts. The question therefore is, why are they not rising up the ranks as fast, as frequently, and lasting as long on the job or in top positions as their male colleagues.

“The truth is female journalists do not pull as many years in the profession or a media house as do their male counterparts,” says one middle career journalist who refused to be identified.

She adds; “When we are young we put up with a lot because we need the employment, but as we grow older and the demands on our lives like the bills, family and so on come, it’s often easier to just move on if the job is not as satisfying”

Lulu Brenda Harris concurs, “If you listen to discussions in newsrooms, they say women don’t stay in newsrooms. They move to other professions or get married and leave the newsroom. Then promotion falls on a man”

Many women journalists complain of the media environment being taxing on a family woman (married with children) as it may demand long and inconsistent work hours, at times away from home.

While many may adjust to this hectic schedule early on in their careers, fewer women reporters continue well into their senior years due to the increasing demands of the job as they gain experience. These demands include bigger assignments, covering high profile sources and having to travel to where they are and at times spend days away from home on tour of duty.
Thus, many eventually leave the profession for more stable, consistent and at times better paying and less volatile career options in corporate communications and Public Relations posts. Some even leave the field completely branching off into closely related jobs like marketing, advertising and publishing.

For those who choose to brave it out, the stay is pretty long before they start to feel the benefits of dedication paying off. Rachel Hwambo, Station Manager at the new state-owned local radio station Khulumani FM says, society still thinks men deliver better than women and this lack of confidence in women translates to professional spaces.

“When women are considered for these positions, so many factors come into play; Are they married? Are they highly qualified for the position? So, society and patriarchy still do not believe that a woman can be a leader,” says Rachel who joined the state entity in 2011 and became manager with the establishment of Khulumani FM in 2018.

Lulu Brenda Harris started as a journalist in 2009 and argues that it is also important that consideration be made of how patriarchy works.

“The thinking is always that women cannot handle the pressure or manage a team. Women also have less backing or support from other colleagues”

Rachel also argues that, “women themselves are not confident enough to lead. They don’t believe in themselves…they think they are incapable”

Sofia Moyo (not her real name), confirms Rachel’s claims saying she has never applied for senior positions that have come her way in the ten years she has worked at one of the Zimbabwe Broadcasting Corporation’s subsidiary companies.

“Personally, I’ve never bothered to apply because I’m not interested,” Sofia says with a chuckle.

Asked why she has never been interested in a higher position she says “I might have to move to Harare and a move there is not worth the money stresses”; referring to the low pay that employees at the financial-scandals riddled national broadcaster are currently and have been receiving for years with little or no upwards review.
One of the most comprehensive audits ever undertaken of women and men in Southern African media houses in 2009 titled, The Glass Ceilings: Women and Men in Southern African Media by Gender Links, found that Zimbabwe had the lowest representation of women in the media at just 13%. The study also found that men dominated greatly in managerial positions, editorial and technical news production posts. It also found that men had better contracts, open to more favourable pay negotiations as compared to women journalists. Thus, the profession offers less financial security to women as compared to men.

Of the women who have made it up the ranks the going does not get any easier. In fact they say support becomes lesser once they are sitting at the decision-making table.

“There’s always resistance from male colleagues. They muck rack and question your ability. It’s a men’s world outside” says Daisy Jeremani, former Gender Desk Editor at the Chronicle.

“The glass ceiling is real in Zimbabwe” she adds. “You can rise to certain positions like desk editor, which is like middle management, but for you to get to senior positions like managing editor, Assistant Editor, Editor or Editor in Chief is a tall order.”

Daisy, who has since left the newsroom says women are sometimes hounded out of newsrooms due to their predominantly pro-men setups.

However, there is a silver lining and it is not always bad and depends on the work environment as some women get the recognition before they even seek it.

This was the case for former Skyz metro Social-media Editor Patience Phiri who says landing the role was a total surprise for her as she had joined the station as a presenter but management later found that it needed an active social media presence, and picked her for the task.

“I had the respect of my colleagues. I think they realised that I knew what I was doing and were willing to help me. I cannot therefore say that I did it all on my own it was teamwork” say Patience.

“I had to prove myself not just as a woman, but also as a human being, that I was able to do it and was able to hold my own. If it was putting in the
hours, putting in the work, if it was educating myself I was willing to do it to prove that, not only can I as Patience do it but that it can be done” she adds.

Patience, however, admits that there were initial doubts of her capabilities at some point with a few colleagues questioning her capabilities even against the positive feedback from management. But again, she emphasises that it was up to her to prove her critics wrong by doing the work and doing so exceptionally.

“People are raised differently and when they are challenged they will behave strangely. At some point, I was told that I didn’t know how to do my job…I guess there’s always someone who knows how to do your job better. So, I rolled with the punches and kept doing what I knew I had been hired to do and I focused on it”

Whatever their experiences, women journalists agree that the going will not get any easier anytime soon given the economic downturn and its impact on media house profits and operations, which are shifting the focus from improved working conditions and employee benefits to institutional survival and sustainability. One thing seems certain, to maintain and even grow the ground covered thus far, female media practitioners will need to continue digging in their heels and proving themselves competent and indispensable in the profession that remains important in shaping national and global topical issues.
Towards a Digital Reporting Manual on Gender-based Violence

**Article 9**

**Equal pay and benefits for men and women**  
*By Daisy Jeremani*

It is high time Zimbabwean women, like their male counterparts, participated in megaprojects that can register them as equal players in the development of the country.

Speaking recently at the launch of the Bulawayo chapter of Professional Women, Women Executives and Business Women’s Forum (PROWEB), the president of organisation, Dr Grace Muradzikwa, said their quest was to ensure that local women have the right and ability to participate in the megaprojects that have so far been the preserve for men.

The initiative was intended to enable professionals, executives and businesswomen to network, dialogue and lobby for their needs at a higher level.

“It is also a platform for women to grow professionally, economically and socially while making a difference in society particularly in the area of wealth creation, she said.

This came after the realization that the majority of the women organisations were involved in education, capacity building, politics and human rights, business and finance, health and social welfare and agriculture.

“However most of the organisations dealing with business and finance were focused on the micro-enterprises that are typically run by women entrepreneurs.”

She added that she does not in any way belittle the immense contribution that these women-run businesses have and continue to make to our economy. These interventions have immensely empowered Zimbabwean women. What was clearly missing was a focus on the challenges faced by women professionals and executives in charge of large business departments and companies.

She called on women to make a difference and this can only be achieved when they set themselves apart by viewing their empowerment as a contributory factor to building a Zimbabwe that everyone wants rather than seeing themselves merely as beneficiaries of the processes.

“We would like to be equal players as men and claim what is rightly ours,” Dr Muradzikwa said.

She said change was possible hence women should keep on fighting for their full emancipation.

“We still need to fight for economic equality, for equal opportunities for entrepreneurs, for equal pay for equal work, recognition. We have to end
violence against women and make sure our young girls have the same opportunities as boys,” the trailblazing woman said. Speaking at the same event, Minister of State for Bulawayo Metropolitan Province, Judith Ncube said everyone was aware of the challenges that continue to bedevil the empowerment of women politically, socially and economically in the country. Although women make up 52% of the population in Zimbabwe and despite the existence of many policies that support economic empowerment of women in all spheres of life there are still gaps in achieving equality of sexes. These challenges include access to information, capital, lack of strong networks, gender-specific discrimination, socialization, among other factors. Women remain supportive rather than initiators of business ventures,” she said. Women constitute the core group that Zimbabwe can call upon to produce solutions to the challenges facing the country. “It is not correct to say only men can solve the problems this country faces. The Zimbabwean woman and particularly you as our professionals and businesswomen are equally capable of dealing with Zimbabwe's challenges,” she said. Women at various levels in Zimbabwe are already playing a critical role in their country. “There is no reason why women cannot become the visionaries of megaprojects. It should not remain the preserve of men,” Minister Ncube said. “We would like to see more women owning power stations, in mining, banks, construction, and energy sector. There is room for women to participate in the economic process. She said as much as Zimbabwe has had many contributors to her development, there is a specific role for the Zimbabwean professional, executive and businesswoman to rise up and be counted. History must record that Zimbabwean women, when called upon, rose to the occasion and that the country was not the same thereafter. She urged women to work together even if, “We may all come from different backgrounds, belong to different religions, or belong to different political parties, but when we talk about the role of women or of women empowerment, let us speak with one voice.” The minister added that if women work together, they can map the way forward and contribute to Zimbabwe that everyone wants.
International Broadcaster and Senior Editor of the Zimbabwean Service (Studio 7) at the Voice of America (VOA) Praxedes Jeremiah has called upon Zimbabwean media houses to implement gender equality policies to facilitate the rise of women to managerial positions in the news industry.

In an interview, Jeremiah who is a former Zimbabwe Broadcasting Corporation (ZBC) reporter criticized the Zimbabwean media system saying at the moment it was too hostile to the rise of women to higher positions in the newsrooms.

“Too polarized and restricted; reports negatively about women in general. Workplace environment is hostile to women and their promotion to higher positions is an uphill struggle,” said Jeremiah.

Jeremiah, who is now based in the United States of America (USA) having been there for the past 16 years since 2003, also criticized the lack of gender desks in the Zimbabwean newsrooms saying not only did that lead to the misrepresentation of women in the news stories but it was also a sign of the oppression of women in the media industry.

“It is very painful to realize that there are so many qualified women journalists in all the newsrooms in Zimbabwe but you find that they are never given the recognition that they deserve,” Jeremiah said.

At the moment, studies conducted by the International Women’s Media Foundation (IWMF) show that by 2011, only a few women held top positions in the media industry and the situation had not improved since then.

The research reads: “In this long-awaited study, researchers found that 73% of the top management jobs are occupied by men compared to 27% by women. Among the ranks of reporters, men hold nearly two-thirds of the jobs, compared to 36% held by women.”

Commenting on her departure from the ZBC she once served for 19 years, the long-time Studio 7 serving journalist who started as a stinger for Studio 7
said at ZBC she was fired for failure to comply with the policy of praise-singing the ruling government.

“"I was rejected by a ZBC regime that wasn’t tolerant to diverse ideas as one was supposed to support the ruling party come rain or thunder and the sloganeering when writing news and programs. It was God’s divine intervention that the moment I got fired from ZBC little did I know that at that particular time VOA was launching a Zimbabwe broadcast project and were scouting for a Ndebele broadcaster and they found me,” she said.

Moving on, the senior journalist also took a swipe at the media laws and attitude of especially the political parties of Zimbabwe towards journalists and gender, saying while the laws were too restrictive, the political parties were unfriendly and not open to the gender question.

“The laws are very restrictive and anti-democratic. Also, all political parties are not media-friendly because the moment you question some of their policies like their gender balance policies in both the ruling party and the opposition alike,” she said.

As a parting shot, Jeremiah who is celebrating her achievements said she hoped to one day own her own media outlet where gender equality will be observed.

“I am thankful to the Lord for bringing me this far, so I say Ebenezer thus far you have brought me. I never dreamt in my wildest of dreams that I would end up in a big institution like VOA in the USA for this poor girl who used to walk from Mbare on foot after school to go back home in Tafara township or St Marys in Chitungwiza for I had 2 homes initially when my parents divorced to their remarrying till the day my mother was promoted to glory. For the future I have a dream of one day owning my own media house or media academy,” she said.
Media activist and consultant Kholiwe Majama-Nyoni has urged all Zimbabwean citizens to actively participate in the crafting of laws and policies that govern the operations of the media in the country saying leaving the process to only one group of people dooms the future of the media.

This comes after the realization that in the ongoing process of reviewing the recently gazetted Maintenance of Peace and Order Bill and other existing media laws like Access to Information and Protection of Privacy Act (AIPPA), media practitioners and human rights defenders are the only ones who have been raising their concerns while ordinary citizens will be quiet.

In an interview, Majama-Nyoni who works with the Association for Progressive Communications as an independent media consultant said that the media is increasingly projecting itself as a platform that requires everybody’s input, saying that a wait and see attitude by the general populace in the crafting of media laws will not assist the future of the media.

“Anytime there is a law that is being crafted that relates to the media, it is not only up to journalists to have an opinion or to contribute to a conversation around that aspect but also to get citizens to understand why it is important for the media to be free, and why it is important for the media to be accessible to them not only in terms that they should locate the airwaves or have a radio set but also accessible for them to be able to express themselves freely online,” said Majama-Nyoni.

Majama-Nyoni who herself is a qualified journalist and a former Radio Dialogue community radio reporter said as part of her media activism work she was currently organizing a regional school called the African School on Internet Governance which interrogates media-related issues annually.

“I am currently organizing a regional school called the African School on Internet Governance and this is the school that brings together a lot of professionals, media activists and professionals as well to take a look at the evolution of the Internet and how it can be made more accessible and how people on the continent can harness the utilitarian value of the Internet.
“Annually the school brings up close to up to 40 professionals from across the continent and it is convened by the African Union Commission and an organization called the Research ICT Africa which is based in Cape Town,” Majama-Nyoni said.

Moving on, Majama-Nyoni who is also a former Media Institute of Southern Africa-Zimbabwe (MISA-Zimbabwe) Programs Officer, having served the body for ten years up to 2017 said that upon realizing the hostility that existed towards the media from the contemporary government throughout her tenure in that office, she had used her portfolio to lead several media freedom campaigns in an attempt to free and expand the media in Zimbabwe.

“As a programs officer at MISA-Zimbabwe my portfolio was specifically the broadcasting portfolio which later became broadcasting and ICTS. We set community radio initiatives in Gweru, the Nkabazwe, Community Radio, Getjenge Community Radio in Plumtree and another one in Kwekwe-Silobela and these were rural communities and even though the push was initially in urban areas we then started moving even to rural communities,” she said.

She also highlighted that her push in media activism was always not without hindrances, saying the hostility always came from both the government and the target communities themselves.

“I must say that it was a very difficult thing to do because as I have described to you earlier there was a sort of hostility around who are these people making demands for radio and also communities getting the sense that you want to destabilize their peace by making them part of a campaign which was totally new to them at the time.

“I saw that that demonstrates the levels on lack of awareness on community ownership of media in the country and also that the political environment was so polarized such that anything that was seen as coming from or initiated by civil society organisations or non-governmental organisations alike was seen as going against what the contemporary administration wanted,” she said.

Majama-Nyoni whose interest is now inclined more to new media said throughout her career as a journalist and media activist she had observed
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the media as slowly evolving and being shaped or superseded by the Internet.

“There has been a sudden evolution in the media environment in Zimbabwe especially with the increased accessibility to the Internet which is why by the time I left MISA-Zimbabwe my portfolio had expanded to become broadcasting and ICT-policy department. One of the challenges facing mainstream journalist is that communities are beginning to see communities producing content online and they have a following of their own,” said Majama-Nyoni.

The long-time media activist who also coordinates a coalition called the African Declaration on Internet Rights and Freedoms which brings together organizations that are currently working on ICT Policy and other rights related issues to ensure that there is recognition for principles such as free expression and access to information on the Internet warned mainstream journalists to be aware that the Internet had ended their monopoly of news as audiences were becoming content producers themselves.

“One of the challenges facing mainstream journalist is that we are beginning to see communities producing content online and they have a following of their own. For example if somebody has close to 4 000 followers on their say Twitter account they are able to convey a message or convene an online discussion around an issue that is of socio-politico-economic importance,” she said.

Moving on, Majama-Nyoni advised fellow journalists to be proactive in this age of the Internet in order to maintain their relevance in the access to and dissemination of information.

“We do not actually need to wait for a specific time of the day but we should be seen to be more reactionary or proactive in terms of responding to the needs of our audiences or the consumers of the news,” she said.

Majama-Nyoni also said that the advent of the Internet however had a positive outcome on media freedom as it was increasingly making the control of the media by the state quite challenging.

“It has become a challenge for governments not only in Zimbabwe but globally of how to control the use of the Internet so in the current work that I do as a consultant looking at policies around media freedom and ICT-
policy and the expansion of Internet there is a challenge now on who is a journalist and there is also a growing challenge for African governments across the continent around issues to do with access to the Internet and around individuals who become content producers themselves, and tackling issues that were not usually tackled by the mainstream media for one reason or the other,” she said.

As a parting shot, Majama-Nyoni said at the moment it was difficult to conclusively judge the future of the media but reiterated that it needed everyone to come on board to charter a favourable future for the media for everyone’s benefit.

“In terms of the future it is very difficult to tell what the media is going to look like and it is also very difficult to tell how certain governments are going to continue to respond to it which is why it is important when we talk about the media in general to start looking at it as a platform that requires that everybody has an interest,” she said.
My story got eroded
When we talk of Art, we awake to the possibility of different responses from various practitioners. People have different perspectives about art. Some view it as talent, passion, hobby, interest, wastage of time and money, a mad man’s habit etc. However, the major description that most artists assign to art seldom focus on art as a business, especially upcoming artists. Only the enlightened few identify their talent and skills as a business, and even those fall short in fully appreciating the extent to which it can be managed as a successful business. In this submission, I broadly refer to the merits of artists regarding their work as business, and not simple a hobby. This will include a discussion on the importance of artists understanding the law and their rights in relation to art as a business. For readability, in this submission, ‘artists’ refers to media journalists, Film practitioners, Theatricians, and Musicians.

One obvious shortfall I have noted about organisations and institutions that support women in media is how they sometimes struggle to assist women with relevant information and skills. Seemingly ‘foreign’ topics and areas ‘outside’ creative art are avoided. This often leads to media and arts workshops being repetitive, and boring. The same issues and topics are discussed repeatedly. This article is therefore a response to such realisations and aims to explain certain topics and skills that women can be taught hence, helping them achieve great heights in their artistic fields.

The foregrounding mantra in this submission is that, Art is Business ladies. If it is what feeds you then yes, it is your business – it’s your livelihood and source of income. Other than being creative and learning how to act, dance, sing, draw, paint, sew, sculpt etc., women should learn and apply skills in business management and the law. Most women in Zimbabwe are always crying after losing their work to manipulative people – a situation that may be perpetual if artists continue to create art without any business and law acumen.
The global trend with universities today is that undergraduate students study law as part of a double degree. This means that they study a Bachelor of Law alongside another non-law degree such as Arts and graduate with two degrees. Learning law nurtures media and film students into critical thinking individuals with good analytical and negotiation skills. They also become artists who have a deep understanding of the complex legal, social, and ethical issues in the arts world.

Business Management

Artists are entrepreneurs and should be treated and regarded as business people. The goal of teaching arts should not be to teach art for art’s sake, but to build leaders in business. By incorporating business management into art, women can learn about leadership development, technology use, design thinking, collaboration, teamwork, culture change, new product development, problem-solving, and improving communications. If Artists are taught business skills, they can also work in different fields of art that are business related. One may become an Arts Marketer, Arts Administrator, Artist Manager, Event Organiser/Promoter and earn a good living out of it.

Some media and theatre practitioners struggle to collaborate with others because they don’t understand that a business survives on other businesses. They tend to have an ‘I know it all’ attitude. They refuse to learn from others and do everything by themselves. Others listen to their ego more than their business instinct. This is one of the reasons why many artistic projects fail and why it is important for artists to learn business management.

Business and Health Insurance

A quick survey would show that most artists in Zimbabwe do not understand why they should pay for business and health care insurance. Some do not save for retirement or unpredictable disasters. Artists should know about business insurance in case their studio burns down or they get injured. It is important for an artist with a music, radio, or film studio to think about insurance to cover that space, but also to cover the art that they have produced there.

Hence, they should have liability insurance because they are running a business after all. Even if an artist is working from home, their working space is regarded as an office space and hence must be insured. A studio is
not officially a residential space, so damage wouldn’t be covered under your normal domestic policy. Business and liability insurance policies can also help artists who may be interested in starting a club, concert venue, an auction house, or an art gallery. Artists may take advantage of insurance companies that are in Zimbabwe for assistance in relation to their art business.

Money management

Creatives today should possess some level of working business knowledge so that they can manage their art business in a well-informed manner. This applies to money management. Artists are often victims of mismanagement of money, hence they always feel their money is always not enough. This is because most artists get a once off payment within a considerably lengthy period, this would be after they have incurred huge bills. By the time they get money, most are paying off debts and bills. Some will be trying to keep up with the latest trends and fashion. Hence, a lot of unaccounted for spending is done which then cripples their business afterwards.

A friend of mine once told me that when it comes to money, never worry about the big boys; instead worry about the small boys. What he meant was that as you spend money, it’s the little expenses that affect your big amounts. So, it is vital to keep an eye on the little amounts you spend. One must be able to account for every dollar. For artists to keep track of how they spend money, they need an understanding of the basics in Maths, Accounts or book keeping. Eyes just rolled right now, but they shouldn’t if one wants to be a successful Arts entrepreneur. An easy way will be for one to keep an accounting record of their money or simply use a common notebook, note pad or diary. Any unaccounted-for expense can affect an artist’s career and livelihood. Therefore, media and arts workshops should incorporate Accounting trainings for women.

Marketing and Sales

Artists, like entrepreneurs, have a product or idea to sell, and they need to get out into the marketplace. For artists to be successful in marketing, they need (at the very least) basic business skills and a willingness to approach selling art as any entrepreneur would. An artist must have a signature style or brand that they are known for. That signature becomes their identity everywhere they go. It will also be the brand that sets them apart from other
artists and will then define the market audience - determining the target age
group and product cost.

Artists should always do market research on what prices their audiences are
willing to pay, where they are willing to buy, when, and how often. These
prices should factor the cost of overhead, materials, and supplies, as well as
a recommended mark-up for retail pricing. Artists normally make the
mistake of not understanding the value of their work. Hence, they
undervalue their work or inflate it. This then leads to them getting peanuts
or not selling their work at all. Overall, artists must always remember that
art is a business, therefore the pricing should be well calculated.

More so, to sell their products, artists should have a strong online presence.
They should have websites or blogs that reflect their signature brands and
work. Social media tools such as Instagram, Twitter, and Facebook also
come in handy together with search engines tools such as Google and
Pinterest. Therefore, artists workshops should train more on the use of
technology and internet marketing.

**Business Mentors**

In business one must surround themselves with people who contribute
meaningful things in their lives. The people around an artist and media
practitioner must include good, strong mentors who can help them with
their work decisions. Entrepreneurs know that networking is more than
trading business cards. Business is all about relationships. And, having a
network of great people around is key to success. Most entrepreneurs know
they can’t run a business on their own. They get advice from other successful
business people and they reach out when they need help or don’t know what
to do. Artists should not shy away from attending any meetings, workshops
or conferences that are not Art related, specially at a time when the world is
a connected village. They are other sectors such as business,
telecommunication, agriculture, mining, politics, health, and environment
in which artists can benefit from. Several Artists in Zimbabwe are Brand
Ambassadors for organisations that are not into Art, hence emphasising the
connectedness of the world and its importance in art business. These artists
include Madam Boss (Tel One), Ex Q (Avion), Jah Prayzah (Nash Paints and
Zimbabwe Military), Selmor Mtukudzi (Impala Cars), Aleck Macheso (Nash
Paints and Amandla Brands) etc.

**Taxes and Wills**
Like everyone else, and sadly, artists, with all their creative minds, are not immortal. That sad reality advances a conversation on taxes and estate planning, the drafting of wills, and the transfer of artwork from generation to generation. Artists must know their tax liabilities, lawfully minimise them, and pay all that is due on time. No Artist should ‘pass on’ without a will. Artists should visit a lawyer or some tax consultant to know more about how taxes, wills and estates are best handled. Some of these services are offered for free by non-governmental organisations. A short course can also be a formidable replacement of expensive consultants and lawyers. Artists should therefore take advantage of opportunities that avail themselves.

Censorship Laws

They are artists who do art for the sake of art. They are neither aware or knowledgeable about laws and regulations that govern the work that they produce. Most end up surprised when their films or music are censored or banned. Some angry artists go as far as engaging the media to voice out their disgruntlement over their censored work. The media journalist, unknowingly, may even write the article without checking the related laws. To avoid such unfortunate incidents, artists must be taught on how the government law shapes, contours and constrains both the media and artists. When a work of art has been dismissed unfairly, knowing the moral and economic rights of artists is imperative.

Property and Contractual law

If Media and Arts practitioners are equipped with business law, they will be able to address legal issues that arise in the art market, including stolen art, forgeries, and authentication. In developing countries, most people cannot afford lawyers, and this includes artists, hence, teaching them while they are at colleges or universities may be valuable. They are laws that cover the creation, destruction, purchase, and sale (including auctions), consignment, ownership, authentication, export/import, seizure, display, reproduction and appropriation, and theft and recovery, of fine art and cultural property – all of which need to be understood by an artist.

Human Rights

It is important for Artists to be informed about their human rights. Artists and media practitioners are sometimes affected by the laws of the country.
In Most African countries journalists and film makers are often arrested, abducted, tortured and in some cases killed. It is important for a media practitioner to know their rights when they are covering stories or when they have been arrested. In the film industry most art projects are done under verbal contracts. However, considering the extent of talent exploitation in the media and art industries, many artists would benefit if they had some business/legal education to help them. It is therefore important for media students to learn about rights that govern or are related to their work and beyond.

**Film and Copy rights**

Film rights focuses on copyright, copyright clearance and moral rights for people working in film and video. In Zimbabwe, usually the producer or director owns all the copyrights in a film. However, due to actors and crew being denied payments, most artists are retaining rights to their contribution in film productions.

Having copyrights means that an artist can have a copy of the finished product, they can show it in public or sell it to television stations. Not every artist who retains their rights can be able to do this but those in charge of marketing the film will need the artist’s permission before doing anything. In that regard, copyright is important because it allows the artist to get paid. Some producers and directors can be cunning and would rather give artists verbal contracts instead of signing on a piece of paper and committing to paying. It is important that all contracts and rights are written down. This also means that artists should pay great attention to the fine print, and understand the contract they are signing.

On the other hand, copyright clearance involves getting approval or permission when one wants to use work that belongs to someone else, even if the project was theirs. It narrates that, before using someone else’s work, one should have their full consent or permission. This clearance is needed for written articles, screen plays, music, video or news footage and film parts. This is important so that an artist doesn’t infringe on other people’s rights nor profit from other’s people’s work.

Moral rights for film, theatre and video makers are personal rights that connect creators of a work to their projects. A film maker (i.e. writer, actress, director, crew members etc.) have the right to be acknowledged on a project. Their names must be listed on credits. Their names should be properly
written and with the right titles. No one else should be listed on a piece of work they did not contribute to.

**Start-up capital and Funding**

Organisations and institutions that fund women projects should also invest in women in media, film, theatre, music, and other art forms. A lot of women struggle to start their own media and film companies. Film and theatre graduates end up getting jobs in other sectors not related to what they learnt simply because women don’t have the funding. An informal survey in Mutare, showed that men receive more art funding. The money comes through male artists who then engage one or two female practitioners to create some sort of gender inclusion. This is an acute imbalance that can be corrected through increased funding for women in the arts.

**Conclusion**

Narratives on why artists should not bother about other educational credentials are misleading artists and it remains their individual role to ensure that they gain more skills that may bring value to their work as discussed in this submission. However, the inequality that leaves women more affected can only be corrected through a collective effort, hence the need for funding partners to assist women, and men as part of the broader society to appreciate women in art, and treat them as equal partners towards a robust and successful art industry.
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HIDDEN VOICES
Towards a Digital Reporting Manual on Gender-based Violence

SECTION F

Harassment in virtual spaces
A Poet’s View of Gender-based Violence and Social Media

Sexual harassment in workplaces
Poem by Sithandazile Dube

You may not know it
But it is happening to me
They say I'm not a cry baby
Because they have never seen my tears
They refer to me as the quiet one
Because I'm not allowed to say a word

I try to speak out
But I'm threatened with dismissal
He treats me like his toy
Taps my back now and then
Claims he owns me and everyone else at work
It's his company and he can do whatever he wants
Ass tapping is now an anthem
Me and my peers tried to stand for ourselves
Nobody heard us
Those who came before us
Were just mum
They even went on to say sex doesn't kill
They told me to get laid and shut up
They advised us against
Going to the police
Saying he owns them too
His level of corruption is beyond words

For how long
Should I remain quiet
I have been violated and abused
All in the name of having a job
I am scared
I am tired of this.
The social media Queen

Poem by Sithandazile Dube

You are the Proverbs 31 woman
  The virtuous woman
  The woman who eats of her sweat
You took your mother's advice seriously
A true woman does not sleep till sunrise
  She said
A true woman works hard
  She advised
A true woman uses her brain
  She elaborated

You graduated
  A highly learned journalist
You knocked on every door
  Looking for a job
All doors were locked

You never accepted defeat
  You used your brains
You came out with a plan
DIGITAL screamed on your face

We saw you all over the internet
  You made noise on Facebook
Lives and watch parties became your daily bread
  Twitter became your lounge
You spent hours on YouTube
  Posting and commenting
Instagram instantly became your bedroom
  Your posts went viral
The whole world was in your fingertips

Your peers laughed at you
  Calling you a 'psycho'
Always on the phone
  They didn't know
That you thought this through
See. He who laughs last laughs the longest
They are knocking on your door
They all want to be served by you
You. The social media Queen
The journo

Oh yes many daughters have done well
But you have excelled
You the proverbs 31 woman
The virtuous woman
The woman who eats of her sweat
The woman who doesn't need to be employed
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33. UNICEF: (July 2018) Gender-based violence in Emergencies


35. United Nations International Research and Training Institute for the Advancement of Women (INSTRAW), 2004; UNESCO GENIA Toolkit for Promoting Gender Equality in Education; and ITC-ILO Training Module: Introduction to Gender Analysis and Gender-Sensitive Indicators Gender Campus, 2009

36. UN System Model Policy on Sexual Harassment. (New York, United Nations)


40. UN Women & UN Global Compact Women’s Empowerment Principles/Equality Means Business

41. USAID Toolkit for Integrating GBV Prevention and Response into Economic Growth Projects


Proudly representing other women
REGISTRATION AND OPERATIONS OF MASS MEDIA SERVICES

Registration Process
The registration of mass media services is provided for in sections 65, 66 and 67 of Access to Information and Protection of Privacy Act (AIPPA). The manner and form in which applications are to be lodged by an applicant to the Commission are as prescribed by Statutory Instrument 169C of 2002. Statutory Instrument 169C lists the information to be supplied by the applicant through the prescribed forms. An application for registration of a newspaper or magazine publisher or a production house is done through the completion of Form AP1 while that of a news agency is done through completion of Form AP2. Renewal of registration for both mass media services and news agencies is through completion of Form AP5. Application forms can be obtained from Commission offices or can be downloaded from the Commission’s website www.mediacommission.co.zw

A mass media service provider’s registration certificate is valid for five years. A license holder who fails to renew his or her operating certificate by the expiry date is levied a penalty fee as through regulations from time to time.

Restriction on Ownership of a mass Media Service (Section 65)
Section 65 provides for persons or bodies that cannot own mass media services in Zimbabwe. These include:

- Non-Zimbabwean citizens;
- A body-corporate whose controlling interest is not held by Zimbabweans;
  - An organization whose activities are prohibited by law;
  - Any individual who has been declared insolvent in Zimbabwe or any other country and has not been rehabilitated.

Those who qualify to own mass media services in Zimbabwe include:

- A Zimbabwean citizen who is regarded as permanently resident in the country; and
- A body-corporate whose controlling interest is held by Zimbabweans

Minister’s Discretion: The Minister has the discretion to exempt the above provisions on ownership of a mass media service whose controlling interests are not held by Zimbabweans.

Registration of Mass Media Services (Section 66)
Towards a Digital Reporting Manual on Gender-based Violence

A mass media owner is allowed to operate only after registering and receiving a certificate of registration. An application for registration as a mass service provider should be submitted by the owner to the Commission in the manner and form as prescribed in the Statutory Instrument 169C of 2002 as read with Statutory Instrument 10 of 2004.

When the Commission receives an application, a notification of receipt is sent to the owner indicating the date the application was received. According to SI 169C, the Commission should process the application within 30 days from receipt of the application and either grant or refuse to grant registration. The Commission has to process and finalize an application within 30 days of its receipt. If the Commission refuses to grant registration, it has to give written reasons why permission was not granted.

The Requirements for the registration of a mass media service provider and those for a news agency are materially the same. An application shall be accompanied by a business plan and an application fee of US$500.00. Once approved, the applicant pays a registration fee of US2000.00 in respect of a media house and US1500.00 in respect of a news agency.

The business plan must include the following projections:

- A projected annual balance sheet for the first three years of operation;
- A projected annual profit and loss account for the first three years;
- A projected cash flow statement for the first three years;
- Market analysis, including identification of a market to be served by the applicant;
- Particulars of financial resources to be deployed; and
- Particulars of previous experience in the provision of a mass media or news agency.

**Registration Requirements**

1. Projected cash flow statement for three years;
2. Projected balance sheet;
3. Editorial Charter;
4. Code of ethics;
5. Code of conduct for employees;
6. Market analysis;
7. Certified IDs for directors;
8. In-House style cook;
9. Attach dummy;
10. Attach mission statement;
11. Attach certificate of incorporation;
12. Memorandum of Association;

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<thead>
<tr>
<th>Media</th>
<th>house fees</th>
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<tr>
<td>Application fee</td>
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<tr>
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<tr>
<td>Renewal fee</td>
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A mass media service is considered registered only when it is issued with a certificate. This certificate is valid for a period of five years. A certificate of registration of a news agency is three years. The Commission can withdraw the operating certificate if the owner fails to publish or circulate his/her products within 24 months. When the certificate of registration expires, the owner can apply for renewal of the certificate only if the terms and conditions that applied when the initial registration was done did not change. If there are any changes; a new application should be submitted. Renewal of application fee for a media house is US$1500.00 and US$1000.00 for a news agency. A penalty fee of US$200.00 is levied for late renewal of a registration certificate. The Commission may not refuse an application for renewal unless the applicant has done the following:

- Has been convicted of contravening Section 64 which deals with abuse of freedom of expression;
- Has failed to comply with Section 67 which deals with notification of changes; and
- Has acted in breach of Section 86(2) which compels a mass media owner to publish a correction after receiving a demand by the Commission for such an action.

**Notification of changes (Section 67)**

A mass media owner is obliged to notify the Commission of the following changes:

- The owner is replaced;
- The co-owners change;
- The name, language, form and frequency change;
- The area of circulation changes; and
• The editorial office changes its place of location and form.

**Exemption from Registration (Section 68)**
The following mass media services are exempt from registration:

- Publications founded by or under an Act of Parliament or produced by an arm of the state;
- A service consisting of a person holding a license issued in terms of the Broadcasting Services Act to the extent that such activities are permitted by such a license;
- A representative of a foreign mass media service permitted to operate in Zimbabwe; and
- Publications that are exclusively disseminated to members of clubs, enterprises, associations or institutions.

The Commission may require such mass media services to register if the publication is sold in public places to members of the public and not exclusively distributed to its members or when the number of copies produced significantly exceeds the number of the intended beneficiaries.

**Refusal of Registration of Mass Media Service (Section 69)**
The Commission can refuse to register an applicant for the following reasons only:

- If it fails to comply with section 65 which deals with restrictions to ownership;
- Has acted in breach of section 66(1) i.e. if it has operated without a certificate before;
- If the application carries information which is false or contains material misrepresentations;
- If the service seeks to be registered in the name of an already registered mass media service; and
- If it fails to pay the registration fee.

**Obligation of Mass Media Houses**
Media houses are expected to comply with their registration requirements as provided for by the Act. The requirements include the following:

(a) Notification of changes: a mass media service or media house is required to inform the Commission of any changes in ownership, name, language form and frequency of their publications, area of circulation, change of editorial policy and location of offices.

(b) Publisher’s imprint: every issue of the publication or electronic programme must carry the publisher’s imprint as at the date of the granting of the operating licence.
(c) Deposit of copies: The publisher or the media house is required to deposit copy of every issue of their publications with the Commission and the National Archives.

(d) Obligatory reports: Every mass media service is required to publish, free of charge, a decision of the court or of the Commission pertaining to it.

(e) Statutory Levy: Every media house is required to pay 0.5% statutory levy of their annual turnover within the first three months of the year.

(f) Accredited Journalists: No media house is allowed, under Section 78(4) to employ an unaccredited journalist on a full time basis.

**Annual Operating Permits for Foreign Mass Media Services (Section 90)**

A representative office of a foreign news agency or foreign publisher can operate a local office only with the permission of the Commission. An application to operate in Zimbabwe by a foreign media service is done through Form AP4. The application, like that of local mass media services, must be determined within 30 days. A permit to operate a local office of a foreign mass media service is valid for 12 months.

A foreign mass media service may renew its permit upon expiry of its certificate. If there are any material changes to conditions which existed during the initial permit, the mass media service has to submit a new application.

**Appeals against Registration Refusal**

Section 90(A) provides for an opportunity for an applicant to appeal to the Administrative Court against the Commission’s refusal to register. If the Administrative Court upholds an appeal against a refusal by the Commission to register a mass media service, a news agency or a representative office of a foreign mass media service, the Commission is compelled to register or permit such media services.

**Powers of the Commission (Registration and Accreditation)**

The Commission is empowered to prescribe over matters that are required or permitted by Act that in the opinion of the Commission are necessary or convenient to be prescribed for carrying out or giving effect to the Principal Act. Such matters include:

- The form, manner and period in which an application for registration shall be made;
- The fees to be paid for accreditation and registration and the manner of their payment;
- The amount of annual levy payable to the Fund;
Towards a Digital Reporting Manual on Gender-based Violence

- The information to be contained in an application for registration of a mass media service;
- The form and manner of a publisher’s imprint;
- The qualifications for accreditation as a journalist; and
- Periodicals or publications exempt from registration.

**Correction of Untruthful Information**

Every person has a right, at no cost, to demand from any publication a retraction of untruthful information about him by that publication. The publication or media house is obliged to publish the correction in the next issue after receiving a written demand for the correction. If the publication or media house refuses to publish the correction, an appeal can be lodged with the Commission.

A media house can only refuse to publish a demand for a correction if the demand contradicts a court decision, is anonymous or is received after the expiry of one year since the day of publication.

**Right of reply**

An aggrieved person or organization shall have a right of reply in the same publication, at no cost, in respect of published information which is untruthful or impinges on his rights or interests. The reply shall be given the same prominence as the offending story.

**ACCREDITATION OF JOURNALISTS**

An accreditation card, valid for one year, is the only proof that a journalist is accredited with the Zimbabwe Media Commission. All accreditation cards expire on 31 December of each year. Journalists must renew their accreditation status before 31 December of each year. A journalist who fails to renew his or her accreditation status by this day will be levied a penalty fee of US$10.00. The accreditation of journalists is provided for in section 79 of the Access to Information and Protection of Privacy Act. The manner and form in which journalists submit applications for accreditation is prescribed in Statutory Instrument 169C of 2002. Application for accreditation as a journalist is done through completion of Form AP3. The requirements for presenting an application for accreditation are as follows:

1. A certified copy of National Registration;
2. Certified copy of professional and academic qualifications or sample of past work;
3. Where diplomas or certificates are not available, present at least five copies of past work;
4. One passport size photograph;  
5. Any other relevant attachments such as referees’ letters, testimonials and citations where available;  
6. Accreditation fee of $10.00 for both full time and freelance journalists; and  
7. A stamp of the employer on page five of the form.

When a journalist changes his/her status, that is, if he/she moves from one media house to another or from a freelance status to a full-time one, he/she has to submit a new application.

Accreditation process  
A mass media service may make a block application for its journalists or let individual journalists make their own applications. Only Zimbabwean citizens or those permanently resident in Zimbabwe may be accredited for a full year as journalists. A journalist who is not a Zimbabwean citizen may obtain temporary accreditation for a period not exceeding 60 days. If his or her assignment exceeds 60 days in the country, he or she has to apply for an extension of the accreditation period.

Privileges of Journalists  
Only accredited journalists can enjoy the following journalistic privileges;

- To enquire, gather, receive and disseminate information in Zimbabwe;
- To visit Parliament and any other public body for the purposes of carrying out duties as a journalist;
- To be given prior access or privileged access to records or documents which the Act allows;
- To attend any national and public events with the express purpose of carrying out duties as a journalist; and
- To make any recordings in connection with carrying out duties as a journalist.

Roll of Journalists  
The ZMC is required, under Section 82, to keep a Roll or Register of all accredited journalists.
## Newspapers in Zimbabwe

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Est.</th>
<th>City</th>
<th>Ownership</th>
<th>Type</th>
<th>Language</th>
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**RADIO STATIONS IN ZIMBABWE**

- Zifm Stereo
- Hevoi FM
- Midlands 98.4
- Bh24
- Diamond FM
- Skyz FM
- Breeze FM
- Capitalk FM
- Nyamhinyamhi FM
For more information, please contact us at:

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Towards a Digital Reporting Manual on Gender Based Violence

Gender Based Violence (GBV) is a scourge and vice that needs to be fought with every arsenal at our disposal if we are to achieve Sustainable Development Goal of Gender Equality. This manual is one such tool that media practitioners and citizens at large can use to unmask this vice. It is a culmination of detailed research and best practice. New media present countless opportunities not only to spread awareness on any pertinent issue of public concern but also to harness solutions to challenges our communities are grappling with. The manual thus tackles such GBV related challenges that affect women in media in Zimbabwe such as: understanding workplace sex based violence and discrimination and workplace sexual harassment. It also brings to the fore recommendations for the prevention and eradication of workplace GBV and discrimination; designing an effective Gender Sensitive Sexual Harassment Policy and complaints mechanism as well as reporting and handling sexual harassment. This manual would have been incomplete if it excluded Gender Sensitive media reporting as well as the portrayal of women in media and film. The manual also comprises academic papers as well as numerous articles on challenges faced by women media practitioners in their field of work.

This must have tool for every media institution and practitioners alike to tackle GBV in our society. A welcome development that is surely going to add value in the fight against GBV and gender injustice.

Zimbabwe Centre for Media and Information Literacy (ZCMIL).

Perspectives from Women in Media and Film
Hidden Voices of Women who Speak for the Silent

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