

Screening Gender

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1. GUIDE TO THE TOOLKIT

A. INTRODUCTION

The training toolkit 'Screening Gender' is a co-production between five public service broadcasting organisations: NOS (Netherlands), NRK (Norway), SVT (Sweden), YLE (Finland) and ZDF (Germany). A sixth broadcaster, DR (Denmark), was part of the consortium during its first year of operation. The project was developed over three years (1997-2000) and was co-financed by the Commission of the European Communities.

The kit contains a variety of tools designed to provide insight into gender and gender portrayal on television. The materials can be used in a wide range of training contexts – for example, in courses on various aspects of programme-making (interviewing techniques, script and scenario writing, commentary, visual grammar, and so on); in seminars to raise awareness among decision-making groups such as managers, programme buyers, commissioning editors; in discussions with trainers themselves to help focus on training themes and priorities. There are many potential applications.

B. WHAT THE KIT CONTAINS

VIDEO:

1. Who's in the Picture?

Video clips from programmes of the participating organisations, showing how men and women were portrayed on television in 1998/1999. The clips were selected to illustrate nine features or factors that play a role in gender portrayal. The video is designed to introduce these different aspects of gender portrayal, and to stimulate thinking about how and why they occur. For a detailed list of contents of "Who's in the Picture?", see Section E.

VIDEO:

2. The Wider Picture

Video clips from six programme genres – news, current affairs, documentary, sitcom, crime series, talk show – and a seventh segment illustrating different types of programme presentation. The aim is to show what can be gained by going beyond the traditional formulae and by aiming for a 'wider picture' in terms of gender portrayal. This video goes more deeply into programme-making alternatives. It is designed to focus on gender portrayal issues and possibilities from the perspective of specific programme formats and genres. For a detailed list of contents of "The Wider Picture", see Section E.

3. This is My Picture

Interviews with five television professionals, working in a variety of programme genres, from the organisations participating in the Screening Gender project. Each one explains how an awareness of gender influences their work, and the difference this can make to programmes and to viewers. For a detailed list of contents of "This is My Picture", see Section E.

WRITTEN MATERIAL

1. GUIDE TO THE TOOLKIT

The Guide that you are reading now. It outlines the various elements of the kit and provides a general orientation for trainers.

2. SCREENING GENDER – AN INTRODUCTION

General introduction to the concept of gender and how gender is portrayed in television.

3. RESOURCES FOR VIDEO ANALYSIS

Who's in the Picture?

- **Nine Trainers' Instruction Sheets** introducing each of the key features that influence gender portrayal; descriptions of the selected video clips; an introduction to the underlying issues; production questions that relate these issues to the practices of programme-making; links to the other videos that can be used to extend the analysis and discussion.
- **Six Fact Sheets for Trainees** giving facts and figures on six of the nine key features, and providing references to relevant recent research.

The Wider Picture

- **Seven Trainers' Instruction Sheets** covering each of the programme genres or formats; descriptions of the selected video clips; an introduction to the underlying issues; production questions that relate these issues to the practices of programme-making; links to the other videos that can be used to extend the analysis and discussion.

This is My Picture

- **Five Information Sheets** introducing each of the interviewees and citing some of their key remarks.

4. WHO SPEAKS IN TELEVISION?

A comparative study of male and female participation in the television programmes of six European broadcasting organisations.

5. ADDITIONAL TEXTS

- **Screening Gender Project Information**
- **Screening Gender Means Good Business**
An article outlining the rationale behind the Screening Gender project.
- **Women Audiences and Gender Portrayal on Television**
Summarises a focus group study of Finnish women's programme preferences.
- **Quality in Television Talk Shows**
Extract from a Dutch study exploring new quality standards for public television.

6. READING LIST

Key texts for those who want to broaden and deepen their knowledge of the issues presented in Screening Gender.

7. PROJECT TEAM

The organisations and individuals who contributed to the project.

C.USING THE MATERIAL: SOME TIPS FOR TRAINERS

- As you work with the kit and become familiar with the materials, you will soon find the best way of using the materials to suit your own specific training needs. In some contexts – for example, a general introduction to stereotyping and diversity - you might want to run through the entire set of video clips, starting with "Who's in the Picture?", moving on to "The Wider Picture" and ending with the interviews in "This is My Picture". You will probably find that such occasions present themselves relatively rarely. Usually – for instance, in courses devoted to specific aspects of programme-making – you will want to identify certain items and examples from within the videos to illustrate your teaching points. Depending on your goals, target groups and the amount of time you can devote to a single subject, you will be able to select the particular tools you need from the kit and incorporate them into your course.

- You may find that certain examples work better – in terms of provoking discussion – with some groups than with others. For instance, senior managers are likely to respond very differently from practising journalists or programme-makers. Programme buyers and commissioning editors will have a different set of preoccupations from those of, say, script writers. If you use the materials with people not directly involved in broadcasting – for example, students or media lobby groups – you will find that these too have very different starting points when it comes to discussing the issues.
- This means that you will probably need to make additional video copies and customised compilations of the video extracts to match your particular training needs. You will almost certainly find it helpful to seek out – and to ask your students to find – examples from your company’s current programme output, so as to up-date and ‘bring home’ the issues and to provoke debate about practical alternatives within your own organisational structure. The Fact Sheets for Trainees, associated with “Who’s in the Picture?”, can be easily reproduced and distributed – either ahead of time, or after specific sessions, depending on your training context.
- The components are designed so that they can be combined in various ways, according to the needs of each specific training situation. As a result there is a certain amount of repetition built into the individual instruction sheets. This overlap is intentional: it is there to ensure maximum flexibility in the use of the material.
- It will not take you long to find your own way around the toolkit, and to select what you need. As a starting point, we outline below four very broad themes around which the materials are built. Whether or not you eventually decide to organise your own training around these themes, they may provide an initial framework within which you can become acquainted with the many examples and arguments in the toolkit.

i. Images of men and women - quantitative:	Who’s in the Picture?	item 1, 2, 3
	The Wider Picture	item 1
ii. Gender portrayal - qualitative		
a.exclusion and inclusion (selection, interview techniques)	Who’s in the Picture?	item 3, 4
	The Wider Picture	item 2, 3
	This is My Picture	item 1, 2
b.construction of stereotypes (roles, setting, commentary, camera)	Who’s in the Picture?	item 5, 6, 7, 8
	The Wider Picture	item 4
	This is My Picture	item 3, 4
iii. Changing roles of men and women	Who’s in the Picture?	item 9
	The Wider Picture	item 5, 6, 7
	This is My Picture	item 5, 6
iv. Experiences of programme makers	This is My Picture	

D.AN EXERCISE – AND AN EVALUATION

What prior knowledge of gender portrayal can we expect our students to have? Would they naturally feel that the media portray men and women in a stereotypical fashion? If so, how does this stereotyping show itself? Which programme elements contribute to the stereotyping? If time allows you to consider this issue in more depth, at the start of the training you could ask students to watch a recent programme. Then organise a discussion around these general questions. At the very end, in the final training session, ask the students to watch and discuss the same programme again. The extent to which they can apply what they have learned will give an indication of the distance travelled during the training.

E.DETAILED CONTENTS OF THE VIDEOS

VIDEO

1. WHO'S IN THE PICTURE?

time code

00.00	Credits
00.	ITEM 1: Who's in the Picture?
Clip	1.a. News Anchors
Chart	1.b. Percentage of men and women in prime-time television
00.38	ITEM 2: Absent Women
Clips	2.a. Successful Immigrants (se)
01.38	2.b. Successful Businessmen (nl)
02.50	2.c. Vox Pop on Doping (de)
03.48	2.d. Amsterdam Marathon (nl)
04.34	ITEM 3: Silent Women
Clips	3. Love Boat (nl)
06.00	ITEM 4: Making Space, Taking Space
Clips	4.a. Pets and Stray Cats (dk)
06.29	4.b. Small Town Traffic (nl)
06.51	4.c. Taboos at about Ten (nl)
09.16	Chart 4.d. Gender differences in interviews
09.43	ITEM 5: Roles and Locations
Clips	5.a. Domestic Help (fi)
10.47	5.b. Foreign Minister (se)
11.16	5.c. Car Test (se)
11.35	Chart 5.d. Roles and locations for men and women
12.00	ITEM 6: Camera Position
Clip	6. Election Night (de)
12.30	ITEM 7: Setting
Clip	7. Sex Survey (fi)
14.27	ITEM 8: Commentary
Clips	8.a. Young, Pretty and Immigrant (nl)
15.06	8.b. The Ideal Husband (nl)
16.33	ITEM 9: Are We There Yet?
Clips	9.a. Mr. Chairman (nl)
17.00	9.b. The Househusband (nl)
17.55	9.c. Car or Care (de)
21.01	9.d. Labour Market (no)
22.20	9 e. Jealousy (nl)
23.34	Credits

VIDEO

2. THE WIDER PICTURE

time code

00.00	Credits
00.20	ITEM 1: News – Let your subject speak
Clips	1.a. Women Soldiers (1st version) (fi)
	1.b. Women Soldiers (2nd version) (fi)
04.25	ITEM 2: Current Affairs – Help your subject to speak out
Clips	1.a. Small Town Traffic (1st version) (nl)
05.30	1.b. Small Town Traffic (2nd version) (nl)
06.25	1.c. Small Town Traffic (3rd version) (nl)
07.30	ITEM 3: Documentary – Where do you put your microphone?
Clips	1. Cookies and Chocolate (nl)
10.40	2. U 1999 (no)
12.35	ITEM 4: Hosts and Presenters – Two dimensional characters or real personalities
Clips:	1. Look at the Road (nl)
12.58	2. Stranded (nl)
13.18	3. Game Show (dk)
13.50	4. Dacapo (no)
14.15	5. Baluba (no)
15.15	6. Laat de Leeuw (nl)
16.40	ITEM 5: Sitcom – Playing with stereotypes is good business
17.43	Clips: 1. Lukas (de)
19.03	2. Babysitting (nl)
20.08	3. Svensson & Svensson (se)
22.30	ITEM 6: Crime – Are we creating new stereotypes?
Clips:	1. Anna Holt (se)
23.45	2. Bella Block (de)
25.12	3. Spangen (nl)
26.37	ITEM 7: Talk show – Good research leads to more than the obvious story
Clips:	1. Above the Water (nl)
28.15	2. Sexy on air (no)
29.32	3. Kaffeeklatsch (de)
30.	Credits

VIDEO

3. THIS IS MY PICTURE

time code

35.00	Credits
35.20	ITEM 1: Interview with Claudia Tellegen (NCRV, the Netherlands), director of "Cookies and Chocolate"
40.24	ITEM 2: Interview with Elin Østraat, (NRK, Norway), responsible for the talk show "Direkte Sexy"
45.30	ITEM 3: Interview with Ari Hakahuhta (YLE, Finland), journalist who made the Women Soldiers news items
48.38	ITEM 4: Interview with Victoria Dyring (SVT, Sweden), presenter of the children's science programme "Hjärnkontoret"
52.30	ITEM 5: Interview with Hans Janke (ZDF, Germany), responsible for the "Bella Block" series
56.40	Credits

2. SCREENING GENDER - AN INTRODUCTION

A Window on the World?

When television entered the living rooms of our parents and grandparents in the 1950s and 1960s, people referred to the new medium as “a window on the world”. This expression not only articulated hopes about a shared world that was coming into reach for everyone, everywhere. It also reflected the idea that it was the task of the media, and television journalism in particular, to open up that window on the world. The media would thus offer viewers a mirror of their common reality.

This view, that assumes we live in a transparent world, now seems over-simplistic. It has gradually been replaced by one that starts from the responsibility of journalists and programme makers to reflect a reality which is actually extremely diverse. After all, what we see on our television set always involves a specific interpretation of the world, a particular reconstruction of its reality. In fact, what we see is a reality experienced and understood by programme makers. It is a version of reality that comes into being during a complex production process, entailing many choices - of subjects, guests, script, plot, location, lighting, sound, camera angles and movements, editing, music, commentary, and so forth. Decisions on these and other issues affect the image of reality that reaches the audience. Programme makers thus play a pivotal role in the way television represents the world.

Gender Portrayal

This toolkit is concerned with one particular aspect of representation in television – gender portrayal, or the ways in which men and women are portrayed. How do women and men appear on the television screen? Literally, how does the camera record or ‘picture’ men and women? Are there any concrete differences in the ways women and men are pictured? Is there a discrepancy between the roles played by men or women on the screen and in the external world? Is it a straightforward matter to identify stereotypical patterns or approaches to gender roles in television programmes? Or is it more complicated than it might seem to be?

The materials in the toolkit ‘Screening Gender’ illustrate and analyse those patterns of portrayal. In this Introduction, we present and define our basic concepts: “portrayal”, “stereotype”, and “gender”.

- Portrayal literally refers to the art of portraiture, drawing a portrait of someone. A portrait is a representation. This immediately suggests the existence of a gap between the real person and the depicted person, no matter how true to reality the portrait may turn out to be. The concept “portrayal” also indicates agency: someone is actually in charge of creating the image.
- Any dictionary definition of “stereotype” will point to the relationship between perception and image or characterisation. A stereotype is commonly viewed as a generalisation based on either real or perceived characteristics or qualities.
- Our third main concept, “gender”, refers to the sum total of the social and cultural characteristics of one sex, be it male or female.

What is the difference between the concepts of sex and gender? Sex as a human characteristic refers to a biological fact: the difference between male and female. But societies tend to attribute all kinds of meanings to the two sexes. Over time, these cultural meanings develop into gender

roles or identities we describe as masculine and feminine. Gender refers to these historically, socially and culturally constructed differences between the sexes.

So gender is not something that solely applies to women. It is a concept that actually depends on an interpretation of the relationships between women and men. And this interpretation is not fixed, but changeable. Evidence of changing views or interpretations of gender can be found throughout society – in politics, education, health care, business, media, and so on.

A Recent Idea

Acceptance of the idea that men and women should have equal opportunities is now so widespread that it is easy to forget how recently this notion entered our culture. Only a century ago, in the 1890s, it was possible to embark on a serious scientific study to establish whether women had brains at all. Finland was the first European country to give women voting rights – in 1906. But many European women had to wait much longer – in France, for instance, until 1944. Other rights have been slow to arrive in some countries. In the 1960s, a married Dutch woman still had no right to sign legal documents without her husband's consent; and even into the 1980s, if she and her husband were seeking a mortgage her income would not be taken into account by the bank. Historically speaking, then, the social liberation of women is a relatively recent phenomenon. So it should come as no surprise that the changes triggered by the modern women's movement have not yet been absorbed into all cultural domains – including the media. Gender portrayal, or the depiction of the feminine or masculine gender role, is also a cultural phenomenon. Just like gender roles, portrayal is always evolving.

Gender Images

What are gender images? In biology, the difference between male and female is an unambiguous matter. But in culture and society male and female characteristics are much less fixed. How do we express our cultural understandings of male and female traits? A brief exercise may help to illustrate this. Of the words in each of the pairs below, which word is "masculine" and which "feminine"?

knife	fork
banana	apple
hyacinth	gladiolus
Peugeot	BMW
pink	blue
spoon	fork

In responses to this exercise, a fork is usually designated as feminine when it is paired to a knife, but as masculine when paired to a spoon. This demonstrates that whether an object is perceived as masculine or feminine depends at least in part on the context in which it is set. But in many cases it is not at all clear why a particular object is labelled 'feminine' or 'masculine'. For example, in English the terms 'mother country' and 'fatherland' are practically synonymous. It is difficult to pin-point the factors that, on any particular occasion, prompt us to use one rather than the other. This toolkit is designed to improve our understanding of the elements that shape our cultural views of 'the feminine' and 'the masculine' and that, in turn, help to determine the nature of gender portrayal in television programmes.

Item 1:

Who's in the picture?

Item 1: Who's in the picture?

Video Clip

News Anchors

- A compilation showing news readers from six public broadcasters in 1998: DR (Denmark), NOS (Netherlands), NRK (Norway), SVT (Sweden), YLE (Finland) and ZDF (Germany).
- A chart showing the percentage of women and men appearing on prime-time television programmes in the same Northern European broadcasting companies.

The Issues

It is easy to select an equal number of male and female news readers from most European television channels. But do these news readers tell the whole story about the on-screen representation of women and men? For instance the chart shows that in 1997-98 only 32% of those appearing on television in six European broadcasting organisations were women. In fact, it turns out that the function of news reader is the only one in which men and women are more or less equally represented on our television screens. Why might this be? What does it tell us about gender portrayal?

Gender portrayal is the depiction of the feminine or masculine gender role. It expresses a set of social and cultural perceptions of women and men. These perceptions change over time – just as gender roles themselves change. For example, twenty years ago most European broadcasters rejected the idea that a female news reader could adequately convey 'truth and authority' on the television screen¹. Why should this idea have changed? Is it linked to changing definitions of female professionalism? Or to changing definitions of what will attract the audience? Or to changing definitions of news itself²? And to what extent are such changing definitions or interpretations inter-related? The current acceptability of the female television news reader illustrates well how gender roles and gender images evolve within particular communities. Gender portrayal is part of this complex process: it is embedded in existing ideas and imagery of gender while at the same time it may alter those ideas and images. For example, what impression would the viewer get from watching news programmes, as opposed to other types of television content?

On average, when we watch television we see twice as many men as women. Other research data on gender portrayal are included in the Fact Sheet for this item. But why do these numbers matter? Indeed *do* they actually matter? What do they tell us about how television portrays social reality and diversity?

First impressions can be misleading. If one's viewing is usually confined to certain times of day, or to certain kinds of programme, it is impossible to get a clear picture of the overall patterns of portrayal. Quantitative analysis can help here. It can be quite simple – merely counting the numbers of women and men in a range of programmes, for instance. Or it can be more complex – for example, analysing the roles and activities of women and men, the level of formality with which they are introduced, who speaks and for how long. These were among the aspects analysed in the study *'Who Speaks in Television?'*, carried out for Screening Gender. The coding schedule that was used is included as part of this toolkit. You could take it as a starting point to develop your own research tool.

1. See Allen, Stuart 'The Gendered Realities of Journalism', pp. 107-129 in *News Culture*, by Stuart Allen. Buckingham, Open University Press, 1999

2. See Van Zoonen, Liesbet 'One of the Girls? The Changing Gender of Journalism', pp. 33-46 in *News, Gender and Power*, edited by Cynthia Carter, Gill Branston and Stuart Allen. London: Routledge, 1998

Despite its limitations, quantitative analysis is useful. It allows us to establish a benchmark and to measure change – or lack of change – over time. It helps us to see the broad patterns in portrayal – whether of gender, of age, or ethnicity (or indeed of all these elements together). It gives a concrete starting point for any discussion of gender images in the media. It provides us with elements for a debate on whether those images reflect contemporary society, a society in which men and women have much more diversified social roles than ever before.

Production Questions

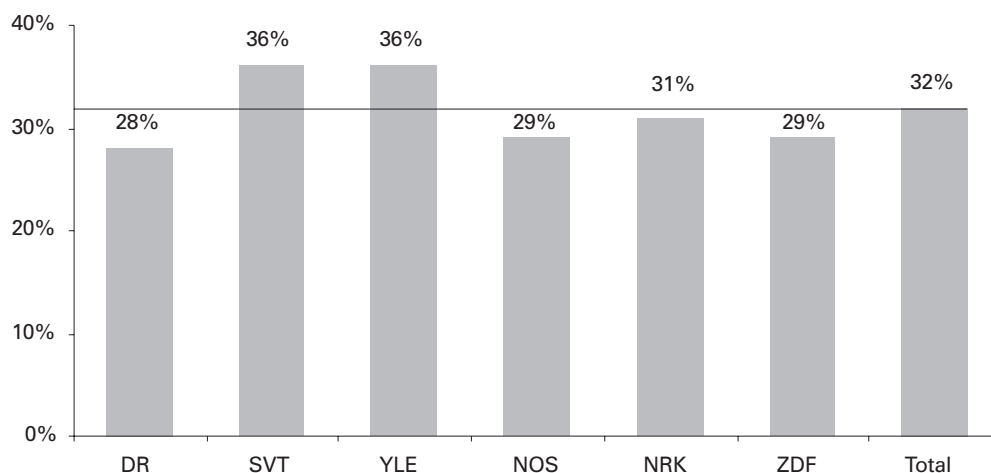
- Programme makers often want to focus on the limits of quantitative analysis, and some of their criticisms are legitimate. In making programme decisions, they will suggest, what matters is the content – not the gender of the person. After all, a topic may dictate the speaker. When, for instance, a country's prime minister happens to be a man, this is not the journalist's fault. But to what extent does 'objective reality' limit the options of the programme maker? And to what extent is the programme maker's view of the world influential when it comes to making programme decisions?
- Is it in fact the programme maker's responsibility to actively seek out women? How far should, or can, the programme maker go in this direction – without, for example, 'falsifying' reality?

Fact Sheet, Item 1: Who's in the Picture?

Facts and Figures

Of the people portrayed in prime time television on six European public broadcasting organisations in 1997-98, 32% were women. Women's share of participation ranged from 28% in DR (Denmark) to 36% in YLE (Finland) and SVT (Sweden)³.

Percentage of women in television programmes



Different Research, Same Outcome

- In 1995, the NOS Gender Portrayal Department studied male and female participation in factual programming on Dutch television. The overall ratio was 34% women to 66% men⁴.
- In 1995, the Canadian MediaWatch mobilised groups of women in 71 countries to monitor the news in all media during one pre-selected day. It emerged that on average 17% of the interviewees were women (16% in the press, 15% in radio, 21% in television)⁵.
- In 1995, the Finnish public broadcaster YLE studied its own television news during one week. Of the interviewees, 20% were women⁶.
- A one-week study of prime time programmes on British television in 1993 revealed that of all individuals represented in speaking roles, 30 % were women⁷.

Then and Now: Is there any Difference?

There has been little quantitative analysis of how gender portrayal might be evolving over time. One of the very few attempts to systematically track changes has been within the Norwegian national broadcasting company NRK. Studies at five-year intervals since 1973 have shown that change is extremely slow. In 1973 women were 25% of those appearing on television. By 1988 – fifteen years later – the figure had crept up to 28%. In 1998 it had reached 31%⁸.

3. Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998. The complete study is included as part of the 'Screening Gender' toolkit.

4. NOS Gender Portrayal Department. *Informative Programmes. Media Portrayal of Women and Men*. Hilversum: NOS, 1996

5. MediaWatch. *Global Media Monitoring Project. Women's Participation in the News*. Toronto: MediaWatch, 1995

6. Sana, Eliina (ed.). *Naiset, Miehet ja Uutiset (Women, men and the news)*. Helsinki: Finnish Broadcasting Corporation, 1995

7. Cumberbatch, Guy, Andrea Maguire and Samantha Woods. *The Portrayal of Women on British Television – a Content Analysis*. pp. 24-59 in *Perspectives of Women in Television*. Research Working Paper IX. London: Broadcasting Standards Council, 1994

8. Eie, Birgit and Hege Hero. *Hvem Snakker i NRK? (Who speaks in NRK?)*. Oslo: NRK and Equality Council, 1994. This study reports the results up to 1993; the 1998 data are in the previously cited Eie, Birgit. *Who Speaks in Television?*, 1998.

3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Item 2:

Absent Women

Item 2: Absent Women

Video Clips

Successful Immigrants

- In the Swedish current affairs programme “Svar Direkt” (Sweden Live) host Siewert Öholm welcomes his guests. Tonight’s theme is “successful immigrants”. Some of these are in the studio to exchange views and experiences with policy makers and politicians. Right from the start, a few things are striking. The host introduces his guests in a way that downplays any hierarchical difference between them. On this show the minister is given no more importance than the author or the helmsman. Moreover, the show’s production team has been successful in attracting guests of different nationalities and cultural backgrounds. The whole world is portrayed. At least, so it seems. Until the viewer realises that only one half of the world’s population is represented.

Successful Businessmen

- Sponsored by the Ministry of Social Affairs, the Dutch broadcasting organisation KRO produces “De ladder van de directeur” (The director’s ladder), a magazine programme about women and careers. What are the expectations of the new class of MBA students? In a fast-paced sequence of opening shots, young men assertively outline their economic future. The one young woman in the sequence is more hesitant. Only the men are asked whether they will set aside time for private life. They all feel that there is no room for a partner who has social aspirations of her own. As the programme progresses, the viewer might get the impression that the camera is visiting an all-male campus. All speakers are male, while women only figure in the background. Even though the programme is intended to open up opportunities for women, the programme makers do not appear particularly interested in women’s views and prospects.

Vox Pop on Doping

- For decades “ZDF Sportstudio” has been the most popular sports programme on ZDF German Television. In July 1998, while the Tour de France is in full swing, the media are closely following stories on illegal drugs taken by cyclists to enhance their performance. In one item the reporter interviews ‘people in the street’ about their opinions on the issue. The viewers are shown a long sequence of comments from mostly elderly men, only once interrupted by a young woman who briefly gives her point of view. Clearly, the item is not the result of a random sample survey.

Amsterdam Marathon

- A local TV channel in Amsterdam, AT5, is transmitting a live broadcast of the “Van Dam tot Dam loop”, a major running event. While images are shown of the two male front runners, the commentators discuss a new development in the race: one of the female runners is going so fast that she may well end up with a new world record for women. At this point, viewers would surely be waiting for shots of the female front runner. They wait in vain. One can only guess at why this production failure occurred. Was the excitement of the commentators lost on the vision mixer, perhaps because it was such a noisy and hectic live broadcast? Was it somehow impossible to direct one of the mobile cameras to the female front runner?

The Issues

Women often remain invisible in the media. Even if a subject is clearly of significance to them, or if the topic is specifically of concern to women, they may not be represented. The study ‘Who speaks in television?’ found that there is not a single genre in which women are portrayed more often than men.

The significant absence of women in the media is closely tied to our ideas about social success and social status. Generally, women are perceived as having less social status and success. Hence

women – and their views – are seen as less important. This helps to explain why they are not portrayed as often as men.

These points are well illustrated by the video clips. In the first clip women seem to have been completely forgotten. Was it really impossible to find a female 'successful immigrant'? In the second clip too, women are almost completely overlooked. In both these examples, it is as if the programme makers worked within a framework in which 'success' is conceptually linked with 'the masculine'.

A major factor in the third and fourth clips is the conventional association between men with sport. The third clip illustrates the widely-held assumption that men have a greater interest in and knowledge of sports. The fourth shows how powerful is the taken-for-granted image of the successful sports person. This – male – image is so deeply embedded that it dominates even when women's prowess in sport takes the media by surprise. But how well-founded are the assumptions that lead the media to focus so overwhelmingly on men when it comes to sports coverage? For example Dutch research has shown that women make up over a third of the audience for sports programmes⁹.

Taken as a whole, this set of clips points to the way in which cultural assumptions link with production approaches so as to privilege the male, and to reduce the visibility of the female. For example, if an interviewer asks women and men the same questions, in the same way, this does not necessarily produce an 'equal' result in terms of male and female representation. Part of the problem is that the questions themselves, and the way in which they are asked, tend to derive from a male view of the world and how it operates. The second and third clips demonstrate how this tends to marginalise women. The street interview or 'vox pop' is typically designed to produce straightforward, catchy one-liners. In the second clip the questions were: 'What are you going to do with your education? Will you be successful in life?' The interviewees themselves reflect gender differences not just in terms of *what* they answer, but also *how* they answer. Young men of this type usually assume they will be successful. They also tend to give quite direct answers to such questions. Young women may be less likely to associate 'success in life' with 'career'. So their responses to this particular question may be more tentative than those of men. In addition, women tend to express themselves in less direct ways and with more caution than men do¹⁰. **They are therefore less likely to produce the short sound bites expected in vox pop interviews.**

There are many ways to approach a topic or tell a story. For example, including women in the 'successful immigrants' programme could have added another dimension, an additional angle. Allowing women more time to give their views on performance enhancing drugs could have enriched that particular story. Thinking carefully about gender differences – for example in the way that women and men express themselves, or in how they think about work and private life – helps the programme maker to focus on issues and choices that are often taken for granted, left unaddressed or only addressed in a routine way. Most of the time, therefore, attention to gender portrayal will result in better and more appealing programmes.

Production Questions

- Programme-makers often say that it is difficult to find female participants, and to persuade them to appear on television. If this is the case, what can be done to (a) locate suitably qualified women (b) ensure that they contribute effectively? Do women need to be approached differently from men?

9. NOS Gender Portrayal Department. *An Equal Match. Gender Portrayal in Sports Programmes*. Hilversum: NOS, 1998

10. See Crawford, Mary. *Talking Difference. On Gender and Language*. London: Sage Publications, 1995

- Should programme makers actively look for female guests, speakers, and participants or should they just leave it to chance? What are the costs involved in making a special effort to find female contributors? What are the benefits?
- Select a programme from a popular prime time slot. Choose any factual genre you wish (i.e. not drama or situation comedy). As you watch the programme, take note of how it portrays women and men. Is the programme balanced in terms of gender portrayal? For example, what is the numerical balance between women and men appearing? How much attention is paid to the views of women and men in the programme? What is the overall impression it gives about the relative status or importance of women and men? If you think the programme is balanced, what factors would you say help to achieve that? If it is not, what contributes to the lack of balance? If women are poorly represented or absent, what might the reason be? Is it a coincidence? Or done on purpose? Or the result of indifference? Or of a lack of time? Or something else?

Links

The Wider Picture

Item 1. News: 'Let your subject speak'

Two versions of the same news item on women in the Finnish army demonstrate what happens when the programme maker allows women to speak for themselves.

Item 2. Current affairs: 'Help your subject to speak out'

Three versions of an interview on local traffic plans show what can be gained when a woman is deliberately encouraged to express her point of view.

This is My Picture

Item 1. Documentary programme maker Claudia Tellegen explains why and how she encourages women to contribute well on television.

Item 3. News reporter Ari Hakahuhta tells how he made the two versions of the Finnish army story, and what makes the second one different.

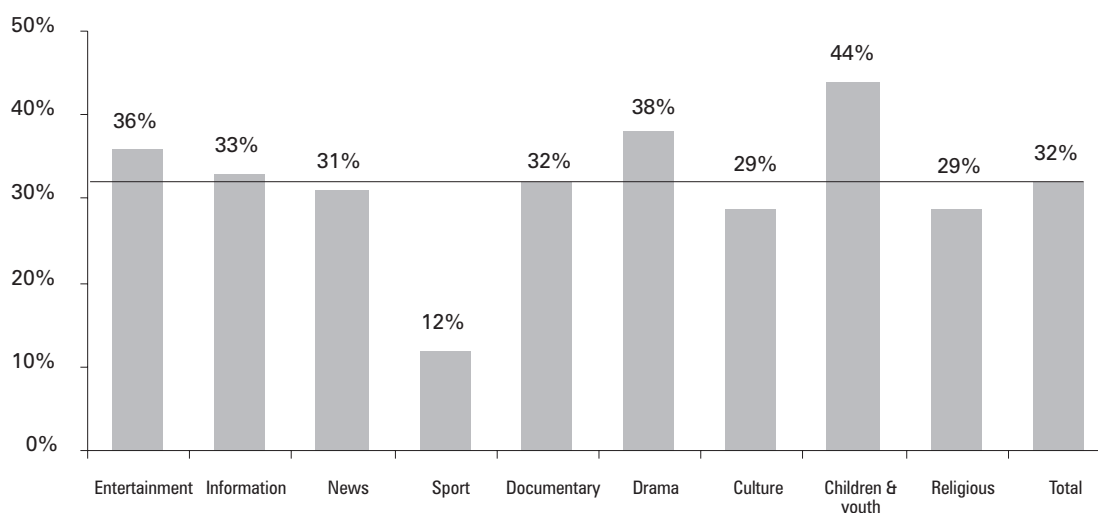
3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Fact Sheet, Item 2: Absent Women

Facts and Figures

- Research carried out in six European broadcasting organisations shows that there is not a single television genre in which women are better represented than men¹¹.

Women's participation in different programme genres



- The highest level of female participation is in children's programmes: 44%. In prime time sports programmes only 12% of those appearing are women.

Topics Tell the Story

- The same research shows that women are most often found in programmes dealing with human relations, family, social and health issues.
- And that women are least represented in programmes about crime, science and technology, and sports.

Not Much Is New

- A 1994 study of women in British television identifies the same pattern¹²: sports (8%) and national news (18%) have the lowest female participation. Children's programmes have the highest percentage of women: 47%.
- A 1992 study of Dutch broadcasting showed that only in children's radio programmes were women better represented than men, accounting for 55% of the total. In television news, just 22% of those appearing were women¹³.

11. Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998

12. Cumberbatch, Guy, Andrea Maguire and Samantha Woods. 'The Portrayal of Women in British Television – A Content Analysis.' pp. 24-59 in *Perspectives of Women in Television*. Research Working Paper IX. London: Broadcasting Standards Council, 1994

13. NOS Gender Portrayal Department. *Mieke, Hoe is de Stand? Research Results for 1992 of the Portrayal Department*. Hilversum: NOS, 1992

3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Item 3:

Silent Women

Item 3: Silent Women

Video Clip

Love Boat

- The Dutch broadcaster RVU transmitted this Belgian documentary "Transbaltica", about life and work on a freighter ship. It was part of a long-running series called "Werken aan werk" (Working on Work). Aimed at a broad audience, the series deals with issues related to work and the labour market. It sets out to be informative and entertaining. By looking over the shoulder of individual characters and focusing on concrete situations, the documentary maker draws on elements of the soap opera. The idea is to allow the viewer to identify with the individuals portrayed. In the masculine world of shipping, the production team encounters one woman: the wife of the ship's engineer. The engineer and his wife do not like to be separated for long periods of time. So they have decided that she should join him as often as possible on his journeys. The interview we see explores this decision. The couple is portrayed in the ship's control room. Even though the engineer is a man of few words, all the questions are addressed to him. Not one question is addressed to his wife.

The Issues

When women appear on television, they are not necessarily truly present. Obviously, a silent woman confirms the minor role assigned to her by the programme maker. But – in a way which may be less immediately apparent – a silent woman can seem more 'absent' than a woman who is not portrayed at all.

Making television programmes always involves telling a story. A programme maker does not only decide which stories are told, but from which perspective they are told – and thus which outlook on reality they represent. By and large, the world we see on television is a construction of programme makers, rather than a mirror of some real world. In other words, the programme maker plays an active, steering role in defining the realities that appear on our television screens.

Production Questions

- What message is conveyed by the images of this man of few words and the silent wife? Is this portrayal intentional, to show a glimpse of the couple's relationship? Or did the programme makers forget to ask the wife for her opinion?
- How, as a programme maker, would you handle the silent spouse? What is the wife's contribution to the documentary? What might have been her contribution?
- To what extent can or should the programme maker take charge of the situation and allow the wife to speak her heart? Would this help to deepen the subject of the documentary? Or would it disrupt its reality, thus undermining the factual basis of the documentary?
- What does this clip tell us about the power of programme makers? To what extent can they create the conditions for women to be heard and seen? To what extent should they?
- How does the genre or topic influence the programme makers' decisions, and their scope to portray women or men in a particular fashion? Is there a difference in this respect between drama and factual programmes?

Links

The Wider Picture

Item 2. Current affairs: 'Help your subject to speak out'

Three versions of an interview on local traffic plans show what can be gained when a woman is deliberately encouraged to express her point of view.

Item 3. Documentary: 'Where do you choose to put your microphone?'

Extracts from two documentaries illustrate different ways in which women can be given a voice.

This is My Picture

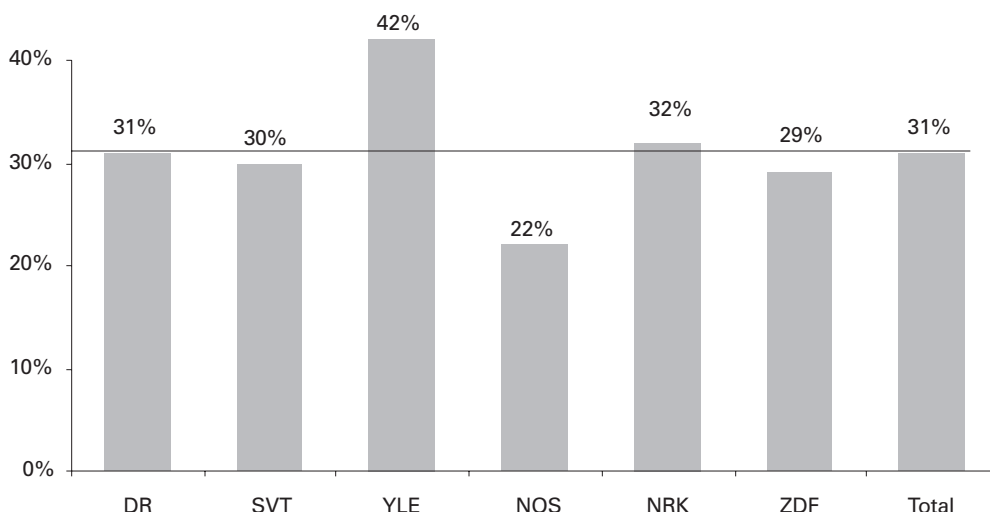
Item 1. Documentary programme maker Claudia Tellegen explains why and how she encourages women to contribute well on television.

Fact Sheet, Item 3: Silent Women

Facts and Figures

- Research in six European broadcasting organisations shows that in prime time television women are doing the talking for 31% of the total airtime¹⁴.

Women's share of speaking time on television



- The Netherlands scores lowest with 22% of female discourse, while Finland comes closest to a balance between men and women: Finnish women get 42% of the airtime.

What Do Silent Women Tell Us?

- Despite the stereotype of women as 'the talkative sex', research shows that men take more than a 'fair share' of talk time in a variety of settings¹⁵.
- How then does the stereotype come about? Some theories argue that the perception of women as the talkative sex continues because the implicit norm for women is silence¹⁶.
- A good example of the silent, decorative female gender role can be found in the television quiz or game show. A 1990 study of 50 countries round the world found a common pattern in which the male host holds control, and a subordinate female assistant 'speaks little and smiles much'¹⁷.
- Is Europe different? A 1992 analysis of three European versions of the show 'Wheel of Fortune' found that while the German hostess remained mute throughout, in Denmark she was permitted to speak – though within limits. As the Danish host explained 'they wanted a blonde, but not a dumb blonde'¹⁸.
- Cultural norms therefore play a role in determining perceptions of acceptable gender roles, and in shaping gender stereotypes. However the overall picture from studies of male-female verbal interactions shows that these both construct and affirm gender inequality. This is linked to men's greater power and status in social and public life¹⁵.

14. Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998

15. Crawford, Mary. *Talking Difference. On Gender and Language*. London: Sage Publications, 1995

16. Spender, Dale. *The Writing or the Sex*. New York: Pergamon Press, 1989

17. Cooper-Chen, Anne. *Games in the Global Village: A 50-Nation Study on Entertainment Television*. Bowling Green, OH: Bowling Green State University Press, 1994

18. Skovmand, Michael. 'Barbarous TV International: Syndicated Wheels of Fortune', pp. 84-103 in *Media Cultures: Reappraising Transnational Media*, edited by Michael Skovmand and Kim Christian Schröder. London: Routledge, 1992

3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Item 4:

Making Space, Taking Space

Item 4: Making Space, Taking Space

Video Clips

Pets and Stray Cats

- In a Danish talk show on animals, 'Dus med Dyrene' (About Animals), a male hunter and a female representative of the animal protection movement are discussing the shooting of stray cats. To get the discussion going, the host confronts each of his guests with a provocative statement. The statement he puts to the woman is: "There are actually two kinds of cats – pet cats and homeless cats". She indicates that she agrees. But when she tries to elaborate, the host cuts her off and turns to the hunter who is given ample opportunity to speak his mind.

Small Town Traffic

- A Dutch regional news programme informs viewers about plans for the town of Soest, aimed at solving traffic congestion in the town's centre. A couple who oppose the plans is interviewed in the back garden of their house. The camera shifts from the man towards the woman when she joins in the conversation. But almost immediately she hesitates and glances at her husband as if inviting him to take over again, which is precisely what he does.

Taboos at about Ten

- The Dutch programme "Rondom Tien" (At about ten) has a reputation for launching discussions aimed at breaking down taboos. Tonight's question is whether people who have committed violent sexual crimes should be allowed to return to society. There is a marked difference in the way the host approaches two male and two female guests in the programme. The women provide a voice for victims of sexual violence: one is the mother of a victim, the other a sister-in-law. The host introduces their case at length, ending with a closed question to each of them. The women can only respond briefly. One of the male guests is a school principal, the other a spokesperson for the Dutch Scouting Organisation. To them, the host poses open-ended questions which leave the men plenty of scope to express their views.

- A chart showing that in public situations women and men give and take opportunities to speak in ways that reflect traditional gender roles:
 - women are more often interrupted
 - women wait for their turn more 'gentleman like'
 - men are more often invited to speak
 - speech duration of men is longer
 - men start talking unasked more often.

The Issues

A television interview is based on the principle of giving and taking space. In the division of roles between interviewer and interviewee, issues of gender play a major part. Men are more inclined to take up space in our culture. They also tend to be more respected for who they are. In television interviews this results in men taking or being allowed more time to speak, while women receive less speaking time. If the interviewer and the interviewee are aware of this, they may be able to break the pattern. For instance, the interviewer might make a conscious effort to ask women more open-ended questions which encourage them to give expansive answers.

Other stereotypical patterns exist in the way in which men and women are approached. Dutch research shows that men tend to be approached more formally, respectfully, politely, and indirectly; women tend to be approached informally, amiably, jokingly, and directly¹⁹.

19. NOS Portrayal Department. *Getting Through: Five Years of the NOS Gender Portrayal Department*. Hilversum: NOS, 1996

Programme makers determine the amount of space available for various views and opinions. They may decide to widen or reduce that space in certain situations. So by taking specific steps regarding programme format or content, programme makers can disrupt or reinforce stereotypical patterns of portrayal. It is important to remember that stereotypes are not unequivocally *either* negative *or* positive. It is the way in which stereotypical images are used, and the context in which they are set, that produces a particular evaluation or interpretation of them as positive or negative.²⁰ In interviews and talk shows, as in every kind of programme, it is possible to overturn 'traditional' stereotypes. This can contribute to creative, surprising and unconventional television.

Production Questions

- How might attention to gender portrayal affect interviewing styles? What impact might this have on the content of the interview? What might be the result – in terms of diversity of ideas and of audience interest?
- What is the effect of open-ended questions (“Why do you agree with this statement?”) and closed questions (“Do you agree with this statement?”) on the space allotted to the interviewee? How might “respect” for the interviewee play a role in determining the kind of question posed?
- To what extent is interview style influenced by programme genre – news, current affairs, documentary, talk show, magazine etc? Are there situations in which you would choose only either open-ended or closed questions? Why?
- In what situations might you decide as an interviewer to limit the space given to a guest? What are the possible implications of such a decision?
- Is it the responsibility of the programme maker to support or encourage guests who may feel tense or insecure? How far should you go in doing so?

Links

The Wider Picture

Item 2. Current Affairs: ‘Help your subject to speak out’

Three versions of the interview on local traffic plans show what can be gained when a woman is deliberately encouraged to express her point of view. The third version also illustrates how gestures and body movement can contribute to expressiveness when an interviewee is standing or moving, rather than seated.

Item 3. Documentary: ‘Where do you choose to put your microphone?’

Extracts from two documentaries illustrate different ways in which women can be given a voice.

This is My Picture

Item 1. Documentary programme maker Claudia Tellegen explains why and how she encourages women to contribute well on television.

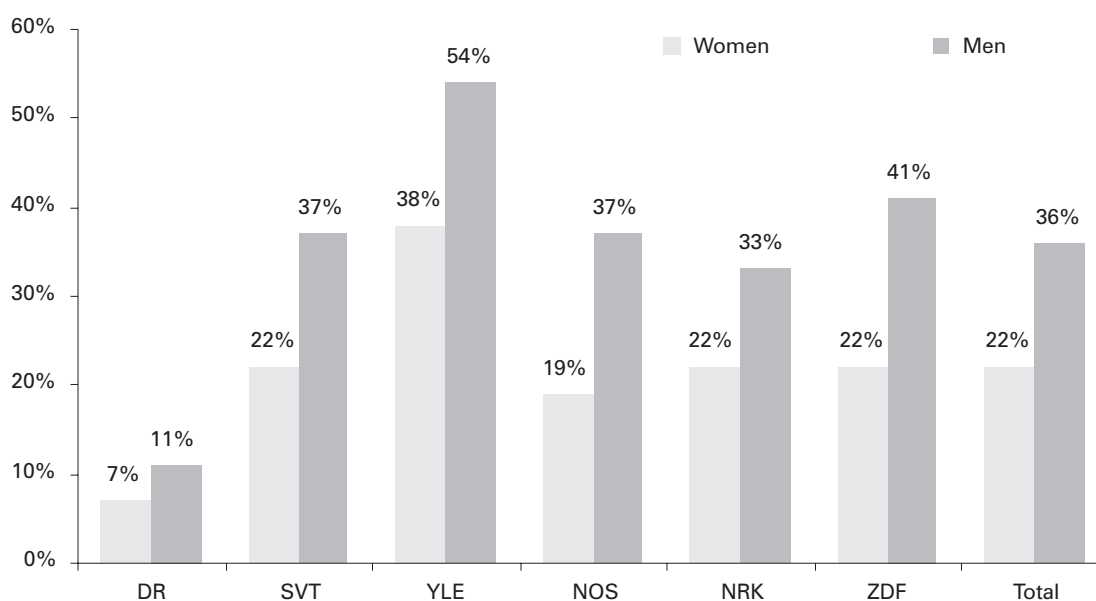
²⁰ For example the British comedy series ‘Absolutely Fabulous’ played with negative stereotypes in a very complex way to produce a disruptive set of gender images that could be interpreted positively.

Fact Sheet, Item 4: Making Space, Taking Space

Facts and Figures

- Research in six European broadcasting organisations shows that in prime time television women get 31% of the speaking time²¹.
- The same research shows that only 22% of women are introduced with a caption stating their function or profession – for example, doctor, director – compared with 36% of men.

Percentage of women and men addressed formally



Genre can make a difference...

Dutch research from 1996 looked at whether there is a difference in the way women and men are addressed in interviews²². Is the interviewer's approach indirect and polite, or is it direct and familiar? The study found no difference in current affairs programmes: 40% of both women and men were addressed directly, and 60% indirectly. However, in talk shows there was a marked difference: 87% of women were addressed in a direct, familiar way compared with just 56% of the men.

Style matters...

The same 1996 research and an earlier Dutch study from 1992²³ found other stereotypical patterns in the ways men and women are addressed in interviews:

- women are more often addressed by their first names
- women are addressed in a more casual way
- in talk shows men are addressed in a more indirect, formal and polite way than women

Because...

When programme makers are aware of these patterns in the ways that guests are addressed, they can consciously decide to adopt a particular interview style. When interview styles and techniques are used creatively and are sensitive to the needs of guests, programmes may become less predictable and less burdened with stereotypical views and gestures.

-
21. Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998
 22. NOS Portrayal Department. *Informative Programmes. Media Portrayal of Women and Men*. Hilversum: NOS, 1996
 23. NOS Gender Portrayal Department. *Mieke, Hoe is de Stand? Research Results for 1992 of the Portrayal Department*. Hilversum: NOS, 1992

Item 5:

Roles and Locations

Item 5: Roles and Locations

Video Clips

Domestic Help

- A Swedish-language newscast of the Finnish Broadcasting Company explains the background to a new trend: an increase in the use of domestic help. An experimental scheme of government subsidies means that demands on employment agencies are mushrooming. Since domestic work is largely a female domain, we might expect to see some of the women who head these agencies. But in this news item we see interviews with two male government officials involved in supervising the scheme. They are shown in their offices, behind their desks. Evidently, they are the 'experts'. This contrasts with the portrayal of the two women in the item. One is a domestic worker, who is shown cleaning the house. The other is her employer, seen sitting in the living room, surrounded by her children.

Foreign Minister

- A Swedish television programme introduces the country's new Foreign Minister to viewers. She is filmed in the local zoo. The interview is not about any policy plans she may have, or about other professional aspects of her new position. Instead, the viewers learn that she dislikes lengthy lunches because they take up too much time, which is especially problematic when you have young children. And what about her wardrobe, the interviewer inquires? Given the demands of her new job, won't she need to smarten up her clothes, and make sure she isn't wearing the same outfit as her colleagues? As these questions and the interviewer's tone suggest, the atmosphere of the interview is casual. Viewers certainly get a good impression of the woman. But they learn little about their new Foreign Minister.

Car Test

- In the Swedish programme "Traffikmagasinet" the new Mazda 626 is tested. The hosts, Susanne Falk and Staffan Borglund, take turns in presenting the various facets of the test. There is criticism of the limited room in the back of the car. This is demonstrated by Susanne, who shows that the newest model baby seat hardly fits. The item ends with the image of Staffan behind the wheel, driving the car and summing up the test's main conclusions on safety, fuel-efficiency and so on.

- A chart showing that men and women tend to be portrayed in different roles and locations:

Men	Women
work-related	domestic
high status	low status
public	private
mind	body

The Issues

In the past twenty-five years much has changed in terms of the social division of roles between men and women. These changes have not yet been fully reflected in the media. By and large, media images of women and men are conventional and fixed: they reflect stereotypical perceptions of gender roles. Gender stereotypes work along various dimensions and at various levels, many of which contain implicit value judgements about women and men.

A group that is socially ranked higher is less subject to negative stereotypes than a group that is socially ranked lower. Thus in television, men – especially white, middle class, middle-aged men – are associated with positive and attractive qualities. These include power, courage, independence,

humour, autonomy and balance. For groups with lower social status, stereotypes are much more rigidly defined, less flexible and hence much harder to resist. For women, stereotypes concerning sexuality (the “dumb blonde”), and emotionality (the “irrational female”) are persistent and difficult to break down.

A member of a socially higher group is more likely to be perceived as an individual than as a group member. A male politician is first and foremost perceived as a politician. A female politician is first and foremost seen as a woman. Her profession is rarely separated from her gender. This is not to say that a socially higher group is not stereotyped at all, but rather that the range of images available is much wider and much more flexible.

The same basic stereotype, like that of the irrational or emotional female, may be presented in various forms: in an exaggerated way (as in comedy), in a tragic way (as in drama), or in a realistic fashion (as, for instance, in news items on natural disasters). The result of these multiple variations of the same image pattern is that some types of stereotyping are more immediately recognisable than others. At the same time, they also become more entrenched in the culture at large. As a result, they are harder to eradicate.

These fundamental gender stereotypes are present in many aspects of programme portrayal. Here are some ways in which they are commonly expressed in relation to roles and locations of men and women on television:

	Man	Woman
common roles	variation	one-sidedness
	diversity	lack of range
	social status	absence of status
	active	passive or reactive
	independent	dependent
	protagonist	supporting role
	expert	victim
	professional	lay person
	spokesperson	housewife
common locations	indoors	outside
	office	home
	behind desk	behind kitchen sink
	study	nursery

Yet it is important to remember that stereotypes are not unassailably *either* negative *or* positive. Much depends on the context in which they are set, and the way they are used. For example, entertainment programmes often either exaggerate or reverse stereotypes so as to surprise the viewer and grasp attention²⁴.

Programme makers in other genres can also question taken-for-granted gender stereotypes. To take just one illustration, ‘expert authority’ has traditionally been associated with the masculine gender role, and it continues to be so. Women are still only 17% of experts in prime time television²⁵. Yet as we enter the 21st century women are increasingly qualified to provide expert opinion on just about every imaginable subject. It may be a challenge to find them, rather than turning to the usual male authority. But they do exist²⁶. By bringing them into the public arena through television, the

24. Some examples of this, from the sitcom genre, are included in the video *The Wider Picture*.

25. Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998

26. Over the past 15 years, many broadcasters have found it useful to develop reference lists and data bases of female experts. One example is *Index 1999*, compiled by the NOS Gender Portrayal Department, which lists female experts in seven policy areas.

programme maker both enlarges the spectrum of opinion in the public domain and provides new role models for particular audience groups.

Production Questions

- In terms of roles and locations, what scope does the programme maker have to influence the portrayal of men and women? How is that scope affected by programme genre – for example, factual as opposed to fiction and entertainment genres?
- Stories are always partial stories. The domestic worker we saw in the Finnish news story is, in fact, also an employer: she is responsible for a few other domestic workers. Yet the programme makers decided not to portray her as employer. What might have been their reasons for this? What might have been gained if they had done so?
- In the clip on the new Swedish Foreign Minister, the programme makers' decisions on location and questions resulted in the portrayal of a woman rather than a political leader. Viewers, seeing her in the zoo in a kneeling position, would have been more likely to perceive her as a caring mother than as an important politician. Do you think such an effect was intended? Without necessarily interviewing her in her office, could it have been prevented?
- Women, more often than men, tend to refuse invitations to appear in the media as experts. This is usually motivated by doubts about their own expertise. Often they will refer the programme maker to a colleague whom they consider more competent. Men less frequently doubt the status that others bestow on them. How far, if at all, should programme makers go in trying to break this pattern? What approaches or techniques can be used to encourage more women to appear?

Links

The Wider Picture

Item 4. Hosts and Presenters: 'Two dimensional characters or real personalities'

The final two clips in this sequence illustrate unusual approaches, intended to overturn conventional stereotypes: in the Norwegian talk show 'Baluba' the stereotypes are exaggerated to achieve a subversive effect; in the Dutch talk show 'Laat De Leeuw' (Late Night De Leeuw) the aim is to reverse the stereotypes.

This is My Picture

Item 4. Children's programme host Victoria Dyring explains why she thinks female role models in science and technology are important, and how she tries to find them.

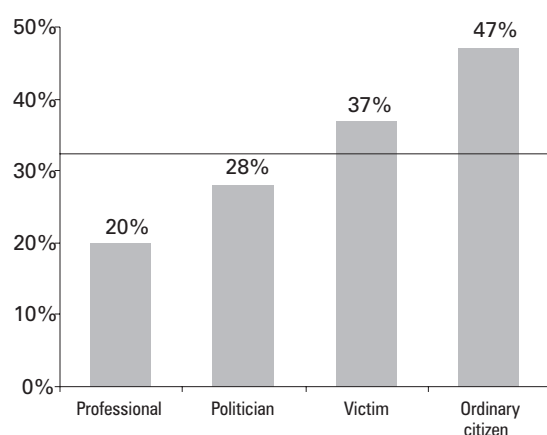
3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Fact Sheet, Item 5: Roles and Locations

Facts and Figures

- Research in six European broadcasting organisations shows that in prime time television, men dominate in the authoritative roles: 72% of politicians and 80% of professionals who appear on the screen are male²⁷.
- By contrast, women's representation is highest in the role of 'ordinary citizen' (47%) and victim (37%).

Percentage of women in various roles



Gender, Role and Location...

- Women are not only less visible than men in authoritative roles. Their visibility gradually decreases with age. On television, 51% of people aged up to 19 are female; but women are only 20% of those over 50 years old²⁷.
- Even in drama, women enjoy less visibility. In 1994 Dutch research found that men had 60% of all roles in drama series²⁸. In these series, moreover, men tended to take the initiative and women tended to respond to it.
- Location is another clear aspect of gender portrayal. The same study found that 84% of drama scenes with women were located in the private domain, compared with 53% of scenes with men.
- In factual programmes too, women are more often shown in a domestic setting, while men are more likely to be seen in work-related environments²⁹.

Social Status and Portrayal...

- To some extent these patterns reflect real differences in social status. Women still take more responsibility for household and child care. So it is perhaps not surprising that they are more frequently portrayed in domestic locations.
- But, on average, 50% of European women are now in paid employment³⁰. The proportion of women in national political life is increasing – reaching 44% of elected politicians in Sweden³¹.
- Gender portrayal patterns therefore tend to over-emphasise women's status in the private sphere, and to under-emphasise women's status and role in public life.

27 Eie, Birgit. *Who Speaks in Television? A Comparative Study of Female Participation in Television Programmes*. Oslo: NRK, 1998

28. NOS Gender Portrayal Department. *Beautiful or Bold. The NOS Portrayal Department Looks at Dutch Drama*. Hilversum: NOS, 1994

29. NOS Gender Portrayal Department. *Informative Programmes. Media Portrayal of Women and Men*. Hilversum: NOS, 1996

30. European Commission. *The Future European Labour Supply*. Luxembourg: Office for Official Publications of the European Union, 1999

31. *Women of Europe Newsletter*, no. 87, 1999

3. RESOURCES FOR VIDEO ANALYSIS **Who's in the Picture?**

Item 6:

Camera Position

Item 6: Camera Position

Video Clips

Election Night

- On election night 1998, the fortnightly German current affairs magazine “Kennzeichen D” (Feature D for ‘Deutschland’) presents the results of the country’s parliamentary elections. Politicians from various parties are asked for their views on the outcome. What matters in this clip is not so much what they have to say, but how they are viewed by the camera³². There is a noticeable pattern: the men are all seen by the camera from a low-angle position, while the women are shown from a high-angle position. As a result, the male politicians seem more powerful and derive more status from the way they are portrayed. Perhaps, in the heat of election night, the programme makers – for example, camera operator, journalist, camera director – overlooked this effect. But although it may have been unintended (it might even have been caused by the height of the camera operator) the effect is important.

The Issues

The camera is a powerful and subtle tool. It can portray individuals from particular angles, thus putting them in a certain light. It can make them look more imposing or smaller than they really are, thus giving them more or less status, and so on. Film theory tells us how the camera’s position, focus, or movements influence the perception of the viewer³³. In cinema, there are countless examples of how the camera’s visual language contributes to the creation of heroes and villains. In television journalism too, the camera is sometimes used to make a particular statement. From close-ups of starving children, to footage of emaciated prisoners of war behind barbed wire, we can find many examples of how shots are chosen to create a particular effect. Of course a lot of television journalism is concerned with undramatic events, on which the camera is turned in a routine manner. But even here, the way in which the camera is positioned can affect perceptions, reinforcing or changing existing stereotypes.

A good example is the relative height of women and men. It is true of course that men, on average, are taller than women. But this general fact has such powerful connotations that in individual cases it is often upheld artificially. For instance, the engagement photos of British Prince Charles and Princess Diana portrayed him as taller than his future wife – precisely as dictated by the stereotypical image. But the photos didn’t show that the prince was standing on a stool. Further evidence of this pattern can be seen in family photo albums or in the pictures displayed in the window of any professional photographer’s store. It would be quite a challenge to find a family portrait in which the photographer has grouped the family so as to create the illusion that the mother/wife is taller than the father/husband.

Why is it important to maintain the illusion that an individual man is taller than an individual woman, if this is not actually the case? Again, we come back to questions of status, power and dominance. Cartoons regularly caricature the stereotype of the ‘domineering woman’ by depicting a female colossus who towers over a much smaller man. In our society, it seems, power is associated with physical size. A woman who is taller than her male companion disrupts conventional expectations. She must literally and metaphorically be ‘cut down to size’ – that is, reduced in importance.

If we study gender portrayal patterns closely, we find that there are differences in the ways that women and men are viewed by the camera. It turns out that men are more frequently portrayed

32. In fact, to fully appreciate the impact of the camera angles you may wish to lower the sound for this clip.

33. Classic texts include Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Reading, MA: Addison-Wesley, 1979; Kuhn, Annette. *Women’s Pictures: Feminism and Cinema*. London: Routledge & Kegan Paul, 1982

from a low-angle position, through a medium shot, or by a moving camera. Women tend to be shown more often from a high-angle camera position, in close-up, or by a static camera³⁴. While there is nothing inherently right or wrong about these patterns, when they recur in the same configuration again and again, they may reinforce traditional perceptions of women and men. For example, differences in camera angle and positioning tend to perpetuate images of men as imposing, important, powerful and active figures; and of women as less significant, less important more passive beings.

Production Questions

- In what way is camera angle and general use of the camera influenced by genre? For example, are there differences in the ways in which women and men tend to be viewed by the camera in factual programmes, in drama, in sports programmes, in pop music shows?
- What about other technical aspects such as lighting, music, sound effects, and so on? What influence can they have on patterns of gender portrayal?
- What contribution can the camera make to portraying diversity? What steps could a camera operator take to ensure that the use of the camera – angles, mobility, type of shot – does not inadvertently reinforce unequal gender portrayal?

34. NOS Gender Portrayal Department. *Informative Programmes. Media Portrayal of Women and Men*. Hilversum: NOS, 1996

Item 7:

Setting

Item 7: Setting

Video Clips

Sex Survey

- Finland's leading newscast reports on a world-wide study of sexuality and the quality of people's sex lives. The news item consists of a voice-over commentary, summing up the study's main conclusions. The reporter is shown once, in the lingerie section of a department store, commenting that the Norwegians and Danes have sex even less frequently than the Finns. The item is illustrated by images of ladies' lingerie, a young couple who appear to be in love, some archive footage, and the sound track of a steamy French song – all of which help to underscore the story's prevailing light-hearted tone.

The Issues

The choice of a specific setting and tone is never entirely random in television. This is most obvious in drama, where sets, costumes, casting and dialogue are carefully designed so that each detail contributes appropriately to the overall message, meaning, or style. In the Finnish news clip a variety of strategies is used to a similar end. With the mix of old footage, new footage and commentary, the makers of the item convey a message and implicitly comment on the topic. However, factual programmes rarely exploit the full range of effects that a specific setting might have on the viewer's perception. Time and budgetary constraints mean that there is less opportunity to think through all the various dimensions that come into play. This makes it more possible for stereotypical messages to slip through, even though they may conflict with the programme makers' own views or intention.

When it comes to avoiding stereotypes, sexuality is arguably the most difficult subject. In each culture it is surrounded by countless myths and beliefs, and in most societies people feel inhibited when addressing it in public. Humour is often employed as a strategy to hide uneasiness. To avoid the pitfall of stereotypical portrayal of sexuality, programme makers who address this subject should consider their decisions as carefully as possible.

As always, it is important to consider what is shown and told, but also what is not shown and not told. In the news clip the audience sees a lingerie store, a couple in love, a moving fountain with a mouth, the launching of a rocket, and archive footage of naked men in a sauna. Meanwhile viewers are informed about how often people have sex in different countries, the implication being that frequency of (heterosexual) sexual activity is a positive thing. But many other potentially relevant aspects are neglected in this message. Alternative forms of sexuality, for instance, are disregarded. The people involved in the study are not given a voice. Nor do viewers learn who initiated and paid for the study (a condom company).

In this news item, then, a stereotypical view of sex led to a selection of footage and commentary that conveyed ideas about sexuality mainly in terms of masculine norms.

Production Questions

- In planning a potentially 'dry' news item such as a report on survey results, various options may be available. Interviews with experts or others involved in the survey might be one possibility. Another might be to enliven the findings by reporting from a relevant setting and by the use of archive and library footage. In the case of this item, what factors may have influenced the reporter's decisions in pursuing various options? To what extent might the subject matter itself have affected these decisions?

- What other types of setting might have been chosen for this item? What would have been gained? What would have been lost?
- What other information sources might the programme maker have used for the item? How might these have affected the tone of the story? What would have been gained? What would have been lost?
- The news item was made by a woman. Could the programme maker's gender have been a factor in the choices she made? Is it likely that the item would have been different if made by a man?

Links

Who's in the Picture?

Item 5: Roles and Locations

Clip 2: The Foreign Minister

An interview with the Swedish Foreign Minister about her new appointment takes place in the local zoo. What does the selection of this setting convey to the viewer?

The Wider Picture

Item 7: Talk show: "Good research leads to more than the obvious story"

Clip 2: "Direkte Sexy", the talk show about sex that deliberately distinguishes different gender perspectives on sexual emotions.

This is My Picture

Item 2: Interview with Elin Østraat, chief editor of "Direkte Sexy", about the production questions they dealt with while making an informative and entertaining programme about sex.

Item 8:

Commentary

Item 8: Commentary

Video Clips

Young, Pretty and Immigrant

- In the Netherlands, a new parliamentary body has been elected. The daily political news magazine “Den Haag Vandaag” (The Hague Today) introduces one of the new members of parliament – Khadija Arib – to the public. The programme host quotes from a Dutch newspaper: “She is young, she is pretty, she is a woman, and she is an immigrant”. Asked if anything is missing in this introduction, the guest replies that there is no mention of the fact that she is also ‘involved’. We’ll come back to this later, replies the host: ‘I’m getting confused now’.

The Ideal Husband

- The division of roles between men and women is changing in Dutch society. The series “De Ladder van de Directeur” (The director’s ladder) reports on this phenomenon in a programme called “The Ideal Husband”. The viewer is introduced to the two worlds of Michel. He is secretary of the Board of Directors at the University Hospital in Utrecht. He is also a father. His wife Evera is director of staffing with the Utrecht police department. Both have decided to take one day off work each week to care for their baby daughter. This decision indicates a relationship based on equality, yet the commentary suggests otherwise: “To enable his wife to keep her job”, (...) “Michel is giving up a day”. The choice of the verb ‘inleveren’ in the original Dutch is crucial. It implies a concession of some kind. The person who hands over something in this way is ‘the loser’.

The Issues

Commentary is almost never neutral. In fact it provides the easiest vehicle for programme makers to take a position, or express a view – literally, to comment on something. So commentary can potentially influence viewers’ understanding or interpretation of an issue or a situation. Reporters and programme makers have considerable power in how they formulate their commentary. Implicitly, the comment on Michel’s decision to give up one day of work each week underscores the conventional norm: in a family with children the man has a job and the woman stays at home. When both have jobs and take care of the children, the man is considered the one who makes a sacrifice, the woman the one who benefits.

Language has an enormous impact on gender portrayal³⁵. To a large degree, our view of gender roles determines the questions we ask of women and men and the texts we write about them. Quite commonly, messages about what is normal and what is deviating from the norm are buried in the way views and ideas are articulated – in a throw-away phrase, the way a sentence is constructed, the use of a word, or in some other seemingly inconspicuous detail. Consider the message in this sentence: “Although she is well on in years, she is still very active”. Or the contradictory messages in this one: “Fortunately, more and more men are willing to take a step down in their careers to share the burden of childcare”. On the one hand the speaker is positive about the development, as implied by the word “fortunately”. On the other, the expression “to take a step down” has a negative connotation. Normative views like this are often embedded in language itself. So they can easily slip into a commentary text quite unintentionally. Because of the subtle role of language in transmitting value judgements, texts need to be carefully formulated to avoid unintended effects.

35. See Verbiest, Agnes. *De oorbellen van de minister*. Amsterdam: Contact, 1997; also Goddard, Angela and Lindsay Patterson. *Language and Gender*. London: Routledge, 2000

Production Questions

- In the first video clip the host bases his introduction on an existing newspaper text, rather than using his own words. What reason might he have for doing that? Is he using this particular text so as to underline its shortcomings? Or because he finds it appropriate? Does he associate himself with the newspaper description, or does he distance himself from it? What statement does the clip as a whole make about the guest?
- Both of these clips illustrate different ways in which language and commentary can convey indirect and ambiguous messages about gender roles. How is that ambiguity conveyed in each of the two cases? How might it have been avoided?

Item 9:

Are We There Yet?

Item 9: Are We There Yet?

Video Clips

Mr. Chairman

- For the first time ever, in 1998 the Dutch parliament chooses a woman to be its Speaker (or 'Chairperson'). On Mrs Van Nieuwenhoven's first day in office, the cameras are waiting to record this new phenomenon. But the members of parliament need time to get used to female leadership. The first member to address the assembly begins with the ritual opening words "Mr Chairman ...".

The Househusband

- At the end of a cycle race senior Dutch journalist Jean Nelissen interviews the winner, Rudi Kemna. Does he have any plans to join the professionals? No, replies the cyclist. He is a "househusband: I do the housekeeping and a bit of cycling". "So you do the cooking? (...) And house cleaning as well?" Nelissen asks in astonishment. Back in the studio, the programme anchor jokes gently that his veteran colleague is 'hearing for the first time that men also cook and clean'.

Car or Care

- The German programme "WISO" (abbreviation of Socio-economic in German, also meaning "How come?") has a new angle on why there are more women in employment – especially in executive positions – in Sweden than in Germany. For some time now, Swedish employers have contributed to the costs of domestic help for their employees. The idea is beginning to take off in Germany, where some firms now contribute to their employees' child care costs. The item ends on an optimistic note: 'Help instead of company car is the future, not only for women'.

Labour Market

- The Norwegian news programme "Redaksjon 21" interviews the Governor of the Norwegian Central Bank on how the Euro will affect the national economy. To help explain the economic problem caused by immobility in the European labour market, the programme host, Anne Grosvold, picks an unfortunate example: Portugal. The Governor is unimpressed. Portuguese workers are among the most mobile in Europe, he points out. Nevertheless, he concedes, the general point is correct. Recovering her composure, the host admits that she has been made a little hot under the collar by his belittling tone.

Jealousy

- In a popular Dutch entertainment programme "Jansen en Co", host and singer Leonie Jansen interviews three female artists who will be touring the country in the coming season. The interviewer starts with a question about the proverbial jealousy among women, but this irritates her guests immediately. One of them responds: "Would you ask three men that?" Though the host tries to pursue the issue, her guests refuse to address it.

The Issues

Gender portrayal is inextricably bound up with social change. This final selection of clips illustrates how gender pervades all cultural domains: politics, sport, private life, the economy, the media, and so on. But acceptance of change can be challenging and even painful. As most of these clips show, in this demanding process of accommodating to new roles and attitudes in society, a sense of humour can often ease the passage.

The first three cases demonstrate that it takes time to get used to new male and female social roles. Re-conceptualisation and negotiation, gradual processes of understanding and acceptance – these are all required. Both within these processes, and in the way they are portrayed, there is often ambiguity. Forward-looking elements may be juxtaposed with more traditional interpretations.

For the audience, the end result may stimulate new ideas, or reinforce old ones – depending partly on each viewer's own particular starting point. For example, the clip about the Dutch cyclist shows a meeting of two generations – the modern young househusband, and the perplexed older journalist. With whom will viewers of different ages identify? The German example explores innovative schemes to help employees reconcile work and family responsibilities. So far, so good. But the employees are all assumed to be women. Only in its very final statement does the report hint that men may also benefit from this kind of help – rather than from, say, a company car. How are female viewers likely to relate to this report? How relevant to their own lives will male viewers find it?

If these examples illustrate that change is typically tentative and ambiguous, the final two clips are somewhat more unusual. They show what can happen when the protagonist in a television programme – whether as interviewer or guest – decides to mount a small rebellion against taken-for-granted gender roles. They demonstrate that, however entrenched the conventional stereotype is, it is not immutable. An interviewer can decide not to ignore a patronising put-down, however subtle it may be. A guest can refuse to answer a stereotypical question, however light-hearted it may sound.

Competing views of gender are directly or indirectly at work in all these examples. Each one, in a slightly different way, shows how gender provides one of the major cultural frames through which social and economic relationships are configured and reconfigured. Taken as a whole, they illustrate the inter-relationship between changing perceptions of gender and changing patterns of gender portrayal.

Production Questions: A Time for Self-Reflection

Journalists and programme makers have a special responsibility vis-à-vis society at large. What this responsibility entails in any particular case depends on how individual programme makers deploy their personal views, skills, knowledge, attitudes, experiences and talents in their professional lives. This is why a sustained effort at critical self-reflection is crucial every now and then. So, for instance:

- As a journalist or programme maker, how do you make sense of or evaluate your own personal past – the historical framework of your life – in relation to gender? Have your views about gender changed over time – for example, in relation to public life, work, family, human relationships in general?
- At this point in time, how do you see your own professional responsibility vis à vis the social position of women, ethnic diversity, and other relevant social and cultural themes?
- Thinking about your recent programmes, or ones you are planning, how would you say your own beliefs and ideals come into play when making decisions? Do they influence your choice of themes, the range of people you include in your programmes, the approach you take to controversial topics?
- Looking to the future, how do you think television portrayal – of gender, of diversity – is likely to evolve over the next decade? In your own company? In the industry in general? Do you think you have a role to play in that evolution?

Item 1:

News

Item 1: News

Let your subject speak

Video Clips

Women Soldiers

Two versions of the same news item are shown. The first one was actually broadcast by the Finnish Broadcasting Company (YLE). The second is a new version made by the same reporter.

- The Ministry of Defence is faced with a dramatic decline in the number of female recruits in the Finnish army. The news reader explains that the number of applications from women has dropped to nearly half the number received in previous years. The case is briefly illustrated with background data, after which the reporter asks an army spokesperson to comment on the issue. His remarks are intercut with images of women engaged in military exercises.
- The same introductory text is read, but now images of men and women engaged in military exercises accompany the data and background information. One of the female recruits is asked to comment on the falling recruitment numbers. The army spokesperson's comments are also used. New footage of training exercises is shown, and this time the visual focus is on the woman who has been interviewed.

The Issues

The media frequently fail to ask women for their point of view. Although a topic may be of particular concern to women, their opinion is not always solicited. Even when women themselves are the central focus of a story, often it is men – rather than women – who are asked to comment.

Making television always involves telling a story, even in the news. A programme maker decides not only which stories are told, but from which perspective they are told – and thus which outlook on reality they present. Generally speaking, the world we see on television is a world interpreted and re-constructed by programme makers, rather than a mirror of some real world. In other words, programme makers play an active, steering role in defining the realities that appear on our television screens.

Production Questions

Working under the pressure of deadlines, a reporter will be inclined to choose the most obvious spokespersons or interviewees. This news item was based on a press release from the Finnish Ministry of Defence. Perhaps not surprisingly, therefore, the reporter also adopted the official military perspective in his first version of the story. He interviewed a representative of the army leadership and used little additional footage. Only in the second version did the reporter deliberately add another angle on the topic.

- What or who is the topic of this story?
- From which perspectives might the story be told?
- In terms of both the visual and spoken language used, how are the two versions different?
- Would it be possible to make each of the versions in the same amount of time and with the same facilities?
- Which other story angles might have been chosen for this topic?
- In what circumstances is it indispensable to include more than one perspective?

- On what criteria should the selection of angles or perspectives be based? Is it merely a question of taking into account different opinions within the same social group? Or is it important to consider different interest groups and social positions as well?

Links

Who's in the Picture?

Item 2: Absent Women.

Video clips from Sweden, the Netherlands and Germany illustrate how women's voices and perspectives tend to be overlooked in various kinds of programme.

This is My Picture.

Item 3: News reporter Ari Hakahuhta tells how he made the two versions of the Finnish army story, and in what ways the second one is different.

Item 2:

Current Affairs

Item 2: Current Affairs

Help your subject to speak out

Video Clips

Small Town Traffic

A Dutch regional current affairs programme has an item about road plans for the town of Soest. The plans are aimed at solving traffic congestion in the centre of town. There are three versions of the same item.

- The programme maker has gone to the home of a couple who oppose the plans. As they sit together in the back garden of their house, the husband explains why they are against the proposals. The interview's focus is the husband. The wife is seen only once. A brief shot – technically a transition from close-up to two-shot – shows her listening to her husband.
- In the second version, we see the same couple in the same location. While preparing the shooting the interviewer encouraged the wife to participate in the interview. The camera first focuses on the man, who is explaining the impact the plans would have on their environment. When the wife confirms this, the camera turns to her. She seems ready to say more but she also hesitates and looks towards her husband. This seems like an invitation to him to take over, which in fact he does.
- For the third version the programme maker chooses another location and decides to interview the woman on her own. She is standing in the middle of the road near the couple's house, from where she can show exactly what the three plans entail and how they will affect the couple's life. This time she shows no hesitation in expressing her opinions.

The Issues

The location or setting in which people are filmed has a great impact on the quality of their contribution. In the first version the questions are directed to the man. The woman is relegated to the sidelines. In fact, her image is used only to solve an editing problem. In the second version, the woman is encouraged to speak. But the fact that she is with her husband seems to inhibit her. This hesitance restricts her contribution to a minimum. However, once the woman is interviewed alone, in a location that plays a crucial role in what she has to tell, the result is dynamic and informative. The lively scene enriches the news item. More important still, full justice is done to the woman – and also to her concern.

Factual programmes seem to mirror reality. The “story telling” is usually made invisible. But in this genre too, the reality that we see is a constructed reality. For the programme maker selects a setting and gives the interviewees a “role”. Gender stereotypes play an important part, although often at a subconscious level, in the choices that are made during the production process.

Production Questions

- With most couples there is a certain amount of stereotypical role division. For instance, the husband may tend to take care of money matters while the wife may take more responsibility for raising the children. As a programme-maker, you are aware of such general divisions of social roles and tasks. But to what extent should you take them for granted when planning a programme or an interview? To what extent will you merely reinforce gender stereotypes by – for example – only interviewing a woman about childcare, or a man about money? To what extent should you question these roles and stereotypes?

- When people are interviewed as a couple, the usual pattern is for one of the two to do most of the talking. Do you automatically assume that the talkative one is speaking on behalf of both of them? Or do you want to hear each of them tell their own story? To what extent is it the programme maker's task to try to disrupt the usual pattern of interactions? What might be gained by this? What steps might it involve?
- Not everyone is used to speaking in front of a camera. Should the programme maker coach interviewees or guests, helping them to present their points well? Which groups might need more attention and guidance than others?
- A static interview setting tends to result in a static interview. What means are available to enliven the conventional interview? What settings would tend to encourage less experienced interviewees to express themselves confidently?

Links

Who's in the Picture?

Item 3: Silent Women

A Belgian programme broadcast on Dutch television explores one couple's decision about their lifestyle. Only the man is questioned. The woman is present, but never speaks.

This is My Picture

Item 1: Documentary programme maker Claudia Tellegen explains how, by consciously selecting a particular interview setting and approach, she tries to obtain the women's side of the story.

Item 3:

Documentary

Item 3: Documentary

Where do you choose to put your microphone?

Video Clips

Cookies and Chocolate

- The large Dutch biscuit factory Verkade is not doing well and a major reorganisation of its operations is inevitable. In three 50-minute instalments the documentary series “Koek en Chocola” (Cake and Chocolate) traces how management and employees respond to a painful and stressful situation. Most of the factory workers are women, while the management consists mainly of men. In this clip both the men and the women tell their story about what happened on the day when 48 colleagues were fired. A sequence of sound bites evokes the sadness and drama of that day.

U 1999

- For an episode of the long-running Norwegian youth series “U”, squatter Gøril Nordgård keeps a video diary of the final days that she, her daughter Frøy and their fellow residents, spend living in a complex of buildings on the edge of Trondheim. The buildings are soon to be torn down. In a sequence of impressionistic scenes, Nordgård shows the viewer who she is, what she does, and how she feels about the impending event. In each scene the camera has a fixed position and frame. Apart from actuality sound, only her commentary accompanies the footage.

The Issues

A documentary tells a story. From whose perspective is the story told? The story about the factory reorganisation might have been told by those involved in the decision-making process: the company’s old and new director, union representatives, middle managers, or the company’s works council. In that case, the speakers would almost all have been white, middle-aged men. Yet this group would not have been representative of the diversity of people who work in the factory, which mainly employs women. Many of these women belong to ethnic minority groups. In this series, a point of departure for the programme maker was the gendered hierarchical structure of the company. She wanted to include women’s voices, and to include workers rather than just management. So the decision to cover each end of the hierarchical spectrum meant not only that both women and men would be heard, but also blacks and whites, young and old, well-educated and less-educated. Because of this focus on diversity, the result is not only a lively programme in its own right, but also one that is likely to appeal to a very varied audience. It tells a new story.

In the Norwegian documentary, the protagonist provides the only perspective. The video diary format means that the woman is both the programme’s director and its main subject. This gives her maximal control over the story she wants to tell. When a programme gives a direct voice to individuals, rather than having other people talk about those individuals and their motivations, it conveys a sense of authenticity. In our culture, it is still common for certain groups to be talked about rather than to do the talking. Women are such a group. Others include the old, the very young, members of ethnic minorities, and ‘outsiders’ such as disabled people. All these are likely to have perspectives that are very different from those of the middle-class, middle-aged white male. They have the untold stories which a good programme maker will want to uncover.

Production Questions

- When looking for different angles on a story, do you normally keep in mind factors such as gender, age, ethnicity, social class? In what circumstances do you think it would be particularly

important to seek these perspectives? In what circumstances do you think it would be of little or no importance?

- How might the inclusion of these perspectives affect the production process – for example, in terms of research, interview preparation, interview approach, setting or location?
- What impact might these angles and perspectives have on the final result, the kind of story you end up with?
- Is this approach – i.e. the pursuit of diverse perspectives – more appropriate for certain programme genres than for others?

Link

This is My Picture

Item 1: Director of “Cookies and Chocolate”, Claudia Tellegen, explains why she wanted to focus on all categories of company employees, most of who are women, and how this decision affected the making of her documentary series.

Item 4:

Hosts and Presenters

Item 4: Hosts and Presenters

Two dimensional characters or real personalities

Video Clips

Look at the Road

- The Dutch series “Blik op de weg” (Look at the road) reports on driving behaviour on Dutch motorways. The presenter, Leo de Haas, comments on what is shown. His appearance and approach are entirely conventional.

Stranded

- The Dutch holiday programme “Gestrand” (Stranded) is taking a look in the Spanish town of Lloret de Mar, a vacation paradise for teenagers. We see a young and sexy presenter with again a conventional stand-up presentation.

Game Show

- A Danish duo presents the game show “Skattefri Lordag”. Usually the female host introduces the entertainers and the guests, while the male host has a conversation with them. But today she suggests to her colleague that they should switch roles.

Dacapo

- The Norwegian talk show “Dacapo” is hosted by a conventional, mixed couple: Gunvar Hals is the archetypal understanding housewife; Vidar Lonn-Arnesen is the mature man.

Baluba

- In the popular Norwegian talk show “Baluba”, host Synnøve Svabø caricatures the stereotypical role of the submissive, sexy young lady. Tonight her guests will include the Minister of Health Gudmund Hernes.

Laat de Leeuw

- Between 1996 and 2000 the most confrontational late night talk show on Dutch television was “Laat De Leeuw” (Late Night De Leeuw) which was broadcast four times a week. Paul de Leeuw plays with his homosexuality by emphasising his ‘female’ traits. On tonight’s show Paul de Leeuw’s guest is Jeltje van Nieuwenhoven. After years as a Labour member of parliament, she has recently been chosen as President or Chair of the Dutch parliament. She is the first woman in that honourable position in Dutch politics.

The Issues

Although we can all think of exceptions to the rule, television hosts and presenters still tend to be portrayed in remarkably stereotypical roles. Especially in entertainment programmes, there seems to be very little space for presenters who do not fit the stereotypical image. For women, this means being young, usually blonde, full-breasted, and dressed in a rather sexy outfit. Male presenters can be older (on average, by about ten years) and tend to be dressed formally in a three-piece suit. If there are two presenters – one male, one female – generally there is a clear division of roles: he takes care of the serious interviews (‘mind’), while she is responsible for the more emotional topics, introducing new guests, and ensuring an informal atmosphere (‘body’). But does the audience really want this entrenched and stereotypical division of roles? “Baluba” and “Laat De Leeuw” – both of which seriously interrogate gender roles and stereotypes – were popular and highly valued by viewers.

The manner in which Synnøve Svabø in “Baluba” descends the stairs, addresses her audience and introduces her guest is a hyperbolic parody of the conventional image of the little lady who hungers for men. This travesty is continued in the way she kisses the minister’s feet and sits in a smaller chair than his – all intended to emphasise her servility and relative insignificance. By exaggerating gender stereotypes in this way she not only focuses attention on them, but also illustrates their artificiality or “constructedness”.

Paul de Leeuw deliberately sets out to reverse the stereotypical image of the perfect host. For example, he constantly refers to or makes fun of his fat body, his homosexuality, his effeminate attitude, his interest in gossip, and his dislike of the formal interview. Questions about someone’s private life are the only ones that truly matter, his interview method suggests. He displays an utter disregard for politeness and has no qualms about confronting his guests with outright, harsh criticism. It might be easy for a show like this to regress into a new pattern of simplistic stereotyping. But because of de Leeuw’s unique, personal approach and authenticity, this does not happen. Instead, it has continued to be a prime example of “real”, refreshing, and innovative television.

Production Questions

- In the clips, we saw four female and four male presenters from six different programmes. What messages about appropriate gender roles does each of the male presenters transmit? And each of the female presenters?
- To what extent do the presenters seem to ‘match’ the type of programme they host? What scope might there be for introducing different types of presenter for these programmes? What would be the likely impact on programme content?
- In three of the clips we saw attempts to ‘unsettle’ or ‘play with’ traditional gender roles and stereotypes: the Danish game show, ‘Baluba’ and ‘Laat de Leeuw’. In doing this, each programme opens up unconventional possibilities in terms of how guests can present themselves, and unexpected sources of identification for the viewer. Can you think of ways in which conventional expectations could be overturned in other genres – for example, current affairs, documentary, sport, music, drama, children’s programmes?

Link

This is My Picture

Item 4: Children’s programme host Victoria Dyring talks about the importance of providing diverse role models for viewers. Since she started presenting the show, more girls watch.

Item 5:

Sitcoms

Item 5: Sitcoms

Playing with stereotypes is good business

Video Clips

Three sitcoms illustrate some of the ways in which gender roles and relationships provide good material for light entertainment. From Germany, 'Lukas' is the showpiece of ZDF's comedy department. Its central character is a single parent who tries to combine an acting career with bringing up his daughter Lisa. Dutch broadcaster VARA produces the popular series 'Oppassen' (Babysitting). The series centres on two men who, in the show's early days, took care of their grandchildren. This is a long-running series and by now they are looking after their great-grandchildren. In the Swedish series 'Svensson, Svensson' role reversal provides the comedy. Mum is the one with a successful career, while Dad is a little short on initiative and stays at home to raise the kids.

First we see brief title sequences of all three sitcoms, followed by an extract from each one.

Lukas

- Lukas is with Lisa in her bedroom. He explains why he doesn't want her to watch violent videos. She retorts that he is more frightened by them than she is, and anyway she is nearly grown up. Why can't she watch what she wants? Lukas then suggests a role reversal, so that Lisa can understand what it's like to be asked that sort of question. This quite complex situation – in which the daughter 'becomes' a mother, and the father 'becomes' a daughter (complete with blonde wig) – allows them to caricature family roles, responsibilities and expectations, and at the same time to indirectly question conventional family structures.

Babysitting

- The baby needs a vaccination, and the two grandfathers have gone to the health clinic. They get into conversation with two young women, also visiting the clinic with a baby. The great-grand-dads are eager to demonstrate their skills in household economy. First diapers: they disapprove of the disposable, 'lazy-woman' variety. The young women agree: they're expensive, and use up too much of your hard-earned cash. Then cooking: it's so much better to cook your own vegetables and pop them in the blender. And so on. The women are impressed.

Svensson & Svensson

- Gustav Svensson is in the living room with his daughter and son. It seems that, because of a reorganisation at the bank where she works, Mum has lost her job. This offers Dad a chance to slip back into his expected role as 'head' of the family. He vaguely reassures the kids that everything will be fine – after all, he still has his postman's bicycle. When Mum returns home to announce that she has actually been made the new regional manager, he is taken aback. But when he learns that the job brings with it a company car, Dad is able to salvage something from this turn of events: "Kids, go get dressed up. Your dad's got himself a new car"!

The Issues

The comedy genre provides plenty of scope for questioning and even overturning gender stereotypes by means of exaggeration and role reversal. These strategies are used in almost all successful sitcoms. In the three examples shown here, though the brand of humour is quite different in each, the basic rationale is the same. All three take as their point of departure 'new' family patterns: the single parent, the grandparents drawn into childcare in families where both

parents work, the working wife with a househusband. These represent real trends in our society, and in reality they often pose considerable problems of adjustment within relationships.

What is striking about the examples we see here is that in each case it is men who are portrayed in the central, 'coping' role. Although in 'Svensson, Svensson' the mother is a dominant figure in the sense that she is portrayed as a confident and successful person, it is the father's dilemmas and insecurities that come to the fore. His reaction to her (apparent) dismissal – you weren't good enough, but don't worry we all love you – is actually quite a subtle reflection of the ambiguity in this relationship. In that sense, this and the other sitcoms illustrated here tackle rather complex problems of role adjustment in a light and sympathetic way. To some extent this is why playing with stereotypes in sitcom is good business. Large sections of the audience can identify with these dilemmas, and may feel relief at being encouraged to laugh about them.

But the question remains as to why it is still relatively rare to see the other side of the equation in sitcom – the coping strategies of the working woman, for instance. Is it because when women move outside their 'traditional' environment – the domestic setting – into the public sphere we lose the automatic reference points around which so much imagery of women is constructed? Even in popular drama, where we can now find many examples of women characters in professional roles, there is still a tendency to focus on the private lives or relationships of these women, rather than on their dilemmas in the world of work. In sitcom, the working woman seems to be almost completely absent as a central figure. In that sense one could ask whether these sitcoms are actually overturning or merely confirming a certain kind of stereotype.

Production Questions

- In what ways do you think these sitcoms might help to break down conventional gender stereotypes? In what ways do you think they might actually help to reinforce existing stereotypes?
- Why do you think there are so few sitcoms in which a professional woman is the central character? Can such a sitcom be funny? If you know any successful sitcoms of this kind, what elements contribute to its success?
- Given that many current sitcoms now derive their inspiration from 'alternative', newly emerging patterns of relationship, are they likely to provide new role models or inspire new patterns of relationship between women and men? What is the potential, and what are the limitations, of the sitcom genre in this respect?

Item 6:

Crime

Item 6: Crime

Are we creating new stereotypes?

Video Clips

Anna Holt

- Right from its first series in 1996, “Anna Holt” was a big hit on Swedish television and each season new episodes are made. Anna Holt is one of the best detectives in the police squad – one who puts all her mind, feeling, and energy into her work. With equal commitment she tries to solve major crimes and minor offences. She has a great sensibility without being a softie. When necessary she shows herself to be bold and authoritative – a person who doesn’t let the bad guys off the hook easily. Despite all the dangers, she loves her work, even though it is not always easy to combine it with raising her child Nicke. She wouldn’t be able to go on without the firm support of her female friends. In the clip we see, she confronts a gang of youths with a typical mix of authority and humanity.

Bella Block

- Each year since 1994 ZDF in Germany has made a new episode of its crime series “Bella Block”. The adventures of Bella Block not only get good viewer ratings, but the series has also won all available television prizes in Germany. The heroine is a police superintendent in Hamburg. She is in her fifties, an outspoken yet informal and likeable woman. Although she may seem somewhat detached, she is also a fighter. She has enough wisdom and experience to make well-founded judgements about the people around her. In short, she is no superwoman but a very natural, ordinary person. For most viewers – particularly women – it will not be hard to identify with her. In the scene shown here, we see her complex reactions and emotions as she reaches the climax of a case involving child abuse.

Spangen

- The new Dutch police series launched by TROS in the winter of 1999 is called “Spangen”, after the section of Rotterdam where the series is set. All the typical big city problems can be found in this deprived neighbourhood: illegal activities of every kind, crimes involving drugs, and prostitution. The setting guarantees a wide range of exciting action stories. The lead role is that of a young police officer. Her colleague is a somewhat older, experienced detective. The two women work in what used to be an exclusively male domain. As the series progresses, their friendship becomes closer. The clip we see illustrates the action flavour of the series.

The Issues

Over the past decade European television has witnessed an enormous development in lead roles for women in popular drama. Female lawyers, judges, magistrates, diplomats, surgeons – we have seen them all. Detective series and thrillers in particular seem to be heavily populated with leading women characters. Generally, they are assertive and clever women who use both their rational and emotional talents to solve crimes. With the introduction of these female leading characters, a host of new topics and themes has also surfaced in the series: sexual violence, child abuse, traffic in women, and the special position of women who work in largely male organisations.

To what extent is this development linked with a new focus on the female television viewer, and an assessment of her preferences? Research has shown that female viewers value strong, active female roles¹. Series like “Anna Holt” and “Bella Block” get high viewer and quality ratings, especially from the female segment of the audience. In that sense one could conclude that these

1. NOS Gender Portrayal Department. *Who's Whose Favourite. Viewer Identification with Female and Male Characters in Television Drama*. Hilversum: NOS, 1995

series do respond to audience demands. But studies also show that women feel that a lot of day-time programming – which is mainly targeted at women, and at older viewers – is patronising and low in production values². Obviously then, the link between programme content and audience preferences is not a particularly solid one. It is attenuated by many factors, not least the issue of budget. While high-investment drama series with apparently path-breaking roles for women can be found in prime time evening and weekend slots, cheap day-time television still tends to perpetuate highly traditional gender roles.

These ‘strong women’ in drama, therefore, are part of an overall viewing context which includes many contradictory elements in relation to gender portrayal. The issue of scheduling is just one of them. These contradictions do not, of course, mean that strong roles for women have no merit or meaning – far from it. It is undeniable that some of these series have provided space for new, complex female characterisations; and that they have brought to the fore themes that are usually ignored in the typical male-oriented action drama. But the contradictions do mean that these series cannot be taken completely at face value – as an unmitigated step forward in gender portrayal. For example, many of the “new” women in drama happen to be single. Does this imply that a woman’s career cannot be combined with a happy family life? Like everything else we see on television, these series require our critical scrutiny in terms of the statements they make about gender roles and relationships.

Production Questions

- To what extent does each of the women in these video clips conform to the usual representation of police officers or detectives? In what ways do they differ?
- To what extent do they conform to the conventional female stereotype that we often see on television? In what ways do they differ?
- Thinking not just of the series illustrated in these clips, but of others that you know, how many would you say truly confront us with new gender roles? How do they do this? How many would you say are actually in the process of inventing new stereotypes?
- Drama departments in many broadcasting organisations work with checklists to evaluate scripts and outlines for potential series. Would it be feasible to include gender as one point on such lists? What should this ‘gender’ checkpoint help to determine?

Link

This is My Picture

Item 5: Hans Janke, Head of Drama at ZDF, gives his thoughts on the reasons for including strong female characters in drama series.

2. Millwood Hargrave, Andrea. ‘Attitudes Towards the Portrayal of Women in Broadcasting’, pp. 6-23 in *Perspectives of Women in Television*. Research Working Paper IX. London: Broadcasting Standards Council, 1994

Item 7:

Talk Show

Item 7: Talk Show

Good research leads to more than the obvious story

Video Clips

Above the Water

- From a terrace overlooking the Amsterdam canal district, host Mieke van der Wey presents NCRV's summer talk show "Boven Water" (Above the Water). Her guests are people who have recently made the headlines. Tonight she talks to Ronald Spelbos, former professional soccer player and now coach of a major division team, and author Anna Enquist who has won a major Dutch literary prize. They address the day's major news topic: the appointment of former player Frank Rijkaard as coach of the national soccer team. For many viewers, it will be a surprise to see well-known author Anna Enquist in the role of soccer commentator.

Sexy on air

- "Direkte Sexy" (Sexy on Air) is a live talk show for young people broadcast by NRK in Norway. The topic of the series is sex in a broad sense. Host Morten Kraemer introduces the issues, there is comment from 'experts', and viewers can fax or e-mail their questions while the show is on the air. A panel of three young men and three young women, who have first-hand experience, addresses the questions. Today's topic is whether reaching a climax is a must, and what it means if your partner fakes an orgasm. The members of the panel are assertive and outspoken, and the atmosphere is relaxed and informal. There are a lot of laughs, but many different views and experiences are discussed, which in turn trigger new concerns and questions. The composition of the panel ensures that heterosexual, homosexual, and bisexual youngsters from various cultural backgrounds will be able to identify with the issues that are raised.

Kaffeeklatsch

- Gossip and rumours have always been an important catalyst of human communication, but in most TV programmes there is little time to focus on the scandalous, fascinating stories of the day. ZDF's "Kaffeeklatsch" (Coffee Gossip) is an exception. Each Saturday afternoon, host Ralph Morgenstern and four female guests gather round a table in the ornate, baroque setting of Wiesbaden's casino to comment in detail on the latest gossip. The guests are always unknown, ordinary women. They come from all age groups and all walks of life. Their selection for the show depends on two main criteria: they must have provocative opinions and the courage to express them in front of the camera. Today's piece of gossip is the Clinton-Lewinsky affair: is Hillary Rodham Clinton right or wrong to support her husband?

The Issues

Talk shows thrive on the fact that people have different views and opinions on everything under the sun. Finding the right guests is essential to the success of these shows. In most talk show formats, guests with diverse and preferably contrasting views are a must. But what do we mean by 'difference', and how do we identify people who will bring really diverse and contrasting points of view into play? Of course there are many routes that can be taken. Gender, age, ethnicity, social status – all these help to shape people's perspectives on issues and events. Rather than simply looking for different points of view *within* the same social grouping – for example, two middle-class males, one who supports euthanasia and one who doesn't – it is usually more productive and illuminating to seek out opinion *across* various groupings. Because of the different life experiences and socialisation patterns of women and men, gender is often a very influential factor in determining a person's perspective on the world.

When talk shows are well researched, what often emerges is something more than the 'obvious story'. For instance most Dutch viewers will have been surprised to learn that the novelist they know and respect also turns out to be very knowledgeable about soccer. This puts the woman in a completely new light and adds another dimension to her public persona. At the same time, it helps to overturn a conventional stereotype about women and sport, allowing her to give a particular angle on the appointment of the soccer coach which might not otherwise have emerged. It is a 'daring' choice, she feels. But her main focus is on the man's personal qualities: he 'isn't pretentious or pompous', he is straightforward and says what he thinks. She speaks with confidence and assurance. Obviously, she knows what she is talking about.

So too do the young women in 'Direkte Sexy'. Here again, some Norwegian viewers are likely to have been surprised by the self-assurance of these youngsters. The show's chief editor certainly was. One of her concerns was that the girls would be more reticent than the boys. She felt they would need special support and encouragement to speak out. But as we see here, these young women have clear views about sex, and they have no problems in expressing them before the camera. In no way do they seem to be intimidated by the young men.

Something more than the obvious story also emerges in "Kaffeeklatsch". At first glance these neatly coiffeured and carefully dressed women may seem to conform to all kinds of stereotypes, not least the association between women and 'gossip'. But what comes across is something much more subtle. In fact, they demonstrate an insight into the political world – the nature of power, the motivation for Kenneth Starr's 'campaign' against Clinton, the triviality of the Clinton-Lewinsky furore in the light of real political crises – that completely undermines the conventional image of the politically uninformed woman. 'Ordinary' women, it transpires, do have a point of view which is worth listening to.

Each of these examples illustrates that the success of a talk show largely depends on the quality of its format and research.

Production Questions

To what extent, and in what ways, can gender (or age or ethnicity) play a role in:

- deciding on the basic concept or format of a programme?
- choosing a host or presenter?
- the actual development and production of a selected format?
- the selection of guests in a talk show?

Link

This is My Picture

Item 2: The chief editor of "Direkte Sexy", Elin Østraat, talks about the influence of gender differences in the making of this talk show.

Item 1:

Interview with Claudia Tellegen,
the Netherlands

Item 1: Interview with Claudia Tellegen, the Netherlands

Claudia Tellegen is employed by the NCRV, a Dutch public broadcasting organisation. In 1990 she graduated from the Dutch Film Academy in Amsterdam and has worked as a documentary maker for the weekly series 'Dokument' since 1992. For this series she directed (amongst other titles) "Living with Aids", "Voices and Delusions" (about schizophrenia), "Miss is Ill" (about cuts in the Dutch education system and their consequences)

Claudia Tellegen completed the documentary "Cookies and Chocolate" about the Verkade factory in 1998. When she started shooting the film the reorganisation was well underway. She invested time and energy into getting both men and women, managers and factory workers, in front of the camera to tell the story.

Claudia Tellegen:

"Most of the time women are not as confident as men in front of the camera. As a programme maker, it's your obligation to make women perform well on the screen. And if they're not good enough, usually it's because you didn't put enough energy into it."

"They say, interview the one who tells the story best. But who is that? The one who's first in line? Is that the best one? It's the first one. It's the easiest one. And you'll be home before six."

"The fact that I find it important that women should be on television is not just because I think it's 'unfair' that men are always in the picture. It's much more that I think it makes better television. Because women have a story that hasn't been told yet. It's up to us to look for the stories."

Item 2:

Interview with Elin Østraat, Norway

Item 2: Interview with Elin Østraat, Norway

Elin Østraat has worked as an editor, director and journalist for NRK since 1992. She studied literature and journalism at the University of Oslo.

In 1999 she was responsible for the talk show “Direkte Sexy” (Sexy on Air). The show was aimed at young people and was meant primarily to entertain.

Elin Østraat:

“‘Sexy on Air’ was a special programme. Because it was about sex, we had to talk about gender. We had expected that the girls would need more support to speak as openly and frankly as the boys. But we were wrong. The boys and the girls were equal.”

“I was far more afraid to provoke and shock the viewers than my male colleague. I was more afraid to be vulgar. Men go easier on these things, they just go ahead and do it. We women tend to take things so seriously.”

“If women in television took more responsibility, we would have more influence – and some horrified men.”

Item 3:

Interview with Ari Hakahuhta, Finland

Item 3: Interview with Ari Hakahuhta, Finland

Ari Hakahuhta works for the Finnish Broadcasting Company (YLE). He is a journalist at the television news department. He studied journalism and mass communication at the University of Tampere and has received several awards for his journalistic work at YLE.

Ari Hakahuhta made the news item about women in the army. After a workshop in the 'Screening Gender' project, he made another version of the same item.

Ari Hakahuhta:

"For me it's a matter of quality."

"It's not just about gender awareness. If you want to have a good quality story, you need to interview the subjects of that story. In terms of pictures and images, you need to see those subjects moving, being active. If you think for example about ethnic minorities, with this same approach you can make better stories about these groups too. So it's primarily a matter of quality."

Item 4:

Interview with Victoria Dyring,
Sweden

Item 4: Interview with Victoria Dyring, Sweden

Victoria Dyring is host of the SVT children's programme "Hjärnkontoret" (Think Tank). She also researches items for the programmes and writes her own scripts. She studied environmental studies, history of science and writing at the University of Stockholm.

Victoria Dyring:

"Television affects people. That's a fact. And that's why is so important to have an equal gender representation in television. Even more so when you do a show about technology and science, because that is a very man-dominated world. And it mustn't be so in the future. Girls watching the show shouldn't feel 'this is not something for me'."

"Since I started hosting the show, we got more girls to watch us. It shows how important role models are."

"You'll always find a male expert in this field. You have to get this man to recommend a female colleague. It's not that difficult to find a woman. It just takes time."

Item 5:

Interview with Hans Janke, Germany

Item 5: Interview with Hans Janke, Germany

Hans Janke studied History and Philosophy at the University of Bochum. Since 1992 he has been Head of Drama at ZDF, where he has overall responsibility for programme policy.

Hans Janke:

“Many stories that we adapt for television start out from this triangle of men, women and emancipation. We want to talk about life in such a way that it gives a moment of liberation. That is our duty.”

“It is not my intention to create something in the line of feminist politics. That would be wrong. You need a moment of emancipation in drama, but it has to grow out of the story itself.”

6. READING LIST

SCREENING GENDER...

...IF YOU WANT TO READ MORE...

CHECK OUT THESE KEY TITLES

Brunsdon, Charlotte. *Screen Tastes: Soap Opera to Satellite Dishes*. London: Routledge, 1997

- Analyses gender representations in popular drama, from soap opera and crime series to Hollywood film, and the meanings these offer – particularly to women viewers.

Carlsson, Ulla (ed.). *Nordisk forskning om kvinnor och medier* (Nordic research on women and the media). Nordicom 3/1993

- A Nordicom theme issue; articles on women and media from various angles.

Carter, Cynthia, Gill Branston and Stuart Allen (eds). *News, Gender and Power*. London: Routledge, 1998.

- Articles cover gender portrayal in print and television news; also how gender relations influence journalistic practice.

Images of Women in the Media: Report on existing research in the European Union. Luxembourg: Office for Official Publications of the European Communities, 1999

- Analysis of research since 1990 covering all media; gender and professional values, images of women and men, audience perceptions of gender portrayal.

Klaus, Elisabeth. *Kommunikationswissenschaftliche Geschlechterforschung*. (Gender studies in communication science). Wiesbaden: Westdeutscher Verlag, 1998

- Recent studies on gender in media, covering radio, television and print.

NOS Gender Portrayal Department. *Informative programmes. Media Portrayal of Women and Men*. Hilversum: NOS, 1996.

- Quantitative data on gender portrayal in television and radio, and analysis of elements that contribute to portrayal patterns; recommendations for programme-makers.

Smelik, Anneke, with Rosemarie Buikema and Maaïke Meijer. *Effectief beeldvormen; theorie, analyse en praktijk van beeldvormingsprocessen*. (Effective portrayal: theory, analysis, practice in portrayal processes). Assen: van Gorcum, 1999.

- Analysis of the influence of stereotypical images; ten-step programme to create more diverse images.

THESE ARE ALSO INTERESTING

Baehr, Helen and Ann Gray (eds). *Turning It On: A Reader in Women and Media*. London: Arnold, 1996

- Key writings on the subject, covering all media

Brunsdon, Charlotte, Julie D'Acci and Lynn Spigel (eds). *Feminist Television Criticism: A Reader*. Oxford: Oxford University Press, 1997

- Analyses cover mainly US television programmes, most of which are well known in Europe.

Goddard, Angela and Lindsay Patterson. *Language and Gender*. London: Routledge, 2000

- Examples from adverts, newspapers, magazines illustrate how ideas about gender roles are embedded in popular texts.

Mühlen-Achs, Gitta and Bernd Schorb (eds). *Geschlecht und Medien*. (Gender and media). München: KOPAED Verlag, 1995

- Collection of papers and studies on gender and media.

Nikunen, Kaarina, Iiris Ruoho and Katja Valaskivi. *Nainen viihteenä, mies viihdyttäjänä - viihtyykö katsoja?* (Man the Entertainer, Woman the Figure of Fun?). Publications of the Equality Committee of the Finnish Broadcasting Company, A:1/96. Helsinki: YLE, 1996

- Gender portrayal in Finnish television drama and entertainment programmes. English summary.

NOS Gender Portrayal Department. *Mieke, hoe is de stand? Research Results for 1992 of the Portrayal Department*. Hilversum: NOS, 1993

- Content analyses of radio and television; interview techniques in talk shows; activities of women and men in drama productions.

NOS Gender Portrayal Department. *Mooi of meedogenloos. Beautiful or bold, the NOS Portrayal Department looks at Dutch drama*. Hilversum: NOS, 1994

- Quantitative and qualitative representation in drama productions.

NOS Gender Portrayal Department. *Who's Whose Favourite. Viewer Identification with Female and Male Characters in Television Drama*. Hilversum: NOS, 1995

- Survey of female and male viewers who watched selected episodes of two drama series.

NOS Gender Portrayal Department. *An Equal Match. Gender Portrayal in Sports Programmes*. Hilversum: NOS, 1998

- Aspects of gender portrayal in regular sports programmes were compared with those in coverage of the Olympic Games.

Perspectives of Women in Television. Research Working Paper IX. London: Broadcasting Standards Council, 1994

- Covers attitudes towards women's portrayal, content analysis of prime time television, gender portrayal in news and current affairs programmes.

Sana, Elina (ed.). *Naiset, miehet ja uutiset* (Women, men and the news). Publications of the Equality Committee of the Finnish Broadcasting Company, A:1/95. Helsinki: YLE, 1995

- Gender portrayal in Finnish and Swedish-language radio and television news; male-female viewing and listening habits; audience views on images in news. English summaries.

Weiderer, Monika. *Das Frauen- und Männerbild im Deutschen Fernsehen*. (Portrayal of women and men in German television). Regensburg: S. Roderer Verlag, 1995 (2nd edn.)

- Analytical study of the images and representation of women and men in German television programmes.

AND, TO BE PUBLISHED IN AUTUMN 2000...

Results of the second Global Media Monitoring Project, which analysed gender portrayal in newspapers, radio and television news around the world on 1 February 2000. Obtainable from the World Association for Christian Communication, 357 Kennington Lane, London SE11 5QY.

7. PROJECT TEAM

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