Representation of Gender
Exam preparation
Learning Objectives

• To analyse gender equality in film and tv.
• To describe gender labels associated with representation.

• Group analysis of the representation of gender (female) in The Hunger Games and FHM.
Is there gender equality in Popular Films?
Is there gender equality in Popular Films?

1minute - THINK

➢ Think about this question for 1minute. Justify your answer

2minutes - PAIR

➢ Pair up and discuss your answers. Write down your notes

SHARE your ideas with the class

➢ Class discussion with various view points.

![Image](image.png)
GENDER BIAS WITHOUT BORDERS

AN INVESTIGATION OF FEMALE CHARACTERS IN POPULAR FILMS ACROSS 11 COUNTRIES
GLOBAL ALERT: GIRLS ARE NOWHERE TO BE “SCENE”

31% of speaking roles are occupied by females

23% of films feature a female protagonist

Females are missing in action in ACTION/ADVENTURE films. Only 23% of speaking characters in this genre are female.

10% of all films have a gender balanced cast

(South Korea sets itself apart with female occupying half of the leading roles, while China featured the highest number of gender balanced casts.)
How many times more likely are women subjected to comments made on their appearance to men?

• 1/3
• 1/5
• 1/10?
No matter the territory, female characters cannot escape an emphasis on appearance.

Five times more likely to receive appearance-based comments than men.

Twice as often shown in sexually revealing clothing, or with some nudity.

Sexualization by age:
- Teens: 36%
- Adults: 32%
- Middle Aged: 15%

Fictional females aged 13 to 39 are equally sexualized.
## Appearance Indicators by Gender within Media

<table>
<thead>
<tr>
<th>Appearance Indicator</th>
<th>Family Films</th>
<th>Prime-Time Programs</th>
<th>Children’s Shows</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Males</td>
<td>Females</td>
<td>Males</td>
</tr>
<tr>
<td>% wearing sexy attire</td>
<td>8%</td>
<td>28.3%</td>
<td>8.4%</td>
</tr>
<tr>
<td>% w/exposed skin</td>
<td>8.5%</td>
<td>26.6%</td>
<td>11%</td>
</tr>
<tr>
<td>% referenced attractive</td>
<td>4.3%</td>
<td>14.9%</td>
<td>3.5%</td>
</tr>
<tr>
<td>% w/thin bodies</td>
<td>10.7%</td>
<td>34.3%</td>
<td>13.6%</td>
</tr>
</tbody>
</table>
A RAY OF HOPE: MORE FEMALE FILMMAKERS, MORE FEMALE CHARACTERS ON SCREEN

FILMMAKERS BY GENDER

79% Male
21% Female

INDUSTRY BREAKDOWN

7% of directors
20% of writers
23% of producers

Where are the female filmmakers? When a woman directs a film, there is a 6.8% increase in the number of females onscreen.

France & Japan fall behind when it comes to the number of female filmmakers.
Gender Population of the UK, 2013

<table>
<thead>
<tr>
<th>Gender</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>31,532,900</td>
</tr>
<tr>
<td>Female</td>
<td>32,572,800</td>
</tr>
</tbody>
</table>
Employability

* The UK Creative Industries

JOBS
The UK Creative Economy 2013

2.62 million jobs
1 in 12 UK jobs
8.5% percentage share of UK total jobs

Employment in the UK Creative Economy

1. 818,000 jobs in the Creative Industries not classified as creative
2. 890,000 Creative Jobs in the Creative Industries
3. 907,000 Creative Jobs outside the Creative Industries

Creative Economy = 1 + 2 + 3
Creative Industries = 1 + 2

Proportion of jobs in the UK Creative Economy by region 2013

Source: All data from DCMS estimates June 2014/Jan 2015

*www.thecreativeindustries.co.uk*
Women in UK TV make up 45% of the workforce

Women in TV make up 45% of the total workforce compared to 36% within the creative media industries. This has remained the same since 2004 apart from a dip in 2009.

Women in TV are represented at about the 45% average in all occupational groups except for studio operations (26%), transport (21%), audio/sound/music (20%), editing (19%), technical development (16%), lighting (16%), camera/photography (15%), engineering and transmission (13%), animators (3%), and servicing (3%). Women represent 66% of legal roles, 48% of strategic management roles and creative development (each), 61% of broadcast management and 56% of production.

Survey carried out by Creative Skill Set in 2012
Gender Labels

- Over time, the two genders have developed quite distinct and often oppositional gender codes – activities, spheres of activity and qualities that are deemed to be exclusive to only one group.

**TASK**: In pairs discuss ‘gender labels’ – thinking about key words that describe men and women. Such as strong, weak... etc.
Femininity and Masculinity - labels

- **Competitive** – male or female?
- **Rational** – men?
- **Strong** – men?
- **Supportive** – women?
- **Sensitive** – women?
- **Passive** – women?
- **Weak** – women?
- **Domesticated** – women?
- **Independent** – male or female?
- **Ruthless** – male or female?...
- **Aggressive** – male of female?
- **Professional** – male or female?
What are some of the key theories and representations created of women in the media?
What are some of the key theories and representations created of women in the media?

- Domesticated
- Housewives
- Mothers
- Sexual objectification: women = sex, degrade women to the status of a mere object.
- Subversion of the stereotype: where the media presents an alternative and different representation that challenges audiences expectations

- Male Gaze (Mulvey): presents women through the lens of male objectification.
- The Beauty Myth (Wolf): suggests that images used by the media present a particular ‘beauty ideal’ through which they transmit the ideological message that women should treat their bodies as a ‘project’ in constant need of improvement.
TASK - In pairs analyse...

- How the representation been created.
- What do the visual codes signify?
- Are these a subversion to the stereotype or do they conform to stereotypes about women in the media? If so why and how?

Write down 5 points for each text.
What Representation is created here?

Analyse the visual codes and language used.
Fairlife
Coca Cola’s Milk Campaign (2014)

**DRINK WHAT SHE’S WEARING.**
50% more protein. 50% more calcium.*

**BETTER MILK LOOKS GOOD ON YOU.**
50% more protein. 50% more calcium.*

**MORE GOOD LOOKS GOOD.**
50% more protein. 50% more calcium.*

**MILK WITH FLAIR.**
50% more protein. 50% more calcium.*
FHM

• *Mode of address – sexualised – direct, hips suggestive. Chest pushed out.*

• Females are being projected as the male fantasy through the male gaze rather than showing a realistic portrayal of women – *Voyeurism*
Dove advertising campaign 2015

What is the representation created here?
Which other representation area could this be used for as a case study?

https://www.youtube.com/watch?v=AWH81q-HIGE&t=208
Key Findings from the Dove Campaign advert
• Naomi Wolf (1991)

The Beauty Myth suggests that images used by the media present a particular ‘beauty ideal’ through which they transmit the ideological message that women should treat their bodies as a ‘project’ in constant need of improvement. The diet industry and cosmetic surgery thrive on exploiting women’s anxieties and insecurities.

• Susie Orbach

In her recent book Bodies accuses the media of promoting an idea of perfection which creates anxieties in women (and increasingly men)

http://www.theguardian.com/commentisfree/video/2011/mar/14/susie-orkbach-comment-is-free
‘The feminine ideal is impossible to achieve because the images and icons of the beauty industry are themselves fabricated’
Who is the real woman?
Task

- You will need 3 case studies of representation of Gender (female).

As a group we have discussed ‘This Girl Can’, Hunger Games, The Dove campaign, Fair milk campaign and FHM.

- Summarise your findings from today’s lesson on what you have learnt and how you could apply it in your exam.
Task

• You will need 3 case studies of representation of Gender (female).

As a group we have discussed ‘This Girl Can’, Hunger Games, The Dove campaign and FHM.

Analyse one more media text as a case study and add this to your blog. Detail how the representation has been created through:

• Technical codes (lighting, camera angles, diegetic sounds)
• Visual codes (such as body language and facial expressions)
Lesson 2
WHAT HAPPENED IN MEDIA IN 2014?

https://www.youtube.com/watch?v=596yX2dOFaE
Which image do you find more shocking?
Which image was banned from Instagram?
Which image was banned from Instagram?

Rupi Kaur
Salma Hayek praises social media's 'peaceful revolution' for women

Actor says Facebook and Twitter have helped tackle issues such as domestic violence and age discrimination - and takes her first selfie
Salma Hayek nails retro glamour as she dons flared jeans and large daytime sunglasses for a daytime look

By BECKY FREETH FOR MAILONLINE


A devout Fashion Week follower and front row regular, Salma Hayek is bang up to date with the trends.

Her enviable closet already appeared to have received its new season injection on Monday when the 48-year-old demonstrated a confident display of retro styling.

Salma embraced the official return of the 1970s flared trouser when she stepped out for Advertising Week Europe, where she will feature in a special one-on-one on stage.

Scroll down for video

The caption reads:

Salma had cleverly matched her crimson lip shade to her bold knitwear on Monday

The Online Mail covers the same event. However, its focus wasn’t on what Hayek was saying – but her appearance. No less than half the story focused on Hayek’s look, backed by more than 20 pictures and a bit of background about her new animated film The Prophet.
Representations have developed and adapted. Women have key roles and are less passive. It now isn’t unheard of for women to have:

- Have roles/jobs traditionally associated with men
- A serious career
- Wear trousers
- Smoke, drink and swear
- Downplay the domestic goddess roles

Silent Witness, 2014. BBC crime drama series
Modern Representations: Moving Forward...

More recently, femininity has also become associated with a stronger more independent and confident women. A subversion of the stereotype
THE KILLING

Each day a step closer to the truth
Be careful who you trust

COMPLETE SEASON ONE

THE FALL
SERIES 1

A serial killer is on the loose... and only she can catch him.

STARRING GILLIAN ANDERSON

“Relentlessly original, consistently gripping” – THE GUARDIAN (U.K.)

“Anderson is magnificent.” – DAILY RECORD (U.K.)

“Sensational acting and plot twists” – THE TIMES

“Compelling, riveting... it doesn’t come much better!” – THE TELEGRAPH

INTERNATIONAL EMMY AWARD NOMINEE BEST DRAMA & BEST PERFORMANCE BY AN ACTRESS: SOFIE GRÅBOL

7 DISC

2 Discs

ACORN

As seen on BBC