

KHEL BADAL

DISMANTLE PATRIARCHY



COMMUNITY

VIDEO PRODUCTION

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INTRODUCTION

Women's rights and empowerment is a key goal at Video Volunteers. We founded the organization because of a visceral anger that women's voices are the most silenced in society, that women's issues are what is least discussed in the public spaces of our villages and the halls of power. VV's first project was training rural women in Andhra to produce a video about child marriage that ended up being screened around the world, after a first screening in their village, where it caused the first ever village-wide discussion about the oppression of 50% of their population.

Women's issues continue to be excluded from the media. A recent study by the Centre for Study of Developing Societies in Delhi revealed that 84% of the decision makers in mainstream national Indian media are forward caste men. But there is a growing movement in India to fix this problem and we at VV are at the cutting edge of this movement. Our own network comprises of 51% women. This has not been easy to achieve and requires significantly more time and resources but we have dug our heels in and have never compromised. Every video-activist in our network, men and women alike, are committed to equality.

So let's dismantle patriarchy together! Let's tell stories that highlight inequalities in a manner that is not prescriptive. Let's celebrate the many heroes of change who have successfully broken out of patriarchal norms. Let's create a gender campaign in India that is grounded in bringing out new and fresh stories of how women and men face, negotiate and challenge patriarchy.

Let's DISMANTLE PATRIARCHY one video, one discussion at a time!

FREQUENTLY ASKED QUESTIONS |

HAR SAWAAL KA JAWAB

Q1. What does Video Volunteers cover in its gender training workshops

- Understanding the difference between gender and sex
- Detecting Patriarchy in everyday life
- How patriarchy affects both men and women
- Why patriarchy is the root cause of gender-based violence against women and girls
- **Production of videos that will chronicle patriarchal practices in everyday life and the mindset behind it**
- Rights of a survivor of gender-based violence
- Protocols for police and doctors in case of gender-based violence
- Detecting violations of protocols and procedures in cases of gender-based violence
- Reporting on cases on gender-based violence with sensitivity.
- Why reporting on these cases in an **evidence-based** manner with **accuracy** is important.
- Gender Project Design with select group of CCs, where CCs are oriented to conduct discussion clubs using videos produced on instances of everyday patriarchy as well gender-based violence. These discussion clubs aim to create a discourse around the need to dismantle patriarchy within their communities.

Q2. Why are we challenging patriarchy?

Male gender-based violence – physical, verbal or emotional is a manifestation of patriarchy. This phenomenon is rooted in the idea that men are endowed with the power and right to control and if required, ‘discipline’ women. Hence to prevent gender-based discrimination and violence, one needs take on its root cause – patriarchy.

Q.3 How do I produce a video or mentor a CC to produce a video on gender?

Read this Production and Field Guide from end to end. This guide is aimed at producing videos that are different from the IU format. Hence CCs and Mentors need to approach these stories differently. This guide will help you through identifying story ideas, give you tips on filming, reporting checklists and several short notes that will help you produce videos that chronicle how patriarchy plays out in different areas of life. Please read the entire story idea right down to filming tips before starting out. Do not skip directly to filming tips.

While reading this guide, you will find many story ideas that they would like to film.

Q.4 How do I plan and approach videos on gender-based violence?

This guide also aims at ensuring that you report on gender-based violence with sensitivity & accuracy. Stories on gender-based violence should go beyond **reporting** the act of violence and **examine** the effectiveness of recourse mechanisms for survivors. Remember to read all sections on protocols for reporting and intervention, rights of a survivor, protocols for police and doctors and several reporting checklists to make good videos on gender-based violence

Q.5 I have identified a story idea. Who do I pitch it story to or discuss it with?

Gender Project story ideas should NOT be discussed with your Field Mentors (CC Mentors) but with your State Coordinator or Stalin or Nupur or Manish or Rajkumar.

Note for State Coordinators: Please ask Stalin or Nupur for guidance if you find it difficult to mentor a story. Do this only after, you have the one liner, which is Who, Where, When and What.

Q.6 Do the gender videos follow the IU format?

Yes and No.

This guide will equip you to produce gender videos under two categories:

1. Everyday Patriarchy
2. Gender-based Violence
 - Videos that chronicle Everyday Patriarchy will **NOT** follow the IU format.
 - They don't need to have an opening P2C or CTA.
 - They will have VOs and a closing P2C. The closing P2C will not be an appeal but a round-up, in which you express your opinion on the issue and why it exists.
 - Interviews you conduct for these videos need to be conversational and not a rapid fire round of questions. In other words -- *baat-cheet karni hai. Sawaal jawaab nahi.*
 - The filming tips section of this guide will help you prepare for these interviews as well as visualize these stories.
 - Read through this Production and Field Guide to identify what elements your story needs. Discuss with mentors for clarity.
 - Great B-rolls are a must.
 - Videos on Gender Based Violence WILL HAVE all elements – P2Cs and Voice Over and Call To Action.
 - You MUST follow all protocols for reporting on gender-based violence. Refer to Part II of this guide: Reporting on Gender-based Violence.

Q.7 Who will review the footage?

Your mentors will review the footage. This means that the footage is reviewed either by the State Coordinator or the mentors in Goa office.

Q.8 Where will gender videos be edited?

Note for State Coordinators and State Editors: Editing of ALL gender videos will take place at the Goa office.

Q.9 Do these videos need to be edited differently?

Yes. Video editors are encouraged to use their individual creativity while producing these videos. Video editors **MUST** read this guide fully, to get a sense of the kind of stories that will come in. Do also read the Discussion Club Handbook to understand how these videos will be put to use.

Videos on Everyday Patriarchy will **NOT** have a **call to action** and will most likely be used in a discussion club. Therefore, they can be conversational interviews, some gender videos can be edited using just visuals. A series of vox-pops can make compilations. Videos on common themes can also make compilations.

Videos on gender-based violence will have a CTA. This means, that the CC will need to use it for local advocacy to solve the problem reported in the video. Therefore, these videos can follow the regular IU format. However, you're encouraged to be creative. Remember, that our stories of gender-based violence should go beyond the act of violence and **examine** the effectiveness of recourse mechanisms for survivors. The edited video should bring out violations of protocols and procedures, more than the focusing solely on the description and recounting of the incident. Editors **MUST** read all sections on protocols for reporting and intervention, rights of a survivor, protocols for police and doctors and several reporting checklists.

If need be, reach out to Stalin or Nupur when a story comes in for edit.

Q.10 Are all gender videos to be published?

Yes but we need informed consent for filming as well publishing. Usually we get consent for filming, however, you **MUST** inform the interviewee that the video you are filming will be watched globally. Get the consent as an interview on camera.

Q.11 What is the payment for gender video?

Payment for these videos will be same as regular IU video. However, videos that are NOT pitched and discussed with the mentors will not be paid.

UNDERSTANDING GENDER, SEX & PATRIARCHY

WHAT IS GENDER?

Sometimes it is hard to understand what exactly is meant by the term "gender", and how it differs from the closely related term "sex". While **"Sex"** refers to the biological and physiological characteristics that define men and women, **"Gender"** refers to the socially constructed roles, behaviours, activities, and attributes that a given society considers appropriate for men and women.

To put it another way:

"Male" and "female" are sex categories, while "masculine" and "feminine" are gender categories.

Some examples of sex characteristics:

- Women menstruate while men do not
- Men generally have larger bones than women

Some examples of gender characteristics:

- In rural India, women earn significantly less money than men for similar work
- In most parts of the world, women do more housework than men

So, people are born female or male or intersex*, but are taught to be girls and boys who grow into women and men. They are taught what the 'appropriate' behaviour and attitudes, roles and activities are for them, and how they should relate to other people. This learned behaviour is what makes up gender identity, and determines gender roles and responsibilities.

*Intersex, in humans and other animals, describes variations in sex characteristics including chromosomes, gonads, sex hormones, genitals that do not fit binary notions of male and female bodies.

UNDERSTANDING PATRIARCHY

The dictionary defines 'patriarchy' as "a social organization marked by the supremacy of the father in the clan or family in both domestic and religious functions". It is a sociopolitical system that dictates that men are entitled to be in power and dominate women. Such a system implies that the natural state of gender relations is a dynamic of dominance and submission.

It insists that men are inherently dominating, superior to everything and everyone else is deemed weak, especially women. Women are seen as weak, submissive and an extension of men and the highest accomplishments a woman can hope to attain are marriage and bearing children. As a result of this, women are likely to face more harassment and discrimination, simply because their gender is seen as less powerful, capable and credible. At the other end of the spectrum, patriarchy expects men to be physically & emotionally strong, dominating, breadwinners and protectors of their family.

Even in the 21st century, patriarchy determines how parents in most families would regard each of us . Patriarchal thinking is taught widely through religion, and often, it has been taught to us that God being male created men to rule the world and that it was the work of women to help men perform these tasks, to obey, and to always assume a subordinate role.

Male violence against women – physical, verbal or emotional is a manifestation of patriarchy. This phenomenon is rooted in the idea that men are endowed with the power and right to control and if required, even discipline women.

This thinking is reinforced in every institution we encounter, be it homes where women don't have a say in decision making, at schools where children at a tender age are taught gender appropriate behavior, in our villages and at work where you will find more male leaders than women or the communities we live in, wherein men and women are expected to abide by gender appropriate behavior.

WHY CHALLENGE PATRIARCHY?

As little girls, adolescents or grown women, have we ever experienced a state of absolute powerlessness? A time when we were reminded of our gendered place in our household? A time when a strong or powerful man has made us aware that if we did not obey the rules, we would be punished by him, the patriarchal father who was the ruler in our household? This is the way we were experientially schooled in the art of patriarchy.

Patriarchy dictates that the natural state of gender relations is a dynamic of dominance and submission. It demands that those in power (men) as well as those who are controlled (women) conform to a specific set of rules. While women are allowed to show emotion, they must not cross boundaries set for them. They are not allowed to act assertive or attempt to gain authority. Men on the other hand, are expected to suppress their feelings.

The problem is: by not allowing people to both simultaneously express their emotions and assert themselves, **we limit their range of experiences and diminish their worth as human beings.**

Remarks like “A decent girl won't roam around at nine o'clock at night” or “housework and housekeeping is for girls, not roaming in discos and bars at night” or “Real men don't cry” are

all manifestations of patriarchal attitudes that control the way both men and women conduct themselves in society.

Patriarchal thinking shapes the values of our culture. We are socialized into this system, females as well as males. Most of us learn patriarchal attitudes in our family of origin, and often, they are taught to us by our mothers! These attitudes are reinforced in schools and religious institutions. Some examples of manifestation of patriarchy in our lives are:

- Women are expected to move marital homes, adopt their husband's surnames and in some cultures even their names.
- Commodification of women through dowry compromises the status of women in society and makes them vulnerable to their spouses and also puts them in a position of being treated as household property
- Restrictions placed on mobility of women
- Many families go to extreme lengths to avoid having a daughter in the first place as they prefer a son for the following reasons:
 - A son is seen as someone who can earn and care for his parents in their later years, while a daughter will get married and go away.
 - A son can carry on the family name, while a daughter becomes part of her husband's family.
 - Girls are seen as consumers, whereas boys are seen as producers.
 - Many families consider it a status symbol to have a son, and a point of shame to have a daughter.
 - Women are seen as homemakers and men as breadwinners

PART I : EVERYDAY PATRIARCHY

The first part of this Guide will help you make videos on the various aspects of patriarchy that affect and control our daily life.

FILMING CATEGORY # 1 : GENDER & WORK

BACKGROUND: Our society refers to men as bread earners, and to women, as unpaid house workers. The productive work of women is often seen as an extension of their reproductive work, which is not recognized as “real work” — and likewise undervalued. This is the reason women have longer workdays than men globally. In the productive sphere too women often get paid much less for the same task that men do.

***Note:** This chapter lists out aspects of everyday life in which patriarchy plays out. These are listed under “Filming Categories”. Under each filming category there are Video Story Ideas & Filming Tips.*

Even in jobs, whether they are governmental or corporate, most of the upper positions are held by men. Women are generally concentrated in the lower, supportive positions necessary to keep this male leadership in power. Thus, the power, prestige, and privileges of those in positions of power, generally men, depend on the subordinate position of women. Furthermore, traditional gender roles, still widespread in society, are barriers to women climbing corporate ladders. Current value systems largely support the notion that it is better for the family if the father is employed and the mother takes care of the majority of parental responsibilities. Unsupportive attitudes from family, friends, and co-workers may have negative effects on women's work and their roles in society.

***Interesting information:** Mahatma Gandhi National Rural Employment Guarantee Act (MGNREGA) has reduced traditional gender wage discrimination, particularly in the public works sector. As per National Sample Survey Organisation (NSSO) 66th round, the average wage for labour in MGNREGA was Rs 90.9 per day for men, and for women it was Rs 87 per day. The wage difference was larger for labour in other public works; Rs 98.3 per day for men and Rs 86.1 per day for women. However, there remains a wage gap.*



VIDEO STORY IDEA # 1

HOUSEHOLD WORK & PROFESSIONAL WORK |

GHAR KA KAAM AUR BAHAR KA KAAM

Mohan and Nina reside in a remote village in Chhattisgarh and are both agricultural wage labourers. Nina wakes up at 4am to start on the household tasks and Mohan wakes up leisurely at 7 am, right in time to eat something and listen to the radio. From 8 am to 11 am Nina goes to fetch water from 3 miles away, cooks and cleans for her family and reaches to start her paid work in the farm thereafter. Mohan goes to farm around 10 am. She and Mohan are allotted the same piece of land to work on and carry out the same sort of tasks. Nina and Mohan get paid very different amounts per hour of work. She has to go back home in time to cook and feed her family. Once Mohan is back from work, he has a peaceful evening with his friends playing card games and listening to the radio. It is quite late before Nina falls asleep after her household chores.



FILMING TIPS: You will have to follow both Mohan and Nina through a full day: from morning to evening. You will need one full day with Nina and one full day with Mohan. Get plenty of B-Rolls of both performing different tasks through the day. Every activity done by Nina and Mohan are important to capture on video. Shoot your interviews while they are performing these tasks instead of formal 'sit down interview'.

Why do you have to do all the housework?

Does Mohan ever cook and clean? Why not?

Do you enjoy your work? Why not?

How much are you paid for your work?

Mohan, what stops you from doing household work?

Should household work be done both husband and wife?

Will this traditional role division ever change? Should it change?

These are not the exact questions for you to ask. These are to help you engage them in a conversation so that you can capture their notions and beliefs around role division based on gender.

Remember, this kind of story cannot be done without great B-Rolls. In fact, one can even do this type of story only with visuals and no interviews or VO.



VIDEO STORY IDEA # 2

WHY SHOULD WOMEN HAVE A JOB?

AURAT KO NAUKRI KYUN?

Very often women are unable to keep a job unless they have supportive family. We all know of women who have had to give up their job or career after marriage.

26 year old Wahida has been working with a local NGO since she was 19. She is smart, articulate and committed to social issues, particularly to women's issues. Her intervention in several cases of violence against women and young girls in her village has been crucial in getting them relief, support. Wahida was able to do all this till the time she was living with her parents. However, after marriage, her husband and in-laws have made her quit her job. "Why do you need to meddle with other people's affairs? Take care of your own household instead" they ask. Wahida has tried to reason with her in-laws and husband to no avail. Her husband Shakeel is otherwise a nice person. He's loving and caring. He believes that a woman's role is to take care of the house and family and that it's the "man's role to worry about the world".



FILMING TIPS: If you are a male CC, you should plan a video with Shakeel as the main character. Our purpose of the video is not to judge Shakeel or tell him he's wrong. Our purpose is to give Shakeel an opportunity to explain his position, his beliefs. To dismantle patriarchy it is extremely important for all of us to understand what meaning it holds for those around us. Shakeel's story will help us understand this. Approach Shakeel with an open mind. It's important that you get a lot of general b-roll of Shakeel doing things in the house. If he doesn't do much in the house, it's important to show that! It will be great to get listening shots of Wahida and her b-rolls of doing household work. Ask Shakeel why Wahida had to stop working with the NGO. How does he feel to know that Wahida was able to help so many women? Was it okay for her parents to let her work before marriage?

If you are a woman CC, you can plan a video with Wahida as the central character. If you do so, it is very important that you make sure that her situation in the house is not compromised. Meaning, she should not be in trouble for speaking her mind. Explain to her that you can hide her face while filming her. Your conversation with her should reveal how she feels about this tradition of where women are made to give up a job after marriage. Does she think this is right or wrong? When does she think this will change? What will she do if she has a daughter and when she wants to have a career? What needs to change in society?

If you are lucky, maybe both Shakeel and Wahida will agree to be in your film. If that's the case you can explore both the things described above in one story.

FILMING CATEGORY # 2 :

PATRIARCHY AT HOME



VIDEO STORY IDEA # 3

TRAINING KIDS FOR GENDERED ROLES

PITRUSATTA KI TYARI

Rabia is 11 years old. She is smart and intelligent. She takes care of her 4 year old sister when her parents are out working in the farm. She has a younger brother Razak who is 8. They both go to school but Razak gets to go everyday and Rabia often has to stay back home to cook, clean and take care of the baby sister. Rabia's mother wakes up at 5am, she wakes up at 6am, her father and Razak wakes up at 7.30am. Rabia's day starts with walking a kilometer to the water point with three small pots, two on her head and one on her waist. She often has to make 4 to 5 trips in the morning. If the line is too big, she will miss school. She has to sweep the yard, help her mom cook and feed the baby. Razak wakes up and runs off to be with his friends or does his homework....



FILMING TIPS: This kind of story must be common in your places. If you find a story like this, you can plan your video. You will need to spend three full days with Rabia and Razak. The first day you don't shoot but you just observe what these kids do and take mental notes of how their lives are different. You also use that day to speak to their parents and get their consent.

On the second day you film one kid and other kid on the third day. Film everything they do in a day, you will be able to tell a great visual story of how girls and boys are trained for different roles within the home. For a story like this, you don't even need to have a Voice Over or a P2C. You can ask Razak and Rabia why Razak does not have to fetch water or cook or clean. Ask Rabia if she misses play time with her friends and if she has to miss school because of housework. Ask both of them what they would like to be when they grow up so that our audiences can understand how aspirations are constructed. You can ask similar questions to the parents too, to unpack why the girl and the boy are given different tasks. Ask the parents why Razak is not being taught to cook and clean. Ask Razak and Rabia the same question.

Remember, that to film a story like this you need to spend time with the family. You cannot film these types of stories by merely asking them a prepared set of questions. The gender based roles and discrimination/differences need to be **SHOWN** to our audiences and not told.

If you have good visuals and in-depth and conversational interviews, you can make two videos from this footage: one video on Rabia and one on Razak. Or the editors can make one longer film combining the two.



VIDEO STORY IDEA # 4

SEX SELECTION SON PREFERENCE & DAUGHTER AVERSION

BACKGROUND: While sex determination has been banned by the Indian government, it does not stop families from going to great lengths to find out anyway. Not only are there plenty of scanning centres that reveal this information, many of the wealthier families fly the pregnant mother to neighbouring countries where sex determination is legal, to find out the gender of the baby.

The practice of sex selective abortion is rooted in patriarchy – wherein women are considered weaker, inferior to men and are unwanted.

What impact does sex selection have on the sex ratio?

Sex ratio refers to ratio of females to males in a given region. Practices like sex selective abortion and female infanticide (killing a baby girl after she is born) have had an adverse effect on the sex ratio of a nation and gives rise to further social evils.

As per the Indian Census 2011 report, the sex ratio of India (females per 1000 males) is as follows:

India's Average sex ratio: **943**

Rural sex ratio : 946	State with highest female sex ratio : Kerala 1058
Urban sex ratio : 900	State with lowest female sex ratio : Haryana 861

What are the long-term impacts of sex selective abortion?

The most important impact of sex selective abortion is the skewed ratio it gives rise to. The dearth of females leads to other complications like female trafficking, kidnappings and an increase in assault and rape against women.

Kirpal Ojha and his wife Meena live in a small village of Madhya Pradesh. Meena died leaving Kirpal with their four daughters aged 5, 9, 10 and 12. With so many daughters, and a lack of access to medical treatment, only one of Kirpal's daughters has survived. Neighbours claim that Kirpal's second daughter died after the mother-in-law stuffed tobacco in the baby's mouth.



FILMING TIPS: *This kind of story can be seen everywhere because we know that around 500,000 female fetuses are aborted every year. If you find a story like this, you can plan a video to understand more on the issue. You could spend some time with individual members of the family and in particular the mothers-in-law to ask them what factors led them to make the decisions that they made and whether having a girl child is really that much of a burden since they are also women?*

You could also go and talk to health care providers in the area to understand their practices and see if they provide the service of sex determination. However, if you went in with a camera they may not admit to this as it is illegal in India, so be careful as to how you would approach this aspect of the research.



VIDEO STORY IDEA # 5

MAN IN THE HOUSE, MALE OUTSIDE

GHAR ME INSAN, BAHAR MARD

Sometimes you come across a story like this: Kabir and his wife Kamla's second baby is two months old. At home Kabir is extremely helpful – he helps his wife nurse, take care of the newborn, change nappies, clean up. However, when they go out to visit or stay at a relative's house, his behaviour changes. He does not do any of the things that he does at home and only plays with his baby, despite his wife's annoyance.



FILMING TIPS: It will be very interesting to have Kabir (and not Kamla) as the main character of your video. Spend a whole day or two with the young family, get them to know well and then do the filming. It's extremely crucial for you to capture the various moments of Kabir and his child. Get great b-rolls of everything he does. Close ups of Kabir, his child is important. The visuals should tell us the love and bonding of the father and the child.

Your conversation with Kabir should be about his changed behaviour inside the house and outside. Get to know why he does that. Is he afraid of what people around him might think? How does he feel when he cannot help out? Does he feel like a hypocrite or does he think it normal? This is your opportunity to understand and capture how men are trained and conditioned for a certain role in a certain way.

You may ask Kabir some of the questions from the list below.

When you first learnt that you were pregnant, what were your feelings and who all did you share that news with?

Who was with you when your child was being born?

Why are men generally not allowed to be with their wives while their child is being born?

Have you ever asked your husband to clean up the baby? And what was his response?

Why are husbands so shy to talk about pregnancy or child care?

FILMING CATEGORY # 3 :

PATRIARCHY IN COMMUNITY

Samaaj / Society constructs gender roles and dictates how men and women are supposed to behave and respond to situations.



VIDEO STORY IDEA # 6

BE A MAN **MARD BAN**

Most boys and men in their childhood have heard the phrase “Mard ban” or “Ladkiyon ke tarah kyun ro raha hai” (why are you crying like a girl). It is phrases like these that constantly remind us and teach us how we must behave as a boy or man. Boys are also “taught” what kind of work or tasks they are supposed to do and what tasks they are not required to do. This sexist division of work is either told to us or we see and learn. It is then difficult for us to unlearn this. This perpetuates discrimination.

This video should capture all these differences of allowed and not allowed.



FILMING TIPS : Identify and choose three characters: 1) a 7 to 10 year old boy; 2) a 14 to 18 year old boy, and 3) a 25 year (and above) old man.

Ask each one them the following questions:

1. What things were you taught by your mother and father?
2. What are/were the things your sister had to do but you didn't need to?
3. What they things you had to do but sister didn't need to?

Shooting the Brolls for this is very important. Here's one idea of how you can shoot interesting Brolls:

If the answer for question 1 is “riding a bicycle”, then film your character riding a bicycle. If the answer is ‘climbing a tree”, then film your character climbing a tree.

If the answer to Question 2 is “washing clothes”, then film your character sitting/standing next to a woman washing clothes. If the answer is “making rotis”, then film your character watching a woman or girl making rotis or your character eating roti.

If the answer to Question 3 is “ploughing the farm”, then film your character ploughing the farm.



VIDEO STORY IDEA # 7
ARE YOU A GIRL OR A BOY?
LADKA HAI YA LADKI?

From a tender age, children are taught gender appropriate behaviour, mannerisms and ways in which they should express themselves. For example: Girls should speak softly whereas boys are expected to speak out loud and with confidence, A real man laughs boisterously and heartily, whereas women giggle. These norms extend to the way men and women sit, stand, run, dance etc.

Children and adults who don't conform to these set norms of gender appropriate behaviour are subject to teasing, taunting, bullying and berating. For example : A boy who is shy, will be told "*Ladki ki tarah mat sharma.*" A girl who asks too many questions or speaks her mind will be reprimanded for doing so.



FILMING TIPS

1. To explore how norms of gender appropriate behaviour and mannerisms are imbibed and play out in everyday expression, pick three boys and three girls. Children between 10 and 15 would be ideal.
2. Ask each child to do the following actions on camera :
 - a. Laugh like a man and laugh like a woman. Film this by framing a mid-shot of each character.
 - b. Cry like a woman and cry like a man. Film this by framing a mid-shot of each character.
 - c. Stand like a man and stand like a woman. Film this by framing a long shot of each character.
 - d. Sit like a man and sit like a woman. Film this by framing a long shot of each character.
 - e. Dance like a man and dance like a woman. Film this by framing a long shot of each character.
3. It will be good to do this in a space where the children are most comfortable to act this out. You may want to film with boys and girls separately, if they feel more comfortable that way.
4. You can keep an extra duppata or scarf with you just in case a child wants to use it as a saree or turban.
5. This is an entirely visual video so getting great shots is extremely important.



VIDEO STORY IDEA # 8
SOCIETAL RULES
SAMAJ KE BANDHAN

There are many things the society ‘approves’ and ‘forbids’ men and women to do. Interestingly the list of ‘dos and don’ts’ are different for men and women. Often the list of ‘don’ts’ for women will be much longer! How do we make a video about this? Here’s one way to do it.

Ask the following four questions to 9 people:

- **Q1:** According to the rules of society, what can a man do and what is forbidden for him?
- **Q2:** According to the rules of society, what can a woman do and what is forbidden for her?
- **Q3:** Should women and men have equal status in society? (Kya samaj me mahila aur purush ko saman darja hona chahiye?)
- **Q4:** The Child Marriage Prohibition Act, 2006 prescribes differential marriageable ages for women (18 years) and men (21 years). Girls and boys can vote at 18, contest elections at the same age, then why differential ages for marriage? Is it important to have differential ages for marriage? Why?

The 9 people you should ask these questions to:

1. Elderly woman
2. Elderly man
3. Married woman
4. Married man
5. Adolescent unmarried girl (12 to 16 years)
6. Adolescent unmarried boy (12 to 16 years)
7. Child, girl (6 to 8 years old)
8. Child, boy (6 to 8 years old)
9. Someone in uniform (postman, policeman, policewoman, bus conductor, bus driver, fire brigade, ambulance driver)

Interview of someone in uniform will be interesting visually and also because people in uniform sort of denote the ‘system’. For each interviewer you should have at least 5 b-rolls that establishes their work/profession. Please make a sequence.

The editors will cut footage from several CCs into one “Vox Pop” video. This video will be very useful in kick starting discussion around patriarchy.



VIDEO STORY IDEA # 9 WIDOW AND WIDOWER

Here are some questions for all of us to ponder:

- A woman whose husband is dead is called a widow. What do we call a man whose wife is dead?
- What does a widow look like in my community? Does she dress differently than married women? Why?
- What does a widower look like in my community? Does he dress differently than other married men? Why?
- The government gives pension to widows. Why doesn't it have a 'widower pension program'?

Asha and Sunil are both in their late forties and live in the same village. Asha's husband succumbed to TB two years ago while Sunil's wife died in a road mishap a year ago.

Since her husband's death Asha's life has turned upside down. She struggles to eke out a living and raise her children. She is restricted to her house. She stares at a bleak future. Society does not give her a chance to overcome her grief and start over in life. It's highly unlikely that Asha will get the share of her husband's property so she is compelled to continue living with her husband's parents and brothers. Marrying again is not even an option for Asha. "What will people say? What *kind* of a woman can even think of marrying again after losing her husband? What kind of names will they call me?" These are questions that add to Asha's anxiety and loneliness. "Why wouldn't society give me a chance to find companionship again?" she asks with a palpable rage in her voice.

Sunil's mother has struggled to take care of his children since his wife passed away. His family members have advised him to marry again and he will be married this year.



FILMING TIPS: Like in other cases, it is extremely important to get informed consent from your central characters and spend at least a day with them before shooting and get to know them well. Give them (particularly Asha) the option of concealing their identities. Capture Asha's life visually by filming all the activities she does: cooking, cleaning, readying her kids, reading a newspaper etc. Your conversation with her is not about how her husband died and the details around it, but about how she is coping in day to day life, what her wishes and hopes for the future are. More importantly, your attempt should be to let the audience know what Asha feels about being a widow, whether women should be able to remarry or not, why widowed men can remarry and not women, why does she think the society is so scared of widows remarrying, etc.

If your main character is Sunil, it is extremely important to spend time with him and get as many b-rolls as possible of him doing what he does. Remember to shoot full sequences and not just

one shot of each activity. Ask him similar questions: why is he thinking of remarriage, the importance of a mother in a child's life, importance of a father in a child's life. If a father is important in a child's life, then why are widowed women not allowed to marry again? Why does the society have different rules for men and women? Should the rules be different?

FILMING CATEGORY # 4 :

PATRIARCHY TAUGHT IN SCHOOL



VIDEO STORY IDEA # 10

PATRIARCHY TAUGHT IN SCHOOL

It is not, unfortunately, difficult to see patriarchy and discrimination reinforced in our education systems and schools. One simple video you can make is on the 'educational charts' that are on the walls of most schools. Typically you will see a chart that explains various occupations and professions, a chart that has pictures of various artisans, a health chart that lays out good hygiene practices etc. You will see that most of these charts are sexist. The occupation charts will invariably have men as driver, doctor, engineer, carpenter etc while the nurse and teacher will be women. You will also see that most of the images are male.



FILMING TIPS: If you come across a chart like this. You should take visuals of this chart from various angles and in various shot sizes. Take close ups of details of the chart. Take the poster down and use it as a discussion tool with a small group of students (both boys and girls) and film this discussion. Ask the students why there are so many male images and so few female images. Ask them why most occupations have male images. Is there any profession that a woman cannot do? Explore what these kids want to be when they grown up. See if you get stereotypical answers to this (girls saying they want to become teachers and nurses and doctors, and the boys articulating more options). Explore how these choices are made.

You can also ask similar questions to the teachers and see if they perceive the discrimination? This video could give us a chilling account of how we have internalized these sexist and discriminatory images and normalized it.



VIDEO STORY IDEA # 11

WHO'S BEHIND GIRLS DROPPING OUT OF SCHOOL?

It is quite common in our villages to see girls dropping out of school more than boys. This phenomenon is aggravated when the village does not have a high school and students are required to travel longer distances to another town or village to attend school. Parents, pressured by society or simply because they are afraid for their girls' safety, take their girls out

of school. Sometimes girls like Mary have to drop out of school so that they can take care of their younger sibling or support their parent's income.

Mary is 12 years old and is the second of her four siblings. Her older brother Victor (14) goes to school, while she has dropped out of school to take care of her younger siblings. Mary's parents are both daily wage earners and have to leave for work early. Mary cooks for all her siblings, feeds the younger ones and looks after them all day. Victor goes to school on his bicycle.



FILMING TIPS: Do you know of anyone like Mary in your village? Is the phenomenon common in your village? You can make a video to find out what the reasons behind dropping out are. Mary had to drop out to take care of her siblings. But there can be several other reasons, like – lack of toilets at school, parents fear for girls safety, societal pressure on parents to keep ‘young woman at home’ etc.

In a story like this it's important to capture two things: 1) How Mary (the girl's) life is. She is forced to play a grown up's role and is being trained for being a mother, in the process of taking care of her siblings. This is what is expected by our traditional society. 2) Victor is not affected by this and is not expected to take care of his siblings and he is being trained for his traditional role of ‘bread earner’.

Visuals of Mary and Victor's life are crucial. Show the audiences how their lives are different. Ask Victor why he doesn't need to drop out and take care of his siblings? What will he become when he grows up and what will Mary become? Ask him about his bicycle and if he enjoys riding it to school. Ask Mary if she ever rides it around? If she does, film her riding it. If she doesn't ask her if she would like to learn, and ask Victor if he would teach her. These kind of set ups will help you explore their relationship and also help you get into the issue of mobility and what young children think of it.

You may also want to interview the parents to understand their mindset and how they chose their son's education and career over their daughter's.

FILMING CATEGORY # 5 :

PATRIARCHY SANCTIONED BY CULTURE

IT'S OUR CULTURE | *YEH TO PARAMPARA HAI*

While religions may teach equality between people, in practice women usually have a subordinate role and may be excluded altogether from the religious hierarchy and certain religious rituals. Religion nevertheless holds out the promise of equality and justice, and this is why despite its role as a powerful form of male control over the lives of women, it continues to be a source of hope and support to many women. Why are Muslim women not allowed to participate in the main space of the mosque with the men? Why do we not see women Pujaris and Priests? Different cultural practices, social customs, traditions and rituals too restrict, control and exclude women in more ways than one. There are many culturally-sanctioned practices — such as genital mutilation, lack of education for girls, preferential feeding of boys, early marriage of girl child, untouchability during menstruation — which damage women and make their lives more difficult and painful. Culture, however, like religion, can also be the source of cohesion and solidarity amongst women, and amongst women and men.



VIDEO STORY IDEA # 12

CHILD MARRIAGE:

GIRL CHILD PERCEIVED AS AN ECONOMIC BURDEN

Lata and Shekhar have 4 children – 3 girls and the youngest, is a boy. 13-year old Sheena is the eldest of the four children. She is ambitious and wants to study further. However, the couple cannot support her education and don't see the point in educating her. Unable to bear the financial costs of raising four children, the couple has decided to marry off Sheena.



FILMING TIPS

1. While making such a video you should interview both the parents as well as the girl. In your interview with the parents ask them what prompted the decision of getting their daughter married? Why aren't they allowing her to study further? Do they think she is ready for marriage and child-bearing? Are they worried about the dangers of marrying her off at time when she might not be ready for it?
2. Child marriage is often also connected with dowry – in some cultures the dowry price increases with the age of the bride. You should ask them whether they have paid dowry and whether dowry increasing with age is the reason they are getting their daughter married.

3. Male CCs should explore these things about child marriage with a male guardian – father/brother/uncle etc.
 4. In the girls interview you should explore: does she know what marriage is? Does she expect her life to change? what will she miss the most? is she aware of law prohibiting child marriage?
 5. The girl might not speak openly. Engage her in a conversation and don't push her to speak. It is okay if she doesn't speak up. Her inability to answer or answer by studied/confused silence is important for the film.
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VIDEO STORY IDEA # 13

SHAME, STIGMA & SILENCE AROUND MENSTRUATION

We all know that menstruation is a natural, biological process that women undergo. However, have you ever wondered why it is often talked about in whispers or hushed tones? Why do women rarely talk about menstruation in front of male members of the family or society? Why does a chemist wrap a packet of sanitary napkins in a black polythene bag or a newspaper, as though selling contraband? As a woman, have you experienced this? Have you been stopped from entering the kitchen/temple/attending a puja? As a man, have you felt shy talking about periods?

Have you ever stopped to think why we are so ashamed of a natural bodily process? Why is menstruation – a matter of women's health – shrouded in silence & stigma, which in turn propagate misconceptions and spread of misinformation around it?

Aditi Gupta was 11 years old when the sight of her bloodstained underwear sent her into a tizzy of confusion, shock and panic. After she was offered a quick solution – a cloth – as women across generations in her family had been using, an awkward celebration of her “womanhood” followed. “But what did it really mean?” wondered Aditi.

Through her early teens, every time she menstruated, it made her “impure”. She could not visit the temple, play or even speak of it. Even if she did talk to someone – definitely not a man – it had to be in hushed tones.

At 15, Aditi was introduced to sanitary napkins. Every time an advertisement of the product played on television, whoever held the remote, instinctively switched the channel. When she asked a chemist for them, he hurriedly wrapped them in a newspaper or in black polythene bag, as if it were contraband. Even when she used a cloth, there was a designated spot, away from male gaze, selected by the women of the house to dry their menstrual cloths.

Aditi began to understand why most women in her family used cloth instead of sanitary napkins – it was simply embarrassing to ask for it.



FILMING TIPS: Most women will be able to identify with Aditi's experience. Some of you may have experienced being asked not to enter the kitchen or temples while menstruating. If you haven't experienced this yourself, we're sure you know somebody who has. You can interview both men and women for this film. You can also interview one of the two.

If you are a female CC, this is a film where you can also be a character. In this case you might need to train a family member or a friend to film you.

If you have found a character for your film, it might be difficult to get your interviewee talking. Since menstruation is shrouded in shame and silence, you **MUST** spend time getting to know the character in your video. Have a conversation with the interviewee and **NOT** a rapid fire of question and answers. Points to cover in your conversation and in camera interview are:

If your interviewee is a woman you can ask the following questions:

How did you react when you first started menstruating?

- i. Were you aware of what was happening to your body? Were you informed about it by family members/friends/teacher/Anganwadi worker What were you told?
- ii. When you started menstruating, who did you share it with and why? How did they respond? What did they say?
- iii. Was the conversation symbolic or codified? What were you told? Upon reaching puberty, it is common that girls are told things like–“*tu ab toh badi/sayaani ho gayi hai?*” We'd like to know about the language used to convey the message. It will be interesting to understand if the message was symbolic/codified.
- iv. Can you recollect what was going through your mind back then?
- v. Were any rituals performed?
- vi. Have you been restricted in anyway while on your period? Are there things that you can't do? Like entering the kitchen/temple. If yes, what do you think is the reason?
- vii. There is a possibility that your interviewee has faced restrictions in the past but doesn't anymore. If this is the case, then this becomes a story of transition. In this case, you should ask the interviewee how this transition took place.
- viii. Do you talk about menstruation to male members in the family?

It will also be interesting to interview men. You can ask them:

1. When did you first hear about menstruation? How did you find out? Did somebody tell you? What did they say?

2. Have you ever heard anybody talk about menstruation? In what context?
 3. Does menstruation make women impure? If yes in what way? If not, why?
 4. Have you ever bought sanitary napkins? If not, why? Do you think you ever will? If not, why?
-



VIDEO STORY IDEA # 14 **SYMBOLS OF MARRIAGE**

Sushma Bhadu of Dhani Miyan Khan village wore a ghunghat for 32 years and lived the life of a typical Haryanvi bahu satisfying the needs of her husband and her three children. She performed all her duties well at home as well as went out for work. Sushma dropped out of school in the 7th Grade but was always interested in improving the welfare of the community she lived in.

One day Sushma informed her husband Bhagwan Das that the ghunghat was hindering her work and in the presence of women panchayat members, girl students and Anganwadi workers she discarded the veil. She said, it no longer works for me, holds me back and stops me from fully participating in my family, or things that concern our village. But most importantly, it robs me of my identity as a person. Many of the women followed suit and set aside their veils too. Das is very proud of what his wife does as she is the sarpanch of the village and is involved in many sanitation and other projects to better the surroundings. However, the men from the neighbouring villages mock the women of Dhani Miyan Khan saying. “Ab to tumhe chhoot mil gay ihai, *kuchh bhi* kar sakti ho!”



If ghunghat or purdah system prevails in your community, are you likely to see a scenario such as this? How many women who are uneducated or school dropouts like Bhadu have the guts to stand up to their husbands and family to say and act upon what they feel? Would you spend a day to educate women on a true story such as this and help them create their own identity?

FILMING TIPS: While ghunghat is a symbol of marriage in the Hindu community, Hijab/Burqa don't necessarily symbolise marriage. If your story focuses on ghunghat or purdah, spend time with the character and get B-rolls of her performing different tasks with her ghunghat/purdah.

In the interview you can ask her:

- Since when have you been wearing it? Why did you start?
 - Were you given a choice or were you forced to wear it?
 - Do you like it? Why/why not?
 - What do you think is the reason behind this practise?
 - Do you think it is necessary for women to follow it? Why/why not?
-

If you are interested in exploring symbols of marriage, you can get several B-rolls of symbols of marriage:

- B-rolls of the actual wedding. This, however, is not a must.
- B-rolls of the bride and groom a few weeks after the wedding
- While getting the above b-rolls you need to remember that symbols of marriage are visible on every part of the body from head to toe : Sindoor, maathe ka sindoor, nathni, face tattoos, mangal sutra – bangles of specific colour/material/ waist bands or kamar patta/toe rings & anklets, ring. It will be interesting to see how the different this is for men and women. Can one tell a man is married visually?

You can interview the bride and ask her:

- What she thinks is the significance of these symbols? Why does she wear them? How can one tell a man is married? Show that video & capture other people's (men) reaction – all answers might point to – women wear more jewellery – why should only women be displaying their marital status?
- How do you think life will change after marriage?

Do you fear the loss of a maiden house? What does this mean – losing access or rights to your parent's home?? Are you nervous about living with a new set of people – your in-laws?

- Whose name will your children bear? If she says her husband's ask her how she feels about that.
- Has your name changed after marriage? Have you ever wondered why only women have to do that?

You can also do an interview with men on similar lines.



VIDEO STORY IDEA # 15

WOMEN ARE WITCHES. MEN ARE WITCH DOCTORS AURAT DAYAN AUR MARD OJHA

Witch hunting is a cultural practice perpetrated against women. The common labels used for women who are labeled as a witch's are dayan, bhootani. Victims are also referred to as *haramjaadi*, *baapchodi*, *behaya*, *besharam*, *randi*, *kulachhini*, *kutiya*, *beta khauki* (Son-eater) etc. The reasons for calling a witch range from an immediate triggering event like bad crop, a snake drinking milk, a missing object from a ritual site or actual or alleged illnesses (ranging from stomach aches, fever, paralysis, mental problems including hysteria, skin eruptions, joint pains etc.), inability to conceive a child, deaths due to illness or even murders (committed by someone else) and suicide.

Single women, which includes widows with productive resources, economic resources or property; women who transgress social authority and mores; women with exceptional physical attributes, etc have largely been seen as branded as witch and at the receiving end of violence that this practice perpetuates. Although it draws upon superstition witch hunting is driven by material conflicts which get camouflaged by the superstition.

Witch doctors (men) are called upon to undo the evil influences applied to a man or woman by a witch (woman).

Three states—Jharkhand, Bihar and Chhattisgarh—have specific laws against witch hunts—Chhattisgarh’s Tonahi Pratadna Nivaran Act of 2005, Bihar’s Prevention of Witch (Dayan) Practices Act (1999) and in Jharkhand, the Witchcraft Prevention Act, 2001. However, cases of witch hunting are reported from 9 other states -- Haryana, Orissa, West Bengal, Madhya Pradesh, Rajasthan, Andhra Pradesh, Gujarat, Maharashtra and Assam



FILMING TIPS: Have you seen or heard of such instances in your village? In this story, you need to chronicle the reasons behind this practice and belief.

1. If your character is a woman branded as a witch, explore real reason why she was/is branded as a witch. Don’t focus on the incident itself...it is okay to also interview son/daughter or somebody associated with her.
2. If she was killed it is crucial to interview the surviving members of her family and ask them what they thought were the real reasons behind the ostracisation & branding. Do they think it was superstition? Was it a material/marital conflict Did they take recourse to law? How did the police respond? Did they take action?
3. You can also interview a witch doctor in your village. You can ask him why he thinks a woman turns into a witch? Are some women born that way? How should witches be dealt with. To find this character in your village, you need to ask : Who in the village declares a woman as a witch? Typically could be spiritual/religious leader
4. You can also ask questions like: How many witches have you identified in the last ten years? How do you identify witches? Is it something they did or the way they look? What do they do? What do they eat? How do you know she is a witch? Does she start flying? In this interview just let the character talk. It will be interesting to hear what he has to say.



VIDEO STORY IDEA # 16

WHY ARE RELIGIOUS LEADERS MOSTLY MEN? WHY NOT WOMEN PRIESTS / PADRIS / MULLAHS

Neeta who lives in a village in Maharashtra asked a pujari in a temple, how come women don’t become priests? He replied, "How can a woman who has menstrual cycles every month be

considered pure to conduct holy rituals?" Neeta, who had never seen a woman pujari before, could not figure what was so impure and unholy about her body and the fact that she menstruated every month. She decided to write to a school she had heard about that trained women to conduct rituals, prayers for initiation, engagement, marriage, conversion, housewarming, ancestor worship and last rites. Today Neeta is training to be a pujari and will soon join the existing group of 1600 women priests in India.

"Women priests are usually sidelined even today, nobody gives them importance," But despite opposition, ridicule and social boycott from some male priests, women should continue to follow their path.

Some male clergy who are performing rituals in the traditional ways, worry about their source of income as this is their bread and butter. Some others say, "You face many complex questions as a Hindu priest, which women often can't answer because they only get superficial training. And I think people are being fooled when so-called women priests shorten religious rituals. It's more like entertainment. It gives priesthood a bad name."



FILMING TIPS:

1. Planning a video around this would be very interesting. Such a video can also focus on female padris or mullahs. Do you know a woman in your village who is a priest, padri or mullah? What are her experiences? Challenges? What was her motivation to take up an occupation considered to be a male occupation? What are the perceptions of the community members on this issue?
2. You can also interview a male priest. You can ask him whether he thinks women can be priests? Why/why not? When do you think they can be religious leaders? What fate awaits humankind if the women become religious?
3. Get lots of B-rolls of the religious space, as well as sequences of that character.

FILMING CATEGORY# 6 :

WOMEN AND POLITICAL PARTICIPATION

BACKGROUND: Of India's 75 ministers that make the up the Union Council, do you know how many women representatives are part of this? Merely 8 which is about 10%.(This is as of July 2016)

Did you know that 50% seats in all Panchayati Raj institutions are reserved for women?

Sadly, despite the numerical strength the role of women has been underplayed and the developmental efforts by the government have only ensured their further marginalization. In fact, tribal women notwithstanding the constitutional and legal safeguards are still struggling for equality of status and equality of participation in the development process.



VIDEO STORY IDEA # 17

BEING A WOMAN SARPANCH IN INDIA

Kamla is a tribal woman who had been educated by her family. She was always the woman to speak up for other women in the village and hence was elected as the President of the village. Some of the upper caste villagers did not cooperate and recognize her as head of the village because of her caste and also because of her gender (female). A woman was elected as the village head for the first time in the history of the village where usually people belonging to the upper caste were elected as village heads in the Gram Panchayat elections.

Kamla improved her speaking skills and awareness by visiting government offices and was successful in getting funds for village development. She interacted with the villagers and personally visited the houses of opposition party leaders and upper caste people to seek their guidance, cooperation and suggestions to get more funds for village development. She also developed a good rapport with all the villagers including the Dalit community.



FILMING TIPS:

1. Document Kamla's work as a Sarpanch. Remember that showing her work (Brolls) are as important as her interview.
 2. If Kamla also has to do household work, make sure you have complete Brolls of that too. Remember to film sequences
 3. Kamla's interactions with other panchayat members is important to capture.
-

4. During interviewing her, it is important to know her journey of being a woman sarpanch. But we also want to know her opinion and experience on questions like:
 - a. Why are village/ tribal leaders always men?
 - b. Why are husbands, family members and the community hesitant in seeing women as leaders.
 - c. What are the qualities of a good leader or a good sarpanch?
 - d. What message do you want give to other women sarpanch and ward members who are not active and let their male members carry out their work?

5. You can also make a video on a woman who has become sarpanch or ward member through the reserved category – but remains a proxy for her husband. If the husband is doing all the work then film him doing the work. Film her doing household work or farm work or whatever else she does. During the interviewing ask the woman how and when became the sarpanch or ward member and why she decided to stand for election etc. If the husband does all the talking, don't stop him. You film him talking and film her quietly listening. Ask the woman - when do you think you will be able to handle things on your own. Ask same questions to the husband. Also ask him how he learnt all the panchayat related work?

6. You can also make a video on a woman panchayat ward member who works independently without any interference from her husband.

FILMING CATEGORY # 7 :

CONSTRUCTION OF BEAUTY

THE OPPRESSION OF “GORI-CHITTI & LAMBE BAAL, BAHUT MOTI YA NAATI NAHI, PATI SE LAMBI PATNI?! KABHI NAHI!”



VIDEO STORY IDEA # 18

The construction of beauty is subjectively defined from one culture to another. It manifests itself in popular culture as well as day to day life, creating body images and an aspiration to fit into broader definitions of beauty. These definitions in the mainstream discourse are more often than not a point of view of upper caste/class men.

Take for example the definition of an ideal bride. Across matrimonial ads or even in day to day discourse, you probably have heard how an ideal bride is one who is: fair, has long hair, plump is okay – fat isn’t, not too short, definitely not taller than her male companion. While several brands selling fairness products capitalize on the popular construct of beauty commonly created – an aspiration to be fair, the fact that these sell in huge numbers shows that there is a demand for these products. consumers are trapped in and feel pressurized to fit into the conventional definitions of beauty.



FILMING TIPS:

1. To capture how beauty is constructed in our minds you can interview different people:
 - a. 7 year old girl and boy
 - b. 14 - 19 year old girl and boy
 - c. 20 – 25 year old girl and boy
 - d. 26-40 year olds
 - e. 40 years old and above
2. You can ask them the following questions:
 - a. Describe a “beautiful” woman
 - b. “handsome” man
 - c. Can the bride be taller than the groom?
 - d. Qualities of ideal man
 - e. Ideal woman
3. Get B-rolls of fairness cream/other beauty product billboards or ads in public places/newspaper– behind auto rickshaw/trucks. Look for quotes/pictures posters in public spaces that comment on beauty, reinforce or break stereotypes of beauty.

FILMING CATEGORY # 8 :

WOMEN & PUBLIC SPACES



VIDEO STORY IDEA # 19

WOMEN AND PUBLIC SPACES

While we talk about equal wage/inheritance, property rights for women, we rarely question restrictions on mobility of women across public spaces. Women are not seen in and are often apprehensive of embracing public spaces, especially after dark due restrictions imposed by families, by hostels and a patriarchal which infers that a woman who is out on her own after dark is “loose”, “available” or a “slut”. And, if a woman *must* go out on her own after dark, she must be accompanied by a man.

Have you as men and women ever wondered: What’s wrong with women hanging out dhabas, chaitapris, parks? What’s wrong with women venturing out to the market after dark or taking a walk down the neighbourhood? What is wrong with a woman buying alcohol from a theka or having a drink at the bar – alone, with friends or a companion of her choice? Why don’t girls play *gilli danda* on the streets?

Parents worry their daughters will be labeled by society. Hostels say safety of women is their concern and oh, then there is the moral police who say, “*yeh humaare sanskriti mein nahi hai*”. We must ask here, *Kya hai jo humaare sanskriti mein nahi hai aur kyun?*

Citing “safety of women” as the main reason for restrictions placed on women’s mobility, indirectly puts the onus of being safe on women. Which means, a woman who has faced any form of sexual violence, is likely to be blamed for it. Women are told to be safe and men to protect them. Women are often treated as assets that need to be fiercely protected.

In a lot of households, wanting a woman back home before 7pm is also linked to their household work.



FILMING TIPS: This will be a visual film. So plenty of Brolls. The idea is to build a visual montage of rural and semi-urban public spaces to bring home the point that most public spaces are male dominated. For this you need to spend time filming at different public spaces at different times of the day to make your video. Examples of

where you can do the filming:

- Chowks
- Haat/Bazaar

- Bus stands
- District Collector Office
- Block Office
- Government Hospitals
- Famous or busy temples in your area
- Picnic spots in your area

Remember to shoot Establishing Shots (Mahol Shots) and Close Ups too.

You will see that places like Collector Office, Block Office etc will have less women and the Haat and temples have more women. Capture this visually.

Interview men and women on questions arising out of your observations. Like,

- Why are there so few women in Block Office but so many in the temple?
- Why is *duniyadari* a male responsibility only?
- What needs to happen or change for women to feel fearless about moving around?

FILMING CATEGORY # 9 :

SEXUALITY / BODILY INTEGRITY

Phrases like *ek aurat ke shareer pe uske pati ka adhikar* are common parlance. This is a manifestation of patriarchy – it teaches men that women are their assets – assets need to be controlled -- tells men that they have a right to control women's bodies and sexuality. There are cases where men coax their wives into sexual intercourse or a sexual act they might not like. In such cases men say *how can she refuse? Uske shareer pe mera haq hai!* This manifestation of patriarchy is also pervasive in the law in India which does not recognize marital rape as an offence. Further, in many cases women don't have a say in -- whether to have a child or not, whether to undergo an abortion or not, where they want to deliver – at home or at a hospital, choosing a method of family planning. Men have the autonomy to choose their partners, however, if a woman does so, it is frowned upon.



VIDEO STORY IDEA # 20

BODILY INTEGRITY

Shalini had her first baby three years ago and did not want to have any more children. When she told her husband, Kabir and in-laws so, they were infuriated. Despite repeated requests, her husband refused to use condoms. He hated them. Shalini was pregnant once again within a year of her first pregnancy. She wanted to undergo an abortion, however her in-laws did not let her. After her second baby was born, Shalini pleaded that her husband use condoms or undergo a vasectomy. Instead, Kabir forced Shalini to undergo sterilization which eventually led to health complications.



FILMING TIPS

- Shalini & Kabir can both be characters in your film. However, you needn't feel compelled to look for characters who share the exact dynamic or reproductive health history. You can interview any married couple to understand how patriarchy has an impact on choice of contraception, women's reproductive health and decision making around it.
- It is okay if you can get only one of them to talk on camera. However, having both male and female perspectives in your film will make your story more rounded.
- If both have agreed to be interviewed, schedule interviews on different days. And, talk to them on a one on one basis. Through your conversation you could ask the following questions:

- How long have you been married?
- How many kids do you have? Do you plan to have more?
- If you don't mind me asking, what form of contraception do you use? Is contraception available in your locality? If yes, where and what?
- Is this your choice how has it changed over the years? What are the reasons? What do you prefer?
- Have you had any side effects of your contraceptive choice use?
- Have you or your partner undergone an abortion? If yes, who made the choice? And, what went into making that choice?



VIDEO STORY IDEA # 21
SHOULD MARITAL RAPE BE ILLEGAL?

Rape is a type of sexual assault usually involving sexual intercourse or any other form of penetration perpetrated against a person without the person's consent.

Under Section 375 of the Indian Penal Code : A man is said to commit "rape" if he:— (a) penetrates his penis, to any extent, into the vagina, mouth, urethra or anus of a woman or makes her to do so with him or any other person; or (b) inserts, to any extent, any object or a part of the body, not being the penis, into the vagina, the urethra or anus of a woman or makes her to do so with him or any other person; or (c) manipulates any part of the body of a woman so as to cause penetration into the vagina, urethra, anus or any part of body of such woman or makes her to do so with him or any other person; or (d) applies his mouth to the vagina, anus, urethra of a woman or makes her to do so with him or any other person, under the circumstances falling under any of the following seven descriptions:

- Firstly.— Against her will.
- Secondly. — Without her consent.
- Thirdly. — With her consent, when her consent has been obtained by putting her or any person in whom she is interested, in fear of death or of hurt.
- Fourthly. — With her consent, when the man knows that he is not her husband and that her consent is given because she believes that he is another man to whom she is or believes herself to be lawfully married.
- Fifthly.— With her consent when, at the time of giving such consent, by reason of unsoundness of mind or intoxication or the administration by him personally or through another of any stupefying or unwholesome Substance, she is unable to understand the nature and consequences of that to which she gives consent.
- Sixthly. — With or without her consent, when she is under eighteen years of age.
- Seventhly. — When she is unable to communicate consent.

Explanation 1. For the purposes of this section, "vagina" shall also include labia majora.

Explanation 2. Consent means an unequivocal voluntary agreement when the woman by words, gestures or any form of verbal or non-verbal communication, communicates willingness to participate in the specific sexual act;

Provided that a woman who does not physically resist to the act of penetration shall **NOT** by the reason of **only that fact**, be regarded as consenting to the sexual activity.

Exceptions:

1. A medical procedure or intervention shall not constitute rape.

2. Sexual intercourse or sexual acts by a man with his own wife, the wife not being under fifteen years of age, is not rape.

The second exception is important to understand. It means that if a husband rapes his wife it a crime only if the wife is under 15 years of age. But **if the wife is above 15 years of age rape by husband is not a crime!**

Even though rape laws were amended in 2013 after the Nirbhaya rape case in Delhi, the lawmakers did not find it important to make marital rape a crime!

How do you feel about it? Why do you think this particular exception continues to exist?

Make a video on this by gathering people’s opinion about this.



FILMING TIPS: Interview 10 married men and 10 married women and ask them the following questions. Film this in the Vox Pop style by framing a Mid Shot of each character:

- **Question 1:** Is it a crime for a husband to rape his wife?
 - If the answer you get is “yes” or “I don’t know”, go to question 2 and then 4.
 - If the answer you get is “no”, go to question 3 and then 4.
- **Question 2:** It is not crime for a husband to rape his wife. Why do you think it has not been made into a crime?
- **Question 3:** You are right, it is not a crime for a husband to rape his wife. Why do you think it has not been made into a crime?
- **Question 4:** Should marital rape be made a crime?

After each person’s interview remember to ask their names and village names.

You can do all interviews in the same village but don’t interview all 10 women or all 10 men from the same location. Make sure you are interviewing a variety of men and women. So, go to different hamlets or communities in the village.

Brolls: Since this is a Vox Pop style filming brolls for each character is not needed. However, DO TAKE general brolls of the village. Establish the village with nice and steady shots. Remember to give film at least 10 different things that will establish the village. Also remember that Close Ups and Mid Shots are important too. So, please don't film everything in Long Shot or Establishing Shot

Note: If you come across a case of marital rape, refer to the section on marital rape in Part II of this guide.

FILMING CATEGORY # 10 :

BREAKING STEREOTYPES



VIDEO STORY IDEA # 22

DHANLAXMI THE TAXI DRIVER

TAXIWALI DHANLAXMI

Sometimes we come across women who have taken up a profession that is traditionally dominated by men. Such women can be great characters for a video, like for example Dhanlaxmi in Mumbai.

“Men are shocked when they see me behind a steering wheel ferrying passengers. Most of them think women are meant to cook and do household work,” says Dhanlaxmi Devendra, one of Mumbai’s few female taxi drivers. Despite the snarky remarks that she often gets, Dhanlaxmi says she loves her job because it gives her the autonomy to make decisions about her life. However until four years ago, this wasn’t the case.

Dhanlaxmi’s son was two months old, when she decided to walk out of an abusive marriage. She went back to living with her parents and started looking for work to be able to support herself and her son. She had never been employed before and was extremely proactive in looking for work. That is how she came across Priyadarshini, an all women taxi service company which trained its employees through driving lessons, self defense techniques and a module on dealing with “troublesome” passengers. She applied right away and was selected. This marked a new beginning in Dhanlaxmi’s life.

Today she spends most of the day driving, both male and female passengers around Mumbai. She wants to get her son a sound education and dreams of building a house in the city. “I am determined to make it happen with this taxi job!” she signs off.



FILMING TIPS: It is very important that you first identify your main character and get to know her really well and get her consent. She will only agree to be part of your film if she knows you well and trusts you and the purpose of your filming. You will have to spend at least two days of filming with her. Get plenty of b-rolls of her full day: from household chores, to getting ready for work, receiving phone calls from clients, driving her car (shots from inside and outside). You can interview her inside her car while she is waiting for a passenger. Ask her how she negotiated with her parents about this training, her challenges and strategies to break this barrier and most importantly, her motivation. How is life of a male taxi driver different than a woman’s? Explore how ‘male’ she had to be to get this. Did she

have to cut her hair, wear pants or in any way ‘look like a man’? Ask her what it will take to see women taxi drivers in smaller cities like Solapur or Rajkot or Shimla or Srinagar. Ask her what are the other professions that men currently dominate but can also be pursued by women?



VIDEO STORY IDEA # 23
BREAKING STEREOTYPES
BEDBHAV PE PRAHAR

Kailash Chandra is a farmer and has three daughters. Typically, what we see is that parents with one or more daughters will keep trying till they have a son. Maybe they think that the son will bring back in dowry whatever was spent on the wedding of the two(or three, four, sometimes even five) daughters that came before.

But Kailash thinks differently. He says his eldest daughter Savita is extremely intelligent. She has just finished school and he has admitted her into a year-long coaching programme to prepare her for engineering and medical entrance exams. This year-long programme is expensive but Kailash believes that “it will be better to spend this money now and let her stand on her own two feet than spend it later on dowry, probably over a foolish boy who has no skills and is dependent on his parents”.



FILMING TIPS: The above case study reflects a progressive attitude that is not so common. If you know of such cases, you should surely plan a video because these are the real ‘heroes’ we must acknowledge. Getting consent from someone like Kailash and his family will not be difficult because they will only be proud to tell their story. Again, it’s very important to capture the moments between the father and daughter and between the mother and daughter. Also important is to capture the general conversation among the three sisters. Your focus, however needs to be on Kailash and Savita. Get Kailash to talk about why some parents insist to have a son? Why is it so important to have a son as against a daughter? Why can a daughter not carry out the rituals carried out by a son?

Remember your main character Kailash is a farmer so it’s important that you have visuals of him in the farm. Sequences, not just single shots. Visuals of Savita reading and preparing for her tests are important. B-rolls of Savita going to classes on a bicycle are very crucial. These visuals show her as independent and confident. Ask her what a girl can and cannot do? What does she have to say to those who believe that a woman should be in the house and only take care of family? Why is it important for a woman to have a career? Is there anything she can’t do that a boy/man can?

PART II : REPORTING ON GENDER-BASED VIOLENCE

While reporting on cases of gender-based violence, you MUST follow the protocols given below: If you hear of a case of gender-based violence in your community, find a suitable time to meet the survivor and her family. Remember, that the survivor and her family have been through trauma. Sensitivity to the survivor and her family should be at the heart of your filming and steps to help them.

INFORMED CONSENT

- Ensure that you have informed consent of the survivor BEFORE you interview her. In other words, this means that you MUST have the survivor's permission to film her story, with full knowledge of the consequences of your video report.
- You must clearly explain good and bad consequences of filming to the survivor and her family.
- You must inform the survivor that the video will be circulated widely, it may also be seen by the attacker and therefore, may have a bearing on the survivor's security and safety.
- Help the survivor understand the reason you are filming and the importance of her speaking up.
- If you are reporting on a case of gender-based violence leading to death, you need informed consent of the victim's family.
- If the survivor is a minor i.e under 18 years of age, the informed consent has to be given by her parents/legal guardian. Merely taking the minor's consent is NOT enough. Please bear in mind that filming a minor (in any situation) without parent/legal guardian's consent is against the law (Protection of Children from Sexual Offences Act, 2012)

IDENTITY OF THE SURVIVOR AND HER FAMILY

Revealing the identity of a rape survivor is a punishable offence under the Indian Penal Code with up to 2 years imprisonment, without fine. The law makes an exception to this, when:

- A. a police officer conducting the investigation authorises it in good faith
- B. the survivor authorizes it in writing or,
- C. when the next kin of the survivor or victim authorizes it.

- While the law authorizes a police officer conducting the investigation to reveal a survivor's identity in 'good faith', you WILL NOT reveal the survivor's identity unless you have her or her family's consent.
- If a survivor wishes her identity to be concealed, demonstrate by shooting a small video clip (of someone else in the family or a friend/colleague who has come with you) against light, or from the back in a way that does not show the interviewee's face. Play back this small clip to the survivor and her family so that they feel reassured.
- The choice of speaking out or not, revealing identity or not is ultimately that of the survivor's.
- If the survivor is a minor, we will NOT reveal name or face, even though parents or guardians may want to do so.

SEXUAL VIOLENCE

BACKGROUND : Sexual violence is a sexual act perpetrated against someone without the person's freely given consent, including an attempt to engage in such an act using violence, coercion, making unwanted sexual advances.

The use of sexual violence against women, rape in particular has a long history. Rape is the fourth most common crime in India. According to the National Crime Records Bureau 2013 annual report, 24,923 rape cases were reported across India in 2012. Out of these, 24,470 were committed by someone known to the victim (98% of the cases).

Rape is a non-bailable offence in India (except for marital rape.) A woman whose husband rapes her can only seek recourse under the Protection of Women from Domestic Violence Act (2005), a civil law which offers protection to the victim, but has no scope for punishing the perpetrator.

History and tradition make the law hard to enforce. In remote and rural parts, patriarchal views on gender still hold sway, and sexual assault is an unofficially accepted form of punishment. Patriarchal views are also propagated by insensitivity of the police, who at times refuse to file an FIR and a society that blames a survivor for rape.

Sexual violence against women, "revenge rape" and rape as a tool to propagate caste based atrocities are deeply entrenched in rural areas. Women represent the "honor" of their community and are viewed as family or community property.

WHAT CONSTITUTES SEXUAL VIOLENCE

After the brutal of 23-year gang-rape and murder paramedic in New Delhi in December 2012, the Indian Penal Code was amended in 2013 (through the Criminal Law Amendment Act, 2013). The amendment included new definitions of what constitutes sexual violence & harassment that is punishable by law. The definitions of sexual violence according to the law are as follows:

Assault (Section 354B): includes using criminal force, or attempting to disrobe a woman

Voyeurism (Section 354C): includes watching, capturing or sharing images of a woman engaged in a private act, against her will or without her consent

Stalking (Section 354D): includes following or contacting a woman repeatedly even after she clearly indicates her disinterest

Trafficking (Section 370): includes recruiting, transporting, harbouring, transferring or receiving a person for the purpose of exploitation; using threats, force, deception, abuse of power or through giving or receiving payments

Rape (Section 375): includes penetration of penis, penetration of any other part into the woman's vagina or forcing her to do so with him or someone else, manipulation of any part of her body to cause vaginal or anal penetration or penetration of any other body part, application of his mouth on a woman's vagina, anus, urethra or forcing her to do so with him or anyone else; without the woman's consent.

RIGHTS OF A SURVIVOR:

FILING AN FIR AND PROTOCOLS FOR THE POLICE

- An FIR (first information report) is the survivor's account of the crime. However, a need not necessarily be the one who files the FIR. A witness to the incident, or a friend who has sufficient knowledge of the crime, can also file an FIR on the survivor's behalf. They must do so only once they have her full consent, along with her willingness to be part of the investigation that will follow. REMEMBER, that this is the first document that the police will prepare to initiate investigations. .
- While every woman who has experienced sexual violence has the right to report, whether she does so or not, is ultimately her choice. The police, however, CANNOT refuse to file an FIR. A police personnel who refuses to file an FIR is violating the rights of a survivor and can face a penalty of up to two years of imprisonment.
- If a police officer or police station refuses to register an FIR you can appeal to a higher authority (for instance an SP or DCP). If they refuse, then go to a magistrate (for example District Magistrate, Chief Judicial Magistrate or Chief Metropolitan Magistrate)
- An FIR can be registered at any police station. The report will then be transferred to the station it concerns.
- The complainant need not be physically present to start the process of lodging an FIR- she can call or send an e-mail.
- If the woman is mentally or physically disabled, either temporarily or permanently, the police officer must go to her home or a place convenient for her to register the complaint. If the offence registered is rape, the same procedure is applicable.
- In the case of offences like sexual harassment, voyeurism, stalking, rape & gang rape, the report must only be recorded by a woman police officer. Once the report is prepared, it is mandatory for the officer to read it back to the survivor, so that she can verify that her account has been taken down exactly the way it was narrated. If the officer does not read it out, the survivor has the right to ask her to do so.
- A survivor should feel free to and not hesitate to ask for changes to be made to ensure that the report is clear and accurate.
- A survivor must always cross-check details in her report and get her own copy.
- Once the survivor receives a copy of the FIR, the Investigating Officer should produce the survivor in front of a magistrate within 24 hours to record her statement.
- Every survivor is entitled to a court appointed lawyer.
- A survivor can call up the investigating officer for updates on the status of the investigation.
 - The police shall not reveal the identity of the victim to the media or to the public.
 - A woman or a child shall not be detained in a police station overnight.
 - If the victim needs a translator the same shall be provided.

- Within 24 hours of receiving information the victim shall be taken to the nearest hospital for medical examination and care
- If the victim has any other special needs, the same shall be met.

IF THE SURVIVOR IS A CHILD

- The statement shall be recorded at a place where the child resides or where the child feels comfortable.
- The officer recording the statement shall not be below the rank of sub inspector and should preferably be a woman officer.
- The police officer shall not be in uniform.
- The child shall not come in contact in any way with the accused
- A person who the child trusts shall be present
- For mentally or physically (temporary or permanent) disabled child, a special educator / expert may be called. If possible, the statement of the child may be recorded using audio-video electronic
- If required, the police shall take the child to the nearest shelter home for emergency shelter and produce the child before the Child Welfare Committee (CWC)
- The Police shall report all cases of child sexual offences to the Child Welfare Committee and Special Court within 24 hours

MEDICAL EXAMINATION

- Medical examinations can only be conducted with the survivor's consent.
- A person who the victim trusts shall be present at the time of medical examination
- A female victim shall be examined only by a lady doctor
- The police shall ensure the samples collected from the hospital are sent to the forensic laboratory at the earliest
- The medical practitioner shall treat the survivor for cuts, bruises, bodily and genital injuries, exposure to STDs & HIV. S/he shall discuss possible pregnancy and emergency contraceptives with the survivor.
- All hospitals are mandated to give free first aid treatment to survivors, and are mandated under the law to report the incident to the police.
- The Supreme Court in 2014 banned the two-finger test to determine rape, and international standards state that any medical tests done should be non-invasive. If the survivor does consent, then the tests must only be done by a registered medical practitioner.
- The victim may be referred for mental, psychological or other counselling.
- Non treatment of a victim by a Hospital is an offence punishable with imprisonment for a term which may extend to one year or fine or both

REPORTING & INTERVIEW TIPS

- When you come across a case of sexual violence, knowing the rights of a survivor, the process of filing an FIR and protocols for police and doctors, will help you examine and document the sexual survivor's experience in seeking recourse and report in detail on the violations faced and perpetrated by police or medical practitioners. Read through the sections above carefully before you meet the survivor.
- First, have a conversation with the survivor **WITHOUT** taking out your camera.
- **Ensure that you have informed consent BEFORE filming.**
- **In case the survivor is an adult, do not reveal the name and identity of the survivor in your video unless you have her consent or the family's consent in case of death of the victim.**
- Do get the age of the survivor.
- If the survivor is a minor, his/her identity – name and face cannot be revealed. Shoot in a way that doesn't reveal the identity of the survivor.
- Ensure that the survivor or the family member you are interviewing is seated comfortably.
- Do not keep asking her to repeat details of the instance of sexual violence. Do not press for details if you see the survivor breaking down. You can come back to details at a time when she is ready to talk or, get the details from another individual who is aware of the case and include it in your P2C.

CHECKLIST

The following points are very important to bear in mind as you speak with the survivor. Ideally, you should record one V/O to cover the following details:

- Has an FIR has been filed in the case?. If yes, you can ask the survivor about her experience with the police. Did they cooperate? Were they sensitive? **Refer to section titled 'Rights of a survivor : Filing an FIR and protocols for police' above.**
- Was a medical examination conducted? Was her consent taken before the examination?
- Were the doctors sensitive? Did they ask her invasive questions, for example: did they question her sexual history?
- How was the medical test conducted? To check if the banned two finger test was conducted you can get a copy of the Medico Legal Examination and run it by a doctor. If you have trouble verifying the MLC, reach out to the Goa T&M.

REMEMBER, it is crucial to establish **VIOLATIONS** (See above section). Merely narrating what happened (gory details) is NOT enough. You need to say how rights of the survivor, legal procedures, police protocols have been violated.

MARITAL RAPE

BACKGROUND : There is no criminal law that gives women the right to say no to forced sexual intercourse within a marriage and perpetrators to be punished. This means that a woman in India is denied the most fundamental right of self determination over her body.

The only legal recourse available to women facing sexual violence within a marriage is the The Protection of Women from Domestic Violence Act, 2005. However, it is a Civil Law which offers protection to the victim, but has no scope of punishing the perpetrator, which is why a criminal law against marital rape is needed.

A man can also be accused of rape for having sexual intercourse with his wife if the wife is below 15 years of age. However, the clause in itself is a contradiction since the legal age of marriage for women in the country is 18 years.

While intervening or reporting on a case of marital rape, you **MUST** follow protocols laid out in the beginning of this section. Interviewing tips + reporting checklist remain the same as in the sexual violence section.

Such a case gives you a chance to say why we need a criminal law dealing with marital rape. **LEGAL TIP:** A legal case will be filed under the Domestic Violence Act, 2005 since there is no criminal law to deal with it. However, since it is a civil law it does not have the scope to punish the perpetrator.

DOMESTIC VIOLENCE

BACKGROUND : From 50,703 in 2003, the number of reported domestic violence cases has gone up to 118,866 in 2013 - an increase of 134% over 10 years.

Domestic violence is not unique to India. It occurs around the world, but what sets it apart in India from many other countries is the culture of silence that still surrounds it.

According to a family survey done by the government, more than 54% of men and 51% of women said that it was okay for a man to beat his wife if she disrespected her in-laws, neglected her home or children, or even over something as trivial as putting less - or more - salt in the food.

In 2005, the Indian Government passed The Protection of Women from Domestic Violence Act. The law includes verbal, physical, sexual or economic abuse – whether actual or threatened. This means that all of the following constitute as domestic violence:

- Hitting, punching, slapping, choking or shoving
- Destruction of personal property
- If a partner prevents a woman from seeing friends and family
- Insults in public and/or in private
- Exerting control over finances
- Showing extreme jealousy or accusation of infidelity
- If a partner forces sex upon a woman
- Dowry harassment

FILLING A CASE ON DOMESTIC VIOLENCE

(Source : <http://www.bellbajao.org/home/resources/the-law-pwdva/>)

A woman or somebody on her behalf, can approach the following to file a Direct Information Report (DIR) with one of the following:

The Protection Officer (PO) who is appointed by the government. The PO registers the DIR, presents it before the Magistrate and ensures that the orders passed by the court are enforced.

A Service Provider – a voluntary organization registered with the state government, Service Providers assist in filing the DIR with the PO, provide her with legal aid, medical care, counseling or any other support.

The Police can file a criminal complaint under Section 498A of the IPC. On request the police will record a DIR under the PWDVA at the same time and forward the same to the magistrate.

The Magistrate – A woman can directly approach the Magistrate’s court to file a DIR under the PWDVA. If the woman already has a pending case, then she can fill in an application under the PWDVA and file it as an “Interim Application” in the pending proceedings.

REMEMBER that protocols for you to report on a case of domestic violence remain the same as those of sexual violence

REPORTING & INTERVIEW TIPS

- Your interview with the survivor should be conversational and not a rapid fire of questions on camera. To ensure this, spend at least one full day with the survivor to build a rapport with her before you interview her on camera.
- You could utilize this day to get good B-rolls.
- While it is important to talk to the survivor about the form of violence faced, **DO NOT** limit your conversation to that.
- Have conversations with the survivor to understand what it took for her to say no to the violence or to walk out of the marriage. Was she financially dependent on her husband? Was she afraid of how society would blame her, if she took action against the violence?
- Whether or not she files an FIR, is her choice. Yet, do ask her what made her file an FIR. And, if she chose not to, talk to her to understand why.

CHECKLIST

- Check if the survivor has approached the police and how the police responded
- Did they refuse to file an FIR? If an FIR was filed, what is happening in the case?

ACID ATTACKS

BACKGROUND : Acid throwing is an offence under section 326 of the Indian penal code.

The minimum punishment is 10 years' imprisonment. It can extend up to life imprisonment with fine. This law was brought in 2013 with the amendments in laws dealing with sexual harassment on the recommendations of the Justice Verma Committee.

In 2013 The Supreme Court has laid down several guidelines for compensation and medical treatment of survivors as well as regulation of acid sale.

Yet, **In 2014, 309 acid attacks were reported from across India**

In most acid attack cases, the perpetrator is known, and more often than not, it is a man whose advances a woman has rejected. Acid attacks cause grievous injuries, permanent disabilities often leaving survivors in despair. Acid attack victims have been rejected jobs due to facial disfigurement.

SUPREME COURT OF INDIA DIRECTIVES ON TREATMENT AND REHABILITATION OF ACID ATTACK SURVIVORS

- Full medical assistance (free treatment, bed, food, water and medicines) should be provided for survivors of acid attacks by government-run and private hospital. No hospital can refuse to treat acid attack survivors citing lack of specialized services. First aid should be administered and after stabilization the survivor may be shifted to a specialized facility.
- Action can be taken against hospitals/clinics for refusing to treat survivors of acid attack.
- In Laxmi's case in 2014, the Supreme Court of India mandated that acid attack survivors should be given a minimum compensation of **Rs 3 lakh within 15 days**.
 - In December 2015, in a writ petition filed by Parivartan Kendra in the case of acid attack on sisters, Chanchal and Sonam Paswan enhanced the compensation amount to 10 lakh. In doing so, the court said, "the mandate given by this Court in Laxmi's case nowhere restricts the Court from giving more compensation to the victim of acid attack, especially when the victim has suffered serious injuries on her body which is required to be taken into consideration by this court. In peculiar facts, this court can grant even more compensation to the victim than ₹ 3,00,000/-"
 - Compensation in cases of acid attacks is released by the District Legal Services Authority.
 - The hospital where the acid attack survivor is first treated should give a certificate that the individual is a victim of an acid attack. This certificate can be

utilized by the survivor for treatment, reconstructive surgeries or any other schemes for survivors by the state or union government.

SUPREME COURT OF INDIA GUIDELINES ON REGULATING SALE OF ACID TO CURB ACID ATTACKS

- Over the counter, sale of acid is completely prohibited unless shopkeepers maintain a daily record of buyers and the quantity of acid sold.
- Sellers shall sell acid only after the buyer has produced before them a proof of identity, residential address and telephone number and has **specified the purpose** of purchasing acid.
- All stocks of acid must be declared by the seller with the concerned Sub-Divisional Magistrate (SDM) within 15 days.
- In case that undeclared stock of acid is discovered, it will be up to the concerned SDM to confiscate the stock and impose suitable fine on such seller of up to Rs. 50,000/-
- Acid sold in retail must be so diluted that it does not have any corrosive effect on humans.
- Acid will not be sold to anyone below the age of 18.
- The concerned SDM may impose a fine of up to Rs. 50,000/- on any person who commits breach of any of the above directions.

For intervention in the case: Check for which of the guidelines from the two sets above have not been followed. **Record one Voice Over with just these details**

REPORTING & INTERVIEW TIPS

The following points are very important to bear in mind as you speak with the survivor—whether you making a video or writing down the interview or writing it for your VO

Tips while filming/Interviewing:

- You **MUST** follow protocols for reporting and intervention in the beginning of the gender-based violence section.
- Identity: Do get the age of the survivor. If she is a minor, her identity – name and face cannot be revealed. Shoot in a way that doesn't reveal the identity of the survivor.
- Do **NOT** keep asking her to repeat details of her assault. Do not press for details if you see the survivor breaking down. You can come back to details at a time when she is ready to talk or, get the details from another individual who is aware of the case and include it in your P2C.
- Ensure that the family of the survivor is seated comfortably during your interview

CHECKLIST

- Check if an FIR has been filed. If yes, do ask the survivor about her experience with the police. Did they cooperate? Were they sensitive?

- Has the District Legal Services Authority released compensation for the survivor as per Supreme Court guidelines?
- Did the survivor get free & timely medical treatment? Was she refused treatment? And, what were the reasons stated by the hospital? Was this a private or public health facility?
- Who are the accused?
- What is the motive of the crime according to the po

DOWRY

BACKGROUND : The tradition of paying dowry at the time of a daughter's marriage is rampant despite the Dowry Prohibition Act, 1961. This amount can be so huge that many parents go to extreme lengths to avoid having a daughter in the first place.

Many people especially men's groups criticize the anti dowry laws saying, women and their families misuse the laws. However, despite these laws, dowry harassment and other related abuses continue and dowry deaths are common. In 2010, 8,339 dowry-related murders or suicides were reported across India.

Case study : Mita had been married for merely 2 months when she left her in-laws' house because she could not bear mental and physical harassment by her husband and his family. She came to her parents' house in Sandhida village with her three year old son. Her in-laws asked her to bring jewelry and cash but Mita refused to do so as she was severely beaten with a stick and was branded by a hot iron. However, her parents insisted that she must try and make her marriage work otherwise it would shame the family. Tweak case study with – what if girl has siblings

REPORTING & INTERVIEW TIPS

- A lot of women come back to their parents' homes due to violence related to dowry harassment. You should interview the woman as well as her parents.
- In your interview the woman, don't focus on the incident/violence itself, when she returned etc. You need to explore the threshold – at what point did she say enough is enough and walk out?
- In the interview talk to parents about dowry – ask them if they would have given the money if they had it? We are trying to understand if they are opposed to the dowry price or the practice itself. What is the solution to not being able to give enough dowry? Why do they keep asking more?
- If the parents have one more daughter, ask: How do you propose to make arrangements – will you not give dowry – would you save/borrow?
- If they have a son, ask: Will you be seeking dowry when you get your son married?
- B-Rolls : Photo albums of marriage, sequences of the woman and family, shots of village, surroundings and neighbourhood.