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**No Longer Just Your Visual Pleasure:
A Case for a Human Rights Education Model in Film and Television for
the Benefit of Gender Equality**

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Abstract

Human Rights Education (HRE) is one of the most useful tools for the proliferation of human rights information and culture. However, majority of methods for the distribution of HRE are through formal settings, thus, there is a lack of universal access. This means that the ingraining of human rights both systemically and into our personal values systems is a much longer and difficult process. There is one form of communication that majority of the population have significant access to, that is, our onscreen entertainment. Film and television is an ingrained part of daily life and culture in the modern world, and has already shaped many of our perceptions. This medium has the capacity, based on case study evidence to be harnessed for a greater purpose. This thesis builds a case for the implementation of an HRE model within the production of film and television, for the purpose of benefitting the progression of gender equality. It explores the different methods of HRE, the already established uses of the screen in advocacy, the current representation of women on the screen and within the industry. Subsequently, an HRE model is proposed, based on the revised HRE models of Felisa Tibbitts, to implement into the film and television industry in Hollywood, for the pursuit of gender equality progress as per the 2030 United Nations Sustainable Development Goals (SDG). Based on the available literature and case study evidence, the evidence suggests that such a model would be possible to implement and could have significant benefits for gender equality within the film industry, but also within the larger community.

Key words: Human Rights Education, gender equality, film, television, Felisa Tibbitts, screen-based mediums, activism, Hollywood, feminism, Sustainable Development Goals (SDG).

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Introduction

The proliferation of human rights information is one of the core institutions of the United Nations (UN) in its mission to improve the quality of human rights standards and norms. It has been argued that Universal Declaration of Human Rights (UDHR) has been the blueprint for Human Rights Education (HRE),¹ outlining ‘fundamental’ and ‘universal rights’, as well as a statement within the Preamble that note the declaration “...*shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance...*”² as part of human rights protection. Thus, even then, the idea of HRE was fundamental to the success of the ideas put forth in the declaration.

However, since 1948, the progress of HRE has been slow moving and largely ineffective, which poses a threat to the proliferation of human rights in its entirety. Lenhart and Savolainen argue that HRE should be integrated into mainstream schooling systems, with every teacher and student having an understanding of fundamental human rights ideals and issues.³ However, according to the United Nation Educational, Scientific and Cultural Organisation (UNESCO) Institute for Statistics, the issues concerning access to the right *to* education continue to perpetuate, with around 617 million children globally left without even the minimum proficiency in learning outcomes.⁴ As of 2018, of Organisation of Economic Co-operation and Development (OECD) countries, 42% of adults aged 24-65 have secondary education or post-secondary non-tertiary as their highest form of education, and only 39% have a tertiary education.⁵ While the levels of HRE have been growing, with the UN World Programme for Human Rights Education (UNWPHRE) only beginning in 2005, and the UN Declaration of Human Rights Education and Training

¹ Claudia Lohrenscheit, 'International Approaches in Human Rights Education' (2002) 48 *International Review of Education* 173

² UNGA, Universal Declaration of Human Rights (adopted 10 December 1948 Res 217 A(III) (UDHR)) Preamble

³ Volker Lenhart and Kaisa Savolainen, 'Human Rights Education as a Field of Practice and of Theoretical Reflection' (2002) 48 *International Review of Education* 145

⁴ UNESCO, '617 million children and adolescents not getting the minimum in reading and math' (*UNESCO*, 2017) <<https://en.unesco.org/news/617-million-children-and-adolescents-not-getting-minimum-reading-and-math>> accessed 9 August 2020

⁵ OECD, *Education at a Glance 2019* (2019) <<https://www.oecd-ilibrary.org/content/publication/f8d7880d-en>> accessed 14 July 2020

(UNDHRET) being delivered as late as 2011, there are many adults and young people today that never received or are still not receiving the benefits of HRE on a promotional level, not to mention a more critical and analytical level. This of course varies from each individual member state's approach, however the UN General Assembly (UNGA) review of the first phase of the UNWPHRE (HRE within primary and secondary education) identified there were still a number of explicit policy and strategic implementation gaps.⁶

A relatively easily accessed resource in developed and developing countries is film and television. In a study conducted by Deloitte in 2018, in the US alone 55% of households subscribed to a streaming service (not accounting for the multiple use of one account), and watched approximately 38 hours of video content each week (streamed or otherwise).⁷ The current Covid-19 impacted world has skewed the data on media consumption significantly, with a study by Mirada finding that globally, linear TV consumption had increased by 24% between February 1st and April 30th, and an increase of 41% of on-demand service consumption.⁸ While it is unclear whether these levels will continue in a post Covid-19 world as people have less demand for televised news or content to fill their spare time, even prior to the pandemic, people were spending the equivalent of a full-time job watching video content.⁹ Considering this, the medium provides a significant access point for communication.

There are several studies that have identified film and television content as an effective method for communicating information to the public, and impacting attitudes surrounding the subject content. A 2009 study by Engert and Spencer studied the past educational uses of film, that is: events, issues, cultures and theories for the understanding of political science, describes the many benefits of using film as a tool for teaching international relations content in classrooms. The findings indicated that: as a visual medium students already had skills to deal with this kind of material, the films stimulated both sides of the brain, and that films engages with an emotional

⁶ UNGA 'Final evaluation of the implementation of the first phase of the World Programme for Human Rights Education' (24 August 2010) A/65/322

⁷ Deloitte, 'Consumers in control: How consumers are driving change and innovation across digital media' (2018) <<https://www2.deloitte.com/us/en/insights/multimedia/infographics/digital-media-trends-consumption-habits-infographic.html>> accessed 15 July 2020

⁸ Mirada, 'Global pandemic causes stratospheric rise in TV consumption' (2020) <<https://www.mirada.tv/news/global-pandemic-rise-tv-consumption/>> accessed 15 July 2020

⁹ Deloitte (n 7)

response that prompted discussion.¹⁰ While the paper also listed some shortcomings, such as a perhaps unscientific approach to teaching due to the need for narrative structure, and that not all films are appropriate for all settings, the use of film was still considered to be highly beneficial.¹¹ While there is only a small pool of academia on this matter, there is enough to justify its wider application.

This thesis proposes that this gap in access to HRE during formal education could be combatted with greater implementation of HRE into screen based mediums, namely film and television that is available widely to the public. Operationally, 2030 Sustainable Development Goal (SDG) number five of gender equality (SDG5) will be used as a case study to apply the model of HRE theorised by Felisa Tibbitts. Tibbitts' theory of HRE centres around three models, the Values and Awareness-Socialisation model, the Accountability-Professional Development model and the Activism-Transformational model. These models were first proposed in 2002 and revised in 2017.¹² This thesis will operate in terms of the following research questions: what are the most applicable models of HRE that could be implemented into film and television? What are the current uses of film and television in terms of advocacy? Can a model of HRE be applied to film and television, and how could this have a positive impact on gender equality?

Through this thesis, analysis of existing structures will pursue the development of a viable model for HRE in film and television. Firstly, the first research question will be explored, with the effectiveness and development of HRE being analysed, along with the various models of Critical Human Rights Education (CHRE), with the ultimate goal of developing an understanding on a theoretical level of what an effective model of HRE entails, with the Tibbitts model as the superstructure. Secondly, to investigate the second research question, the academic research on screen education will be analysed, as well as the different case studies of screen activism to unearth which techniques are most effective within the medium. Thirdly, in aid of the final research question, the historical role of women in cinema will be analysed in terms of film development,

¹⁰ Stefan Engert and Alexander Spencer, 'International Relations at the Movies: Teaching and Learning about International Politics through Film' (2009) 17 *Perspectives: Central European Review of International Affairs* 83

¹¹ *Ibid*

¹² Felisa L Tibbitts, 'Revisiting 'emerging models of human rights education'' (2017) 1 *International Journal of Human Rights Education* 2

archetypes and statistical representation in both the industry and the films themselves, and how to this is ultimately impacting the progress of gender equality. Lastly, using the identified techniques of HRE and screen activism, with respect to the current relationship between women and the film industry, the final research question hopes to be answered with an application of the Tibbitts model of HRE for proposed implementation into the filmmaking process.

The operating hypothesis is that it would be possible to apply a structured model of HRE to the production of film and television, based on what is already available in academia and through case study findings. The capacity to reach a wider audience and effectively and accurately educate to the public would have a positive impact on the proliferation of gender equality. The scope of this study is a point of interest, as film and television are mediums that crosses borders and time. Ultimately, as the most influential space in film and television, the application of the model will rely on its applicability to filmmaking in Hollywood, regardless of its global distribution. However, within the expository section regarding screen activism, and examples within the model application, evidence will be gathered from other jurisdictions where appropriate. The Tibbitts application will also only use case study films that were distributed since 2015 in order to respect a modern interpretation of gender equality, as per the 2030 SDG5. Further to this point, an intersectional feminist approach will be observed, understanding the different oppressive structures facing all women in different situations, whether they are biologically female or gender identifying.

The methodology used will be largely qualitative. Much of the research conducted utilises primary sources in the form of video content and case study evidence, and the secondary sources of books, journal articles and websites. News sources will also be utilised due to the contemporary nature of the research, as some aspects have little peer reviewed academic discourse at the time of writing, however, these will mostly be utilised for industry critics, interviews and relevant dates and facts about current issues.

Chapter 1: An overview of Human Rights Education

This chapter will explore the first research question, that is, what are the most applicable models of HRE that could be implemented into film and television? Firstly, HRE will be defined through a combination of sources from international law and non-governmental organisations (NGO). Secondly, evidence of the value of HRE will be presented to provide validation for the approach of this thesis. Thirdly, the UN approach to HRE will be detailed to understand past attempts at mainstreaming HRE. Lastly, this chapter will detail the development of HRE theories and critical approaches in order to identify which theories would be most beneficial to the development of HRE through screen based mediums. This chapter will provide support to the hypothesis that the application of HRE to screen based mediums is possible with each of these elements working towards an active understanding of the current research on HRE.

1.1: What is Human Rights Education?

While the various strategies and theories for HRE will be explored within this chapter, it is first necessary to understand the definition of HRE from an international law perspective, as well as that of various organisations.

The UN has described HRE in several different words over a number of documents. The website of the Office of the High Commissioner of Human Rights provides the following definition:

“Human rights education promotes values, beliefs and attitudes that encourage all individuals to uphold their own rights and those of others. It develops an understanding of everyone's common responsibility to make human rights a reality in each community. Human rights education constitutes an essential contribution to the long-term prevention of human rights abuses and represents an important investment in the endeavour to achieve a just society in which all human rights of all persons are valued and respected.”¹³

¹³ Office of the High Commissioner of Human Rights, 'Human Rights Education and Training' <<https://www.ohchr.org/EN/Issues/Education/Training/Pages/HREducationTrainingIndex.aspx>> accessed 25 June 2020

However, within official UN documents, the definition has been built with respect to several human rights instruments. In the most recent UN HRE report available, the ‘Draft plan of action for the fourth phase (2020–2024) of the World Programme for Human Rights Education’, the definition cites the UNDHRET, all core UN human rights treaties, various conference and summits, as well as UNESCO recommendations to reach the following definition:

“...human rights education includes any learning, education, training or information efforts aimed at building a universal culture of human rights... Human rights education is a lifelong process that fosters: (a) Knowledge and skills: learning about human rights and acquiring skills to exercise them in daily life; (b) Attitudes: developing or reinforcing attitudes, values and beliefs that uphold human rights; (c) Behaviour: taking action to defend and promote human rights.”¹⁴

It is also important to note definitions from a few external non-governmental organisations to gain a full understanding of a debated definition. Firstly, while Amnesty International references the international legal definition in their program guides, their website states *“Through human rights education you can empower yourself and others to develop the skills and attitudes that promote equality, dignity and respect in your community, society and worldwide.”¹⁵* This definition, while more brief is from the perspective of the learner and in pursuit of social change as a whole. Save the Children also provides *The Human Rights Education Toolbox* the was produced by the Danish Institute for Human Rights, within defines HRE as *“a way to build and strengthen human rights knowledge as well as the required attitudes and skills”*. The handbook also places emphasis on the strength of knowledge of *rights holders* to claim their rights from *duty bearers*, who need to be acutely aware of their obligations, and also states that learners should be learning a combination of knowledge, skills, and behaviour.¹⁶

¹⁴ UNGA ‘Draft plan of action for the fourth phase (2020–2024) of the World Programme for Human Rights Education’ (9-27 September 2019) A/HRC/42/23, I.A. Sections 4&5

¹⁵ Amnesty International, ‘Human Rights Education’ (*Amnesty International*) <<https://www.amnesty.org/en/human-rights-education/>> accessed 8 July 2020

¹⁶ Maria Løkke Rasmussen, ‘The Human Rights Education Toolkit: a Practitioner’s Guide to Planning and Managing Human Rights Education’ (*The Danish Institute for Human Rights*, 2012) <https://resourcecentre.savethechildren.net/node/8581/pdf/hre_eng_0.pdf> accessed 9 July 2020, 8

For the purposes of this study, by combination of these sources, a definition that employs HRE as a method of creating a culture of human rights through knowledge which will ultimately effect attitudes and behaviours. This type of HRE will involve practical application and a critical understanding of existing situations and structures.

1.2: The value of Human Rights Education

The effect of education on people attitudes towards certain issues is a fact that cannot be ignored in the process of global human rights implementation. The importance of being educated on rights that every person is entitled to by the simple virtue of being human cannot be underestimated. The ability to be aware of human rights people are entitled to is essential for the enjoyment of them, the ability to respect human rights enforces good relations and further protection of others, and the empowerment from human rights knowledge develops the ability to participate in robust discussion about social justice, as well as preparation of active democratic participation.¹⁷ Barring for a moment the human rights element, education itself has been found to have a liberalising effect, with people that have undergone tertiary education generally holding more progressive views than other members of society. This has been widely held, with studies dating back as far as 1934 in the Newcomb's Bennington College studies, however, with different reasonings, between socialisation, the disciplines which people study, or education leading to rejection of dominant ideologies and ability to recognise injustice.¹⁸ While predispositions to different political ideology, perhaps inherited from the family have been suggested to be a confounding variable, in a 2016 study by Campbell and Horowitz, a university education lead to, at the very least, greater support for civil liberties and gender equality.¹⁹ With this in mind, the *type* of content being studied also plays a significant role, HRE specifically educates its students on *their* rights, as well as creating awareness that other people have the *same* rights. Further, HRE is one of the core instruments to a healthy democracy, with free, self-thinking and active

¹⁷ Lotta Brantefors, Britt Tellgren and Nina Thelander, 'Human Rights Education as Democratic Education' (2019) 27 *The International Journal of Children's Rights* 694

¹⁸ Brianne Hastie, 'Higher education and sociopolitical orientation: The role of social influence in the liberalisation of students' (2007) 22 *European Journal of Psychology of Education* 259

¹⁹ Colin Campbell and Jonathan Horowitz, 'Does College Influence Sociopolitical Attitudes?' (2016) 89 *Sociology of Education* 40

participants.²⁰ HRE engages in various methods that will be explored in this research, but have found effective results in methods that build on moral reasoning skills, especially those exercises that encourage students to imagine themselves in situation of human rights violation.²¹

This has shown significant results in social outcomes. In a study conducted in 2019 in Turkey, the implementation of a HRE Program (HREP) for third-year social work students saw a positive impact on gender perception compared to the control that did not participate in the program.²² While the study identifies that men still have more traditional view of gender roles, the women that participated, however, were also more empowered through feminist identification. This kind of representation is extremely important in the field of social work, and expressly through the Turkish Social Workers Association's fifth and sixth ethical code that stipulate that they should participate in the fight against social justice, and provide their services regardless of sex, age, race and other identifying categories.²³ This study was based on another conducted in 1995-2009 by New Ways Association, whose HREP for Women led to significant improvement in women's issues such as the decrease in prevalence of domestic violence, increase in education and paid work, an increase in awareness of civil and political rights, and an increase in the level of decision making they participated in within their families.²⁴

Another study conducted in England in 2011 indicated that HRE could counter social disadvantage. Three primary schools participated in the study: two with socio-demographic disadvantage, and one with socio-demographic advantage. One of the disadvantaged schools and the advantaged school based their curriculum on an already established HRE program, Rights, Respect and Responsibility, drawn from the UN Convention on the Rights of the Child, while the other disadvantaged school did not have this program.²⁵ Results showed that regardless of demographics, the students at school that implemented the program displayed "*fewer social*

²⁰ Yasemin Karaman Kepenekci, 'A study of effectiveness of human rights education in Turkey' (2005) 2 Journal of Peace Education 53

²¹ Murray Print and others, 'Moral and human rights education: The contribution of the United Nations' (2008) 37 Journal of Moral Education 115

²² Hasan H. Altınova, Veli Duyan and Hamido A. Megahead, 'The Impact of the Human Rights Education Program for Women on Gender Perceptions of Social Work Students' (2019) 29 Research on Social Work Practice 113

²³ Ibid

²⁴ Ibid

²⁵ Katherine Covell, R. Brian Howe and Jillian L. Polegato, 'Children's human rights education as a counter to social disadvantage: a case study from England' (2011) 53 Educational Research 193

problems at school, were more optimistic about their futures, wanted to stay in school longer and had higher self-concepts."²⁶ While the study was a small subject pool with extraneous variables, the study harnesses the findings of another that has been implemented for five years that demonstrated improvement in learning outcomes for children. This shows that HRE has the potential to begin bridging the divide between advantaged and disadvantaged children.²⁷

Additionally, outside of the classroom HRE has been incorporated into workplaces and has resulted in more ethical corporate practise, which will be discussed on its theoretical basis in the latter part of this chapter. A study from Australia demonstrates the value of HRE in implementing the Victorian Charter of Human Rights and Responsibilities (2006).²⁸ Over several months, 800 employees of the Victorian Department of Sustainability and the Environment underwent values-based workshops that utilised open group discussions about Charter based rights in an Australian context, for example, the idea of 'a fair go' which provided avenue for boarder conversations of equality and opportunity. The also engaged in case study exercises, identifying relevant rights and moral considerations, for example, the right to life to residents during a bushfire situation, or equality before the law for indigenous people.²⁹ This led to learners being able to move the abstract concept of rights into a functional, real life situation, with the aim that it will lead to the ability to identify poor office cultures or discrimination in the workplace.³⁰

It is widely accepted that there is value in investing in the future of HRE, supported by both international bodies and academic structures. Even in these few case studies where the application of HRE has led to beneficial outcomes and had a profound effect on the attitudes and knowledge of human right, as well as life potential of participants and those under their care. As such the value of implementing these initiatives in different environments for a range of purposes is growing in importance for the widespread implementation of human rights.

²⁶ Ibid

²⁷ Ibid

²⁸ Elizabeth Branigan and Paul Ramcharan, 'Human Rights Education in Australia: Reflections on the Meaningful Application of Rights and Values in Practice' (2012) 4 Journal of Human Rights Practice 233

²⁹ Ibid

³⁰ Ibid

1.3: The United Nations' Approach

The first real sign of a structured and implementable plan for HRE from an international and institutional perspective was UN Decade of Human Rights Education (1995-2004). This was brought into effect by the General Assembly (UNGA) resolution 49/184 of 23 December 1994, after the need for human rights proliferation through 'understanding' was highlighted at the World Conference on Human Rights in Vienna, 1993³¹. According to the Vienna Declaration and Programme of Action, "...human rights education, training and public information essential for the promotion and achievement of stable and harmonious relations among communities and for fostering mutual understanding, tolerance and peace".³² Such lead to the creation of an Action Plan in 1996 with five core objectives: "*the assessment of needs and formulation of strategies; building and strengthening human rights education programmes; developing educational material; strengthening the mass media; and the global dissemination of the Universal Declaration of Human Rights*"³³.

Upon review of the Decade of Human Rights Education by the UN Office of the High Commissioner for Human Rights, further possible action was suggested at all levels. At a UN level, the review suggested a second decade of human rights education, a fund for human rights education, and a committee consisting of inter and non-governmental organisations, as well as other independent experts. The review also suggests the utilisation of the existing treaty monitoring bodies of the UN and mechanisms such as the Special Rapporteurs. The review gives further specific suggestions for national and regional strategies, but at all levels asks for considerations for further training for educators, identification of specific target groups, and continued evaluation of programs as they are implemented to identify the outcomes.³⁴ While more projects have emerged since its conclusion, some have criticised the decade (including the UN) for lacking

³¹ UNGA, 'Report of the United Nations High Commissioner for Human Rights on the implementation of the Plan of Action for the United Nations Decade for Human Rights Education' (12 December 1996) A/51/506/Add.1

³² UNGA, 'Vienna Declaration and Programme of Action' (12 July 1993) A/CONF.157/23, D.78

³³ Office of the High Commissioner of Human Rights, 'Guidelines for National Plans of Action for Human Rights Education (1997)' (20 October 1997 and 27 March 1998) A/52/469/Add.1 and A/52/469/Add.1/Corr.1, art. 3

³⁴ United Nations Economic and Social Council 'Study on the follow-up to the United Nations Decade for Human Rights Education (1995-2004)' (28 February 2003) E/CN.4/2003/101

direction and preparations for HRE to proliferate. The implementation of the UNWPHRE was the evidence of this.³⁵

The UNGA created the UNWPHRE (2005-ongoing) through resolution 59/113 A (10 December 2004), which proclaims such a programme would be rolled out in ‘phases’³⁶. The program is divided into four phases to occur over five year periods: the first phase (2005-2009) implementing HRE into primary and secondary curriculum; the second phase (2010-2014) implementing HRE into higher education and public sector professions; the third phase (2015-2019) implementing HRE training for the media and journalists, while strengthening the first two phases; and the fourth phase (2020-2024) implements HRE for youth.³⁷ The project aimed to entrench HRE into everyday educational practises, taking into account educational realities in different communities, as well as ingraining a culture of human rights to avoid future violations, rather than simply teaching human rights as international law and government action.³⁸ The action plan for each stage follows a similar four-part structure: national research on current level of HRE within the sector, setting priorities and development of a national strategies for implementation, implementation and observation, and lastly evaluation of the national program. Each phase has been followed by a report, which results indicate that the programme is, while having made progress, appears to be following suit of the Decade of Human Rights Development in terms of organisational weakness and inability to engage Member States to institutionalise HRE.³⁹ Of course, the Programme is still in progress so it is currently difficult to assess in its entirety.

During this process, the UNDHRET was delivered in 2011, that, while not legally binding, is considered more holistic than predeceasing instruments⁴⁰. UN declarations are also seen often as a precursor to more binding agreements or initiatives in the future, as such, its existence is a

³⁵ Print and others (n 21)

³⁶ UNGA ‘World Programme for Human Rights Education’ (10 December 2004) Res. 59/113 A

³⁷ Office of the High Commissioner of Human Rights, ‘World Programme for Human Rights Education Infographic’ <<https://www.ohchr.org/documents/issues/education/training/infographic-wphre.pdf>> accessed 25 June 2020

³⁸ Print and others (n 21)

³⁹ Ibid

⁴⁰ Alison E. C. Struthers, ‘Human rights education: educating about, through and for human rights’ (2015) 19 *The International Journal of Human Rights* 53

progressive step of its own.⁴¹ Under Article 2, the UNDHRET proclaims that HRE should be *about* norms and instruments, *through* mutual respect for differences, and *for* empowerment for enjoyment and exercise of human rights⁴². Beyond this, notable features of the UNDHRET are that HRE philosophy is centred around empowerment, HRE is a preventative tool, and HRE should be for the purpose of protecting *all* human rights, not narrow state definitions.⁴³ However, much like its predeceasing instruments, it has been found in a study undergone in Scotland – with similar results in Ireland and the US – that teachers were enthusiastic at the prospect of incorporating HRE into their teaching, however, its implementation still lacked robust detail or sufficient training guidelines for educators.⁴⁴ Bajaj comments that the UN definition for HRE is far more grounded within the framework of policy and norms, rather than HRE paving the way for social movements, noting that NGO involvement is necessary for grassroots change. She identifies Amnesty International’s definition of HRE to far more focused on the transformation from learner to activist through the sharing of information.⁴⁵

From the first mention of the notion of HRE as early as the UDHR, an approach from the UN to implement some sort of program was inevitable and overall necessary, despite its shortcomings. Though the implementation and strategies have not led to significant change over two separate periods of development, HRE occupying the stage of the UN and the international community in some capacity has led to awareness and potential enthusiasm for the future. With the World Program for Human Rights Education concluding in 2024, the way forward for the UN is yet to be seen.

1.4: Human Rights Education development and critical approaches

Despite the progress made by the UN in this area, HRE has developed into more than simply learning about international law in the classroom. HRE is now at a point that it needs to

⁴¹ Paula Gerber, 'Education about Human Rights: Strengths and Weaknesses of the UN Declaration on Human Rights Education and Training' (2011) 36 *Alternative Law Journal* 245

⁴² Struthers (n 40)

⁴³ Gerber (n 41)

⁴⁴ Struthers (n 40)

⁴⁵ Monisha Bajaj, 'Human Rights Education: Ideology, Location, and Approaches' (2011) 33 *Human Rights Quarterly* 481

engage with different media forms and methods to educate on human rights ideals, but also the complicated situations of human rights abuse that they exist in. While the notion of the UDHR as the “*blueprint for HRE*”⁴⁶ remains, this understanding has led to a hegemonic and uncritical approach that results in simply affirming the UN models, rather than reflecting on their merits.⁴⁷ During the process of UN development of HRE strategies, academics and educators were also devising their own ideas and models of HRE that aim to look at human rights in a holistic and intersectional way.

Demonstrated by Zembylas and Keet, HRE has actually been developing long before 1948 perhaps under the guise of different disciplines that would be the basis of human rights theory. Like human rights themselves, HRE developed in its own phases: philosophical origins, the formalisation process, the proliferation of HRE and the emergence of Critical HRE (CHRE)⁴⁸.

Zembylas and Keet argue that the first phase of development is that the philosophical underpinnings of HRE originate in the ethical values of various cultures around the world, and in that, HRE effectively begins alongside the conception of human rights as philosophical ideas.⁴⁹ The example of Roman and Greek philosophy and natural law doctrines that are usually attributed to the origins of human rights, and generally refer to them as ‘duties’ rather than ‘rights’ – however, evidence would also suggest similar moralistic ideas from Islamic, African and Confucian schools of thought.⁵⁰ Richard Bell cites Simone Weil’s notions that understanding rights should come from the roots of compassion based morality in the pursuit of justice that exist within African, pre-Socratic Greek writing and ‘Oriental Wisdom’.⁵¹ As such, the development and survival of philosophical education and debate in itself is a form of human rights education.

⁴⁶ Lohrenscheit (n 1), 175

⁴⁷ Peter Ford and others, 'Social Work Education and criticality: some thoughts from research' (2004) 23 *Social Work Education* 185

⁴⁸ Michalinos Zembylas and André Keet, *Critical Human Rights Education: Advancing Social-Justice-Oriented Educational Praxes* (Contemporary Philosophies and Theories in Education, Springer 2019)

⁴⁹ *Ibid*

⁵⁰ *Ibid*

⁵¹ Richard H. Bell, *Understanding African Philosophy : A Cross-Cultural Approach to Classical and Contemporary Issues* (Taylor & Francis Group 2002)

The formalisation process of the second phase takes place between the events of 1948 with the creation of the UDHR and leading up to the Decade of Human Rights Education (1995). Zembylas and Keet describe the UDHR as a genesis document, of which HRE is a creation of, and can in some ways be likened to the Declaration of the Rights of Man and of Citizen of the French Revolution.⁵² Martin discusses the argument that formalised human rights were created as a response to Nazi German policy so that states cannot use the shield of sovereignty to commit atrocity. As such, he states that it is possible to say that the formalisation of human rights is connected to education, as students (as people to be involved in political spheres in the future) need to understand human rights standards and identify violations of such objectively.⁵³ As stated previously, the notion of HRE is loosely embedded within international instruments, as well as their corresponding UN bodies, and the mission of NGOs, which can be seen through grassroots projects that focus on education as part of the formal reconciliation process after humanitarian crisis.⁵⁴ By creating formal human rights international law and legal mechanism for their enforcement, HRE in terms of understanding these structures became necessary for their survival.

The third phase, as previously discussed, was the period of HRE proliferation by the UN through the 1990's and into the 2000's. The results of these UN initiative drove the academic community into the forth phase of HRE development – Critical Human Rights Education (CHRE). The need for CHRE became acutely clear in order to combat the “*suffocating heaviness of declarations*”⁵⁵ of the UN format, an opinion formed based on the claim of Douzinas that “[*human rights have started*] *veering away from their initial revolutionary and dissident purposes, as their end becomes obscured in even more declarations, treaties and diplomatic lunches*”.⁵⁶ The use of ‘critical’ in this context is to differentiate CHRE from the UN model, and to have more capability for reflexivity, and robust ability to question all issues and mechanisms as they pertain to human rights proliferation.⁵⁷ The rest of this section will look at the different models of a more critical approach to HRE devised by the academic community.

⁵² Zembylas and Keet (n 48), 24

⁵³ J. Paul Martin, 'Human Rights--Education for What?' (1987) 9 Human Rights Quarterly 414

⁵⁴ Bajaj (n 45)

⁵⁵ Zembylas and Keet (n 48)

⁵⁶ C. Douzinas, *The End of Human Rights: Critical Thought at the Turn of the Century* (Bloomsbury Academic 2000), 380

⁵⁷ Zembylas and Keet (n 48)

This research will focus on mostly on one of the first theorists of HRE that moved away from the declarationist approach, Felisa Tibbitts, creating three models of how HRE could be applied, that is, the Values and Awareness Model, the Accountability Model, and the Transformative Model.⁵⁸ Each of these models has a different and specific goal, and even addresses the need to move away from simply informing on human rights ideals and instruments. The Values and Awareness model focuses on the proliferation of fundamental human rights knowledge to the general populace, with the aim of reaching a point of “*critical human rights consciousness*”.⁵⁹ This can range from the content learnt in schools to media campaigns, placing pressure on authorities through mass support for human rights protection.⁶⁰ The Accountability Model focuses on those involved in human rights in a professional capacity, through direct or indirect channels. It aims to educate on the potential for human rights abuse within their field, using specialised training and skill development towards professional responsibility concerning human rights.⁶¹ Lastly, the Transformational Model targets people that have been directly affected by human rights violations, for example, people from post conflict regions. It aims to ignite a sense of activism within the learners to be leaders for human rights protection and proliferation, and participate in training programs. By doing this, it can have many outcomes: bridging the divide between the binary interpretation of good and evil, as well as positioning the learners to advocate for their own human rights and those of their communities⁶².

Tibbitts adjusted her models in 2017 to emphasise the importance of short term process of human rights activism and the long term process social change.⁶³ She converts the first model to Socialisation-Values and Awareness model and suggests greater socialisation to affirm human rights discourse; adjusts the second model to the Professional Development-Accountability model and advocates for a level of critical reflection of human rights in their professional capacity; and changes the third model to the Activism-Transformational model and describes the need for emancipatory learning that ‘cultivates agency’.⁶⁴ One of the most important alterations was the

⁵⁸ Felisa Tibbitts, 'Understanding What We Do: Emerging Models for Human Rights Education' (2002) 48 International Review of Education 159, 164

⁵⁹ Ibid

⁶⁰ Ibid

⁶¹ Ibid

⁶² Ibid

⁶³ Tibbitts, 'Revisiting ‘emerging models of human rights education’' (n 12)

⁶⁴ Ibid

inclusion of learning pedagogies that should be incorporated, including didactic, participatory/interactive, empowerment and transformative.⁶⁵ This revised model will be further investigated under in chapter 4 under the central investigation of its application into film.

Joanne Coysh's work in 2017 adequately aims to pull apart the intersecting methods of HRE in terms of their overall distribution and consumption.⁶⁶ She highlights the often polarising and stagnating difficult struggle between the application of universalist or culturally relativist methods in HRE, the struggle of micro and macro applications, the global and local, the institutional and the grassroots initiatives.⁶⁷ Ultimately, the most important factors in any HRE program is the power of knowledge. Her goals in many ways, is to understand who is served and benefitted by HRE, and the consciousness and motivations of who controls HRE, and whether it is possible to create a pedagogy for HRE that is honest and critical of dominant systems and discourses without being widely politicised and ultimately denounced. She finds that HRE can act as a form of governance, and distributing and controlling the consumption of the dominant HRE discourse is an exercise of power under a Foucauldian interpretation. By applying a completely globalised version of HRE could potentially reinforce historic inequalities, and such must be recognised in order to at some point neutralise the issue.⁶⁸ The exploration of different pedagogies, the application of transformative praxis in the ability to change methods to achieve the preconceived goals she finds may be central to this, and that HRE needs the capacity to be self-reflective and evolve.⁶⁹ She does not necessarily provide all the answers, however, the identification of these issues and the need to address them is perhaps the most valuable message to be extracted from this work.

Another theorist, Monisha Bajaj proposed her own models in 2011, that is, HRE for, Global Citizenship, Co-existence, and Transformative Action.⁷⁰ This model engages with different schools of thought on human rights, which differs from Tibbitt's approach in the way that it tries

⁶⁵ Ibid

⁶⁶ Joanne Coysh, *Human Rights Education and the Politics of Knowledge* (Routledge Research in Human Rights Law, 1st edn, Routledge 2017)

⁶⁷ Ibid

⁶⁸ Ibid

⁶⁹ Ibid

⁷⁰ Zembylas and Keet (n 41)

to cater to the need for a less universal approach that is more individually applicable to different learning realities. Bajaj does however acknowledge Tibbitts' need for participatory behaviour in the education process.⁷¹ Bajaj's model has less mutual exclusivity than other and allows room for multiple usage in one situation. HRE for Global Citizenship positions the learner as global citizens that need active knowledge to participate within this space, and the structures of human rights that are offered to them. This model has the goal of awareness and interdependence, however can be viewed as conceptually the ultimate goal of HRE in terms of universalism and cosmopolitanism. HRE for Coexistence looks to educate about "othered" groups and the re-examination of history. This model mainly aims to achieve higher discourse on pluralism and diversity as well as conflict resolution, with the goal of more interactions and a greater mutual understanding between various groups. HRE for Transformative Action looks directly at relationships of power, the gap between human rights guarantees and lived realities, and largely at the idea of agency in human rights protection. It aims to foster greater collaboration between parties for affirmative action regardless of power and privilege in order to create a coalition to combat power structures and social injustice.⁷² These models have been applied in three settings at the time of writing, outlined by Bajaj, from school curriculums to university programs, and she contends that the increasing diversity of contexts that HRE exists in affirms the relevance and adaptability of the educational form.⁷³

Another study by Ahmed, Martin and Sameera in 2020 identified 'characteristics' of HRE as underlying ideology, agency and universality, with the aim of creating a human rights culture. In claiming this however, they address the issues that the ideal constitution of a universal culture needs to be reflected on by educators⁷⁴. The 'ideology' characteristic understand the normativity involved in human rights institutions and how points of delivery are conveying information. The 'agency' characteristic recognised the inherent proliferation of human rights and social justice outside the classroom is inevitable, and that HRE within the classroom may differ in terms of methodology or even content. The 'universality' characteristic deals with the idea that human

⁷¹ Bajaj (n 45)

⁷² Ibid

⁷³ Ibid

⁷⁴ A. Kayum Ahmed, J. Paul Martin and Uddin Sameera, 'Human Rights Education 1995–2017: Wrestling with Ideology, Universality, and Agency' (2020) 42 Human Rights Quarterly 195

rights promotion subvert other values or customs to implement a “universal and ethical” culture.⁷⁵ They contend that there is no single enterprise for HRE, and will largely depend on the cooperation on a number of invested parties. They focus particularly on the importance of delivery points of education (that are applicable in any type of education) as being vital to its success. Specialised training for human rights educators is identified as being paramount to its success, which is widely reinforced by the academic community, as well as recognised by the UN in its reviews of various HRE projects.⁷⁶ They also describe the need for particular skills to be passed onto the learner, such as contextualisation, and a sophisticated understand of structures and strategies for agency to be effective. Ultimately, their two key messages from their research are: “*the needs for (a) more systematic teacher training in HRE and (b) more research describing, evaluating, and comparing existing HRE programs.*”⁷⁷

Zembylas and Keet, in their 2019 book that dissects HRE and the need for a more critical approach towards it, advocated for the decolonisation of HRE and how transformative education is linked to social justice. They demonstrate that human rights were founded under colonial structures, thus a critical and transformative approach to education needs to be created through the lens of restructuring the dominant human rights regime and move away from pedagogies that “*highlight the human as the unit of liberation.*”⁷⁸ Through the collection of different decolonial approaches, they cultivate a range of strategies. Firstly, they insist on ‘re-contextualisation’ and dismantling hegemonic human rights discourse, as such, the inclusion of various traditional conceptions of human rights, with a critical relationships with normative universals.⁷⁹ Further, HRE needs to offer a ‘counternarrative’ of the colonial injustices, namely those of the indigenous and through slavery, and be able to acknowledge that human rights were developed in a colonial context.⁸⁰ The second strategy they name is the adoption of a greater historical dimension to critical theory in such a way that does not ignore the systems that have been developed through colonialism when theorising a way forward. This is similarly applied to pedagogies, drawing a

⁷⁵ Ibid, 216

⁷⁶ UN General Assembly ‘Report of the United Nations High Commissioner for Human Rights on the implementation of the Plan of Action for the United Nations Decade for Human Rights Education’ (12 December 1996) A/51/506/Add.1

⁷⁷ Ahmed, Martin and Sameera (n 74), 216

⁷⁸ Yang 2015 in Zembylas and Keet (n 41), 142

⁷⁹ Ibid

⁸⁰ Ibid

distinction between critical and decolonial forms.⁸¹ Lastly, the advocate for the ethics of emotion to be incorporated into human rights ethics. This understanding allows for the link between colonialism and human suffering to be highlighted, and how this can ultimately lead to a better understanding of how human rights can work for the betterment of the lived experience and global relations.⁸² In their concluding remarks, they found that three key ideas should be emphasised when educators approach HRE in a critical way: firstly, that CHRE needs to reconcile with and understand the different lived experience in different areas of the world, and suggest a need for strategies that allows for complexity; secondly, that there is no universal agreement on what constitutes human rights, so there is rather a need to for HRE to address the combatting various forms of injustice; and thirdly, that HRE need to translate into forms based on different experiences that are neither ‘totalities or insignificant parts’, but realities of success and failure⁸³.

1.5: Conclusions

This chapter intended to gain a greater understanding of the expanse of HRE, and works towards the hypothesis that a model of HRE is possible within screen based mediums. Similarly to all issues in the human rights field, the most effective implementation is widely debated. As we turn to the definitions of HRE within both international law and civil society, it can be automatically identified that such is ultimately unsatisfying on their own, and thirst for pedagogies. theories and models to bring their mantras to fruition. The methods attempted by the UN are reflective of their wider approach to human rights problem solving and implementation, filled with declarations, action plans, monitoring and reviews. It promotes HRE as a possibility to learn about human rights only through the lens under which they were created. The instruments and norms as prescribed by the UN, as such, after a decade of HRE development (with a second still in progress), it is still hard to decipher the effect of such efforts. This is what ultimately calls for a more critical approach that understand the history of epistemological roots of HRE, and that of human rights development itself. The development of CHRE has changed the tide of what HRE should encompass, whether through different applicable models, or critical ideas and fundamentals that

⁸¹ Ibid

⁸² Ibid

⁸³ Ibid

need to be included. What can be agreed on, however, is that HRE, when it is effectively applied in educational settings it is making a difference in the proliferation of human rights, and that it is essential for future social change.

In light of these findings, the first research question concerning the most applicable model of HRE through screen based mediums is the revised Tibbitts model as it appears to be the most naturally applicable to use within the film and television context, and has been reinvestigated after more than a decade to ensure it is in tune with modern HRE issues. The combination of information transmission, industry change and accountability, and the transformation and inclusion of activists are vital to effective education within film and television. Additionally, the ideas of other theorists should be applied. Bajaj model offers the idea that the model should work together rather than in parallel, which should be applied to the Tibbitts model as the film industry, as multiple models can be utilised in one project. Coysh's understanding of the power of distribution is also fundamental, as the film industry would ultimately be the distributor of HRE content, which would yield a lot of power and needs to be critically managed. The two key messages that Ahmed, Martin and Sameera highlight pose the need for self-reflective learning within the film industry, by educating filmmakers on the issues within their projects, as well as the ability to reflect on whether the strategies implemented were effective and sensitive to the content. Lastly, Zembylas and Keet highlight the importance of decolonising HRE, which is equally important in the film industry in part as entertainers, but also potential HRE creators, as well as the idea of the ethics of emotions. Filmmaking in Hollywood faces a similar challenge in this respect, as the industry too was founded on colonial and patriarchal foundations, and must find a way to combat these traditions. These are the core elements that that will be utilised for the final model application and answer the final research question.

Chapter 2: Human Rights Education and activism through screen-based mediums

With the development of CHRE, the scope for it to be implemented has widened, with a need to go beyond the classroom and into the everyday consumable media forms, as per Ahmed, Martin and Sameera who described this as inevitable under their ‘agency’ characteristic.⁸⁴ Through this, screen based methods can be used to reach a greater audience than those that are exposed to a classroom or workshop environment. This chapter aims to answer the second research question, that is, what are the current uses of film and television for advocacy purposes? It has been found in recent times, that the screen based mediums of film and television, as well as video content online have been useful advocacy tools for global social change, human rights awareness, and simply putting a face on a human issue that may otherwise feel abstract⁸⁵. The use of the screen has generally been through mass media campaigns for the purpose of widespread information transmission, however, does not engage critically with the content, but rather intends to widely distribute materials⁸⁶. This chapter aims to demonstrate the different uses of screen based mediums. This can range from eyewitness captured content proliferated on social media, such as the work of WITNESS, an organisation committed to capturing footage of human rights abuse to release for awareness⁸⁷ and beyond in recent movements, to targeted screen activism through advertisement campaigns to the creation of fictional films to tell real stories, such as the use of *ciné débats* in Burkina Faso to educate on the issue of Female Genital Mutilation (FGM)⁸⁸, to the latest use of streaming platforms producing documentaries and socially aware content for popular consumption. This research should bring further strength to the hypothesis through the established techniques and demonstrated successes by creators that could be enhanced and expanded through the application of HRE in the field.

⁸⁴ Ahmed, Martin and Sameera (n 74)

⁸⁵ Johanna Richter, *Human Rights Education Through Ciné Débat: Film as a Tool to Fight Against Female Genital Mutilation in Burkina Faso* (Springer Fachmedien Wiesbaden 2016)

⁸⁶ Coysh 2017 (n 66)

⁸⁷ Richter (n 85)

⁸⁸ Ibid

2.1: Screen Activism Through Self Captured Content

With the growth of modern technology, there is no longer a pure reliance on the media and journalists to capture and expose human rights abuse, although they do still play a large role in their proliferation and investigating the situation after such exposure. Though this phenomenon has been around for some time, an ever growing amount of people are gaining access to recording devices and the internet, meaning people witnessing or subject to human rights abuse have the ability to record and share the material within moments of the incident happening. The world has the opportunity now, with a large portion of the population owning mobile recording devices, for every member of the citizenry to be a human rights monitor and defender.

The organisation *WITNESS* has created a platform with the mission of capturing human rights violations on mobile phones in a safe and effective way. The goal of this is to unlock the full potential of video footage for human rights justice, through its use in advocacy, as evidence, to build context of a situation, and to be archived for future reference⁸⁹. Their reach is global with a presence in 135 countries, working with 570 partner organisations, as well as providing 11,350 people with training, so that filming can be executed in a safe and ethical way that will ensure it creates the maximum benefit for the cause.⁹⁰ Sam Gregory, Program Director for *WITNESS* states that their strategy has five key uses for specific audiences: legal evidence, evidence for human rights bodies, advocating for priorities in decision making processes, community mobilisation, and engaging the wider international community online.⁹¹ Their part in advocacy has been effective in inciting change in cases such as *Endorois Welfare Council V. State of Kenya (2009)* where Kenya were found in violation of Article 14 – Right to Property of the African Charter of Human and Peoples’ Rights, due to video evidence from the Endorois people, as well as an advocacy campaign. The effect of this campaign sparked debate and reached both UN forums and helped progress domestic constitutional protection of Indigenous people in Kenya, with the success of

⁸⁹ WITNESS, 'Our Work' (*WITNESS*) <<https://www.witness.org/our-work/>> accessed 26 June 2020

⁹⁰ WITNESS, 'About' (*WITNESS*) <<https://www.witness.org/about/>> accessed 26 June 2020

⁹¹ Sam Gregory, 'Cameras Everywhere: Ubiquitous Video Documentation of Human Rights, New Forms of Video Advocacy, and Considerations of Safety, Security, Dignity and Consent' (2010) 2 *Journal of Human Rights Practice* 191

this was also used as leverage for Indigenous groups in Tanzania.⁹² The capacity of organisations such as *WITNESS* allow for a more organised and targeted approach to desired legal outcomes.

The way we use footage of human rights violation has changed profoundly of late, with more direct exposure of raw footage on social media. Gregory stated that *WITNESS's* work generally blurred the line between professional and amateur production,⁹³ and now that line has been blurred more than ever, with people harnessing the power of their mobile phone camera and social media. Philip Howard notes as part of a study into the effect of social media in the Arab Spring: “*People who shared interest in democracy built extensive social networks and organized political action. Social media became a critical part of the toolkit for greater freedom.*”⁹⁴ The study discovered that 23 videos of raw protest footage from Egypt engaged around 5.5 million views globally, and claims that the use of online footage on social media sparked and drove debate on both political and online stages, as well as spreading information about the movement globally.⁹⁵

There is no greater example of the importance of this phenomenon for human rights than how it has manifested time and time again during 2020, harnessing the power to share video content globally for several causes, all with varying outcomes. Towards the end of 2019, until March 2020, large areas of Australia were destroyed by bushfires, which has been largely blamed on government negligence and refusal to heed warnings from experts due to climate change politics.⁹⁶ The event has caused serious tickle down issues for human rights, including the rights to life, health and property, with the bushfires resulting in the direct death of 33 people, the indirect death of an estimated 417 people and the hospitalisation of 3,151 people from intense smoke

⁹² WITNESS, 'The Role of Video in Human Rights Advocacy' <https://vae.witness.org/portfolio_page/the-role-of-video-in-human-rights-advocacy/> accessed 26 June 2020

⁹³ Gregory (n 91)

⁹⁴ Catherine O'Donnell, 'New study quantifies use of social media in Arab Spring' *UW NEWS* (12 September 2011) <<https://www.washington.edu/news/2011/09/12/new-study-quantifies-use-of-social-media-in-arab-spring/>> accessed 26 June 2020

⁹⁵ Philip N Howard and others, 'Opening closed regimes: what was the role of social media during the Arab Spring?' (2011) Project on Information Technology and Political Islam 2011/1 <https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2595096> accessed 26 June 2020

⁹⁶ Naaman Zhou, 'Former Australian fire chiefs say Coalition ignored their advice because of climate change politics' *The Guardian* (14 November 2019) <<https://www.theguardian.com/australia-news/2019/nov/14/former-australian-fire-chiefs-say-coalition-doesnt-like-talking-about-climate-change>> accessed 11 August 2020

exposure,⁹⁷ and the loss of 3,095 homes.⁹⁸ The emotional and apocalyptic effect of video footage shared around on social media of the fires and the humanitarian situation they caused, the toxic smoke that covered both Sydney and Melbourne, and the protestors to the state and federal governments concerning their response, resulted in widespread international support with 70 countries offering aid.⁹⁹ Furthermore, it sparked a wave of philanthropic donations from celebrities and corporations of roughly \$200 million alone,¹⁰⁰ and has led to an ongoing Royal Commission into the accountability for the disaster.

Since this, of course, the Covid-19 pandemic has also been given heightened awareness due to video footage depicting the scale of the health crisis, mass death, and political situation that surrounds it. Video evidence in a situation such as this is highly valuable, due to the climate of secrecy surrounding the situation. From initial videos surfacing from the medical situation and lockdowns in Wuhan, China, the global audience became aware of the immense pressure on the health system, as well as the wellbeing of the people locked in their homes and their access to essential resources. A citizen journalist and former human rights lawyer, Chen Qiushi, began exposing the situation on his YouTube channel around January 24th, which when viral in matter of days, as he went around Wuhan recording what was happening in the city and inside of hospitals, as well as sharing others' footage. He commented on the political situation, the lack of supplies and level of deaths in hospitals, and address rumours that medical staff were also contracting the virus.¹⁰¹ His videos were so efficiently exposing the situation in Wuhan, he was threatened with

⁹⁷ John Pickrell, 'Smoke from Australia's bushfires killed far more people than the fires did, study says' *The Guardian* (21 March 2020) <<https://www.theguardian.com/australia-news/2020/mar/21/smoke-from-australias-bushfires-killed-far-more-people-than-the-fires-did-study-says>> accessed 26 June 2020

⁹⁸ Lisa Richards, Nigel Brew and Lizzie Smith, '2019–20 Australian bushfires—frequently asked questions: a quick guide' (*Parliament of Australia*, 2020) <https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp1920/Quick_Guides/AustralianBushfires> accessed 26 June 2020

⁹⁹ Ibid, of the 70 countries that offered assistance, 22 countries are listed to have official announcement or reports

¹⁰⁰ ABC News, 'Australian fires: Celebrity, business and sportspeople donations hit great height for charity and bushfire relief' *Australian Broadcasting Corporation* (9 January 2020, updated 16 January 2020) <<https://www.abc.net.au/news/2020-01-09/australian-bushfires-celebrities-and-businesses-giving-the-most/11855752>> accessed 27 June 2020

¹⁰¹ Oiwan Lam, 'Chen Qiushi: A citizen journalist on the frontline of the Wuhan coronavirus outbreak' *Global Voices* (6 February 2020) <<https://globalvoices.org/2020/02/06/chen-qiushi-a-citizen-journalist-on-the-frontline-of-the-wuhan-coronavirus-outbreak/#>> accessed 27 June 2020

arrest by the government for spreading lies and he has since disappeared.¹⁰²

While the former provides a medium to communicate information, the situation in Wuhan was also through personal narratives of the people affected to evoke an emotional response from the viewer. A documentary maker, Tang Hai, created a video diary during the Covid-19 outbreak about his wife, Li Ting, who worked as a nurse in a Wuhan hospital, and was ultimately hospitalised after contracting it herself. The episodic YouTube series entitled *Our Coronavirus Diary* depicts the navigation of Covid-19 during the early stages of the pandemic, as Li Ting deteriorated from the virus at home, was hospitalised, and how they managed their relationship and return to life after recovery. Many of these episodes have upwards of a quarter of a million views, with Bloomberg QuickTake News sharing an abridged version that has 1.1 million views on YouTube, as well as being circulated on their social media platforms.¹⁰³ It was videos like these that circulated on the internet that were a useful resource for people to understand the emotional and physical toll Covid-19 was having in China, and had the potential to have elsewhere. The sharing of video footage became the norm as more hot spots started to arise in various parts of the world in the hope that other nations that had not experienced it yet to take precautions.

Lastly, the use of self-captured content has been the centre of the Black Lives Matter movement of 2020, after the murder of unarmed Black man, George Floyd, at the hands of the Minneapolis police was captured on video and went globally viral. This movement utilised video in two ways: to capture human rights violations and police brutality exercised against Floyd that would result in the arrest of the police officers involved, and the proliferation of images the of the policeman kneeling on Floyd's neck for eight minutes and 46 seconds became a symbol for protests calling for structural police reform.¹⁰⁴ Firstly, the ability to capture police brutality on camera has played a part in inciting passion in the movement. Similarly to the work of *WITNESS*, the ability to have visual confirmation of excessive use of force saw a level of compassion and

¹⁰² Derek Hawkins, 'He ducked Chinese authorities to report on coronavirus in Wuhan. Then he disappeared.' *The Washington Post* (10 February 2020) <<https://www.washingtonpost.com/world/2020/02/09/chen-qiushi-coronavirus-wuhan/>> accessed 27 June 2020

¹⁰³ Bloomberg QuickTake News, 'This Couple is Fighting the Coronavirus Side by Side in Wuhan' (*Bloomberg QuickTake News*, 2 March 2020) <<https://www.youtube.com/watch?v=n0y63uG02sY>> accessed 10 July 2020

¹⁰⁴ Evan Hill and others, 'How George Floyd Was Killed in Police Custody' *The New York Times* (31 May 2020) <<https://www.nytimes.com/2020/05/31/us/george-floyd-investigation.html>> accessed 6 August 2020

solidarity with the Black community to advocate for meaningful change. The use of social media is supported by Princeton University professor in Omar Wasow stating “*Part of what social media does is allow us to see a reality that has been entirely visible to some people and invisible to others. As those injustices become visible, meaningful change follows.*”¹⁰⁵ This notion is widely supported by the sheer number and diversity of people that attending protests nationally that could be observed from photos and footage taken at protests.¹⁰⁶ Secondly, the proliferation of this footage has led to calls for and the ultimate arrests of the police officers involved, and the footage can be subsequently used as evidence against them. Derek Chauvin, the primary officer in question was charged with second degree murder after the video of the incident showed the amount of time Chauvin knee was on Floyd’s neck.¹⁰⁷ Additionally, Amnesty International launched an interactive map that compiled 125 instances of police brutality in the US between 26 May and 5 June 2020 against protestors, journalists and bystanders from almost 500 videos and photos.¹⁰⁸ Furthermore, the video footage of protests in Minneapolis gained global attention, and not only incited protest around the United States, but around the world, causing countries to reflect on their own relationship with systemic racism.¹⁰⁹ In recent years, there has been no other movement that has spread around the world so rapidly and passionately, that has resulted in both symbolic actions and the beginnings of meaningful change.

The use of self-captured content has become more relevant than ever. With such a capacity of the use of mobile phone cameras and social media, it is even more important to utilise this tool in order to proliferate images of human rights violation. This type of screen activism, while not generally professionally produced is evidence that there is a strong case for the effectiveness of

¹⁰⁵ Shira Ovide, 'How Social Media Has Changed Civil Rights Protests' *The New York Times* (18 June 2020) <<https://www.nytimes.com/2020/06/18/technology/social-media-protests.html?searchResultPosition=14>> accessed 6 August 2020

¹⁰⁶ The Guardian, 'Peaceful George Floyd protests around the US – in pictures' *The Guardian* (3 June 2020) <<https://www.theguardian.com/world/gallery/2020/jun/02/peaceful-protests-in-pictures-america>> accessed 10 August 2020

¹⁰⁷ John Eligon, Richard A. Opiel Jr. and Sarah Mervosh, 'New Charges for Former Minneapolis Police Officers as Protests Persist' *The New York Times* (3 June 2020) <<https://www.nytimes.com/2020/06/03/us/george-floyd-officers-charged.html?searchResultPosition=5>> accessed 6 August 2020

¹⁰⁸ Amnesty International, 'USA: End unlawful police violence against Black Lives Matter protests' *Amnesty International* (23 June 2020) <<https://www.amnesty.org/en/latest/news/2020/06/usa-end-unlawful-police-violence-against-black-lives-matter-protests/>> accessed 6 August 2020

¹⁰⁹ Javier C. Hernández and Benjamin Mueller, 'Global Anger Grows Over George Floyd Death, and Becomes an Anti-Trump Cudgel' *The New York Times* (1 June 2020) <<https://www.nytimes.com/2020/06/01/world/asia/george-floyd-protest-global.html?searchResultPosition=56>> accessed 10 August 2020

video footage to highlight and educate on injustice. This self-documented style of filmmaking should also be considered within the application of a HRE model.

2.2: Targeted Screen Activism

This sections will focus on two case studies to demonstrate the effect of targeted screen activism leading to public good: the use of *ciné débat* to combat FGM, and the use of state funded television ad campaigns for public health, in this case, anti-smoking.

Ciné débat film is specifically produced to target the local audience, mirroring their lifestyle and triggering a level of self-reflection that will hopefully lead to a change in attitude. They usually host a discussion about the main issues in the films to break down some of the difficulties and concerns in the community surrounding them.¹¹⁰ In this particular case, a small team travelled around the country to present two fictional films made about the effects of FGM on young women in Burkina Faso and Senegal respectively, as well as a film made with similar intentions about HIV in Senegal¹¹¹. The study found that these film sparked discussion around the issue after the film was shown, and furthermore, members of certain clubs shared the information about FGM they received from the film, ending in the organisation of debates in the village. The *ciné débats* were an opportunity to view an reflect on the outdated role of women in the community, and using ‘real people’ in the films gave them the necessary credibility¹¹². This approach is highly specific to the area and community for which it was produced, however, is an example of an argument of HRE by Coysh, that education cannot be removed from its community or environment, and should be learned in terms of different context and cultures¹¹³. The most important lesson to take from this case study is firstly producing film that a made specifically for a certain audience with cultural sensitivity in mind, and secondly, the idea of fostering an open and constructive discussion after the film has aired in order to both understand the greater community stance, as well as promoting a safe environment to learn in. This study also recognised

¹¹⁰ Richter (n 85)

¹¹¹ Ibid

¹¹² Ibid

¹¹³ Joanne Coysh, 'The Dominant Discourse of Human Rights Education: A Critique' (2014) 6 Journal of Human Rights Practice 89

that while their work helped to increase discussions on the FGM issue, it was the right of their communities to have these discussions themselves.¹¹⁴

Another example of a hugely successful targeted screen activism campaign is the *National Tobacco Campaign (1997)*, which launched a multimedia mission to tackle smoking prevalence in Australia. The campaign was significant as a public health promoter, and while harnessing all modes of the media, was led by its television presence. The data still supports that even as content consumption has embraced the online space, the campaign still had the capacity to reach 20 million Australians per week.¹¹⁵ This campaign aimed to change the behaviour of smokers and their decision making process, as well as educating explicitly on the health risks of smoking. A number of television advertisement have been produced since the launch of the campaign, ranging from scientific facts about smoking, to the emotional toll on one's life. An advertisement from 2008 features a child that loses their mother in a train station, and begins to cry, leaving the viewer with the tag "*if this is how your child feels after losing you for a minute, just imagine if they lost you for life.*"¹¹⁶ The emotional ad sparked an international interest, with commentators as far as New York believing the making of the ad crossed an ethical line, whereas the producers of the ad believed that it needed to be memorable to be effective.¹¹⁷ Another series of ads as part of the campaign were based on the slogan "*every cigarette is doing you damage,*"¹¹⁸ demonstrating the toll on different parts of the body as a result of cancer. In one ad, the ad begins with a young hospitality worker on a cigarette break, the ad continues to show the effect on the lungs, switching to a laboratory setting, where the amount of chemical tar inhaled by a smoker every year is poured

¹¹⁴ Richter (n 85)

¹¹⁵ M Bayly, T Cotter and T Carroll, '14.5 Targeting of public education campaigns and different types of media channels' (*Cancer Council Victoria*, 2019) <<https://www.tobaccoinustralia.org.au/chapter-14-social-marketing/14-5-targeting-of-public-education-campaigns>> accessed 27 June 2020

¹¹⁶ Blakamo, 'Quit smoking commercial- Separation' (*YouTube*, 2008)

<<https://www.youtube.com/watch?v=eAirUswrNFo>> accessed 10 August 2020. Original *Quitline* source unavailable at time of writing.

¹¹⁷ Rich Schapiro and Bill Hutchinson, 'Australian Anti-smoking commercial draws howls as boy sobs for mommy' *New York Daily News* (4 April 2009) <<https://www.nydailynews.com/entertainment/tv-movies/australian-anti-smoking-commercial-draws-howls-boy-sobs-mommy-article-1.362772>> accessed 27 June 2020

¹¹⁸ Department of Health, 'Australia's National Tobacco Campaign: evaluation report volume one: every cigarette is doing you damage' (*Australian Government Department of Health*, 1999)

<<https://www1.health.gov.au/internet/main/publishing.nsf/Content/health-publth-publicat-document-metadata-tobccamp.htm>> accessed 10 August 2020

over a healthy lung.¹¹⁹ This campaign in its entirety has been assessed as a successful endeavour and demonstrated televised media campaigns led to a faster decline in smoking prevalence, with solidifying evidence from the Global Adult Tobacco Survey in 2013 that linked peoples' intention to quit smoking in nine countries being substantially linked to various campaigns.¹²⁰

Strategies like these allow for content creators to truly speak to their audience in a way that is appropriate to the context of the society. When situating screen activism within cultural practise it is a far more relatable approach and fosters a more empathetic and self-reflective reaction. These are techniques that can be utilised upon applying HRE to film and television.

2.3: Screen Activism Through Documentary and Mass Distributed Content

As demonstrated, the use of video footage as a means of activism has been valuable in exposing of direct human rights abuse and engaging the public in human rights campaigns, particularly health issues. However, documentary film making has always been a key use of screen medium to educate people on world issues. The use of 'edutainment' as it can be referred to, has been used by incorporating real life situation into film and television to the effect that people may be exposed to information they were not aware about, but in an accessible format.¹²¹ These formats have become more available than ever due to streaming and on demand services, thus able to reach a larger audience, at their convenience and in large quantities. Carla Winston draws attention to advocacy theory in her analysis of integrated activism in film and television as a form of edutainment, namely the work of Keck and Sikkink in 1998.¹²² This theory encompasses four 'tactics', that is: information politics (the use of credible information that is distributed where it will have the most impact), symbolic politics (the use of symbols, actions or stories), leverage politics (advocating to certain parties by using the influence of more powerful actors) and

¹¹⁹ Quitline, 'Every Cigarette is Doing You Damage - Tar' (*Quitline New Zealand*, 25 August 2015) <<https://www.youtube.com/watch?v=kUTHrZnsCME>> accessed 27 June 2020. Adapted from Australian National Tobacco Campaign.

¹²⁰ Centers for Disease Control and Prevention., 'Antismoking Messages and Intention to Quit — 17 Countries, 2008–2011' (2013) 62 *Morbidity and Mortality Weekly Report* 417

¹²¹ Carla Winston, 'Nonprofit Product Placement: Human Rights Advocacy in Film and Television' (2017) 25 *Atlantic Journal of Communication* 17, 18

¹²² *Ibid*

accountability politics (holding powerful actors to account and to their promises).¹²³ While written in the late nineties, these tactics are still utilised by many activists, and should continue to be considered in modern screen activism.

The idea of marketing human rights is reflective of the effort in HRE discourse to create a human rights culture and is often done through the entertainment and arts sector in order to position human rights as ‘cool’.¹²⁴ It arose largely from the portrayal of politics on screen, if the fictional screen representation was true enough to life of real issues and information, a message to the viewer could be consumed passively and with the use of empathy without the need to position the content as an educational film.¹²⁵ Winston highlights NGOs such as Amnesty International have been known to proliferate their cause by making it ‘trendy’ through emotional storytelling, and strategic placement of their logo in popular media.¹²⁶ They have taken several approaches, firstly using the aforementioned symbolic politics of the placement of their logo on posters in high schools, or on the t-shirts of principle characters has been in several popular film and television series that are not purpose written as human rights content, such as *Mean Girls (2004)*, *Scrubs (2001-2010)*, and *21 Jump Street (2012)*.¹²⁷ Additionally to this, they have been able to incorporate their organisation into dialogue and storyline of films and series that were also not purpose made human rights content, for example, Hugh Grant’s character in *About a Boy (2002)* speaking about his personal shortcomings of never being sincere about helping people, like people that volunteer with Amnesty International, or in *Slumdog Millionaire (2008)* when an antagonist character is concerned about Amnesty International investigating and discovering their human rights violations.¹²⁸ Moreover, a type of information politics have been applied through the reports by Amnesty International that have been use by script developers and have subsequently created characters, such as a journalist in *Blood Diamond (2006)* that acts as an exposition tool for human rights and political information.¹²⁹

¹²³ Margaret E. Keck and Kathryn Sikkink, 'Transnational Advocacy Networks in International Politics Introduction', *Activists beyond Borders* (Advocacy Networks in International Politics, Cornell University Press 1998)

¹²⁴ Winston (n 121), 17

¹²⁵ Ibid

¹²⁶ Ibid, 20

¹²⁷ Ibid

¹²⁸ Ibid

¹²⁹ Ibid

Similarly to this, there can also be activism embedded in the types of film and television that people would not expect for it to be present. For this, the character of Taylor Mason in *Billions* (2016-Present) presents an example of this. The show itself revolves around two hypermasculine lead characters that deal within the US political, legal and financial sectors. Mason is a gender non-binary character introduced in season two of the show. Mason claims ‘they/their’ as their pronouns confidently within their initial scenes with Bobby Axelrod, head of the major hedge fund they work for, and is always referred to as such in every episode, even when not present in the scene. Subsequently, Mason is depicted to be relatively unencumbered by their gender identity professionally and is recognised for their brilliance within their field.¹³⁰ In season three, Mason becomes involved in a healthy relationship with a male venture philanthropist, with the depiction of non-fetishised sex, which the actor Asia Kate Dillon (who is nonbinary themselves) describes as “...incredible to show a nonbinary character show some skin on television”.¹³¹ This representation is highly validating for gender non-conforming individuals as it depicts how a nonbinary individual should be treated among their peers, and provides a holistic representation of other aspects to their identity. Furthermore, the target audience of the *Billions* is within the mainstream and has a larger and different audience to content that is targeted to more liberal or queer audiences. Actor Damien Lewis described it as “a moment” in “commercial mainstream entertainment.”¹³²

Some of the most substantial human rights content, however, has always been documentary content, and more recently, the trend of viral documentaries that gain international attention. Famous documentaries that had significant impact on attitudes in society, such as well-known film *The Inconvenient Truth* (2006) and its impact on both the public opinion around climate change and people’s individual approach to climate change,¹³³ have paved the way for the high volume of production of similar content. These films have a new capacity to reach large audiences though

¹³⁰ *Billions* (Showtime, 2016-Present)

¹³¹ Alexis Soloski, 'Asia Kate Dillon: 'This is Who I Am'' *The New York Times* (26 May 2019) <<https://www.nytimes.com/2019/05/26/arts/television/asia-kate-dillon-billions.html>> accessed 2 August 2020

¹³² Michelle Kessel, 'How 'Billions' actor Asia Kate Dillon uses their platform as 1st non-binary TV star to help others' *ABC NEWS* (20 March 2019) <<https://abcnews.go.com/Entertainment/billions-actor-asia-kate-dillon-platform-1st-binary/story?id=61779562>> accessed 2 August 2020

¹³³ John Cook, 'Ten years on: how Al Gore’s An Inconvenient Truth made its mark' *The Conversation* (30 May 2016) <<https://theconversation.com/ten-years-on-how-al-gores-an-inconvenient-truth-made-its-mark-59387>> accessed 12 July 2020

not only film festivals and distribution through humanitarian groups, but largely through internet streaming.¹³⁴ Documentary *The Hunting Ground* (2015) that explored the prevalence and lack of response to sexual assault on college campuses in the US, first premiered at the 2015 Sundance Film Festival, followed by critical acclaim and widespread consumption on streaming platforms such as Netflix. The film triggered such a response that it was used on college campuses to educate, audiences at the White House, and triggered a sister project in Australia of the same name.¹³⁵ Whether it has ultimately changed the culture among universities, the topic was relatively high profile (especially as it premiered amidst the Brock Turner rape case at Stanford University) and it was raised some of the first public discussions about the legal obligations of universities in sexual assault allegations.¹³⁶

The streaming service format and medium has the capacity to reach millions of people with HRE documentary content, with Netflix alone having eight-seven million paying customers globally by 2016,¹³⁷ which has grown to 187 million as of April 2020.¹³⁸ More and more documentaries and docuseries have been highly popular, especially concerning true crime and the justice system, leading to a broader level of education on how domestic and potentially international law systems function.¹³⁹ Popular documentary series such as the highly popular *Making a Murder* (2015) and *The Innocence Files* (2020) based on the work of The Innocence Project,¹⁴⁰ and the dramatized series *When They See Us* (2019) based on The Central Park Five,¹⁴¹ highlight significant issues in the US Justice System that have ultimately destroyed people's lives through witness tampering, forced confession and illegitimate forms of forensics, just to name a

¹³⁴ Wouter G. Werner, 'Justice on Screen – A Study of Four Documentary Films on the International Criminal Court' (2016) 29 *Leiden Journal of International Law* 1043

¹³⁵ Kirby Dick, Amy Ziering and Constance Matthiessen, *The Hunting Ground: The Inside Story of Sexual Assault on American College Campuses* (Hot Books 2016)

¹³⁶ *Ibid*, 118

¹³⁷ Cory Barker and Myc Wiatrowski, *The Age of Netflix: Critical Essays on Streaming Media, Digital Delivery and Instant Access* (McFarland, Incorporated, Publishers 2017)

¹³⁸ Steven Zeitchik, 'Netflix adds a whopping 16 million subscribers worldwide as coronavirus keeps people home' *The Washington Post* (22 April 2020) <<https://www.washingtonpost.com/business/2020/04/21/netflix-adds-whopping-16-million-subscribers-worldwide-coronavirus-keeps-people-home/>> accessed 5 May 2020. This number accounts for the amount of paid memberships, it does not account for multiple people using the same account. This number is also affected by people subscribing during the Covid-19 pandemic.

¹³⁹ Werner (n 134)

¹⁴⁰ *The Innocence Files* (Netflix 2020)

¹⁴¹ *When They See Us* (Netflix 2019)

few.¹⁴² True crime series use the common method in the genre of expository film making that by appealing to one's moral compass and delivering information in an educational tone. The genre is one that it truly experiencing a renaissance, transforming from a low-brow sensationalised version of traumatic incidents, to a means of exposing real structural issues.¹⁴³ Hernandez highlights the potential for continued unethical practise in true crime screen production, such as romanticisation of murderer or predators, or perpetuating further trauma for victims. However, he also states that many creators are actively trying to reform the genre without using problematic tropes and unethical use of information. These changes include a greater involvement of victims of crime in the storytelling process, using historical crimes that some time has passed between the of docuseries and the event (while still demonstrating current issues), and choosing stories that the central ethos concerns discussions in pursuit of resolving political issues. He claims that this trend demonstrates a greater move for these issues to be educated on and discussed in the mainstream, rather than reserved for places like college classrooms or other elite settings.¹⁴⁴

This kind of information is also successfully highlighted by 'late night' hosts and comedians. In 2005, an analysis of *The Daily Show with Jon Stewart* was produced, finding that the political comedy form was a part of redefining of journalism, and provided an entertaining access point and can discuss politics in a way that the nightly news cannot.¹⁴⁵ While a later study found that the format conveyed more political information to younger and more educated people,¹⁴⁶ more contemporary examples have both harnessed and learnt how to combat this. Both of Netflix's *Patriot Act with Hasan Minhaj (2019-Present)* and HBO's *Last Week Tonight with John Oliver (2014-Present)* understand that their audience are more left-leaning, and present well academically researched segments on issues that are broken down into understandable and comedic format. With the knowledge of who they're speaking, they can devise strategies that can still have a meaningful impact. Minhaj has had relative success, with his episodes resulting in an interview with Attorney General of Minnesota Keith Ellison after addressing him directly

¹⁴² The police methods listed are explored in the aforementioned Netflix series'

¹⁴³ Marcos A. Hernandez, 'True Injustice: Cultures of Violence and Stories of Resistance in the New True Crime' (2019) 3 *IdeaFest: Interdisciplinary Journal of Creative Works and Research from Humboldt State University* 77

¹⁴⁴ *Ibid*

¹⁴⁵ Geoffrey Baym, 'The Daily Show: Discursive Integration and the Reinvention of Political Journalism' (2005) 22 *Political Communication* 259

¹⁴⁶ Xiaoxia Cao, 'Political Comedy Shows and Knowledge About Primary Campaigns: The Moderating Effects of Age and Education' (2008) 11 *Mass Communication and Society* 43

concerning the prosecution of the George Floyd case,¹⁴⁷ and speaking at the US Congress concerning the student loans crisis after highlighting the issues in a past episode.¹⁴⁸ Similarly, John Oliver has been so influential in meaningful reform, his impact has been referred to as the ‘John Oliver effect’, with progress being made to New York bail reform, the resignation of the FIFA president on account of worker mistreatment,¹⁴⁹ and more recently has highlighted the treatment of Uighur Muslims in China¹⁵⁰ and understanding and combatting the influence of conspiracy theories related to Covid-19.¹⁵¹

2.4: Conclusions

Through this chapter, the second research question has been explored through identifying the established and contemporary uses of screen based mediums for advocacy. Three broad techniques have been identified: self-captured content, targeted activism, and documentary and mass distributed content, each with specific features. Such have also been identified to have been useful in a contemporary time frame, thus still largely applicable. For the purposes of this thesis, these screen activism techniques will be considered in the application of a HRE model and film and television and will be analysed from the lens of proliferating the goals of gender equality.

¹⁴⁷ Patriot Act, 'Hasan And Keith Ellison On Justice For George Floyd | Patriot Act Digital Exclusive | Netflix' (*Patriot Act*, 27 June 2020) <https://www.youtube.com/watch?v=-8oGY_7gZbI> accessed 2 August 2020

¹⁴⁸ NBC News, 'Hasan Minhaj Calls Out Congress Over Student Loans: ‘You Paid Far Less For Your Degrees’ | NBC News' (*NBC News*, 11 September 2019) <https://www.youtube.com/watch?v=jfIDh2yGn_g> accessed 2 August 2020

¹⁴⁹ Victor Luckerson, 'How the 'John Oliver Effect' Is Having a Real-Life Impact' *TIME* (10 July 2015) <<https://time.com/3674807/john-oliver-net-neutrality-civil-forfeiture-miss-america/>> accessed 2 August 2020

¹⁵⁰ Adrian Horton, 'John Oliver explains China's 'appalling' treatment of Uighurs' *The Guardian* (28 July 2020) <<https://www.theguardian.com/tv-and-radio/2020/jul/27/john-oliver-china-uighurs-last-week-tonight?ref=hpver.com>> accessed 2 August 2020

¹⁵¹ Adrian Horton, 'John Oliver on coronavirus conspiracy theories: 'People are going to get burned' *The Guardian* (21 July 2020) <<https://www.theguardian.com/tv-and-radio/2020/jul/20/john-oliver-coronavirus-conspiracy-theories-people-are-going-to-get-burned>> accessed 2 August 2020

Chapter 3: Gender Representation on the Screen

This chapter will contribute to answering the final research question focusing on the application of a HRE model into Hollywood film and television. This question will be analysed from the perspective of the progression of gender equality. For the purposes of this work, there are different angles that should be examined in terms of gender equality on the screen: positive and diverse representation of women, the obstacles for women working in Hollywood and the representation of gender specific issues (however, this will be discussed within Chapter 4 as part of the HRE approach). It is important to understand the current situation of gender representation on the screen in order to discover the more effective ways of applying HRE to this medium.

3.1: Psychoanalysis and female archetypes on the screen

To understand the development of gender representation on screen, the psychoanalytic roots must be analysed. Since the Golden Age of Hollywood cinema, films have been constructed with a male, phallogocentric centre, of which all else is constructed around, leaving women and their distinct lack of a penis, as but a counterpart and object of affection of men.¹⁵² As Laura Mulvey aptly wrote in one of the first pieces of feminist film theory, *Visual Pleasure and Narrative Cinema*: “woman then stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his phantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning”.¹⁵³ Within this emerges the notion that women by default are a symbol of the threat of male castration, and as a result must remain subordinated¹⁵⁴. In addition to this, the psychoanalytic idea of scopophilia, that is the “pleasure of the look,”¹⁵⁵ has constructed what is known as “the male gaze”.¹⁵⁶ Situated in the male gaze, women become an object of enjoyment of the spectator, but also of the traditionally male protagonist of the film.¹⁵⁷ Fuery

¹⁵² Laura Mulvey, 'Visual pleasure and narrative cinema' in Viv Burr (ed), *Gender and psychology, Vol IV* (Critical concepts in psychology, Routledge/Taylor & Francis Group 2015)

¹⁵³ Ibid, 7

¹⁵⁴ Ibid

¹⁵⁵ Ibid, 9

¹⁵⁶ Ibid, 11

¹⁵⁷ Ibid

argues that this objectification, and the condition of how we see it occur on the screen has become part of the cinematic form of storytelling.¹⁵⁸ This interpretation, as one of the first, and often only piece of feminist film theory to be considered widely, can often also be dismissed, and the change in cinema has come from an overall societal shift where stereotypes of women are no longer acceptable.¹⁵⁹

However, to say that stereotypes in film are no longer accepted would be reductive. Although there has been a move to a more holistic view of female characters, there is still a tendency to fall into traditional character archetypes. First, the *film noir* archetype of the *femme fatale* has survived the test of time, still gracing big and small screens alike. While there is no entirely agreed upon definition, the *femme fatale* generally hypersexualised women, that uses her sexuality for personal gain, often at the detriment of a male character. Essentially, the archetype represents the male fear of the effects of feminism and female agency.¹⁶⁰ While the *femme fatale* can be interpreted in both positive and negative lights, the archetypes remains well into the 21st Century, and often represents both the progress of female agency, as well as patriarchal backlash against feminism, and still falls into the trap of the male gaze.¹⁶¹

Secondly, the trope of the *muse* has evolved and popularised in the 21st Century as the *manic pixie dream girl*. The term coined by writer Nathan Rabin in 2007, has highlighted the overuse of quirky women that exist solely to inspire the male protagonist, from as far back as the Golden Age, for example, *Breakfast and Tiffany's (1961)* to as recent as Disney film *Stargirl (2020)*.¹⁶² While the existence of this trope is often criticised by some (including Rabin himself) for being reductive and misogynistic, it is still argued that the idea that female characters can be used as a “plot device” to help the “sad white man to self-actualise”¹⁶³ is still identifiable in much of mainstream media, and a wider exploration into female character development is largely still necessary.

¹⁵⁸ Kelli Fuery, 'Mulvey as political weapon' (2017) 15 *New Review of Film and Television Studies* 435

¹⁵⁹ Sue Thornham, 'On “Visual Pleasure and Narrative Cinema”' (2015) 15 *Feminist Media Studies* 881

¹⁶⁰ K. Farrimond, *The Contemporary Femme Fatale: Gender, Genre and American Cinema* (Taylor & Francis 2017)

¹⁶¹ *Ibid*

¹⁶² Lucía Gloria Vázquez Rodríguez, '(500) Days of Postfeminism: A Multidisciplinary Analysis of the Manic Pixie Dream Girl Stereotype in its Contexts' (2017) 2 *Revista Prisma Social* 167

¹⁶³ *Ibid*

Archetypes also disproportionately affect women of colour in a way that reflects and reinforces the double discrimination that is present in the world around us. While women of colour are also subject to the archetypes that affect all women, there are many that are race specific. During the Golden Age of Hollywood, the hangover from slavery was continually perpetuated in film, with 80% of all Black roles in the 1920's being servile, and newspapers in the South actively sabotaging films that featured Black actors.¹⁶⁴ Hattie McDaniel's role in *Gone with the Wind* (1939) solidified the *Mammy* archetype, where the purpose of Black women was to be at the service of White people in a maternal form, without any goals or agency of their own. While all women are generally subjected to some form of maternal oppression in film representation, the *Mammy* archetype represents maternity at the service of their oppressor's children.¹⁶⁵ While Hattie McDaniel broke barriers in the film industry as the first Black woman to win an Academy Award, the role has done consistent damage to women of colour since. While the *Mammy* role was common at the time, it has developed into the *Black best friend* whereby Black women only play second to their white counterparts, and support them through their narrative journey, even in films that are often perceived as relatively feminist.¹⁶⁶ Another archetype that specifically affects Black women is the *Jezebel*, a trope with biblical roots, she embodies that sexual slave that is also sexually aggressive and responsible for the enticement of otherwise virtuous White men.¹⁶⁷ Such a trope has not only been used as the justification of sexual assault against Black women, but also has modern perpetuations. While a series such as *The Handmaid's Tale* (2017 – Present) that uses the term quite literally as the contraband brothel that Commanders can attend to engage in sinful desires under the Gilead regime (though, in this instance it is not exclusively Black women, the story of the Jezebels is told through the eyes of Moira who is portrayed by a Black actress),¹⁶⁸ the archetype has also perpetuated into the modern day *gold digger* trope, where Black women are perceived as using their sexuality to take advantage of men in order to receive money they did not earn.¹⁶⁹ These tropes along with others are also linked to the reactive *Angry/Strong Black Woman*

¹⁶⁴ Thomas Cripps, *Slow Fade to Black: The Negro in American Film, 1900-1942* (Oxford University Press 1993), 112-113

¹⁶⁵ Chanequa Walker-Barnes, *Too Heavy a Yoke: Black Women and the Burden of Strength* (Wipf & Stock Publishers 2014)

¹⁶⁶ Ibid

¹⁶⁷ Ibid

¹⁶⁸ *The Handmaid's Tale* (Hulu, 2017-Present). Based on the 1985 Margaret Atwood novel of the same name, the series has recontextualised the narrative to a modern day setting.

¹⁶⁹ Walker-Barnes (n 165)

that play as counternarratives, and while allows for the celebration of outspoken Black excellence and independence, it has also had harmful connotations. This ranges from ideas that strength is worn as a mask for pain they have endured, or that their anger was seen as an unreasonable complaint in order to silence Black women’s grievances, and that their resistance of sexualisation and assertiveness had rendered them less desirable than their White counterparts.¹⁷⁰

All women in film are subject to hypersexuality. In the Anneberg Inclusion Initiative study for 2019, the following statistics were found in the top films of 2018:

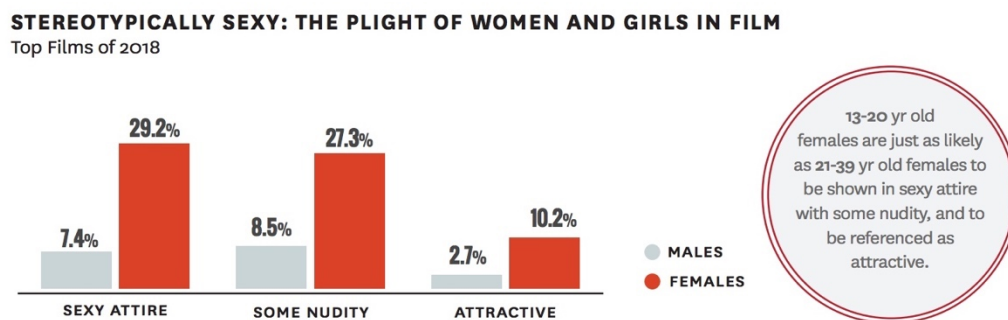


Figure 1: *Stereotypically Sexy: The Plight of Women and Girls in Film*¹⁷¹

While this is effecting women of all ages, Latinx and Asian actresses are often over and stereotypically sexualised in an *exotic* fashion. The idea of the sexual encounter between the *exotic woman* and the *white male character* is a cinematic trope of its own, and are often represented as a type of commodity.¹⁷² The Eurocentric gaze has also cast the working class image upon them, with films posing sanitising images of minority women happily working as maids, and extended as far as to be automatically associated with prostitution.¹⁷³

3.2: Feminism on the Screen and Women’s Cinema

When dealing with the rise of feminism in cinema, we must investigate both the increase of women in the production process, as well as the types of stories being told – and most

¹⁷⁰ Ibid

¹⁷¹ Dr. Stacy L. Smith and others, 'Inequality in 1,200 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2018' (*Anneberg Inclusion Initiative*, September 2019)

¹⁷² Jorge Barrauto, *The Hispanic Image in Hollywood* (Peter Lang 2013)

¹⁷³ Ibid

importantly, the position of women within. Within this section it is important to note, that while the earliest forms screen representation come from film, dating before the invention of television or the series format, the history depicted is replicated on television, and for the purposes of this work, should be applied to both film and series television, even where only one or the other is used as an example. Women's Cinema (films made *by* women) and "the woman's film" (films made *about* women) were a product of a response to female viewership at the dominant market,¹⁷⁴ and likely due to the influence of feminism on what women wanted to see on the screen, however, there is some debate on this. Conversely nowadays, as per the view of Shapp, Conglomerate Hollywood largely ignored women (especially those older than 25), with action and family films being the most profitable, thus appealing to young men with action or family films was the obvious choice from a business standpoint,¹⁷⁵ despite there being significant evidence that viewers were predominantly women or making the choice of what film would be watched.¹⁷⁶

In the Golden Age of Hollywood, around the 1940's, the term 'the women's film' came into frequent use, demonstrating the notion of a shared experience in affairs of the heart that existed in Europe, was not present in American literature. Haskell refers to the women's film as "*the woman – a woman – is at the centre of the universe*" where all other characters have no existence beyond her service, in part, compensating for the distinct absence of the existence of women otherwise¹⁷⁷. This caused such films to be viewed by male Anglo-American critics as the thoughts of a "*pinched-virgin or little-old-lady writer, spilling out her secret longings in wish fulfilment or glorious martyrdom, and transmitting these fantasies to the frustrated housewives*".¹⁷⁸ Haskell's analysis of this goes further to say that these films were a form of escapism, and performed the service of "*soft-core emotional porn,*" and by categorising them in this manor allowed them to be dismissed as daydreams of unsatisfied women, rather than critically understanding why women were unsatisfied.¹⁷⁹

It was not until the 1970's, under the influence of second-wave feminism, did Hollywood

¹⁷⁴ Hillary Radner, *The New Woman's Film: Femme-centric Movies for Smart Chicks* (Taylor & Francis 2017)

¹⁷⁵ Ibid

¹⁷⁶ Stokes 1999 in *ibid*, 8

¹⁷⁷ Molly Haskell and Manohla Dargis, *From Reverence to Rape: The Treatment of Women in the Movies, Third Edition* (University of Chicago Press 2016), 155

¹⁷⁸ Ibid, 154

¹⁷⁹ Ibid, 155

see a change in the way women were portrayed on screen, and the move towards gender equality. A reflection of this is the film *Nine to Five* (1980) which actress-producer, Jane Fonda, describes as a reflection of the movement, not the birth, as the film dives into sexual harassment and workplace relations during the second wave movement.¹⁸⁰ As per the teachings of Catherine Mackinnon, the principle female characters in the film, worked towards their own self-actualisation, banding together in a sisterhood to rise above their oppression, and dealing with the lived realities of being women. This occurred all while performing in a comedy, where women were allowed to be comedic and make a mockery of egotistical men, which is somewhat revolutionary in itself.¹⁸¹ Prior to this, in the mid-late 70's films such as *An Unmarried Woman* (1978) and *Kramer v Kramer* (1979) were questioning a woman's place within the family structure, addressing what women were missing in terms of self-actualisation, and specifically in *Kramer v Kramer*, analysing the difference in men and women in terms of parenting and access to The American Dream.¹⁸² Similarly, feminists were critiquing television, calling upon the second wave rhetoric 'the personal is political', redefining the framework of women in television, and moving women's domain (primarily within the home) into the political, and more directly into the public, male domain.¹⁸³

Once removed from the bounds of purely roles within the family structure or under patriarchal rule, we begin to see a phase of film that portray women as liberated. Drawing attention first to *Thelma and Louise* (1991) as a milestone film; this picture is by design a celebration of female friendship and a depiction of pressing feminist issues. Thelma and Louise run from the law after Louise protects Thelma by shooting and killing her attacker during her rape, causing them to band together to run from their lives, and police, and ultimately an oppressive system that would blame them for a crime of survival, ending in the two driving off a cliff, rather than going back to their unliberated lives.¹⁸⁴ While it does not offer a typically happy ending for the women in question, what it does it depict the very nature of transformative liberation, the female response to sexual assault through a rape-revenge narrative, and highlighted exactly how an event so deeply

¹⁸⁰ Lillianalces Barger, 'Backlash: From Nine To Five to The Devil Wears Prada' (2011) 40 *Women's Studies* 336

¹⁸¹ *Ibid*

¹⁸² Wayne J. McMullen, 'Gender and the American Dream in Kramer vs. Kramer' (1996) 19 *Women's Studies in Communication* 29

¹⁸³ Charlotte Brunson and Lynn Spigel, *Feminist Television Criticism: A Reader* (McGraw-Hill Education 2007)

¹⁸⁴ Jean-Anne Sutherland and Kathryn M. Feltey, 'Here's looking at her: an intersectional analysis of women, power and feminism in film' (2017) 26 *Journal of Gender Studies* 618

personal will always be political.¹⁸⁵ This lawless kind of womanhood where the protagonist did not fall back into their oppressive structure is also featured in *Pretty Woman* (1990) with Julia Roberts portraying a sex worker, Vivian, as a heroine. While the film ends with idea of monogamy and traditional values, it demonstrates an unapologetic view of sex-work and the stigma that sex-workers face, premarital sex and female independence, and removes the idea of virginity as a virtue.¹⁸⁶ Although this can be harmful to the validity of sex-workers, that they are waiting to be ‘saved’ from their situation, Vivian in the end walks away from both her life as a sex-worker as well as her love interest, ultimately choosing herself, and subsequently choosing love.

This idea of choice leads into how the screen deals with neo-feminism, marketplace-feminism, and girly heroines. After this period of liberated feminist film, the industry lost its momentum, and continued conservatism in the public meant by the late nineties and into the 2000’s saw the survival of the woman’s film was through the “Chick Flick”.¹⁸⁷ Between the reclaiming of the word ‘chick’ for its former insulting state, and the ability to reap the rewards of the achievements of feminist cinema before them, the trend went towards a more *postfeminist* or even *neo-feminist* setting that moved away from the second wave anger against the patriarchy, rejecting female oriented consumerism. Rather, films began to re-embraced the *choice* of traditional womanhood, and enjoy consumerism and woman’s autonomy to choose which parts of the actual reality of the modern world, of which the patriarchy still exists, they want to subscribe to.¹⁸⁸ Films such as *Clueless* (1995), *Mean Girls* (2004), *The Devil Wears Prada* (2006) became increasingly prevalent, with emphasis on consumable feminine products (such as make-up and clothes), sexuality, and female rivalry rather than unity. This was thought of as some strand of ‘girly feminism’ that reclaimed the notion of female sexuality and traditional imagery that allowed for a different kind of liberation through choice to embrace femininity on the screen¹⁸⁹. Such is conflicted territory within feminist discourse to begin with, but even more so when choosing how women should be portrayed to the masses. Women within these films often exhibit sexual liberation, without engaging in any actual sexual activity, reverting back to the notion that there is

¹⁸⁵ Ibid

¹⁸⁶ Radner (n 174)

¹⁸⁷ Ibid

¹⁸⁸ Suzanne Ferriss and Mallory Young, *Chick Flicks : Contemporary Women at the Movies* (Taylor & Francis Group 2007)

¹⁸⁹ Ibid

value to purity with an emphasis on heterosexuality¹⁹⁰.

Not only this, but this period also saw films that centred a sexy-warrior-woman type, in an attempt to shift action and thriller films from the male domain. Women have existed in action films for some time, as the femme fatal or adventurous love interest tropes in *Bond* films and the like, and even into the 1970's and 80's with films like *The Terminator* (1984) or *Alien* (1979) that portrayed self-managed, masculine women¹⁹¹. However, unlike their predecessors, these films such as *Lara Croft: Tomb Raider* (2001) displayed a hypersexualised version of female heroism, compensating for the self-sufficiency and masculinity.¹⁹²

In recent years, the industry is experiencing somewhat of a renaissance of the second wave, and most importantly intersectional representation, however, with the continued influence of traditional values and overplayed tropes that halt the process from moving forward. With the ever growing market for fresh content that is available for streaming, it has provided more opportunities to tell a wider variety of stories. One of the first Netflix Original series, *Orange is the New Black* (2013-2019), centres around a women's prison, giving voice to women of different races, classes, sexual orientations and gender identities – and in many ways, allowing the progress and stagnation of gender equality issues to be vocalised. In fact the sheer level of diversity within the series highlights the systemic issues within the United States in terms of the incarceration of women – with women of colour and queer women being imprisoned at significantly higher rates, with almost ninety per cent of incarcerated women experiencing sexual assault at some point in their lives.¹⁹³ The multiplicity of storylines of assault, poverty, addiction, pregnancy and motherhood, lesbianism, immigration, race and death in incarceration through the lens of the woman has provided a platform for these issues in a way that was so uncommon on the screen before.¹⁹⁴ While introduced through the eyes of a white woman, Piper Chapman, as the series progresses, it evolves and displays layered and complex storylines for women of all different demographics, ultimately diluting the need for a central character or the need for a “cool blonde”¹⁹⁵ to be the access point

¹⁹⁰ Ibid

¹⁹¹ Lisa Purse, *Contemporary Action Cinema* (Edinburgh University Press 2011)

¹⁹² Ibid

¹⁹³ Jane Caputi, 'The Color Orange? Social Justice Issues in the First Season of Orange Is the New Black' (2015) 48 *Journal of Popular Culture* 1130

¹⁹⁴ *Orange is the New Black* (Netflix 2013-2019)

¹⁹⁵ Caputi (n 193)

for examining how women should present to the world.

With other societal shifts, the overwhelming success of *Orange is the New Black* shifted what it meant to be hit television show, identifying that there was indeed a market for this kind of content – whether cashing in on the queer and feminist market or not.¹⁹⁶ The door is now open, within streaming and more independent networks, for more diverse and in-depth content about gender equality issues. Series such as *Broad City* (2014-2019), *Vida* (2018-2020), and *The Bold Type* (2017-) are just a few examples of how content has evolved to have a different view of women in society. Whether it be through *Broad City*'s crude, liberated comedy of two Jewish women in New York,¹⁹⁷ or *Vida*'s intersectionality of race, identity and sexuality through the lens of two Latina sisters that inherit and revive their late mother's bar,¹⁹⁸ or *The Bold Type*'s tackling of individual gender issues within the changing landscape of the publishing, fashion and beauty industries through the lens of three professional women working at a fashion magazine.¹⁹⁹ While these are inherently feminist series, others such as *How to Get Away with Murder* (2014-2020) do most of their work through displaying women (and significantly women of colour) in positions of power, while still emphasising story arcs about sexual abuse and the unfair treatment of women of colour, just to name a few.²⁰⁰ Despite these great examples, there is still work to be done in this field, either neglect of gender issues, or poor representation of them. For example, the widely successful series *Breaking Bad* (2008-2013), Walter remains a palatable protagonist even after he rapes his wife, Skyler, and is ultimately an abusive and coercive husband. Throughout the series, Skyler is villainised, and her assault ultimately forgotten.²⁰¹ This contrasts from *Mad Men* (2007-2015), that depicts the rape of Office Manager, Joan, by her partner, Greg early in the series. The rape appears ultimately forgotten, as Greg continues to be a poor, if not abusive husband, however, is referred to later in the series when she decides to end her marriage.²⁰²

¹⁹⁶ Katerina Symes, 'Orange Is the New Black: the popularization of lesbian sexuality and heterosexual modes of viewing' (2017) 17 *Feminist Media Studies* 29

¹⁹⁷ *Broad City* (Comedy Central 2014-2019)

¹⁹⁸ *Vida* (Starz! 2018-2020)

¹⁹⁹ *The Bold Type* (Freeform 2017-Present)

²⁰⁰ *How to Get Away with Murder* (ABC 2014-2020)

²⁰¹ Stuart Joy, *Sexual violence in serial form: Breaking Bad habits on TV* (2019) 19 *Feminist Media Studies* 118

²⁰² *Mad Men* (AMC 2007-2015)

With this in mind, the need for positive representation of intersectional feminism on the screen is one of the most important factors to implement into future screen writing. Eloquently stated by Gerbner and Gross, “*Representation in the fictional world signifies social existence; absence means symbolic annihilation.*”²⁰³ To allow the representation of women and gender equality issues to follow Hollywood traditions is to continue a misrepresentation of these issues to the general public, and further, hinder the progress to gender equality. Just one example of this is from a University of California study that identifies the influence of abortion storylines on people’s attitudes through the overrepresentation of deaths as a result of abortion, reinforcing the belief that abortion is an inherently dangerous procedure.²⁰⁴

3.3: Measuring gender representation

Understanding now that the historic representation of women on the screen has been a changing landscape for years and has real social outcomes, we must create a permanent cultural change in female representation for the better. For this, we need the ability to quantify gender representation, and in recent years, gender scholars have been devising methods of measurement for the representation of women on the screen. This is important for two reasons: firstly, it creates concrete evidence and statistics, which in a field like gender equality that is often questioned of its validity is increasingly necessary in demonstrating that there is still a gap, and that we have not reach the so called ‘post-feminist’ era. Secondly, they allow us to establish *where* these gaps are, whether in film content or production or helping to identify the path for more intersectional film making.

A test that started out as more or less a joke by comic, Alison Bechdel, has turned into common practise in the past decade in order to give numerical value to this area of study. *The Bechdel (-Wallace) Test* comprises of three criteria: 1) there must be two women in the work; 2) these two women must speak to each other and; 3) they must discuss something other than men.²⁰⁵

²⁰³ Caputi (n 193), 1130

²⁰⁴ Gretchen Sisson and Katrina Kimport, 'Telling stories about abortion: abortion-related plots in American film and television, 1916–2013' (2014) 89 *Contraception* 413

²⁰⁵ Jennifer O’Meara, 'What “The Bechdel Test” doesn’t tell us: examining women’s verbal and vocal (dis)empowerment in cinema' (2016) 16 *Feminist Media Studies* 1120



Figure 2: 'The Rule'²⁰⁶

This, of course, is an extremely low benchmark in terms of a holistic depiction of a woman, however, it became a trend in the early 2010's to rank films based on their ability to pass each criteria, for example in cinemas in Sweden.²⁰⁷ Furthermore, it has become increasingly indicative of the state of female representation through a study that ran the test on 4000 films over a 20-year period, demonstrated that 53% of films written by men failed the test, whereas only 33% of films failed when there was at least one women involved in the writing process.²⁰⁸ Despite the critiques and alternatives that will be discussed in the next section, the question remains, why is such a low benchmarks so seemingly difficult to achieve?

The Bechdel Test is by no means perfect, by sheer virtue of the fact that it was never meant to be taken seriously.²⁰⁹ Alison Bechdel was purposefully reductive in her original comic to emphasise her point, which has in turn caused some problems when using it in an analytical,

²⁰⁶ Alison Bechdel and Liz Wallace, 'The Rule' (*Dykes to Watch Out For*, 1985)

<<https://dykestowatchoutfor.com/wp-content/uploads/2014/05/The-Rule-cleaned-up.jpg>> accessed 7 August 2020

²⁰⁷ O'Meara (n 205)

²⁰⁸ Isabel Castro Martinez, 'Why gender equality matters to Eurimages, the European Film Co-Production Fund' (2016) 23 *European Journal of Women's Studies* 440

²⁰⁹ O'Meara (n 205)

intersectional and academic context. Namely, The Bechdel Test does not accommodate for distinction between which kind of women are involved with the film's passing of the test, continuing the silence of women of colour, older women, and women from other marginalised groups,²¹⁰ exacerbating their underrepresentation with a false sense of representation for the broader female community in films that pass the test. Furthermore, it also does not specify what *kind* of conversation needs to be had, other than 'not about a man', meaning that one line in a film between two women constitutes passing the test, continuing a benign and one-dimensional interpretation of female perspectives.²¹¹

However, one thing that can be certain, The Bechdel Test has inadvertently started a trend of tests that indicate the presence of gender representation in different ways. As this field is relatively new, there is very little academic scholarship on how to fill the gaps that the Bechdel Test leaves, however, a recent study from Cornell University aims to expand the capacity of the test to have a more binary idea of the level of gender representation.²¹² It uses the data of 617 films, and divides this data into different categories: the films general metadata, the character metadata, movie dialogue, movie conversations, and the crew metadata. This is analysed using Principle Component Analysis, which allows for the complexities of the data to be reduced so that the most significant variables are highlighted. The results found that the effectiveness of the test depended on the genre or general themes of the film, that there is a need for more women within the cast and crew, and that dialogue written for female characters should align more with the general themes of the film.²¹³

It terms of redefining the narrative and dialogue of women in film, there has been in recent times, some experimenting with feminist filmmakers on new tests to fill the gaps that Bechdel does not cover. In a study done by media outlet FiveThirtyEight on creating the 'new Bechdel test', various different writers, directors and producers were asked to suggest a gender indication

²¹⁰ Ibid

²¹¹ Ibid

²¹² Raghav Lakhotia, Chandra Nagesh and Krishna Madgula, *Identifying Missing Component in the Bechdel Test Using Principal Component Analysis Method* (2019) 13 International Journal of Computer and Systems Engineering 320

²¹³ Ibid

test of their own, and tested these against the top 50 grossing films of 2016.²¹⁴ 12 new tests were developed, ranging from the diversity of the crew, the representation of women of colour, to the complexity of the stories the women portrayed. For example, *The Waithe Test*, designed by writer Lena Waithe, passes films if there is 1) a woman of colour; 2) in a position of power; and 3) is in a healthy relationship. Only 4 out of the 50 films passed.²¹⁵ Another example is *The Landau Test*, created by writer Noga Landau, that fails film if one of the three following occurs to the primary lead female: 1) she ends up dead; 2) she ends up pregnant; or 3) she causes a plot problem from a male protagonist. 17 out of 50 passed this test.²¹⁶ The idea behind this, is that one test is simply too reductive to adequately measure gender representation, but together, perhaps a general idea can be formed.

In these circumstances, industry data can produce further understanding of the disparities in gender equality, however, it should be noted for the purposes of this study that discrimination is much higher in film than television, with television on track to reach actor parity with their respective race or gender percentage of the population in the coming years.²¹⁷ In 2017, in broadcast scripted shows, cable scripted shows and digital scripted shows there was less than 10% disparity between men and women's roles.²¹⁸ There is also much more equal distribution between men and women in T.V. writing jobs, however, women are still underrepresented in more senior positions, with 70% of showrunners and 76% of executive producers being male, and only 11% of episodes in all categories were directed by a woman.²¹⁹ This does, however, correlate to the findings of the Cornell University study that diversity in the production process leads to greater representation on screen.

In terms of character portrayal in film, the Anneberg Inclusion Initiative study for 2019 found that only 39 of the top 100 films portrayed a female protagonist or co-lead, and only 36.3%

²¹⁴ Walt Hickey, Ella Koeze, Rachael Dottle and Gus Wezerek, 'The Next Bechdel Test' (*FiveThirtyEight*, 20 December 2017) <<https://projects.fivethirtyeight.com/next-bechdel/>> accessed 6 May 2020

²¹⁵ Ibid

²¹⁶ Ibid

²¹⁷ Writers Guild of America West, 'WGAW Inclusion Report 2020' (2020) <https://www.wga.org/uploadedfiles/the-guild/inclusion-and-equity/WGAW_Inclusion_Report_20.pdf> accessed 1 August 2020

²¹⁸ Dr. Darnell Hunt, Dr. Ana-Christina Ramón and Michael Tran, 'UCLA Hollywood Diversity Report 2019' (*University of California Los Angeles*, 2019) <<https://socialsciences.ucla.edu/wp-content/uploads/2019/02/UCLA-Hollywood-Diversity-Report-2019-2-21-2019.pdf>> accessed 1 August 2020

²¹⁹ WGAW Inclusion Report 2020

of these films had speaking characters from underrepresented racial groups.²²⁰ This report provides a small snap shot into a year by year analysis, of which indicates little improvement since 2007, in terms of participation or intersectionality.²²¹ Furthermore, according to the UCLA Hollywood Diversity Report 2019, the breakdown of film actors in the top feature films of 2017 highlighted the level of disparity between men and women, but also the disproportionate effect of race.

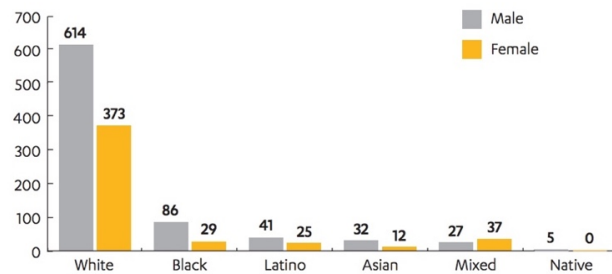


Figure 3: Film Actor Counts, by Race and Gender, 2017 (n=1281)²²²

As per the Cornell University study, this is likely a product of the lack of a diverse pool of women’s voices in the production process. The UCLA report highlights that only 1.3 out of 10 directors are female, and similarly, the Writers Guild of America West (WGAW) Inclusion Report 2020 demonstrates the disparity in ethnicity and gender in both acquiring work as a screen writer, and final screen credits

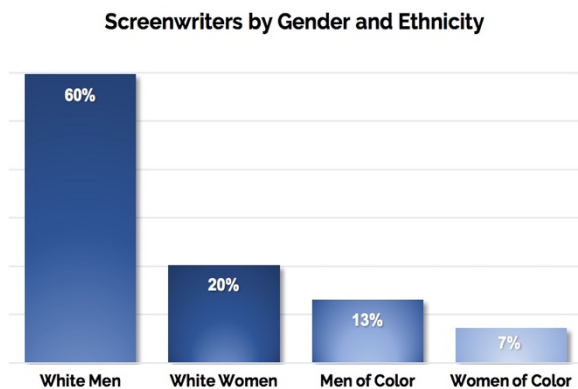


Figure 4: Screenwriters by Gender and Ethnicity²²³

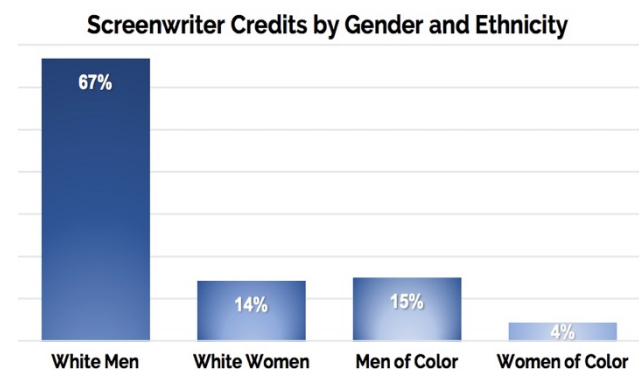


Figure 5: Screenwriter Credits by Gender and Ethnicity²²⁴

²²⁰ Smith and others (n 171)

²²¹ Ibid

²²² Hunt, Ramón and Tran (n 218)

²²³ WGAW Inclusion Report 2020

²²⁴ Ibid

3.4: Conclusion

This chapter has identified the various factors that affect women and women's representation in film and the industry itself. The prevalence and influence of archetypes and the development of the representation of women demonstrates a need for a change in the creative process to allow for more holistic and diverse women's stories. This is only supported further by the various alternative Bechdel tests, academic studies and industry statistics that present a very unequal power dynamic within the industry. For these reasons, this chapter has contributed to answering the final research question, as many of the issues presented could potentially be addressed through the application of HRE into the industry, including accurate information about women, accountability in terms of gender equality within the industry, and a more diverse voices.

Chapter 4: Applying the Tibbitts Models of Human Rights Education to Film and Television Content

4.1: Introduction

This section aim to combine the research of the former chapters to answer the final research question, that is, can a model of HRE be applied into screen based mediums, and could this have a positive impact on gender equality? To do this, the three revised models suggested by Tibbitts for HRE in 2017, that is, Values and Awareness-Socialisation, Accountability-Professional Development, and Activism-Transformation, will be used as the superstructure model, and within the parameters of the functioning of these models, different methods of HRE will be added to compliment the Tibbitts models and its application into Hollywood. For this, case studies of various film and television content will be discussed, taking into account the findings of Chapter 2 in terms of methods of screen activism that have proven effective and with respective of the screen's established relationship with gender representation as per the findings of Chapter 3.

The gender equality objectives will be derived from those that are part of goal five of the UN 2030 Sustainable Development Goals (SDG5). These include the elimination of discrimination, violence and harmful practise, recognition of unpaid labour, ensure equal opportunity in politically and access to reproductive rights, create reform for equal access to economic resources and the empowerment of women through technology, and strengthening policies to enforce legislation on gender equality.²²⁵ This is to ensure this research will focus on the current issues continuing to face women globally, and in turn, that screen content that could apply this model would do so with an up to date approach. As a result of this, the case study films and television shows that will be used has been produced after the implementation of the SDGs in 2015 to ensure that only contemporary styles are discussed to ensure the most realistic implementation. The collected research on the representation of women of screen will be used to inform the contemporary choices of filmmakers today, and whether alterations are needed in order

²²⁵ United Nations Sustainable Development Goals, 'Goal 5: Achieve gender equality and empower all women and girls' <<https://www.un.org/sustainabledevelopment/gender-equality/>> accessed 27 June 2020

to support the progress of SDG5. The amalgamation of film and television case studies are drawn upon in hope of building a prototype model that future screen projects could utilise. The main focus will be on the professional practise in Hollywood, as it is generally the most proliferated globally, however, film and television examples from other jurisdictions may be drawn upon should they serve as case study evidence.

Tibbitts’ HRE framework, as discussed, was proposed in 2002 with the three core models, and later revised and expanded upon in 2017. These model have also been core to academic research into HRE by other theorists. In her review of her models, she devised a more specific ‘key features’ that are inherent to their implementation based on “14 years of scholarship, documentation and observation of practice across a range of teaching and learning settings globally.”²²⁶ As shown in the table below, these elements for the implementation of HRE in Tibbitts’ prescribed settings will also be the guide to structuring a model for HRE within screen based mediums and screen entertainment industry itself.

MODEL FEATURES	Values and Awareness – Socialization	Accountability – Professional Development	Activism- Transformation
Sponsors	Typically government agencies or authorities	Both government agencies & civil society orgs, sometimes in partnership	Typically sponsored by civil society organizations
Kind of learner participation	Usually involuntary	Both voluntary and involuntary	Usually voluntary
Education sector	Usually in the formal education sector	Both formal (pre-service) and non- formal (in-service) sectors	Usually in the non-formal education sector, including youth and community development
Common target audiences	Students, sometimes the general public	Law enforcement officials, lawyers & judges, civil servants, health & social workers, educators, journalists, religious leaders	Marginalized populations, youth
Incorporation of critical stance	Non-critical stance	Critical view of one’s professional role in relation to prevention of HR violations	Critical stance towards one’s society or local environment, the nature of power, the human rights system itself
Orientation	Transmission of information	Development of capacities related to work roles and responsibilities	Personal transformation, human rights activism, social change
Key content	General human rights theory, history and content, with some attention to learner’s rights	HR content relevant for group, with links to national protection systems and professional codes of conduct	HR content relevant for learner, with strong focus on learner’s rights and contemporary, local human rights violations
Treatment of human rights norms & standards	General treatment, with reference of norms to promote positive social behavior	Selected as relevant for professional group; may include appeal to personal value systems	Selected as relevant for the learners, with strong appeal to personal value systems
Teaching and learning strategies	Didactic to participatory	Participatory to instrumentally empowering	Instrumentally to intrinsically empowering/ transformational
Strategy for reducing human rights violations	Passive: socialization and legitimization of human rights discourse	Active – agency: application of human rights values & standards within one’s professional role	Active – transformational: integration within one’s analytical framework, taking action to reduce violations in both private and public domains, participation in collective action and creation of social change agents

Figure 6: Table of Key Features of Revised Human Rights Education Models²²⁷

²²⁶ Tibbitts, 'Revisiting 'emerging models of human rights education'' (n 12)

²²⁷ Ibid

While these key features will be the road map for the application of HRE onto the screen, it will also be expanded upon for the purposes of the ensuring that this study takes an intersectional approach, ensuring it serves the goals of gender equality for all women whether biological or gender identifying. It will also aim to draw from tenants of CHRE with the purpose of engaging in a holistic as possible approach to HRE on the screen. Primarily, the elements that will be considered are from the theorist discussed in Chapter 1 that will enhance Tibbitts' models. While the models are designed to work in different environments with different audience, there is also the capacity, and in many cases necessity for these models to intersect.

4.2: The Values and Awareness – Socialisation Model

The application of the Values and Awareness-Socialisation model is rooted in the proliferation of information about human rights ideas, structures in historic and ongoing issues that can be accessed communicated easily to the learner. Ensuring that accurate information in consumable formats is necessary in order to effectively educate. This translates seamlessly to the screen, screenwriters that write about human rights content must ensure their content serves as a form of entertainment such that the learner is incentivised to watch and absorb the information about women's rights presented.

Sponsors

The sponsors for this model of education is generally government agencies or authorities. There are several methods of implementation of this that should be explored. Nation state governments could be part of the process of creating accurate educational screen material, without encroaching on freedom of artistic expression and freedom of speech. HRE in the forms of film and television could be promoted as part of the UNESCO the right to education legal and policy framework,²²⁸ heightening access to such resources in situations where classroom HRE is not accessible. This would contribute to fulfilling the element of HRE that aims to create a culture of human rights within society, as film and television are already a large part of modern culture setting.

²²⁸ UNESCO, 'Right to education' <<https://en.unesco.org/themes/right-to-education>> accessed 10 August 2020

In terms of research from civil society and UN bodies, these institutions are specialised in their related field, and thus can contribute to a more qualitative understanding and provide a more honest idea of the real grassroots situations for women, especially in terms of domestic violence, discrimination, economic resources, and access to reproductive rights. The government could interact with specific NGOs, or utilising reports from the UN Special Rapporteurs, for example, and provide in depth research on the issues as they develop, leading to a more informed style of screenwriting.²²⁹ This could be formulated into a report and provided to filmmakers to ensure that contemporary and accurate research is being utilised in the filmmaking process. Filmmakers do not necessarily need to be experts on every topic they make a film about, however, this engagement in the research of gender issues during the construction of a script should be necessary.

In addition to this where issues may need a greater depth of research, screenwriters could be encouraged to undertake a research-based script development process, or producing an 'academic screenplay'.²³⁰ Ultimately this aims to use the filmmaking process as a research endeavour and the underpinning of the creative practise, rather than the motivations of a commercial industry.²³¹ In terms of academia, this could be facilitated by the government to arrange a partnership with universities and research centres that could engage in a higher standard of research in to the specific content. Screenwriters should be aware of the existing academic research on the topic they are writing about. For gender equality and women's existence, there is not one homogenous experience, thus, new research may be required based on the characters and situations portrayed in the storyline, demonstrating an understanding that there is no universal definitions of or experience with human rights and that HRE must translate to different experiences as per Zembylas and Keet.²³² Such should also use the academic research as per discussed in chapters 2 and 3 to understand the effect of the content their making. Awareness of research into how films have contributed to education, such as through emotional communication,²³³ activism strategies such as that of Keck and Sikkink,²³⁴ or the use of real footage,²³⁵ can direct filmmakers

²²⁹ Craig Batty, Louise Sawtell and Stayci Taylor, 'Thinking through the screenplay: The academy as a site for research-based script development' (2016) 9 *Journal of Writing in Creative Practice* 149

²³⁰ Ibid

²³¹ Ibid

²³² Zembylas and Keet (n 41)

²³³ Engert and Spencer (n 10)

²³⁴ Keck and Sikkink (n 123)

²³⁵ Gregory (n 91)

on how they should construct their films. Moreover, the research into how gender representation is created, reproduced and received on the screen is vital, so as to provide honest and progressive representation, and not reinforce harmful and one-dimensional traditional archetypes of women.²³⁶

Kind of learner participation, education sector and common target audience

This section essentially looks at the learner within the model. Tibbitts states that the learner's is involuntary in the process.²³⁷ In the case of film and television, this serves naturally. Similarly to the *National Tabaco Campaign (1997)*, people could not avoid being exposed to these messages if they were watching their regularly scheduled programs on television (as seen in Australia with the campaign reaching 20 million people per week).²³⁸ While this example was implemented through an advertisement campaign, the same strategy can be drawn upon through the incorporation of gender equality messages within content that people are already consuming. While there is still a place of agency for the learners to select which content to view, if there is a higher rate of HRE within already popular television, the message becomes unavoidable.

An example of this, as it pertains to SDG5 through the elimination of the violence and discrimination against women, is the *Brooklyn Nine-Nine (2013 – Current)* season six episode *He Said, She said*.²³⁹ The series has of late have recognised platform they hold due to their popularity, and have tried to address pressing social issues in its plotlines, such as racial profiling (*Moo Moo*, season four), prejudice and sexuality (*Game Night*, season five), and have redirected their efforts for future seasons to address police brutality and systemic racism, moving away from their role in sanitising police perception in the US.²⁴⁰ In *He Said, She Said*, the episode centres around a workplace sexual assault that provides an insight into how such a case proceeds through the legal system in light of the #MeToo movement. While existing in the palatable comedic form, as

²³⁶ Batty, Sawtell and Taylor (n 229)

²³⁷ Felisa Tibbitts, 'Evolution of human rights education models' in Bajaj Monisha (ed), *Human rights education: Theory, research, praxis* (University of Pennsylvania Press 2017)

²³⁸ Bayly, Cotter and Carroll (n 115)

²³⁹ *Brooklyn Nine-Nine*, 'He Said, She Said' (National Broadcasting Corporation, February 29, 2019)

²⁴⁰ Cole Delbyck, 'Terry Crews: 'Brooklyn Nine-Nine' Scraps Episodes After Police Brutality Protests' *HuffPost* (25 June 2020) <https://www.huffingtonpost.com.au/entry/brooklyn-nine-nine-scraps-episodes-protests-terry-crews_n_5ef36e9bc5b601e5995752eb?ri18n=true&guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZWNVc2lhLm9yZy8&guce_referrer_sig=AQAAAF_DFqsPYr13ojXuN2uBzD6J2fh-4lq-DSV8S4PKLQnuE27EptW4ii7xE1b9UUTP0NdNdtQfrmeZflh1AlwLm1uCoYNbVruHltCt3YDJ1AI-0kiYisvsKJIVzqKBwIBEOODDryZIXReZLstrtGZZi84vx0LBpfj_z992oNBgsIj-i> accessed 1 July 2020

discussed in Chapter 2, it discusses a few of the complexities of the system that victims face even when the police believe their story, and furthermore, how common these incidents are. The episode is based in the facts of the experience, such as the experience of revictimization and negative social effects that victims suffer after reporting their assault.²⁴¹ This is shown as episode ends with the perpetrator's arrest, however there still being unintended consequences for the victim. The message left with the viewer, however, is a hopeful one, recognising the effect of just one victim reporting their assault, and how it can encourage others to come forward which is a key element to the #MeToo movement. People who are already fans of the voluntarily watch the show, however are involuntarily exposed to the new type of content, thus harnessing the power of leverage politics.²⁴²

Tibbitts designates this model to the formal education sector, but also with the common target audience as both students and the general public.²⁴³ Such applies to film and television easily. Firstly, much of the prior research into the effect of film in the learning process has been conducted in schools or universities, with students as their subjects,²⁴⁴ thus, naturally content that has more HRE embedded could be used within formal settings. Additionally, in accordance with Keck and Sikkink information politics, information should be distributed to where it will have the largest impact,²⁴⁵ and should also aim to learner as the rights of the people featured within the film or television.²⁴⁶ Thus, with the popularity of streaming services, the distribution of HRE using these platforms is an effective means of increasing the potential impact of the content.

Orientation, key content and treatment of human rights norms and standards

Tibbitts states that the key content of this model is general human rights theory, history and content, with some attention given to the rights of the learner. The orientation of the model is also focused specifically on the transmission of information.²⁴⁷ The ideas of general human rights

²⁴¹ Katherine Lorenz, Anne Kirkner and Sarah E. Ullman, 'A Qualitative Study Of Sexual Assault Survivors' Post-Assault Legal System Experiences' (2019) 20 J Trauma Dissociation 263

²⁴² Keck and Sikkink (n 123)

²⁴³ United Nations Sustainable Development Goals (n 225)

²⁴⁴ Diana C. Mutz and Lilach Nir, 'Not Necessarily the News: Does Fictional Television Influence Real-World Policy Preferences?' (2010) 13 Mass Communication and Society 196

²⁴⁵ Keck and Sikkink (n 123)

²⁴⁶ Coysh, *Human Rights Education and the Politics of Knowledge* (n 66)

²⁴⁷ Tibbitts, 'Evolution of human rights education models' (n 237)

theory here needs to be examined in terms of the both Coysh and Zembylas and Keet. As Coysh stated, there is a power, in this case with filmmakers, as the distributors of HRE.²⁴⁸ As such, the White patriarchal dominance in Hollywood needs to decolonise their approach to surviving norms and standards, as per Zembylas and Keet,²⁴⁹ in order to benefit the diverse audience of learners, and additionally dispersing the economic and political power to women and marginalised groups. Bajaj's model of HRE for Global Citizenship is also relevant here as learners need access to accurate information about these norms and structures for the purpose of being an active citizen.²⁵⁰ This could be reconciled with thorough and critical research on these issues and normative structures and how they impact women's lived experiences with human rights currently and through history. It is also important to represent women within these stories, especially when dealing with period content (historical or fictional characters that are based within the time), where filmmakers must reconcile with how women were portrayed on screen through archetypes and the early roles given to women in that period of time, and how that representation can be improved with the benefit of hindsight. *Mad Men*, generally portrayed this accurately, capturing the women's perspective in the workplace and their relationships with men in the 1960's that were otherwise ignored in early cinema.²⁵¹

In terms of documentary style filmmaking, this is a core means to communicate accurate human rights content through the screen. While documentaries have been said to be inherently subjective as they are made from a certain perspective with the motivation of either political agenda or entertainment value, it is ultimately believed that the this shortcoming is outweighed by the benefits.²⁵² This thesis argues that with the implementation of rigorous research or expository work, as stated previously, should act as a sufficient form of HRE, as no version of history is without perspective. In gender equality discourse, documentary making is only recently beginning to address the female perspective. Drawing attention to two documentaries related to gender equality that were released on Netflix: *Period. End of Sentence. (2018)* and *Knock Down the House (2019)*, more documentaries are being made about the female experience and directly relate to

²⁴⁸ Bell (n 51)

²⁴⁹ Zembylas and Keet (n 41)

²⁵⁰ Bajaj (n 45)

²⁵¹ *Mad Men* (AMC, 2007-2015)

²⁵² Engert and Spencer (n 10)

SDG5 issues and take an ethnographic approaches to research. The former is made about women's access to sanitary products in India, and the strive to dismantle the stigma and lack of education around menstruation and improve access to affordable products, as well as women's access to economic and technological prosperity.²⁵³ The latter follows the congressional and senate campaigns of working-class female candidates, namely, the successful bid by Alexandria Ocasio-Cortez, dealing with the difficulty in access to political power for women, as well as the democratic norms and structures that perpetuate patriarchy.²⁵⁴ The two films also demonstrate and promote the human rights norm as they hope to be implemented, as well as the potential barriers. By producing documentary films about gender equality issues, this perspective can be educated on.

Dramatisation of real events is can also be a mean of incorporating history and human rights content. One example that touches on many of the SDG5 including, reproductive freedom, non-discrimination or violence, and equal access to economic and political power is *Mrs America (2020)*, a dramatized historical series about the development of the Equal Rights Amendment (ERA). It depicts a number of historical women such as Gloria Steinem, Phyllis Schlafly, Shirley Chisholm and Betty Friedan that were involved in the movement at the time, and naturally reflects many of the inequities that women still face today. The series, while taking some creative licence provides a relatively accurate depiction of the historical events, as well as the feminist theories and dynamic that were at play in the 1970's. Each of the primary female characters given a spotlight episode what allows for an exploration of the character's agency and motivations, and dealt with the need for a greater intersectionality within feminism that is still relevant today.²⁵⁵ While serving the purpose of information transmission of historical and human rights content, the series achieves a revision of the way women were portrayed on screen at the time, rather than being subject to the male gaze or archetypes, the series explores the female experience from a female perspective.

With this is mind, however, in terms of the attention to the rights of the learner and drawing a focus to positive social behaviour, *Mrs America*, for male students, demonstrates a prime example of systematic patriarchy and the perpetuation of such, rather than a solution. While it is

²⁵³ *Period. End of Sentence.* (Netflix, 2018)

²⁵⁴ *Knock the House Down* (Netflix, 2019)

²⁵⁵ *Mrs America* (FX Network, 15 April 2020)

important for male learners to understand the ways in which the patriarchy (and the men in power) have historically hindered the progress of women, HRE should also offer, by this model, some guidance for values and awareness, and have good examples to follow. In this way, *Brooklyn Nine-Nine's He Said, She Said* episode depicts the usual protagonist, Jake, listen and learn for his partner, Amy, as she explains her own experiences of sexual harassment in the workplace while investigating the case.²⁵⁶ In this, it demonstrates the opportunity for men to try and build a greater understanding for the female experience and promotes positive social behaviour, which is ultimately necessary for HRE and the progress of gender equality. This is the advantage of working in the fictional space, in some cases, as it can be influential through the impartment of a moral lesson instead of just specific facts.²⁵⁷

Incorporation of critical stance, teaching and learning strategies, and strategies for reducing human rights violation.

Tibbitts writes about a lack of a critical stance in this model, with it being based on values and awareness in an information based setting.²⁵⁸ While there is a need for this type of content within film and television, and such has been discussed in terms of documentary content being the informational source, there is room for more of a CHRE approach. Referring back to *Brooklyn Nine-Nine*, while the episode in question serves as a consumable form of education about the legal system, there was room for a more critical analysis and approach. As Alan Sepinwall comments in his *Rolling Stone* review, the episode opened the door to a conversation about institutional sexism, yet did not address its own missteps in the past. Though writer, Dan Goor, has phased out much of the misogynistic language and inappropriate workplace behaviour of earlier seasons as the show has evolved, the episode was an opportunity to have an informed an educational confrontation of actions of beloved characters on the show about their past behaviour.²⁵⁹ Potentially, this was also an opportunity to confront the audience about their blind adoration for many characters on the show that have perpetuated sexism, and why fans found this acceptable. This is an issue than could be further addressed under the Accountability-Professional

²⁵⁶ 'He Said, She Said' *Brooklyn Nine-Nine* (National Broadcasting Corporation, 29 February 2019)

²⁵⁷ Mutz and Nir (n 244)

²⁵⁸ Tibbitts, 'Evolution of human rights education models' (n 237)

²⁵⁹ Alan Sepinwall, 'Brooklyn Nine-Nine' Recap: Policing the Patriarchy' *The Rolling Stone* (28 February 2019) <<https://www.rollingstone.com/tv/tv-recaps/brooklyn-nine-nine-season-6-episode-8-he-said-she-said-800400/>> accessed 1 July 2020

Development Model.

Tibbitts highlights didactic and participatory education pedagogies under this model. She specifies that there is no theories of change involved in this model, but rather to provide knowledge.²⁶⁰ Under the didactic methodology, the learners should be exposed to a traditional learning structure, then using participatory learning, learners apply their knowledge that clarify the values that they were exposed to.²⁶¹ This is clearly more applicable for a classroom environment, however, the raw information from a documentary could serve the purpose. Within the context of film, the viewers could also use the HRE films as an entry point to inspire further research into the issue (such as the global access to sanitary items in developing countries, with the first access point being *Period. End of Sentence*), or even the use of film within classroom context for the basis of an activity. Tibbitts give the example of the 'New Planet' activity where students design a society on a new planet, then compare it to the ideals of the UDHR.²⁶² This logic could be applied in a similar way, for example, by watching a film and then identifying issues that pertain to SGD5 or the Convention for the Elimination of Discrimination Against Women (CEDAW). Further, within the classroom or workshop setting, this could also be an opportunity to utilise the discussion aspect of the *Ciné Débat* film method as a means to further engage students after viewing. These strategies could be applied to documentary, dramatized or fictional screen content.

The approach to strategies that reduce human rights violation is a passive method that takes place through socialisation and the legitimisation of human rights discourse.²⁶³ This lends to film through its cultural significance, with the end goal of HRE to produce a culture of human rights. Tibbitts writes about socialisation, that is, the internalisation of values and norms instead of being purely ideological, as a means towards pro-social behaviour, and that HRE that is involved with NGOs and research has a heavy legitimising effect on the learner.²⁶⁴ By providing discourse on gender equality matters into a medium that is an ingrained part of culture, it becomes a part of the socialisation process, and with that, and the involvement of research and collaboration with NGO,

²⁶⁰ Tibbitts, 'Evolution of human rights education models' (n 237)

²⁶¹ Ibid

²⁶² Ibid

²⁶³ Ibid

²⁶⁴ Ibid

there is legitimisation of human rights discourse for the learner.

4.3: The Accountability – Professional Development Model

The Accountability – Professional Development Model has the primary goal of educating those that have a direct link professionally to processes that effect human rights. However, in this section, this model will be discussed in its application on two levels in relation to Hollywood: firstly, HRE within the industry itself, to aid in the essential need for accountability on gender issues as part of professional practise, and secondly, the representation of human rights on the screen as a tool for professional HRE in external industries.

Sponsors, kind of learner participation and education sector

In the original model, the Accountability Model is designed for people who work in an industry that directly effects human rights, whether through a professional means or as a platform for advocacy.²⁶⁵ It was expanded in 2017 to include ‘Professional Development’ to make it clear that it concerned human rights in professional capacity, with the sponsors being a partnership with civil society and government.²⁶⁶ This is to ensure that people working in these areas are aware of the ethics and consequences of their actions at all levels of companies, and hope to improve the overall behaviour and equal treatment within the workplace and the work that goes out into the world. With this understanding, the film industry should be considered as both a professional atmosphere and as having influence in the advocacy process. This is particularly relevant in the gender equality movement, with the film and television industry being the epicentre of the #MeToo movement. After years of nonchalance of the impact of industry practise, it has been publicly scrutinised. With the gender wage gap in Hollywood perpetuating to the tune of a \$1.1 million deficit in income between actresses and similarly experienced male counterparts,²⁶⁷ and the exposure of Harvey Weinstein’s sexual misconduct, the industry is in need of intersectional gender based reform that extends past the performative. Many of the most influential studios have their

²⁶⁵ Tibbitts, 'Evolution of human rights education models' (n 237)

²⁶⁶ Ibid

²⁶⁷ Jamie Doward and Tali Fraser, 'Hollywood’s gender pay gap revealed: male stars earn \$1m more per film than women' *The Guardian* (15 September 2019) <<https://www.theguardian.com/world/2019/sep/15/hollywoods-gender-pay-gap-revealed-male-stars-earn-1m-more-per-film-than-women>> accessed 21 July 2020

own ethical policies, with companies Warner Media and The Walt Disney Company identifying such as a priority as late as 2018²⁶⁸ for the former and 2019²⁶⁹ for the latter, as identified in their respective corporate responsibility reports that refer specifically to their gender equality statistics and commitments. While this demonstrates progress, it is a relatively new development.

Production companies need to be an active part in the culture change. Through an application of HRE in its original form under the Accountability-Professional Development model, the human rights of the people involved in the process of screen production can be protected. The film industry, as a professional workplace, has many doors for potential human rights abuse, in many cases sexual exploitation and abuse, discrimination and erosion of the right to privacy particularly towards women, just to name a few, and those working in the field need to be aware of the human rights implication of their actions. As part of the Accountability-Professional Development model, this must be an involuntary educational process in order to work in the industry, especially with the growing number of women in the workforce. Tibbitts states that HRE should be a part of “normal” professional induction training, for the improvement of behaviour and should “appeal to the value systems of the learner.”²⁷⁰ The main sponsors of this model are government and civil society, generally through programs and workplace standards, as it has progressed to include professional development. This engagement with government and civil society could easily be implemented with the help of NGOs such as Amnesty International to engage in HRE on set or in production company offices to ensure a heightened level of human rights knowledge is shared among creators and executives alike. Warner Media list several partners in their report²⁷¹ which shows a promising move towards inter-sector cooperation, which could help to develop a systemised HRE process. This could be conducted in the traditional workshops manner in which Tibbitts intended originally in her model. Theoretically, this could have the potential to become a certificate system that is required by all employees, not dissimilar to a First Aid certificate.

²⁶⁸ Warner Media, '2018 Diversity and Inclusion Interim Report' (*Warner Media*, 2018) <https://mss-wmg-prd.s3.amazonaws.com/WarnerMedia_D%261_Report_2019_FINAL_V2.pdf> accessed 21 July 2020

²⁶⁹ The Walt Disney Company, '2019 Corporate Social Responsibility Update' (*The Walt Disney Company*, 2019) <<https://thewaltdisneycompany.com/app/uploads/2020/02/CSR2019Report.pdf>> accessed 21 July 2020

²⁷⁰ Tibbitts, 'Evolution of human rights education models' (n 237) 69-95

²⁷¹ 2018 Diversity and Inclusion Interim Report

By implementing HRE on a corporate level, this could impact gender equality in two distinct ways: by improving the experiences of women in the workplace environment in offices and on set, and by providing this kind of education to people that work in the field. The values that are learnt would ultimately have the potential to trickle down into the on screen content. This would also comply with the involuntary learner participation of this model, as other working professional that are potentially not receiving HRE would be exposed to it through their entertainment. It does not necessarily fit into the idea of HRE within the formal education setting, however, similarly to the Values and Awareness-Socialisation model having the ability to be used in a school classroom, film and television concerning gender equality as part of corporate responsibilities could be used within a workplace workshop environment.

Common target audiences and incorporation of critical stance

Tibbitts outlines that this model focuses on people in professional fields of law, civil service, health and social service, education, journalism and religion,²⁷² however, in essence, this could extend far beyond these sectors in a world that has a market that is becoming increasingly intersectional and broadening the capacity for human rights abuse and widening gender inequality. Under Tibbitts, HRE would potentially cover some aspects of the film industry, as there are a number of legal obligations in filmmaking, as well as under documentary journalism. However, by using the theoretical basis of this thesis, that is, film as an education form, the industry should also be granted this type of education in a professional capacity as educators. Further, the audience for screen content should target both the people within these professional fields, but also highlight the human rights injustice within professional settings to the greater public, where other people in their professional capacities could act on the situation.

A recent example of this is *Jeffrey Epstein: Filthy Rich (2020)*, which presents a narrative of a justice system that manifestly fails at protect or adequately investigate and prosecute the large scale sex trafficking of minors, which directly impacts SDG5. While this four-part docuseries plays a role in the educational process that builds upon the Values and Awareness Model, the real impact was its incitement of a greater movement. According to Christopher Soler, the International Community is greatly concerned with crimes that have either direct or indirect State involvement,

²⁷² Tibbitts, 'Revisiting 'emerging models of human rights education'' (n 12)

or crimes that the States fails, is unwilling or unable to investigate or prosecute.²⁷³ This docuseries, in many ways, speaks to both. According to the docuseries, Epstein's underage sex trafficking ring was operational and actively recruiting for many years in the early 2000's, with charges laid against him by the Palm Beach Police Department and later faced a Grand Jury. However, after the opening of an FBI investigation, Epstein's legal team negotiated a plea deal where he is sentenced to 18 months in a low security facility, and is ultimately released early. None of his co-conspirators were investigated further. This decision was in breach of the Crime Victim's Rights Act as his accusers they were not informed of the plea deal.²⁷⁴ The victims are featured in the docuseries giving testimony against Epstein, and many high profile political figures, of which have never been officially implicated. The docuseries covers until the point of Epstein's death in custody in New York after the case was given new life (though his arrest and death occurred months into production²⁷⁵). The victims claim that there are many other individuals that deserve to face criminal charges, such as his former partner Ghislaine Maxwell, the British Prince Andrew, and his lawyer Alan Dershowitz.²⁷⁶ The docuseries does well with respect to Hernandez's undoing of tropes within true crime production, as the trafficking occurred over a decade ago, the victims were included in the process, and Epstein is positioned as the definitive predator.²⁷⁷

While the case was already high profile, the release of this docuseries has renewed significant and international public interest in the case and gave further details about the legal misconduct surrounding it. In an interview with *Variety*, director Lisa Bryant states that her hope for the docuseries is to *"make a difference in holding some of these people accountable... [Epstein] really was just the tip of a much bigger iceberg: I think it's really an international sex trafficking ring and there's a lot of big players who still need to be brought to justice... we just wanted to get the story out there so that people would be aware and help put pressure on government officials, worldwide officials and the FBI to do something about the people who might still be out there."*²⁷⁸

²⁷³ Christopher Soler, *The Global Prosecution of Core Crimes under International Law* (T.M.C. Asser Press 2019)

²⁷⁴ *Jeffrey Epstein: Filthy Rich* (Netflix, 2020)

²⁷⁵ Will Thorne, 'Jeffrey Epstein Docuseries Director on Centering Survivors' Stories and the Future of the Case' *Variety* (1 June 2020) <<https://variety.com/2020/tv/features/jeffrey-epstein-docuseries-director-suicide-survivors-stories-future-of-the-case-1234622302/>> accessed 24 July 2020

²⁷⁶ *Jeffrey Epstein: Filthy Rich* (Netflix, 2020). Since the release of the docuseries, Ghislaine Maxwell has been arrested with trial pending.

²⁷⁷ Hernandez (n 143)

²⁷⁸ Thorne (n 275)

In many ways, now that this case and docuseries has become a point of interest, it has not only put accountability on the legal system, but also for journalists to keep the story alive.

The place of the critical stance, Tibbitts states, is for the learner to have a critical understanding of their professional roles as it pertains to human rights and the prevention of violations.²⁷⁹ As professional workplaces, production offices and filming sets need to ensure they are critical of their policies in terms of meeting the requirements of SDG5, and ensure it allows women to have a voice and opportunities within the production process, as well as how they protect their employees against gender-based violence. Furthermore, the industry need to be critical as HRE educators, as per the Coysh idea of the power of HRE distribution. Their role in the process is to incite a cultural shift in attitudes in their professional capacity in pursuit of achieving SDG5. The critical guidance and contribution of multiple voices at each stage of the production process, ensures they are aware of any implications of their work being distributed to the public, for examples, by asking “does this representation reinforce archetypes?” or “is this storyline representative of the female experience in the world today?”. These questions could be tested be objectively tested using the alternative Bechdel tests identified in Chapter 3.

As discussed previously, in the *Brooklyn Nine-Nine* episode *He Said, She Said*, there was a missed opportunity for there to be a critical conversation about misogynistic language by the writers in the past. It is in the interest of SDG5 for creators to look back at their past work with a critical perspective and identify issues within that could be addressed in opportunities like the missed one by *Brooklyn Nine-Nine* creators and make space for these conversations to be had within public discourse. The characters could have transformational moments, with protagonists and heroes coming to terms with past inappropriate behaviour. Through this, creators can incorporate a better approach into future projects that represents a more complex idea of women, and better norms for gender equality.

This critical stance in their work can also spark the viewers of HRE screen content to be more critical in terms of gender based issues, and furthermore why this language and behaviour was acceptable to the viewer. This becomes a more intimate and transformative experience for the

²⁷⁹ Tibbitts, 'Revisiting 'emerging models of human rights education'' (n 12)

viewer as it appeals to their specific values system and ultimately puts an uncomfortable accountability on the viewer to reflect on their own beliefs about gender equality. However, while this is a form of personal accountability, it could also connect to people in professional settings have greater awareness of their actions in the workplace.

Orientation, key content and treatment of human rights norms and standards

The orientation of this model is to develop capacities related to work roles and responsibilities.²⁸⁰ By the virtue of discussion in the previous section, the workshop style HRE Hollywood would build the capacity to respond to issues and work toward gender equality. Furthermore, through the secondary target audience of the external professional workforce that could watch HRE content, it should also contribute to their capacity to improve upon gender equality standards in their own professions. By highlighting gender inequity and gender ideas in professional storylines on the screen, it can force the viewer to reflect on their own workplace and roles in society, and whether they could be contributing to gender equality more in their professional capacity.

The key content and the treatment of human rights norms and standards should revolve around information relevant to their professional capacity, and how it interlinks with national protection systems and codes of conduct, as well as appeal to the values system of the learner.²⁸¹ The HRE in this case should serve filmmakers in their professional capacity as educators, and how their job impacts the proliferation of information about gender equality. By using Bajaj's idea that that models should act cohesively,²⁸² under the Values and Awareness – Socialisation model, filmmakers should have access to up to date information about gender equality, thus, under the Accountability – Professional Development model, HRE should be focused on how, as educators, they communicate this information, and how they can make a positive impact on the situation. This again should focus on the awareness of past representation of women in the media, the various alternative Bechdel tests, and the statistics and studies that have identified the problem areas, for example, the need for more women to be involved in the process of telling the stories of the female

²⁸⁰ Ibid

²⁸¹ Ibid

²⁸² Bajaj (n 45)

experience.²⁸³ This should drive the motivation in the filmmaking process, and should both follow and proliferate human rights protocol and norms that have already been built to aid in the progress of SDG5.

Teaching and learning strategies and strategy for reducing human rights violations

The learning strategies that are applicable to this model are participatory to instrumentally empowering.²⁸⁴ Similarly to the previous model, learners would be encouraged to apply the values of gender equality to scenarios that would arise in the film writing and making processes, for example, from situations that occur on set (i.e. discrimination or sexual harassment) to discussions that may come up in the writers room about how a female character should be represented. This may result in how other professionals learning from screen content about gender equality in the workplace and implications for gender equality that may arise as consequence for the actions as a professional. Tibbitts states that if learners can spark a personal interest in the issue, the skills they have acquired through their HRE should empower them to increase their capacity to influence the trajectory of the situation, ultimately have a trickle-down effect in this case.²⁸⁵ A hypothetical example could be, if a filmmaker becomes empowered on the topic of gender discrimination in the workplace, they could write screen content based on the situation, which could be watched by a lawyer, who may become empowered to become involved in providing legal help to those that have been discriminated at work on the basis of gender. Through this process, there is real change and meaningful progress for one aspect of SDG5. It is through this that the strategy for reducing human rights violations is giving the learner agency to contribute to the progress of gender equality in their personal capacity. If this strategy is proliferated into as many professions as possible, to empower as many professionals as possible, it has the capacity to alter the situation for gender equality significantly.

²⁸³ Lakhota, Nagesh and Madgula (n 212)

²⁸⁴ Tibbitts, 'Revisiting 'emerging models of human rights education'' (n 12)

²⁸⁵ Ibid

4.4: The Activism-Transformational Model

The Transformational Models is centred around the creation of the activist, and generally people that have been subject to human rights violation themselves. This section will discuss the application of this model for two possible uses: for ensuring there are activists within the writing and production process of film and television, and to proliferate the work of activists as a form of HRE to inspire more activists to take part in the production process and other human rights endeavours. This model greatly reflects the Keck and Sikkink activism theory, through the transmissions of information, activist performing a symbolic role for their community, leveraging the power and influence of the film industry for their cause, and holding accountable the people and systems that contribute to the continuation of gender inequality.²⁸⁶

Sponsors

The sponsors of the Activism-Transformational Model is generally civil society organisations.²⁸⁷ The application of this could be through the involvement of NGOs and the like in sourcing activists to be part of the film production process, through an advisory role, screenwriting, or as an onscreen voice. Organisations could work in conjunction with film studios to incorporate activists into their productions, with the ultimate goal of empowering new potential activists through film to become involved in activism work, other professional work that would impact gender equality, or even to be part of HRE filmmaking themselves, performing a cyclical effect on the industry. This would play a part in dealing with Coysh's issue with the power of distribution of HRE,²⁸⁸ as such, would be more diversified within the film industry, even though it is only one access point of many for HRE. Furthermore, it would also address the need for decolonisation of HRE, as per Zembylas and Keet,²⁸⁹ and within the film industry, with a greater pool of culturally diverse voices that can speak to the female experience, and their struggle it terms of gender equality, exhibiting the understanding that there is not a homogenous experience of womanhood globally, and reflects the findings of the Cornell University study that a more holistic

²⁸⁶ Keck and Sikkink (n 123)

²⁸⁷ Tibbitts, 'Revisiting 'emerging models of human rights education'' (n 12)

²⁸⁸ Coysh, *Human Rights Education and the Politics of Knowledge* (n 66)

²⁸⁹ Zembylas and Keet (n 41)

representation of women was found in films that have more women in the cast and crew.²⁹⁰ This also specifically addresses SDG5 concerning women's access to empowerment through technology, the economic power of an influential and wealthy industry, and potential influence on the political system by advocating for gender equality on a widely consumed platform.

Kind of learner participation, education sector and common target audience

The Activism-Transformative HRE model is generally within non-formal education settings that includes youth community development, and is an voluntary medium,²⁹¹ which is why it is easily applied to a film and television based program. The hopeful effect, as stated previously, is that it will create a cyclical effect on the industry – with more activists creating transformative HRE content, others will be inspired and empowered to choose a career in transformative HRE content creating, or become activists through other mediums. The relaxed sense of video based learning allows for a less structured approach, where activists can speak for the heart and from their experience, rather than adhere to a strict curriculum, while still drawing upon accurate information about human rights and gender equality. While it would be voluntary to consume on a streaming service, for example, film and television of this nature could still be used in formal and involuntary education settings, such as classrooms or workshops to proliferate the voices of activists, as well as incorporated into film and television that is not specifically HRE content, for example, the non-binary character Taylor Mason in *Billions* as discussed in Chapter 2.²⁹²

Tibbitts argues that this model's target audience is marginalised and young people,²⁹³ however, the application into entertainment has the potential to be intrinsically transformative for the wider communities attitudes to human rights and gender equality, as well as acting as an informal platform to build on the Values and Awareness Model. This mean that people outside of the target group can benefit from direct activist storytelling and integration into the film industry by learning about an issues through the perspective of those affected by it. This can potentially have an intrinsic and transformative effect on their social attitudes, or go further to incite some motivation to contribute to such causes. This contributes to the Bajaj HRE for Co-Existence model,

²⁹⁰ Lakhota, Nagesh and Madgula (n 212)

²⁹¹ Tibbitts, 'Evolution of human rights education models' (n 237)

²⁹² *Billions* (Showtime, 2016-Present)

²⁹³ Tibbitts, 'Evolution of human rights education models' (n 237)

as it aims to educate about commonly ‘othered’ groups to increase interactions, understanding and diversity within mainstream discourse.²⁹⁴

An example of activists telling their stories is Netflix documentary *Disclosure* (2020) which pertains to the elimination of discrimination and violence against transgender women. The film features prominent transgender activist, Laverne Cox, who gained notoriety after portraying a transgender inmate, Sophia Burset, in *Orange is the New Black*, is accompanied by a large cast of advocates that speak of their experience with transgender representation on the screen. Cox states "According to a study from GLAAD, 80% of Americans don't actually personally know someone who is transgender. So most of the information the Americans get about who transgender people are, what our lives are and are about comes from the media."²⁹⁵ The cast of transgender activists have the opportunity to speak from their lived experience, and describe how screen representation impacted their ability to identify as transgender, even amongst the less flattering representation, by allowing them to see and understand they were not alone. This documentary highlights and aids in the normalisation of the community, which could potentially speak to younger people that are trying to actualise their identity. Their ability to speak on these issues in an intersectional way, that identifies the damage towards transgender people as a comical or undesirable trope, but also as damaging to cisgender women, as early cross-dressing depicted a mocking caricature of women.²⁹⁶ By these activists speaking about effect of specific media as the audience is showed clips of past transgender representation, it elicits an emotional and empathetic education that cannot be taught through wrote learning, that cultivates an educational methodology that is empowering to those effected by these issues, but also transformative for broader societal attitude shift just through providing access to information about a marginalised community from the community themselves. This also touches on the idea of the ethics of emotion.²⁹⁷ Through this, it fosters an emancipatory effect to not only speak about these issues, but to also be heard.

Incorporation of critical stance, orientation and key content

A critical stance should be applied under this model, according to Tibbitts, and take a

²⁹⁴ Bajaj (n 45)

²⁹⁵ *Disclosure* (Netflix 2020)

²⁹⁶ Ibid

²⁹⁷ Zembylas and Keet (n 41)

critical position of broader society in relation to human rights, the systems that govern them, and the power structures that threaten them.²⁹⁸ This would harness idea of HRE as governance under the Foucauldian perspective from Coysh,²⁹⁹ the decolonisation of structures from Zembylas and Keet,³⁰⁰ developing the tools in order to be an active global citizen Bajaj³⁰¹ and embracing the characteristics of HRE and ensure methods are constantly developing as per Ahmed, Martin and Sameera.³⁰² All of the theorists from Chapter 1 as they propose forms of CHRE, which essentially begs for the recognition that human rights do not exist in a vacuum, and multiple perspective and discussions are needed in order to adequately educate on topics such as gender equality. This ties into the orientation of this model, that is, to have personal transformation and to develop greater human rights activism and ultimately social change. Through the contributions from activists, people from marginalised groups can identify with their community and struggles within, that can end in personal transformation and begin advocating for their community. Similarly, the presence of marginalised groups on the screen can help people to understand the world from different perspectives which can lead to personal transformation and social change. This is not precisely what Tibbitts states, as the type of education has the target audience of marginalised groups and youth, however, through the wider reach film and television has, the target audience should be expanded. This could even encourage discourse within these communities, similarly to the effect of *ciné debat*.

The key content of this model should revolved around HRE that is relevant to the learner and their transformative path, their rights, and human rights situations that are current and within the domestic sphere for the purposed of possible direct influence on the situation.³⁰³ Within this model, content should be relevant to the activist involved in production, as to be a direct authority on the topic. This can have an effect through both the ability for viewers to identify with the experience of the activist, but also to educate groups outside of the target audience with a more personal approach. The use of self-captured footage could be helpful in illuminating some of their experiences. For example, women that have been discriminated against in the workplace can speak

²⁹⁸ Tibbitts, 'Evolution of human rights education models' (n 237)

²⁹⁹ Coysh, *Human Rights Education and the Politics of Knowledge* (n 66)

³⁰⁰ Zembylas and Keet (n 41)

³⁰¹ Bajaj (n 45)

³⁰² Ahmed, Martin and Sameera (n 74)

³⁰³ Tibbitts, 'Evolution of human rights education models' (n 237)

to their experience, that can highlight broader issues on gender equality in the professional domain. This displays a story that other women that are victim of similar discrimination to identify with the situation, and aids in the awareness of others that have not experienced such.

While not produced by Hollywood, the Australian television series *You Can't Ask That* (2016-Present) is a substantial example of this, as it specifically platforms people from marginalised groups to answer commonly asked questions about their community. Many of these episodes centre around gender-based issues, and cast an intersectional representation of each community. Episodes such as “Transgender” (season one), “Sex workers” (season one), “Survivors of Sexual Assault” (season three), “Domestic and Family Violence” (season four) and “Intersex” (season four), feature frank and critical responses from the participants, which are both educational and allow for an empathetic understanding of their lives, while also commenting on the broader systematic human rights implications.³⁰⁴ By giving a face to a community that people may have never interacted with on a personal level can give clarity to perhaps abstract issues, and cause people to be critical of their own perspective. The characteristic of agency that Ahmed, Martin and Sameera³⁰⁵ articulate is an important part of this, as it allows the people affected to have control over their narrative that is often distorted. This series creates activists through the format itself, allowing people to speak from their own experiences, but also can inspire future activists by identifying with a community and empowering them to also speak about their experiences in public forum.

Treatment of human rights norms and standards, teaching and learning strategies, and strategy for reducing human rights violations

The treatment of human rights norms should reflect those relevant to the learner, and should appeal to their values system.³⁰⁶ The use of an activist that is well versed in gender equality norms, standards and issues (whether through their experience, or further research and collaboration with other creators) or have their perspective reinforced by professionals and experts in the field, should adequately convey these principles to the learner. The Activism-Transformational model places

³⁰⁴ *You Can't Ask That* (Australian Broadcasting Corporation, 2016-2020)

³⁰⁵ Ahmed, Martin and Sameera (n 74)

³⁰⁶ Tibbitts, 'Evolution of human rights education models' (n 237)

extra emphasis on a strong appeal to the personal values system, as such, an activist on screen is in a unique position to engage in a strong and personal manner, though through a widely consumed media, the act of essentially engaging with the viewer on a personal level in their own home and during their leisure time is a relatively intimate experience.

Tibbitts states that the teaching strategies that should be applied within this model are instrumentally to intrinsically empowering and transformation.³⁰⁷ The empowerment methodology refers specifically to developing agency within the learner, and provide them with the capacity to influence the current human rights issues that affect them and their community. This can be through the power of knowledge about human rights and their structures, or the cultivation of various skills that are needed to create meaningful change. Moving to transformative methodologies, which builds upon the cultivation of agency, but offers a pathway to activism work, such as the policy advocacy, which in ultimately emancipatory in their lives, but for the lives of people in similar situations.³⁰⁸ Seeing such on the screen can help for people to know they are not alone in their situation, and have the power to emancipate themselves. On the screen, the image of women becoming involved in project that foster gender equality, or images of women fighting for their own emancipation in their personal circumstances, such as leaving abusive partners or fighting for justice in the legal system, can spark this idea in the mind of others that have experienced the same, or have some personal connection to similar situations.

In order to reduce human rights violation, this model aims to integrate the idea of direct action in to the learner's analytic framework within the private and public, and strive for greater participation in collective action initiatives for social change.³⁰⁹ These elements can be demonstrated again through *Jeffery Epstein: Filthy Rich (2020)*. The role of the survivors of Epstein's crimes as activist is pivotal to the storytelling and effective appeal to the viewers and professionals involved. These women have the agency to proliferate their story, one which was experienced by so many young girls, with the hope that more survivors would come forward. This also cultivates a culture of victims speaking about their experiences without shame or repercussion,

³⁰⁷ Ibid

³⁰⁸ Ibid

³⁰⁹ Ibid

with the hope that justice may be served in this case and others unrelated. Similarly, the use of professional and experts involved in the case were included in the docuseries, thus adding legitimacy to the victims' stories.³¹⁰ Activists in this case also play a role in ensuring women that have had these experiences that what happened to them was not their fault, and that is was deeply wrong, and may cause them to recognise that their treatment by men in the past was criminal.

³¹⁰ *Jeffrey Epstein: Filthy Rich* (Netflix, 2020)

Conclusion

Ultimately, the goal of this thesis was to identify the potential to enhance the proliferation of gender equality through the implementation of HRE into the production of film and television. Screen mediums such as film and television are an accessible and culturally ingrained part of how to cultivate our perceptions about certain demographics of people or social issues, thus is a powerful tool that should be used for the benefit of society and the spread of human rights information, rather than contributing to the stereotypes and misinformation about women that have been perpetuated on the screen historically.

The findings of the application of Tibbitts' revisited models of HRE into film and television highlight a possibility for implementation of a HRE structure into screen content and ultimately benefit the progression of gender equality, thus supporting the hypothesis on the basis of the available literature. The Tibbitts models provide a superstructure that allows both the industry practises and screen content to be addressed and elevated with a HRE approach. The Values and Awareness-Socialisation model could improve the accuracy and communication of gender equality content, the Accountability-Professional Development model could improve both the film industry that has struggled with gender equality issues through HRE in the workplace, but also could communicate HRE to external professionals through screen content, and lastly the Activism-Transformational model could create a more diverse representation of the female experience and empower new activists to become voices for the gender equality issues that affect them directly.

In terms of the hypothesis of the advancement of gender equality as per the SDG5, the model was able to adequately address the various aspects of this goal. The emphasis through the application was primarily on focused on the prevention of discrimination and violence, greater and equal opportunity in political discourse and economic power, and touching on empowerment through technology. This is representative of the professional and industry elements that needed to be addressed, as well as the relevant case study film and television content chosen to demonstrate the models. These models have the capacity to be expanded to address any of the SDG5 points through the content of HRE in film and television, based on the research presented throughout this thesis.

The structure of this study was to construct contributing elements of the model in order to build towards a viable model of HRE through investigating the research questions that would ultimately decide the validity of the hypothesis. Through each section of this thesis, the three research questions have been addressed. The first question asked what is the most applicable model of HRE for film and television? Chapter 1 utilised a combination of academic studies, literature and UN reports and documents to identify different approaches for HRE were discussed to find a viable structure for the application of a HRE in the film industry. The Tibbitts model offered the theoretical basis for such a venture, with the three elements providing a strong superstructure information transmission through the Values and Awareness-Socialisation model, addressing the industry perspective through the Accountability-Professional Development, and the inclusion of activist and personal narrative through the Activism-Transformational model. These address the major elements for the film industry and harnessing the strengths of film as a tool for HRE, as well as the legitimacy of the model in the field, with a relatively recent revision of the model based off of Tibbitts' professional observation of its effectiveness of her original models. The various other theorists that were identified and utilised to aid the application be to more relevant to the film industry, and address some specific factors that can contribute to the overall effectiveness of the model. Namely, Bajaj's idea from their model that each could work in combination is more applicable in terms of film and television, as the proposed methods is aiming to harness one medium to produce the outcomes of three different models that Tibbitts designed for different settings. Coysh's discussion on the power of ownership and distribution of HRE content is highly relevant in the application to the film industry as it would essentially play the role of the 'distributor' and thus has the responsibility to teach HRE in an ethical way. Ahmed, Martin and Sameera highlighted characteristics of HRE that apply seamlessly to the Tibbitts model, as well as emphasising the need to train educators and continue research into HRE programs, which would benefit the Tibbitts model. Lastly, Zembylas and Keet advocate for the importance of CHRE and the decolonisation of human rights, and that education must reconcile with fact that there is no universal approach to human rights, and that HRE must translate to all types of experiences. This is highly relevant to the film industry that must expand its capability to tell diverse stories from different perspectives and to be critical of existing structures if it is to perform the function of human rights educators. This combination of approaches with the Tibbitts model as the

superstructure adequately answered the research question for the purposes of this work.

The second research question asks what the current uses of screen based mediums for advocacy were, which identified the various forms that included, self-captured content, targeted messaging, and mass distributed content. This chapter largely relied on academic literature and case studies supported by current news articles and videos and organisation websites. The evidence for the use of self-captured content is strong as allows for a greater legitimacy to the narrative being told about true events. Throughout this year's plethora of world changing events and the established work of *WITNESS* its usefulness and power cannot be understated. Secondly, the use of targeted screen based content also demonstrated significant impact on the desired audiences. The examples drawn upon were encouraging discussions within communities in relation to FGM in Burkina Faso, and evoking an emotional response to the effect of smoking on people's lives and significantly reducing the rate of smoking in Australia. Lastly, the recent use of mass distributed content, fictional or documentary has provided many genres and forms to consume informative content, with the ability to connect with different interests and target audiences. These provided useful insight into techniques used by screen creators that have benefitted various causes and convey information that may otherwise not be known to the mainstream.

The final research question asked how an HRE model applied to film and television could be beneficial to gender equality. Through chapters 3 and 4 this was demonstrated, firstly by understanding the historical and current representation of women on the screen and the shortcomings of these representations, and secondly, by applying the Tibbitts model to film and television in an effort identify a method of improving on these representations in mainstream entertainment to allow for support for the SDG5 to increase through social change. This was achieved through the use of academic resources, case studies and research reports. The purpose of analysing the history of gender representation in film is to understand its current effect on gender equality. The prevalence of the 'males gaze' and archetypes that negatively affect women through sexism, racism and sexualisation is still relatively high, and has found ways to adapt to modern cinema. The rise of feminism gave way to improvement in the representation of women, however, much of the traditions of earlier cinema have persisted and continue to be replicated. It was identified that these images have an impact on the perceptions of women and their stories in society

and there needs to be concrete methods to measure improvement and areas of error, including the Bechdel test and its alternatives that could be used to test the narrative image, as well as the low levels of women and diversity in the production process, leading to lower quality representation. This contributed to answering the last research questions as it acknowledges the already intertwined relationship between gender equality and the film industry, and the problem areas that need to be addressed. The application of the model on a theoretical and case study basis allows for the final research question to be answered in its entirety. By breaking down the three models and their various elements, it demonstrated that there could be a significant level of implementation of the Tibbitts model into film and television to address some systemic and gender equality issues. Similarly, the integration of other theorists into the model enhanced the applicability of the model into the new context. Each of the models adequately provided a path to benefit gender equality. The use of the SDG5 as a basis also allowed for the current issues to remain the focus, while being respectful women's history and combatting previous representations.

There are four possible limitations of the application in this study that should be highlighted. Firstly, the Tibbitts models were originally constructed largely for the formal education sector, and thus in some ways does not translate directly to the screen. For example, the use of film in a classroom setting is a possible use for HRE in film and television, however, it cannot be certain that it will address the need for HRE to be more accessible in spaces where there are gaps in access to formal education, and to reach a wider age group with HRE content. Secondly, it needs to be addressed that this application was based within the practises in Hollywood, and thus it cannot be certain whether it or not could be similarly applied to other regions as it must adapt to local challenges and advantages, however, based on the available literature, the same application could be explored in further research. Thirdly, based on the results of the application, the feasibility and practicality of the level of cooperation between government, non-governmental organisation and private enterprise that would be necessary for the success of the model may not be achievable. This thesis takes perhaps an optimistic view based on the literature, however could only be confirmed through the operationalisation and implementation of the model. Lastly, the potential impact on the creative process is largely unknown. The balance of incorporating HRE content and simultaneously upholding freedom of expression and creative licence may be a factor in the model's success. This is largely concerned with the possibility under the 'sponsorship' element

that can include the government playing a part in providing information resulting in censorship implications. However, could be addressed with the exploration of legal protections for creators, as well as continued engagement with multiple sources to avoid censorship. Despite these possible limitations, while valid, the model is still has the potential for effective application.

While this study presents a model for HRE in screen content that sufficiently supports the hypothesis on the basis of the available literature, there could be some additions or improvements that could enhance the effectiveness of the model for gender equality. Firstly, while this model focuses on HRE as the primary theory of communication, there could be an additional sociological or psychological element that focuses on socialisation, culture, attitudes and behaviours that could provide further insight into the cultivation of biases and the alteration of such, bringing further depth into the application of the model. Secondly, while there was not an opportunity in this study, an extension could include primary data collection that observes attitudes concerning gender equality issues before and after consuming HRE screen content. Further, monitoring the industry on intersectional gender equality standards, and the inclusion of activists into the industry could provide an ethnographic element. This could potentially identify where the model is working and where it can be improved. Lastly, a larger study could contribute to the effectiveness by comparing different regions in terms of their film industry, thus providing an indication of the degree to which the model is necessary.

Upon these findings, it can adequately be concluded that due to the relative accessibility of film and television services globally, the implementation of this model into the Hollywood film industry would have an impact on gender equality, and perhaps, be adapted for other human rights causes. While this model if implemented may appear to be a significant endeavour, it is a simple solution to improve access HRE that would be otherwise unavailable, involuntarily or otherwise. Today, to improve human rights, and in particular gender equality, access to more information and different perspectives in a way that can be easily understood and identified with is vital. Human rights need to be ingrained into our lives, our morality and our cultures. Film and television is part of our cultures, and our human rights stories need to be the stories told on our screens.

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