*Summary of the “Analysis of Gender Issues and the Manner of Portraying and Representing Women and Men in Broadcasters’ Entertainment Programmes*

*in 2022"*

This year is the tenth time since the Law on Equal Opportunities for Women and Men was passed back in 2012, that the Agency for Audio and Audiovisual Media Services (AAAVMS) is issuing an annual analysis of the treatment that gender issues receive, and of the manner in which women and men are portrayed and represented, in the broadcasters’ programmes.

In 2022, the Agency hired the Institute of Social Sciences and Humanities in Skopje to conduct an analysis of a sample selected from the entertainment contents. The sample, which was provided by the AAAVMS, was selected from the entertainment programmes aired in the period between 15 May and 16 June 2022, on the following nine state-level television channels: MRT1, MRT2, Alsat-M TV, Alfa TV, Kanal 5 TV, Sitel TV, Telma TV, 24 TV and Kompani 21–M TV. The entertainment contents analyzed were picked out from 37 different shows. Each of these shows had several episodes, so the total number of editions included in the sample was 191. The authors singled out and then analyzed several thematic units or items from each of the editions. The number of analyzed and processed thematic units or items from the entire sample was 412.

The Institute completed the “**Analysis of Gender Issues and the Manner of Portraying and Representing Women and Men in Broadcasters’ Entertainment Programmes in 2022”** in the period from June 2022 to February 2023.

The methods applied to obtain the necessary data and information of both quantitative and qualitative nature were ‘content analysis’ and ‘thematic analysis’. The quantitative approach yielded data regarding the number of male and female editors, anchors, journalists and guests, and the number of persons presented visually in the items by gender. The qualitative approach provided information regarding the topics and the method of elaboration, the male and female interlocutors’ attitude towards each other, the discourse used, the gender roles’ presentation, the giving (or not giving) importance to the physical appearance and the inclusion of the marginalized groups.

**Some of the findings of the Analysis were as follows**:

* Greater representation of women as editors/hosts/journalists in the entertainment shows. Namely, in the sample analyzed, which consisted of 37 types of entertainment shows, 54% of the editors were females, while 46% were male editors;
* The sample analyzed showed that the number of shows hosted by female presenters was higher and amounted to 66%, compared to 34% of the shows that had been hosted by male presenters;
* The number of men and women who appeared as guests and interlocutors in the entertainment shows was virtually even, as the number of men in the role of guests was 51%, and that of female guests – 49%;
* As regards the duration of male and female guests’ speech, respectively, there was a more striking difference between the airtime given to the opinions and speech of men and that given to women. In the entire sample, male guests’ speech received 58% of the airtime (3,771 minutes), while female guests’ speech received 42% (2,753 minutes);
* An insignificantly larger number was noted of women that were visually represented in the shows, compared to that of men, as the number of men shown visually was 2,855, or 49%, while the number of women was 3,006, or 51%;
* In the entertainment shows, the most represented topics were culture (music, film, photography, arts), entertainment, fashion and style, and these were most often elaborated through discussion/debate/interview;
* The attitude among the male and female interlocutors was mostly professional or friendly, reflecting equality and mutual respect;
* The most represented age group with both men and women present in the shows was 31-45 year olds. The second most represented age group among men was the one above 46 years of age (33.2%), followed by the group of young men aged 18-30 (19.8%). As for women, the second most represented age group were young women aged 18-30 (27.5%), followed by those above 46 years of age (25.9%);
* There was a colorful gender discourse, with gender-neutral and gender-blind discourse dominating. Only 9 out of a total of 412 items noted a discourse manifesting an affirmative approach to gender equality;
* Most often, no importance was attributed to the physical appearance of men and women, unless it was relevant to the situation;
* There was a prevailing presentation and participation of successful people from the upper and middle social strata;
* Gender relations and topics were most extensively elaborated in two shows produced abroad – in the Republic of Serbia and in the Republic of Turkey, respectively, as well as in one show of domestic production. These depicted, to a certain extent, the traditional and stereotypical social constructs;
* In the contents that were affirmative in terms of gender equality, one could often note reconsideration of the traditional gender roles, promotion of women’s participation in the social spheres, treatment of sensitive topics such as gender-based violence, etc.;
* The gender roles in which women and men were most often presented were those of professionals and celebrities; however, the social and family roles of the male and female guests were presented as well.

**The Analysis recommends the following:**

* Use of the gender perspective when elaborating topics that can be treated from a gender aspect and that enable a gender-affirming approach;
* In accordance with the previous recommendation, raising the level of awareness of the importance of these issues; the AAAVMS should continue to organize trainings on the use of gender perspective and on raising the male and female TV editors’ awareness of gender sensitivity and gender equality;
* Also, due to the omission of the marginalized groups from the contents of entertainment programmes, instructions/guidelines for further education are recommended for the TV editors, on marginalized groups in general, and on their inclusion and greater visibility;
* The television channels should act proactively: they should introduce, through their programme contents – for instance, through their entertainment shows – content that would "neutralize" the unwanted covert messages and the stereotypical, sexist and objectifying representation of men and women, especially in the shows that come from foreign productions.