



'SHAPING THE VISUAL' OF GENDER-BASED VIOLENCE

**How visual discourse on
intimate partner violence and
European anti-violence initiatives
construct accounts
of the social world**



PhD THESIS

Birgit Wolf

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Autonomous University of Barcelona,
Department of Audiovisual Communications and Advertising

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Birgit Wolf

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Supervised by
Dr. Josep M. Català (UAB) and
Dr. Birgit Sauer (University of Vienna)

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[signature]
Birgit Wolf, PhD Candidate

[signature]
Dr. Josep M. Català, Advisor

[signature]
Dr. Birgit Sauer, Co-Advisor

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Resumen:

Si tenemos en cuenta todos los esfuerzos realizados para resolver el generalizado fenómeno social de la violencia contra las mujeres, hemos de considerar que la información, el aumento de la concienciación sobre este tema y el rol de los medios de comunicación constituyen los puntos clave de las más importantes convenciones y declaraciones internacionales para erradicar la violencia contra las mujeres. Desde 1970, los movimientos de mujeres en contra de la violencia, han hecho contribuciones esenciales para que se reconozca que la violencia contra las mujeres constituye una violación de los derechos humanos esenciales, y es uno de los puntales básicos en el campo de la prevención de la violencia y de la toma de conciencia sobre estos aspectos. Por tanto, las respectivas iniciativas que se han ido tomando, incluyendo las que se componen de material audiovisual, son de una gran importancia, más si tenemos en cuenta que para la población europea, la televisión es la fuente más importante de información sobre violencia doméstica contra las mujeres. Además, la misma violencia de género es también la forma más frecuente de violencia contra las mujeres en Europa (European Commission, 2010a). Si miramos las representaciones en los medios de comunicación, podemos observar como diferentes programas y formatos muestran una narrativa visual similar que se basa en clichés e imaginarios sociales sobre la violencia doméstica, mientras que la naturaleza sistemática del problema permanece oculta (Bonilla Campos 2008; Boyle 2005; Geiger 2008; Lopez Diez 2005, Taylor 2009). Consecuentemente, existe una falta de claridad en el discurso mediático audiovisual que no permite la comprensión de la complejidad social de la violencia doméstica de los hombres contra las mujeres. Por lo tanto, la representación visual de la violencia de género es una muestra crucial de la creación discursiva de significado social, que surge de las iniciativas que pretenden acabar con este fenómeno social, así como de una práctica discursiva en curso y bastante cliché en los medios de comunicación.

Así, las imágenes difundidas por los movimientos de mujeres en contra de la violencia, constituyen el objeto de estudio principal de esta tesis doctoral. Se analiza el material audiovisual proporcionado por los movimientos anti-violencia con el propósito de conocer las supuestas representaciones alternativas que se forman como una réplica a la mirada 'malestream' de los medios de comunicación sobre este tema. Reconociendo la dimensión simbólica, estructural y directa de la violencia de género y partiendo de una perspectiva feminista, se analizarán las contribuciones del discurso del material audiovisual producido por las iniciativas "anti-violencia" en un periodo de cinco años (2007-2011) a nivel Europeo, y específicamente en Austria y España. Como la transposición de la complejidad, las raíces sociales y los contextos de la violencia de género en la pareja constituyen una tarea bastante ambigua, el análisis pretende revelar como las iniciativas anti-violentas dan forma a los aspectos sociales de la violencia de género de los hombres contra las mujeres, permiten identificar casos de buenas prácticas y descubren el significado subyacente de los conceptos ideológicos que se encuentra en sus materiales.

Abstract

Considering the efforts to resolve the widespread societal phenomenon violence against women, information, awareness raising and the role of the media comprise one of the key targets by the most important conventions and declarations to overcome violence against women. The women's anti-violence movement since the 1970s has made essential contributions to the recognition of violence against women as a human rights violation, and is a crucial player in the field of violence prevention and awareness raising issues. Therefore the respective initiatives including the audio-visual material is of major importance, even more so as among the Europeans television counts for the most important source of information about domestic violence against women, the most frequent form violence against women (European Commission, 2010a). Looking at the media representations in general, we can observe how different programmes and formats are depicting rather similar (visual) narratives of clichéd imagination on intimate partner violence, whereas the systemic nature of the problem mostly remains hidden (Bonilla Campos 2008; Boyle 2005; Geiger 2008; Lopez Díez 2005; Taylor 2009). Subsequently, there is a lack of clarity within audio-visual media discourse enabling the comprehension of the social complexity of male-to-female intimate partner violence. Therefore, the visual of gender-based violence constitutes a crucial account of discursively created social meaning, emerging from the initiatives to overcome the societal phenomenon as well as from an ongoing and rather clichéd discursive practice in the media.

Accordingly, the imagery disseminated by the players of the women's anti-violence movement constitutes the core object of this PhD thesis, by analysing visual material provided by the anti-violence movement to obtain insights about the supposed alternative representations appropriate for contrasting the 'malestream' gaze of the media on the subject. Recognising the direct, structural and symbolic dimensions of gender-based violence and applying a feminist and dispositive perspective, the contributions to visual discourse through the audio-visual material of anti-violence initiatives will be examined in a five years time period from 2007 to 2011 on the European level, as well as on the country level of Austria and Spain. As the transposition of the complexity, the social roots and contexts of intimate partner violence constitutes a rather ambiguous undertaking, the analysis aims to disclose how anti-violence initiatives shape the social accounts of male-to-female partner violence, identify good practice examples and underlying ideological concepts enclosed in their material.

Preface and appreciations

*We have suffered violence.
We are not ashamed to say it.
We want it to be known.
(Dones de vol, undated)*

The transformation from victim to survivor and then to activist is seen as an ideal trajectory and of great empowerment. My interest on this transformation goes back to the 1980s, and became more professional when I got involved in the anti-violence movement about ten years ago, delving deeply into the realities of massive violence in anti-trafficking in an women EU project situated in Italy. Since then I have also collaborated with the Autonomous Women's Shelter Network in Austria. When I came to Barcelona to study for my PhD, I was deeply impressed by the vivid activist community, especially of Dones de Blanc and La Plataforma contra les violències de gènere, therefore I immediately joined these groups.

The open and respectful mind of the Catalanian women's groups inspired me to speak up, not only as a gender researcher and communication expert, but above all as an activist and survivor of intimate partner violence. Now, a distance of more than twenty years separates me from this grave experience; my work life, my academic career and ten years of activism has motivated me to dedicate my research to the awareness raising and disclosure of still existing myths about the phenomenon in all its complexity. Still, I am thankful to have found conditions, support and self-empowerment that enabled me to stand on my own, bring up my daughter in a peaceful home, to pursue my career, to continue my studies at the university and finally, to become part of the anti-violence movement.

Nevertheless, studying for my PhD in Barcelona has constituted a big challenge for me, working in a new and different academic tradition, coming from completely different structures of studies in communication sciences in Austria. Moreover,

lecturing in visual studies was a new field for me, and I had to deal with three foreign languages at the same time. The challenge turned into amazing enrichment, personally, socially and professionally. At this point, I want to express my sincere appreciation to the Department of Audiovisual Communication and Advertisement of the Autonomous University of Barcelona for awarding me with their full PhD scholarship, and for the welcoming and continued support of the whole team during my studies. Sincerest appreciations to my great supervisors Josep M. Català and Birgit Sauer for their focussed, professional and inspiring guidance, as well as for the support by Karen Boyle, Amparo Huertas Bailén, Montse Vall-Ilovera Llovet as members of the examination board, and to Sieglinde Rosenberger and Sue Tate as external examiners, and especially to my estimated colleagues and friends from Catalonia, Austria, Columbia, Mexico and Spain - I sincerely appreciate your support and company!

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More than ever, I want to thank my beloved daughter Isabella and my mother Marianne for their great understanding and loving patience during my studies abroad, and my aunt Elfie for her motivating support. Sincere appreciation to my dearest friends Ruth and Andrea for always providing me with a warm back-up in Austria, and to Andrea and Susana for doing the same for me during my stay in Barcelona.

*This work
is dedicated to
my beloved daughter Isabella,
struggling hard to survive
effects of witnessing
gender-based violence
as a small girl,
and to all women survivors.*

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List of acronyms and abbreviations

<i>AOEF</i>	Autonomous Austrian Women’s Shelter Network (Acronym corresponds to the German term)
<i>CEDAW</i>	Convention on the Elimination of All Forms of Discrimination against Women
<i>CoE</i>	Council of Europe
<i>DEVAW</i>	Declaration on the Elimination of Violence against Women
<i>EU</i>	European Union
<i>ICD</i>	Catalan Institute for Women
<i>CAHVIO</i>	<i>Istanbul Convention</i> or the Council of Europe Convention to Combat Violence against Women
<i>Comprehensive Law</i>	The Spanish Organic Law 1/2004, of 28 December
<i>NGO</i>	Non-governmental organisation
<i>UN</i>	United Nations
<i>UNIFEM</i>	United Nations Development Fund for Women
<i>UNRIC</i>	UN Regional Information Centre for Western Europe
<i>WACC</i>	World Association of Christian Communication
<i>WHO</i>	World Health Organization

List of used formatting

<i>Italic style</i>	for specific determination, when they are discussed or defined in this work, for abbreviations (organisations) and titles (films, essay, books, etc)
“	for terms with specific connotation, commonly used in academic publications within specific contexts and/or concepts.

I. THE PHD PROJECT: CONTEXTUALISING THE OBJECT OF THE STUDY

1 Introduction

Violence against women is a widespread global phenomenon, which affects women from all social sectors, ethnic backgrounds, religious beliefs or ideologies in all societies all over the world. Today, although we can rely on the acknowledgment of violence against women as a societal problem and a severe human's/women's rights violation by international and European conventions, we still find high prevalence rates in all countries (Bloom 2008; Schröttle and Martinez 2006). The commission on the status of women recognises that "domestic violence remains the most prevalent form that affects women of all social strata across the world" (UN CSW 2013, p.2), and domestic violence against women is to be understood as violence against woman and girls that occurs in their domestic environment, including violence from their partners or ex-partners. In Europe, domestic violence has proved to be the most frequent form of violence against women and is a high priority for the European Union (EU Commission 2010a). The women's anti-violence movement since the 1970s has made essential contributions to the recognition of violence against women as a human rights violation, and is a crucial player in the field of violence prevention and protection, as well as in awareness raising issues.

Information, awareness raising, and the role of the media comprise of one of the key targets to prevent and end violence against women by the most important conventions and declarations endeavouring to overcome violence against women¹, therefore the respective media initiatives, including the audio-visual material is of major importance. According to Euro-Barometer, television counts for the most important source of information about domestic violence against women among the citizens of the European Union (European Commission, 1999b, 2010a). Consequently, the media plays a crucial role in shaping public awareness and opinion on the issue, as

¹ For instance the UN Declaration on the Elimination of Violence against Women or the Council of Europe's Convention On Preventing And Combating Violence Against Women and Domestic Violence.

well as on victims and perpetrators. Looking at the media representations in general, we can observe how different programmes and formats are depicting rather similar (visual) narratives of clichéd imagination on intimate partner violence, whereas the systemic nature of the problem mostly remains hidden (Bonilla Campos 2008; Boyle 2005; Carter and Weaver 2003; Eiter 2006; Geiger 2008; Lopez Diéz 2005a; Taylor 2009). Subsequently, there is a lack of clarity within audio-visual media discourse enabling the comprehension of the social complexity of male-to-female intimate partner violence. Therefore, the visual of gender-based violence constitutes a crucial account of discursively created social meaning, at the one hand emerging from the initiatives to overcome the societal phenomenon, and at the other hand from an ongoing and rather clichéd discursive practice in the media counteracting these efforts towards the eradication through information and awareness raising.

Hence, considering this lack and ambiguousness of mainstream media in knowledge transfer about the complex societal issue, it is important to explore if there are alternative contributions to visual discourse, as for instance through the anti-violence women's movements. Communication and awareness raising politics on gender-based violence, especially illustrating women living with and surviving intimate partner violence, depicting them not only as victims, as weak, wounded and needy, but also as strong, brave, courageous persons is a rather difficult endeavour. This is even aggravated, as victim-blaming and trivialising intimate partner violence form part of a consolidated common myth, denying the dynamics and consequences of violence.

Thus, the disclosure of the societal complexity of the problem, in particular through the contribution for social change by the women's anti-violence movement shaping the visual discourse, poses a crucial project for clarification. If communication to inform and raise awareness on gender-based violence as a key target of the global efforts to end violence against women generates an imagery of the phenomenon, then it is absolutely worth looking at the respective visual landscape contributing to and shaping this account of the social world. Accordingly, the imagery disseminated by the players of the women's anti-violence movement constitutes the core object of this PhD thesis. Elaborating on the research, I will focus on the perspective of potentially

affected women, victims or survivors, as well as on the vision of a life free from gender-based violence for all women and girls, which means to question the representation of women as subject to violence. This PhD thesis needs to be understood as an explorative and interdisciplinary project to disclose visual shapes, transformations and/or perpetuations of gender-based violence in its symbolic dimensions. Therefore, the study analyses visual material provided by the anti-violence movement to obtain insights about the supposed alternative representations appropriate for contrasting the 'malestream' gaze of the media on the very subject.

1.1 Research problem and object of the study

Certainly, apart from being a widespread male pattern, but not universal to men, violence against women is deeply inscribed in social structures and the symbolic order. Assuming discourse as constructing and interpreting our thinking and the social world, it is of central importance, how discourse on intimate partner violence is constructing and nourishing knowledge and understanding of this complex account. Although research on violence against women has noticeably increased since the 1970s, there is neither a common theory on gender-based violence, which encompasses all aspects of the complex phenomenon of intimate partner violence (DeKeseredy et. al, 2005, DeKeseredy and Schwartz, 2011), nor can we rely on specific theoretical approaches concerning violence against women in visual studies.

Weise (2007, p.18) points out that violence plays a persuasive role in early modern narratives of desire, existing unnoticed, and stresses the repeated incorporation in high culture as neutralised and aestheticised eroticisation of violence, which has been understudied and undertheorised. The best-indexed journal on gender-based violence, *Violence against Women*, (Sage publication), published only four articles in context with the media and/or film since 2000, and none of them treated intimate partner violence and the media. Another example of violence against women being understudied is Kendrick's (2009) overview of violence on film, examining the vast topic by a well structured and a broad approach, including a section where he interlinks violence and gender in the horror film. However, Kendrick's reader lacks a gender perspective on the social use of violence in film, addressing the role of violence

against women in cinema. Readers on visual culture as for instance by Evans and Hall (1999), or the *The Feminism and Visual Culture Reader* by Jones (2010), do not provide any key essays on the issue of violence against women in general, nor on intimate partner violence in particular, therefore the research gap in visual theory and research is evident. The scholarly deficiency in contexts of visual studies creates an obstacle for this thesis as there is no solid theoretical foundation directly interlinked to the issue of violence against women to be found. The theoretical approaches that do exist are rather fragmented and do not provide a contextualisation of the visual of violence against women as such, but only exist partly in media and film theory or in gender theory in general.

Thus, considering the theoretical explorations on the multi-faceted dimensions of intimate partner violence, as well as the engendered visual apparatus, I propose, based on Foucault's *dispositif*, to think of intimate partner violence as a dispositive power arrangement with the underlying strategic imperative of maintaining male power as the apparatus' matrix. As media and the visual function as the matrix for the transposition of meaning, the contexts of gender and visual culture comprise the intersecting field stipulating gender-based violence in its symbolic dimension. The repetitive transposition of gender norms and myth, or the de-re-construction of the latter, function as variables implicating these power arrangements are capable at forming lines of resistance and breakage or lines of force. As discourses guide the individual and collective creation of reality, the identification of visuals as possible pointers to break with the imaginary world of stereotypes and myth about gender-based violence and naturalised symbolic violence is of central importance. Whether visuals or media representations ask for responsiveness (Butler 2009)² or not, often depends on social power, in the case of this study the social power of the representational politics of media, governmental institutions, and NGOs, capable to stimulate a shift of frame from stereotyped images of intimate partner violence to a complex comprehension is stimulated or not. Therefore, we also have to look at the

² Responsibility and responsiveness here is not meant in the sense of stimulating it by images of sensationalism or melodrama, but meant in the sense of common social responsibility for sustaining social conditions, for survivability, for a liveable life in dignity for all women and girls.

“framing of the frame” (Butler 2009. p. 74), the social power on norms and understandings enacted through visual and narrative frames. The deployment of the visual as arenas of reassuring, reproducing, reinforcing as well as transposing, transgressing, and transforming (Mersch 2004) gendered dispositive power arrangements therefore constitutes a locus of intersecting apparatuses.

Obviously, the production of images is never innocent; images are not transparent windows of reality (Rose 2001; Butler 2004) but construct and shape accounts of the social world. Generally, screened violence is deeply embedded in the history and functioning of cinema and in news reporting (Boyle 2005) and provokes a volatile set of audience’s responses (Prince 2000). Assumingly, the thesis departs from gender-related violence represented in the media as a pre-condition, not to argue that perceiving violence may cause violence, but to illustrate the hidden ideological matrix of interwoven symbolic violence against women in visual culture, which forms part of the structural dimension of the complex societal issue.

If literary spaces are indeed vehicles for the operatives of ideology, one of those operatives is the social organization of gender and the production of gender differences. (Weise 2007, p.17)

The visual landscape produced by visual culture and mainstream media, as I will show in the state of the art, maintains a shortcoming, and stereotyped the imagery on intimate partner violence. Structural and symbolic violence become obvious by gender biases as well as simplistic representations of the complex phenomenon through the media, creating a world of visual codes normalising and sensationalising domestic violence against women. Presuming that media representations rather perpetuate the circulating myth and clichéd imaginations on intimate partner violence, the literature will be reviewed in order to concretise these assumptions. Although acknowledging that video games and the music industry in their representations also display sexist and victimising imagery of women to a large extent, the literature review will be limited to studies addressing gender-based violence in news coverage, advertising and film. Video games and music videos are distributed through specific channels and portals, moreover there exist also games and songs as contributions to raise

awareness and stimulate social change regarding violence against women. The inclusion of these types of media representation would implicate a much broader foundation of the whole research, regarding the literature review, theoretical discussion as well as the analysis, and therefore is limited as outlined before.

Nevertheless, it is crucial to acknowledge that the visual is a key for the “cultural construction of social life in contemporary Western societies” (Rose 2001, p.6), this applies even more due to the fact that the audio-visual within TV accounts as the most important source of information about domestic violence within the European Union (European Commission 1999b, 2010a). However, encompassing the specific issue of male-to-female intimate partner violence in the media remains an under-researched and fragmented subject.

According to the reviewed literature on representations of violence against women and to the established theoretical approaches, the interplay of the entangled gender, visual and gender-based violence apparatuses thrive and perpetuate the visual discourse contributing and reproducing the continued symbolic violence against women. i.e. a line of force maintaining male white supremacy on the image, the screen, the interface, as locus of transposition. Consequently, the women’s anti-violence movement assumed as the (inter)linked activities of the institutionalised and social movements, including the supranational and state organisations in their active efforts to prevent and eradicate gender-based violence, cherishing gender equality constituting a line of resistance which also manifests in audio-visual contributions by anti-violence initiatives, as a fairly under-researched issue. Feminist visual research, although fragmented, is rather dedicated to examine the general issue of violence against women in the news, advertisings or film rather than visual material provided and/or disseminated by the social movement to end this problem of gender inequality.

This research gap is to be closed, firstly because information and awareness raising comprises one of the key targets to end violence against women, and needs to be proved. Secondly, because there is a great necessity for communication including visualisation of gender-based violence in order to increase knowledge and awareness

about the societal problem, as well as to encourage speaking out about intimate partner violence and to bring about social change.

Initiatives to reduce partner violence require commitment and vision--by the international community, local governments and civil society. The time to act is now. As highlighted in the recent UN Campaign against violence against women--Women Won't Wait--such responses are urgently needed. (Abramsky et al., 2011, p. 15)

Thirdly, we find a broad variety of visual material, posters, videos, films, documentaries, exhibitions, photography, and art works circulating when specific actions, events and campaigns are organised by the NGOs, state-run programs or other anti-violence activists, to end violence against women. Rarely, we find research either evaluating the communication and awareness raising politics or the outcomes of initiatives with their respective materials, nor studies theorising on gender-based violence and the visual. These shortcomings and research gaps justify the object of this study for obtaining more profound findings about the visual discourse of the anti-violence movements, also seeking for theoretical foundation appropriate to encompass the research problem of visual culture in the context of violence against women.

Certainly, the creation of visuals in order to raise awareness, to prevent and to overcome intimate partner violence, is a rather ambivalent business for visual communication. Gender-based violence against women as a societal problem of enormous proportions on the one hand constitutes an issue, which for a long time has been silenced and invisible; thus there is a necessity to make this problem visible including the jeopardy for any woman of any country. The challenge to explain and inform about the problem of the complex issue on the other hand also requires the exploration of the societal contexts, to introduce new patterns and perspectives towards overcoming intimate partner violence. Surrounded by an imaginary world where violence against women forms part of the daily social usage of images and screenings, the risk to be trapped in this normalising display of gender-based violence, instead of clarifying the complexity, constitute quite a challenge for sustainable,

disclosing communication and visualisation. Depictions on the phenomenon easily run the risk of voyeuristic, sensationalist representations, recreating and reproducing stereotyped and clichéd understandings of women as the weak and vulnerable female gender. In other words, dominant visual discourse still constitutes a powerful element reproducing violence against women in the symbolic sphere, supposedly visual material of anti-violence initiatives can be thought of as creating resistance and counter discourse. However, it is to question whether this means that in fact alternative perspectives and counter-imagery are provided. Obviously, there is a certain necessity for a visual communication, which is capable to unmask the complex reality of the problem. The societal phenomenon is wrongly situated in the private sphere through media discourse; therefore explanations are required as to the origins and mechanisms of intimate partner violence, as well as a vision of gender equality and a life free of violence for women and girls.

Since there is no encompassing common research field for gender-based violence, nor a consolidated scholarly basis addressing the dispositive power arrangements of intimate partner violence perpetuated through visual culture and the underlying symbolic violence, this PhD project proposes to take a profound look at the visual landscape and to analyse how it is shaped by the anti-violence movement. Thereby the direct, structural and symbolic dimensions of gender-based violence are considered, while a feminist and dispositive perspective is introduced to grasp the whole phenomenon in the contexts of its visual discourse by the anti-violence women's movement. I.e. I will neither focus on the effects of perception of violence by means of visual culture discussion effects of causing violent behaviour or not, nor analyse the principles of public relation and communication strategies. I will outline visual culture regarding gender-based violence, generally summed up in the state of the art, and then question the underlying concepts of visual discourse transposed by the audio-visual material of anti-violence against women initiatives.

The research project is comprehended as an interdisciplinary undertaking, based on cultural and visual studies, communication and media studies, and political sciences by considering gender as the key concept. The latter is true for feminist research

methods, i.e. the examination of key questions posed by a gendered approach within communication and cultural studies. As gender is a construction and therefore fluid, a doing, a process, an independent variable, it is to be understood as an unstable category based on and nourished by discursive practices. Theoretical approaches, socio-political explorations, and empirical data on gender-based violence, particularly on intimate partner violence, contribute to develop criteria and categories to analyse the awareness raising material provided and to find out to which extent the visuals are capable to explain and illustrate the phenomenon in its complex and multitude contexts.

The subject of gender-based violence is extremely complex, and is fully acknowledged its many facets, for instance in contexts of migrant women or gay-lesbian-transsexual persons and multiple discriminations, or contexts of perpetrators. However, this thesis is limited to the issue of male-to-female intimate partner violence as the major gender-based violence problem in Europe, and to its reflection in the visual shaping accounts of social world, as certain narrowness is required for a PhD research project.

The visual material of anti-violence initiatives is limited to visual data dedicated to raising awareness and informing in order to prevent and/or eradicate male-to-female intimate partner violence. Relying on the vision of the eradication of the problem, as set by the different policies and frames, the audio-visual material will be examined in a five years time period from 2007 to 2011 on the European level as well as on the country level of Austria and Spain. In spite of this limitation, the author of this work fully recognises the scope and scale of violence against women in all parts of the world.

The two EU member states perform a clear and progressive legal statement built-in the Austrian Anti-violence Legislation (1997, 2009) (Domestic Abuse Intervention Centre Vienna, and Association of Austrian Autonomous Women's Shelters 2009), and the Spanish Law of measures of integral protection against gender-based violence, Ley Orgánica 1/2004, [The Comprehensive Law] (MSSI, undated). In the 1990s, Austria

succeeded with a progressive push forward as the first country worldwide to adopt the eviction and barring orders as well as temporary injunction to protect victims of violence in the sphere of living, including counselling and assistance by state-funded intervention centres run by independent NGOs. In the first decade of the new millennium, Spain topped good practices in anti-violence legislation by their comprehensive and multidisciplinary approach in adopting the 2004 Gender-based Violence Act, including specific protocols for acting by professionals in the field of justice, security, sanity, advertising and communication media, the penal field and public prosecution. Spain and Austria both play an active role in the European attempt to establish an EU-wide frame for the protection of survivors of violence through the European Protection Order (EPO),³ as well as in the adoption and ratification of the Council of Europe Convention on preventing and combating violence against women (CAHVIO)⁴. Additionally, the author's active collaboration with and involvement in the anti-violence women's movement in these two countries facilitates the elaboration of the peculiarities of the two countries by conducting a comparative visual analysis, which will be quite interesting because of their peculiar similarities and differences.

Although similar in their uniqueness of progressive anti-violence legislation and measures in relation to information and communication activities, the two countries adopted divergent schemes and practices, which is interesting as we can observe two different periods of implementing anti-violence legislation in European countries. The enacting of the violence protection law in Spain and in Austria took place in two different decades. Austria can be seen as a pioneer, initiating a change of paradigm in the understanding of protecting victims of gender-based violence in their homes in the 1990, whereas Spain leads in the comprehensive and multidisciplinary approach including the observatory, and most important to this research, the protocols for communication, awareness raising and the media including continued evaluation. Spain's legislation (Organic Law 1/2004, Art. 1.1) features a clear understanding by

³ A pan-European protection order for victims of gender-based violence was initiated by the Spanish EU presidency; the proposal for a Directive establishing a "European Protection Order" (EPO) was adopted by the European Parliament on November 29, 2010.

⁴ The Council of Europe convention on preventing and combating violence against women has been adopted in May 2011 in Istanbul.

using the notion gender-based violence, defining it as a type of violence which “is the most serious manifestation of the discrimination, the position of inequality and the power relationships of men over women” (MSSI, undated). The lawyer and secretary of the European Women's Lawyers' Association (EWLA) Maria Duran Febrer comments in her analysis:

Prevention, school education and awareness raising of the general public together with an adequate control of the image of women given by the media comprise an additional pillar. (Febrer 2005, online)

The law foresees a special government delegation and an Observatory on violence against women, which according to Febrer (ibid.) are “the channels for the participation of social organisations, particularly women's associations, for promoting and supervising the measures set forth by the law.” In Austria, there exists no national plan as a governmental commitment concerning communication, or awareness raising on the issue of gender-based violence, nor evaluation, strategic integrated communication plan, or aligning campaigns.

Considering the two countries, both are seen as good practice models in Europe for different reasons and in different times, regarding their anti-violence legislation thus the analysis of communalities and differences in the audio-visual material disseminated in anti-violence campaigns and initiatives, allows for a more complete view on the subject of information and awareness raising. In a common European region, linked to the Istanbul Convention (CAHVIO) and CEDAW, we can benefit from findings providing knowledge about information and awareness raising measures to prevent and eradicate intimate partner violence in two different countries. This decision causes difficulties in establishing clear selection criteria for the sample, and encompassing all the material provided, including the risk of being incomplete. However, the inclusion of the European dimension elaborated by analysing the audio-visual material of anti-violence initiatives in two EU countries is based on the fact, that 93% of EU citizens consider campaigns to raise public awareness as very useful (European Commission 2010a). This is also the reason for researching pan-European campaigns, as it is crucial to know which European-wide information measures on this

high priority issue are taken by the EU. Moreover, as the Istanbul Convention was adopted and the new UN agency UN women has opened its office in Brussels, it makes sense to include the pan-European perspective. It would have been easier only to examine campaigns in Austria and Spain and to add the two European initiatives. However, I decided to broaden the research and include other initiatives, which complicates the design and selection of the sample. Conversely, it enriches the results in variety and shows a more complete range of constructions of visual expressions entering into the discourse.

1.2 Objectives and research questions

The main objective of the study aims to generate new insights about how the anti-violence against women movements contribute to the construction of social meaning on the subject of intimate partner violence. The goal is the disclosure of the visual panorama created through the agency of the women's anti-violence movements, (individuals, NGOs, institutionalised entities of the movement like women's ministries or departments, women's/gender section of UN or European organisations). The PhD thesis is dedicated to reflect on the audio-visual contributions to inform and raise awareness as part of power arrangements of male-to-female intimate partner violence. The general research question tackles the visual discourses of anti-violence against women initiatives in order to obtain insights about how they shape the dispositive arrangements on intimate partner violence in the symbolic sphere on the European levels and in the countries of Austria and Spain. The PhD thesis aims to find out whether the characteristics of the anti-violence initiatives are capable at showing the complexity of interwoven types of violence working on the interpersonal and structural level, thereby taking into account the dispositive power arrangements of intimate partner violence and the discursive construction of the women as victim. Furthermore, the research questions focuses on the examination of whether anti-violence initiatives work with visuals centred on the women as victim and on gender stereotypes or, on the vision of equality and a life free of violence for women and girls. The analysis of visual discourse is indispensable in order to obtain insights into if anti-violence initiatives shape the social accounts of gender-based violence in a more

complex and disclosing way and so are capable to break with clichéd and stereotyped representations. Consequently, the different players of the anti-violence movement can benefit from the results of this research though the findings about the status quo of their capability of visualising the complex phenomenon, from identifying good practice examples and from the clarification about underlying ideological concepts enclosed in their material. The research also is to be understood as a contribution to the closure of the research gap, providing a complete analysis on material disseminated in a five-year period.

General research questions: How are the dispositive arrangements and the comprehension of intimate partner violence represented and shaped by the visual discourse of the institutionalised and non-governmental women's anti-violence movement: i.e. by anti-violence against women initiatives? How is the perspective towards a life free from intimate partner violence for all women depicted and visualised? Which different lines of visual discourse can be identified in European-wide, Austrian and Spanish initiatives?

For this objective, the general research questions will be clarified by sensitising questions in four clusters: Cluster 1 is dedicated to what key themes, concepts and understandings can we find in the audio-visual material of anti-violence materials. Cluster 2 refers to the kind of constructions and encodings by the audio-visual material in the context of intimate partner violence. Cluster 3 considers the perspective of intimate partner violence as a dispositive arrangement, and the discursive construction of knowledge and meanings. Finally, cluster 4 analyses differences, commonalities and/or peculiarities in pan-European, Austrian and Spanish initiatives.

As the transposition of the complexity, the social roots and contexts of intimate partner violence constitutes a rather ambiguous undertaking, I suppose that the anti-violence initiatives rather provide visuals perpetuating victimisation and stereotyped imagery, and that the initiatives tend to foster secondary prevention. Therefore, I suspect that visuals appropriate and capable to cope with the complexity of the phenomenon or to open up a vision towards a life free from violence for women and

girls are rather exceptions, (outliers), rather than the norm. However, I expect a difference concerning the country level, as Spain has a much more encompassing anti-violence legislation including specific instruments addressing information and awareness raising, and is based on the notion of gender-based violence. Differently, the CoE campaign and convention refers to domestic violence against women and Austria, to the protection from family violence: Thus, the comparative component of this research may mark at least tendencies to whether underlying concepts in the two countries and of the European-wide activities also stimulate different contributions to visual discourse by the anti-violence initiatives.

Summing up, the objective of the study is to scrutinise if the visual discourse by involved players and communities of the anti-violence movement, (activists, NGOs, European and state institutions), promoting the eradication of intimate partner violence provide a more elaborated and complex imagery of the societal problem than the mainstream media do. Moreover, there lacks an evaluation of communication processes or activities, indeed there is a lack of research into communication issues in general, so it is of no surprise that the area of visual representations remains under-researched. As a consequence, this study aims to examine the visual phenomena and the respective construction of meaning to end intimate partner violence by an analysis of audio-visual material, (posters, videos, etc), provided by the European anti-violence movement, particularly in Austria and Spain, over a time period of five years from the beginning of the Council of Europe's campaign to stop domestic.

1.3 Outline of the content

The inter-disciplinary frame of the PhD thesis will be built from socio-political contexts, political and communication sciences, as well as from specific approaches of gender, visual and cultural studies. As a starting point, and to situate the object of the study (part I), the historical background and contexts of violence against women, legal frames and activism on the international and European level, as well as in Austria in Spain will be resumed (chapter 2). Then, the general characteristics and certain detailed aspects of representation and imagery on intimate partner violence transmitted by the media will be compiled. The scholarly literature addressing violence

against women in news coverage, advertising and film, as well as research about anti-violence campaigns, will be reviewed (chapter 3). In this part of the work, the different academic traditions as well as the diverse and manifold publications on representations of violence against women constitute a certain obstacle and require concise exploration of the results to be situated in their respective contexts.

The theoretical basis of the research design (part II) is based on approaches explaining gender-based violence, especially intimate partner violence in its direct and indirect dimensions, and on the image, the screen, the visual apparatus as locus of mediation and transmission (part II A, chapters 4 and 5). For the examination of the visual material, we first need to clarify how to comprehend male-to-female intimate partner violence and how it is inscribed in the social in order and power constellations on the institutional and individual level. Therefore, the theoretical discussion consists in the conceptualising of appropriate denominations, definitions, as well as direct and indirect, structural dimensions of the phenomenon of gender-based violence (chapter 4). In a further step, images, visual representation, and the visual apparatus as such will be contextualised with the visual of gender-based violence. Applying the feminist perspective intersecting with cultural studies, the field of representation and visual culture will be interlinked with the broad and structural conception of intimate partner violence, establishing it as dispositive power arrangements (chapter 5).

The visual research (part II B, chapter 6) will focus on anti-violence visuals from the European region as well as on material from Austria and Spain. After a methodological discussion, definition of research questions and the sample, the respective methods will be specified and operationalised. Analysis charts based on theory driven categories for visual discourse analysis will be developed and applied to the sample of different materials in the form of two steps, a general and a detailed analysis. Then, the findings of the visual discourse analysis (part III, chapter 7) will be elaborated for each initiator selected for the sample of material from Austria, Spain and European organisations, outlining the main characteristics of the material representing the societal problem of gender-based violence. The detailed analysis will explore good practice and outstanding examples of anti-violence initiatives. In a final step, the results of the

analyses will be discussed (chapter 8), and by inductive reasoning particular facts will be obtained and outlined, before finally leading to general conclusions (chapter 9).

2 Point of departure and context: From women's movement to anti-violence legislation

There is no doubt, that besides anti-violence legislation and the implementation of effective measures, communication issues constitute one of the most important targets for the prevention of gender-based violence in its pandemic proportions. Historically, and in the presence of the women's anti-violence movement, there are signs of a driving and influential force in addressing the problem, demanding progress and improvement towards eradication. This movement broke the silence and initiated public discourse on social responsibility, an effort that has finally been valued internationally through the UN Declaration on the Elimination of Violence against Women;

[States should] recognize the important role of the women's movement and non-governmental organizations world wide in raising awareness and alleviating the problem of violence against women, (UN General Assembly 1993, p. 6)

As this work aims to obtain in-depth insights on how the anti-gender violence community make use of visual representations in their struggle to raise awareness and eradicate violence against women, we first have to clarify the background of the problem and the role of the social movement with reference to policies, legal frames and civil (feminist) activity. For the comparison between will Austria and Spain, I will look at the specifics concerning gender-based violence in these countries. Hence this chapter explains the historical background of the women's anti-violence movement⁵, the legal frames including the role of NGOs and governments to situate where and under which conditions the present imagery on violence against women emerges.

⁵ Anti-violence movement: the (united) efforts to combat violence against women by feminists and the women's movement, by national human rights institutions and equality bodies, civil society and non-governmental organizations, especially women's and or feminist organizations, including feminist research and academic community, as well as governments due to their obligation through signing and/or ratifying conventions and other forms of human rights treaties, and institutionalised entities like women's ministries or departments.

2.1 A herstory on gender-based violence

The unveiling of the global phenomenon of male violence against female by (ex) partners started in the last decades of the 20th century. Until then wife abuse and woman battering was completely silenced and not even identified as violence or a matter of criminal justice. Patriarchal structures of domination and control deeply built into human history have been consolidated and legally established during the process of the formation of modern states and social contracts in the 17th century by applying the idea of the monopoly on the legitimate use of physical force by the state, excepting the legal right of the father and/or husband to rule and dominate over the private sphere (Sauer 2001; Schechter 1982), an establishment of “sexual contracts”, as Carol Pateman (1989) puts it.

As shown by Susan Schechter (1982, p. 216), Western European pre-capitalist and early capitalist society was based on the father’s authority over the households, and “battering was maintained by powerful legal and moral codes”. The Christian religion promoted patriarchy by providing “ideological justification for patriarchal marriages and the state codified these relations into the law” (ibid.). The control and ‘property’ of women by fathers or husbands remained largely until the last quarter of 20th century. Although in England and the United States male legal and moral authority started to loosen at the end of the 19th century, violence against women in the private sphere was left apart, while battering men were institutionally protected. Women were living in a system of structural, institutional and symbolic violence, allowing or at least tolerating male physical and psychological abuse. Present gender injustice and thus gender-based violence against women, as one aspect of gender injustice, derives from patriarchal structures and power relations. (O’Toole and Schiffman 1997; Hunnicutt 2009; Kaufman 1997). Symbolic power also becomes obvious in recognising and connoting someone or something as violent or not. Teresa de Lauretis (1989, p. 241) states; “the concept of a form of violence institutionally inherent – if not quite institutionalized – in the family, did not exist as long as the expression ‘family violence’ did not”. In other words, male-to-female gender-based violence can be comprehended

as a gendered dispositive power arrangement inherent in the state structures and social world, clearly concluded by the UN Commission on The Status of Women.

The Commission affirms that violence against women and girls is rooted in historical and structural inequality in power relations between women and men, and persists in every country in the world as a pervasive violation of the enjoyment of human rights. [...] Violence against women and girls is characterized by the use and abuse of power and control in public and private spheres, and is intrinsically linked with gender stereotypes that underlie and perpetuate such violence. (UN CSW 2013, p. 2)

The beginnings of awareness raising and public discourse on male violence against women within society, and the recognition of the worldwide dimensions of this societal phenomenon are closely related to the second wave women's movement at the end of the 1960s and the beginning of the 1970s, and their resistance to accept the silenced taboo anymore. As a first important step the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW Convention) was adapted in 1979 as key global instrument for the advancement of women and achievement of equality between women and men (Šimonović 2010)⁶, on which the Special Rapporteur on Violence against Women (SRVAW) in the United Nations comments:

The progression in recognition of women's human rights within the United Nations has been slow, beginning with addressing civil and political exclusions/restrictions during the early periods of the organization and moving on to women's integration into development in the 1960s, then on to addressing sex discrimination in public and private arenas—within the family, employment, development, health, education and the State—in the late 1970s, as embodied in the Convention on the Elimination of All Forms of Discrimination against Women. (SRVAW 2009, 3)

With the slogan “the private is political” the women's movement called the issue of violence against women on to the political agenda, which until then have been

⁶ The CEDAW Convention has been ratified by 186 States, being the second most ratified treaty, coming close to the goal of universal ratification and constitutes, as a legally binding human rights treaty that identifies legislative and other appropriate measures required to ensure women's rights to equality and non-discrimination in the enjoyment of civil, political, economic, social, and cultural rights. (Šimonović 2010)

negated as a social problem and connected to the private sphere only. Finally, the international violence against women movement succeeded and the international community at the United Nations' Vienna Conference officially recognised violence against women (VAW) as a human rights violation in 1993. In the same year the UN General Assembly adopted the Declaration on the Elimination of Violence against Women (*DEVAW*).

Since the running into force of the anti-violence declaration efforts on overcoming violence against women did not stop due to the vivid social movement against domestic violence and successfully resulted in the change of legal and social conditions in many countries by establishing anti-violence legislation, women's refuges, women's counselling, violence prevention projects and many measures more. The establishment of the Special Rapporteur on Violence against Women (*SRVAW*) mandate, the appointment of an incumbent in 1994, and the adoption of the Optional Protocol to CEDAW in 1999, and its coming into force in 2000 were part of a series of developments that finally accorded explicit recognition to violence against women as a human rights concern within the United Nations.

2.1.1 Significant proportions of prevalence

According to the WHO multi-country study results (Garcia et al 2005, p. 27); (24,000 interviews in 10 countries), the proportion of ever-partnered women who had ever suffered physical violence by a male intimate partner ranged from 13% in Japan city to 61% in Peru province, with most sites falling between 23% and 49%. The lifetime prevalence of sexual violence by partners was between 13% (Japan city) to 61% (Peru province), with most sites falling between 23% and 49% (*ibid.* p. 28). In total, the WHO study from 2005 outlines reports of physical abuse by a partner at some point in life up to 49 years of age by 13–61% of interviewees across all study sites, and sexual violence by a partner at some point in life up to 49 years of age by 6–59% of interviewees (WHO 2010, p. 12). Thus, most of the women experiencing physical violence by their intimates are affected through sexual violence as well. Proportions of women reporting either sexual or physical violence, or both,

experienced during their lifetime ranges from 15% to 71%, with most sites falling between 29% and 62% (Garcia et al. 2005, p. 28). The UN study *Ending violence against women* quotes a previous review of 50 population-based studies in 36 countries demonstrating that “the lifetime prevalence of physical violence by intimate partners ranged between 10 per cent and over 50 per cent” (United Nations 2006, p. 43). Studies on femicide from Australia, Canada, Israel, South Africa and the United States of America show 40 to 70 per cent of murder of women were committed by their intimate partners (UN General Assembly 2006, p.37).

Despite the establishment of legal frames and the efforts to eliminate violence against women, we have to face continuing significant prevalence rates in all countries. Studies worldwide have shown that from 10 to 70 percent of women worldwide experience physical or sexual violence by men, the majority by (ex-) husbands, intimate (ex-) partners or acquaintance (Schröttle and Martinez 2006; WHO 1996, 2005; UNIFEM undated). Concluding we can say that male-to-female partner violence and intimate partner femicide remains as the most severe risk of violence or even murder for the female population across countries.

2.1.2 Communication issues and institutionalisation

As explained above in the introduction, one of the common key targets to eradicate violence against women on the international, and also regional level, is dedicated to information and awareness raising. On the basis of the equality principle, during the United Nations’ Decade of Women from 1975 to 1985, the critique on traditional gender role representations lacking the recognition of woman’s role in society and the demand of a non-stereotype representation of women in the media also have been recognised as goals on the international political agenda. In addition, the Council of Europe claimed the necessity of the contribution of the media for equality of men and women (Europarat 1985) in the specific seminar on this issue. Although in the Declaration on the Elimination of Violence against Women (DEVAW 1993) a special article or paragraph dedicated to awareness raising or information apart from the duty of data collecting and statistics, which have to be made public, has

not been included, it has emphasised the issues of women's empowerment and equality. Thus, the Beijing Declaration and Platform for Action (PFA)⁷ took up the issue and criticises:

Inadequate efforts on the part of public authorities to promote awareness of and enforce existing laws; and the absence of educational and other means to address the causes and consequences of violence. Images in the media of violence against women, [...] are factors contributing to the continued prevalence of such violence, adversely influencing the community at large, in particular children and young people (United Nations 1995, p. 49).

Assumingly, the member states expressed their political will to the strategic objectives to eliminate and prevent from violence against women. Concerning the media, the Beijing Declaration and Platform for Action demanded the heightened awareness of their responsibility in promoting non-stereotyped gender images, as well as to eliminate patterns of media presentation that generate violence. Moreover the PFA emphasises *“the important role of the media in informing and educating people about the causes and effects of violence against women and in stimulating public debate on the topic.”* (United Nations 1995, p. 54) In addition, the PFA proposes the wide dissemination of research findings and studies as well as the examination of *“the impact of gender role stereotypes, including those perpetuated by commercial advertisements which foster gender-based violence and inequalities”* by the media, and to encourage them to *“take measures to eliminate these negative images with a view to promoting a violence-free society”*. (United Nations 1995, p. 55)

With the adoption of the PFA by governments at the 1995 Fourth World Conference on Women, the document sets forth governments' commitments to enhance women's rights. These commitments have been reaffirmed and strengthened by the member states at the platform in 2000, with further processes to accelerate the implementation during the 10-year Beijing review and the 15-year review in 2010. The

⁷ In 1995, sixteen years after the adoption of the CEDAW Convention the Beijing Platform for Action was agreed by the Fourth World Conference on Women and has been built on the consensus of 189 countries, revealing that the majority of States are bound by both instruments stresses Šimonović (2010, p. 2): “Although not legally binding, it is a comprehensive consensus policy document that sets strategic priorities and elaborates necessary measures, actions and implementation strategies for the advancement of women.”

directions and concepts provided to governments in these documents (CEDAW and PFA), concern the most critical dimensions of gender inequality in all aspects of women's lives, and include gender-based violence, cultural stereotypes and the media, which seem the most proximate targets in the context of this study. Thus the political will of the member states implicates a commitment to a violence-free life for women, including measures to involve the media and mass communication to overcome the reinforcement of gender stereotypes and the fostering of gender violence and inequalities as well as promoting a non-violent society.

The establishment of this human rights framework and binding convention is very closely connected with the social anti-violence movement, which is also reflected as NGOisation. Adelman (2008, p. 512) explains the NGOisation in reference to the *“transformation of social movement activities from the protest politics to policy work through the development and institutionalization of social movement organizers (SMOs) – that is, NGOs that are tied politically and economically to the state.”* Adelman (2008) states that the institutionalisation of the movement and professionalisation of its members through the growth and need for stability of NGOs, is the result of the success of the social movement to convince the state of the importance of protecting women from intimate partner violence. Although on the agenda of the transnational women's movement at the mid-1970s, violence against women did not appear on the intergovernmental agenda, because the movement had to overcome inequalities (women of the south, women of colour) within the movement itself (Welden2006, p. 59). Recognising the weakening through division, women from the North and from the South resolved the situation by finding some common ground, as well as there being a broader shift in feminist organisational practice (ibid. p. 60).

Finally, the resistance of the women's movement lead to a breakage of inherent structures of violence, progressed from resistance and protest actions to policy work directly engaged in the shaping process of the dispositive power arrangements. UN Women, the United Nations Entity for Gender Equality and the Empowerment of Women, is the most recent result of the efforts by the global women's movement illustrating their extraordinary success. For the first time in UN history, a grassroots

movement, i.e. the international women's movement against gender-based violence consisting of hundreds of anti-violence initiatives and thousands of activists, through their continuing accelerating struggle became crucial to start a to start their proper UN agency. The UN Organisation merged different entities of the UN system. UN-Women created in July 2010 by United Nations General Assembly, officially opened in February 2011.⁸

At the side event "The Prevention and Elimination of all forms of violence against women and girls" of the 67th session of the UN General Assembly (UN Women 2012), the United Nations Special Rapporteur on violence against women, Ms. Rashida Manjoo, recommended forging a new UN Convention on Violence against Women. The elimination of violence against women will be the priority theme of the Commission on the Status of Women in the 57th session (CSW57), which will be held in March 2013, with a particular focus on two key areas; (1) primary prevention (stopping violence before it starts) and (2) multisectoral services and responses to victims/survivors. The preparatory online discussion on the priority theme from 23 July to 3 August 2012 brought together views from representatives from civil society, government organisations, research and leadership institutions and UN agencies from many countries. Commenting on the good practices, key gaps and challenges in prevention strategies, with regards to the media and awareness raising, respondents focused on initiatives to raise awareness and mobilise communities, as well as to address individual knowledge and attitudes (Baker 2012, p. 5). Once again awareness raising is mentioned as one of the key measures and approaches, moreover, the focus is also set on primary prevention, and does not only concentrate on victims or survivors.

⁸ UN Women has merged from and is built on the important work of four previously distinct parts of the UN system, which focused exclusively on gender issues: the Division for the Advancement of Women (DAW); the International Research and Training Institute for the Advancement of Women (INSTRAW); the Office of the Special Adviser on Gender Issues and Advancement of Women (OSAGI) and the United Nations Development Fund for Women (UNIFEM).

2.2 European policies to protect women from intimate partner violence

Violence against women, in all its manifestations, and domestic violence, is a deeply traumatising act of violence. Violence that is employed to exercise dominance and control. (CoE, undated)

The situation in Europe can be described as progressing in terms of common policies. Until now, there are no comparable prevalence rates on violence against women across the European Union, and as elaborated in section 2.1.1 above, among the various forms, *domestic violence* is the most severe problem concerning the whole issue of gender-based violence in Europe. Thus, apart from basic anti-violence legislation, the implementation of appropriate measures for victims and prevention, as well as for information and awareness raising about the still rather silenced issue, are urgently needed.

2.2.1 The Council of Europe Convention to Combat Violence against Women

The Council of Europe (CoE)⁹, initiated several actions to promote the protection of women against violence since the 1990s, which resulted in the adoption of the Council of Europe Recommendation 2002(5) of the Committee of Ministers to member states on the protection of women against violence (CoE 2002). In May 2005 the Heads of State and Government reaffirmed their commitment to eradicating violence against women; they carried out the large-scale campaign “Stop domestic violence against women” from November 2006 to April 2008. This campaign launched by the Council of Europe (CoE) in 2006, based on the CoE Recommendations 2002(5) required as one of three main goals; “to raise awareness across the Council of Europe member states that violence against women is a human rights violation and encourage every citizen to challenge it” (CoE 2006, 2).

⁹ The international organisation Council of Europe (CoE), founded in 1949, promotes throughout Europe common democratic principles and respect for the fundamental values based on the European Convention on Human Rights and other reference texts on the protection of individuals. (For further information see: www.coe.int)

Carrying on with the goal of protecting women from violence, on 15 May 2011 the *Council of Europe Convention to Combat Violence against Women (Istanbul Convention)* opened for signature in Istanbul and has been signed by 29 European countries¹⁰ by December 2011. On the 25th of November, the International Day against Violence against Women, Turkey became the first country who ratified the *Istanbul Convention* on preventing and combating violence against women and approved the convention in its parliament. The Convention will run into force as a legally binding instrument when it is ratified by ten member states.¹¹

The goals of the Convention based on equality between men and women understands violence against women and domestic violence as structural violence, inscribed in the very structure of society sustaining male power and domination. Thus, the Council of Europe understands violence against women as a form of gender-based violence, a violence committed against women because they are women. After being ratified, the Convention as a measure to combat violence against women obliges the member state to embody the principle of equality in their national constitutions and to ensure the realisation in practice, as well as to prohibit and abolish discrimination against women and girls. Concerning communication, information and the media, the CoE Convention in Article 13 defines the target to ensure the wide dissemination of the promotion and conduction of awareness raising campaigns or programmes;

including in co-operation with national human rights institutions and equality bodies, civil society and non-governmental organisations, especially women's organisations, where appropriate, to increase awareness and understanding among the general public of the different manifestations of all forms of violence covered by the scope of this Convention (CoE 2011, p. 11).

¹⁰ The CoE Member States Austria, Finland, France, Germany, Greece, Iceland, Luxembourg, Montenegro, Portugal, Slovakia, Spain, Sweden and Turkey signed on 11 May 2011 in Istanbul when the convention was adopted. Five more countries (Albania, Norway, Slovenia, the former Yugoslav Republic of Macedonia and the United Kingdom) followed by the end of 2011.

¹¹ Update of status as of end of May 2013, the Convention has been signed by 29 Member States and ratified by four Member States, further details see: <http://conventions.coe.int/Treaty/Commun/ChercheSig.asp?NT=210&CM=1&DF=&CL=ENG>

The Istanbul Convention, in Article 17, asks member states to encourage the private sector, the information and communication sector and the media to participate “in the elaboration and implementation of policies and to set guidelines and self-regulatory standards to prevent violence against women and to enhance respect for their dignity” (CoE 2011, p. 13).

2.2.2 Anti-violence activities by the European Union

Inconsistency concerning protection from and prevention of gender-based violence occurs not only in the different levels and forms of helpings service or information policies, but also on the legal basis itself. The attempt to solve this problem by the CoE convention is extremely valuable, although we have to admit that the Council of Europe is often called a ‘tiger without teeth’, which means there is not much possibility of forcing the member states to fulfil their duties. Thus, on the level of the European Union (EU) we find all Member States already taking measures to protect women from gender-based violence, and these differ in forms of legislations and implementation. This is also true for the policies to protect crime victims from aggressors, however the victims lose their protection when they move from one EU-country to another. Thus, a pan-European protection order for victims of gender-based violence has been initiated by twelve EU-Member States and promoted by the Spanish EU presidency in April 2010. In September 2011, the year-long attempt and negotiations to provide an EU-wide frame turned into a draft agreement on a new European Protection Order (EPO), which was struck by the EU Parliament and Council representatives. On 13 December 2011, EU-wide protection rules for crime victims of either sex, including measures to protect female victims of gender violence endorsed by the Civil Liberties and the Women's Rights Committees, was adopted in its second reading by the EU Parliament.

Under this new Protection Order crime victims who are granted protection in one EU Member State will be able to get similar protection if they move to another EU country. This EU-wide protection would be available for instance to victims of gender violence, harassment, abduction, stalking or attempted murder. (EP - European

Parliament 2011). From this adoption onwards, Member States have three years to transpose the new directive into national law. Apart from the EPO, the legal frames for protecting women from gender-based violence still vary among the EU Member States, and we have to take this into account when considering the communication and information about the issue from a European level.

However, female ministers and political leaders from across EU member states confirmed their political will in the 2nd Women in Power Summit in March 2010 and in the Cadiz Declaration. They agree that gender equality was yet to be fully achieved in the EU, and pledged to work towards the eradication of domestic violence, as enshrined in the Convention on the Elimination of All Forms of Discrimination against Women (European Commission 2010a, p. 5). The fact that there is no common law but a common political will to cease gender-based violence and take appropriate measures for its eradication implicates awareness raising for a social change as a vital target.

Finally, the perception of domestic violence against women by the European public opinion survey published in the Special Eurobarometer, highlights very high awareness across the EU (European Commission 2010a, p. 10). The majority are informed about the problem by television (92%), followed by newspapers and magazines (59%); one person in five knows of someone who commits domestic violence in their circle of friends and family (21%), and one respondent in four knows a woman among friends or in the family circle who is a victim (25%). Gender specifically, women are more likely than men to know a woman who has suffered from domestic violence, and 84% consider that domestic violence is unacceptable and should always be punishable by law, while sexual and physical violence are seen as the most serious forms of violence (85%). In considering the seriousness of violence, figures remain disappointing especially with regard to the variations in some individual Member States and the decreasing percentages in Austria and Spain from 1999 to 2010, while women (69%) are more inclined than men (59%) to see threats of violence as a very serious issue. (ibid. p. 66). Moreover, sexual and physical violence are seen as the most serious forms of violence across the EU (European Commission 2010a, p. 50): 85% of respondents consider these forms of violence to be very serious, and 71% find

psychological violence to be very serious, while 69% say the same about restricted freedom and 64% about threats of violence.

From the survey we can assume that domestic violence is taken more seriously by the European public, but in spite of increased awareness, and the belief in law and the involvement of the EU, very few Europeans (14%) are familiar with specific EU measures to tackle the problem (European Commission 2010a, p. 11). Campaigns to raise public awareness were regarded as very useful by 93% of respondents in the EU15 in 2010 (84% in 1999), and information and leaflets about the issue were viewed to be useful by 87% (86 % in 1999) (ibid. p. 120). Hence, in the European public opinion survey there is a high level of awareness and consent about the usefulness of information.

2.2.3 Europe's Civil Society and Women's Organisation

Violence against women came into public visibility through the struggle of the second wave women's movement from the late 1960s onwards. As there was no legal protection at this time, the primary strategy of the movement to respond to the issue of intimate gender violence was to provide safe places and support for women survivors of violence and their children. The first women's shelter in Europe was opened in 1972 in London. Since the beginnings of women's struggle for social change we can account on two major NGO networks regarding the women's movement against gender-based violence on the European level.

(1) The *European Women's Lobby (EWL)*¹² is targeted to the promotion of women's rights and to achieve real gender equality in Europe including the elimination of all forms of male violence against women. Furthermore, the EWL manages an *Observatory on Violence against Women*, drawing together experts from 33 countries and so identifies critical and emerging issues, while highlighting advances and set-backs and providing relevant data. The findings of this observatory feed into the EWL's policy work, and in 2011 the EWL called for a broad coalition and a European Year on combating and preventing violence against women, and the promotion of a clear

¹² Further details: <http://www.womenlobby.org>

public message that violence against women is a pervasive violation of women's rights. Thus, in June 2011 the EWL published the first edition of the e-journal *European Women's Voice*, and this inaugural publication was dedicated to the issue of violence against women in Europe focusing on gaps in the domestic violence victim support system and hidden or marginalised forms of gender-based violence. Founded in 1990 and based in Brussels, Belgium, the EWL actually counts more than 2,500 member organisations in 30 countries, organised into National Coordinations, 20 European-wide networks and further associate or supporting members.

(2) The *Network Women Against Violence Europe (WAVE)*¹³, fruit of the women's shelter movement in Austria, works exclusively to prevent and combat violence against women. The *WAVE Network* was founded by the Austrian Autonomous Women's Shelter Network in 1994 in Vienna, Austria, and counts as one of the most influential European-wide feminist networks. The network comprises of women NGOs in the field of gender violence prevention, providing valuable support such as, women's shelter, counselling centres, intervention centres and women's help lines, and aid organisations for migrant and refugee women. The objective of the network focuses on gender equality by eliminating all forms of domestic violence against women. *WAVE* is the only European network focusing solely on the elimination of domestic violence against women and children and is organised into 95 regional Focal Points in 45 countries, comprising of about 4000 women's NGOs and is the only European network focusing solely on the elimination of domestic violence against women and children (*WAVE*, undated). The *WAVE* office runs the *European Information Center Against Violence* and the *WAVE Database* providing all forms of information in context of violence against women in European countries and member states. They provide support for NGOs, develop and promote good practice models, and initiate, lead and support European projects and cooperation as well as training and the exchange of experiences to combat and prevent violence against women. Further services consist of promoting co-operation between governmental, non-governmental and research institutions and informing and sensitising the media. The *WAVE Women Service*

¹³ Further details: <http://www.wave-network.org>

Observatory, and the *WAVE Coordination Committee Task Force* guarantee the support and lobbying for women's NGOs in their work as well as the cooperation between WAVE and European and international institutions bringing in their own and mostly highly valued position papers. To provide some examples, WAVE took the leading part in supporting the realisation of the CoE campaign (2006-2008) on the NGO level when the CoE asked to involve governments, parliaments, NGO's and the population of the member states, and WAVE contributes to the annual UN Conference on the Status of Women (CSW) in New York through their active participation in the NGO Committee¹⁴.

The national and local women's movement promoting activism for social change on the issue of gender-based violence, transformed into a broader transnational coalition in the 1990s with the onset of global or transnational feminism. From these social movements emerged distinctive paths in different countries in response to particular settings, which show significant crosscutting influences in conception and intervention of gender violence, with the law as a mode of intervening as well as social transformation (Merry 2009). The transnational emergence of campaigns and strategies by NGOs and UN agencies to oppose violence against women on a global level, as the issue is not an exclusively American or European one, has been facilitated by a series of extraordinary conferences sponsored by the United Nations between 1975 and 1995, (ibid. p. 78)

In the Western European Region, the United Nations Office in Brussels runs various agencies, among which the *United Nations Regional Information Centre (UNRIC)* was established in January 2004 when UN Information Centres in European capitals were closed. The target of UNRIC consists in servicing the countries of the region with documentation and information, including activities for all segments of society as well as joint projects, events and campaigns. Furthermore, the *UNIFEM Office* established in 2008 in Brussels turned into the *UN Women Office* to guarantee women's rights and achieve gender equality by collaborating with the involved institutions on the EU level, having violence against women as one of the key focus

¹⁴ The NGO Committee on the Status of Women: Committee of the Conference of NGOs in Consultative Relationship with the United Nations.

areas. In 2011 UNRIC, in partnership with the *UN Women Brussels Office*, organised the European advertisement competition *create4theUN* with a call for submissions to contribute to the “No to Violence Against Women” campaign, which was open to all citizens and residents of the 48 UN Member States in Europe. The visual submissions

Intimate partner violence is the most common form of violence experienced by women globally (UN)

by the 30 finalists of this *create4theUN* competition will be considered in the sample of the visual research below.

With UN Women the circle closes with two of the guiding documents which have been mentioned above; the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), with more than 185 countries as parties to the Convention, and the Beijing Declaration and Platform for Action (PFA), providing the human rights framework including media and communication activities.

2.2.4 Facts and figures

There is not, as yet, comparable data in the European Union from population-based surveys to assess the prevalence and trends of all forms of violence.¹⁵ The European Parliament, Council of Europe and the Fundamental Rights Agency (FRA) completed data collection on women's experiences of violence on a full-scale survey for all EU Member States in September 2012. With over 40,000 women interviewed (approximately 1,500 per country), aged 18-74 years, from the 27 European Union Member States and Croatia, this data will be available from 2013-2014, including a series of reports.¹⁶

One European woman in three experiences domestic violence at some point in her life, and between 6-10% of women suffers domestic violence in a given year (European Commission 2010a). According to the CAHRV report¹⁷ on European prevalence studies,

¹⁵ The Gender-Stat Expert Group Meeting “Gender-specific data collection as a prerequisite for effective policies to combat violence against women” in Vienna in 2011 was dedicated to this lack of conclusive data. The expert-meeting took place within the EU project PROTECT II, focusing on the prevention of intimate partner violence against women financed by the European Commission within the Daphne-Program.

¹⁶ For further information see Online-portal of FRA on the survey project:

<http://fra.europa.eu/en/survey/2012/survey-gender-based-violence-against-women>

¹⁷ CAHRV: Co-ordination Action on Human Rights Violations, funded by the European Commission's Sixth Framework Programme addresses human rights violations in the context of interpersonal relationships

the prevalence rates for Europe of physical and/or sexual violence by present or former partners range from 4% to over 30%, with relatively high rates of lifetime intimate partner violence (from 20% to over 30%) in the results of the British, Finnish, Swedish, German, Swiss and Dutch studies, probably due to measures able to uncover intimate partner violence (Schröttle and Martinez 2006, p. 11). The authors of the report state:

In summary, notwithstanding the methodological differences between studies there is consistency in the fact that physical, sexual and psychological violence by men against women is very high in all contexts and in all countries. (Schröttle and Martinez 2006, p.12).

Following the Council of Europe (CoE 2011), in spite of varying methodologies, an overview of the different surveys suggests that across countries, one-fifth to one-quarter of all women have experienced physical violence at least once during their adult lives. More than one-tenth have suffered sexual violence involving the use of force and, considering all forms of violence, including stalking, figures rise as high as 45% (ibid). Referring to secondary data analysis, this supports a conservative estimate that about 12% to 15% of all women have been in a relationship of domestic abuse since the age of 16:

Many more continue to suffer physical and sexual violence from former partners even after the break-up, indicating that, for a large number of women, ending an abusive relationship does not necessarily mean physical safety. (CoE 2011, p.2)

From the WAVE Country Report 2010 (p. 4) results show that in the 27 member states of the European Union, with a total of almost 500 million inhabitants, about 100 million women are estimated to become victims of male violence in their lifetime and one to two million women are victimised daily. A survey on intimate partner violence mortality in the EU (Psytel 2010) estimated that in 2006 a total of 3,413 deaths were linked to intimate partner violence in Europe EU27, where 2,419 were female victims, and of these 1,409 were direct femicides by a partner, with 1,010 suicides of females who were victims of intimate partner violence. In addition to the precise numbers the

authors summarise approximately 3,500 deaths yearly related to intimate partner violence in Europe EU27, making 9 deaths a day, 7 of which were female with an estimated yearly cost of intimate partner violence mortality at 5,7 billion Euros for

Eu-wide systematic press review on IPV mortality required

Europe EU27 in 2006. The study stresses the deficiencies of specific studies and officially available data in Europe and recommends the

creation of national observatories on mortality due to gender violence, as well as to implement a systematic and centralised press review on intimate partner violence mortality – which is most relevant to the topic of the thesis. The three-fold reasons for this press review are justified through (1) assisting the counting of homicide cases; (2) serving as a case-based data collection tool which allows for a first partial analysis of the main circumstances and causes mentioned and (3) being a sociological marker to observe the terms used by journalists based on police or justice sources, often revealing how society considers femicides. (Psytel 2010, p. 5)

2.3 Policies and anti-violence activities in Austria

Austria has a population of 8.34 million people, with 4.27 million female inhabitants (51.34% of total population). In 2009, out of 138 murders and murder attempts, 96 cases occurred in a familial environment, the victims were predominantly women and children and in 2010, 6,759 cases were reported by police (WAVE 2010, p. 68). Following the Austrian prevalence study from 2011, 29% of woman experience violence from their partner (Kapella et al. 2011)¹⁸.

Concerning the obligation to protect women and girls from domestic violence, the CEDAW has been ratified in 1982, as well as the Optional Protocol of CEDAW in the year 2000. Austria is a member of the Council of Europe since 1956, and a member of the European Union since 1995.

¹⁸ Regrettably the Austrian prevalence study from Kapella et al. (2011) does neither profoundly focus on gender-based violence against women nor on domestic violence against women but examines family violence experienced by women and men as victims or perpetrators in a more general way. Especially the figures presented in the Executive Summary at the beginning of the study are completely short running and give a false impression if readers do not read the more detailed section in context of these outlined results. It includes violence at the work place and questions like if a teacher or priest was the perpetrator of violence. However it does not provide profound information about intimate partner violence so that it gives little input for communication strategies and awareness raising.

On 1 May 1997, the new Anti-violence legislation - the Austrian Federal Act on Protection Against Domestic Violence - ran into force. In 1999, 2002 and 2004 several parts of the Act were changed and amended. On 1st June 2009, the Second Act on Protection Against Violence came into force, with further improvements regarding the protection of victims of violence and their support. The anti-violence legislation includes protection by the police and under civil law, instruments under criminal law as well as victims' rights. Every person with residence in Austria, regardless of origin or nationality, is entitled to protection against violence (Domestic Abuse Intervention Centre et al. 2009, p. 1). The most important progress and provision of this new legislation from 1997 was, the pro-active approach and that it authorises the police to expel perpetrators from the dwelling (eviction and barring order), as the violent partner can be expelled and banned from his own flat or house. This police instrument of the eviction of the perpetrator ("Go order") was a first in history worldwide and a change of paradigm in the legal protection from domestic violence. Therefore it has been recognised as a good practice model in many other countries, as for instance in the case of the German Anti-violence legislation of 2002 or the implementation of the "Go order" in Great Britain in 2010. At least, 18 countries in Europe have taken the Austrian anti-violence law as a model for their legislation. However, Austria still neither implemented a national action plan nor a special plan for awareness raising or particular monitoring instruments on gender-based violence.

On the NGO-level, Austria is particularly successful with outstanding conditions and so facilitated well developed structures and networks. Thus, in the case of a barring order the regional intervention centre (NGOs with public funding as a further pro-active instrument of the anti-violence legislation) have to be informed by the police and contact the victim who will be provided with free counselling as well as free assistance during court proceedings, enabling the empowerment of the victim. Still to improve concerning migrant women, is the structural violence as a dominant barrier for them to get out of intimate partner violence; as this group lack information about their rights and the help services available to them, are socially isolated and often their residence permit is dependent on their husbands. (WAVE 2010, p. 68). Continuing with

the organisational structure in Austria, the WAVE data base knows 176 Women's help services (Shelters (30), Counselling centres (74), Crises support (2), Health care / therapy (10), Intervention centres (11), Legal assistance (17), other services (109)). The *Austrian Autonomous Women's Shelter Network (AOEF)* is one of the first and most prestigious NGO's, founded in 1988 as an affiliation of the women working in the feminist women's shelters and counselling centres, and provides the *Information Centre Against Male Violence* since 1991, and the service of nationwide women's helpline against male violence since 1999. *The WAVE-Network* (Women against Violence Europe) as described above, is the fruit of the AOEF, as well, which guaranties a leading position among involved NGOs and the women's anti- violence movement in Europe. Concerning the subject of communication, in Austria there has only been found some detached research concerning the image of women in the media, however no regularly monitoring. Although there is also the possibility to complain about sexism or violence trivialising advertising, state instruments to observe gender equality in the mass media does not exist, even if it accounts as a primary prevention of gender violence. In recent years, feminist watch-groups have arisen in some States of Austria to raise awareness about sexism in the media.

Outlining, together with the intervention centres, the women and girls counselling centres, the White Ribbon movement of men against gender violence, and the widespread collaboration for the 16 days against violence, or for instance the CoE Campaign from 2006-2008, Austria relies on a strong grassroots coalition to end violence against women on the national level and NGOs also count as international players. Also significant and particular in Austria, is the non-existence of survivors groups for women who have survived intimate partner violence. Although the law, and therefore discourse on a legal basis reinforcing and confirming the efforts of the grassroots movement and in parts institutionalised NGOs, women survivors have no public voice. From this fact, I draw the conclusion of a rather overprotective attitude towards victims, and the domination of the issue by a rather altruistic discourse through experts and members of the state apparatus.

On the state level, we can assert a certain deficiency of monitoring, research and binding plans for awareness raising and communication strategies. Research on communication activities and public discourse on violence against women hardly exists, though there are some occasional degree dissertations or papers. Following the European survey on public opinion (European Commission 2010a, p. 14), 86% of Austrians know about domestic violence against women from television and 77% from newspapers or magazines and 45% from the radio. The survey highlights a proportion of 20% (14% in 1999) knowing a woman as a victim in their circle of friends or family, 18% in their immediate neighbourhood, and 18% also know a person committing violence against a woman in their circle of friends or family (ibid. pp. 28, 36). Moreover, 79% (increasing +8% since 1999) think that domestic violence against women is unacceptable and always should be punishable by law (ibid. p. 47). Concerning news coverage on intimate partner violence, due to ethical codes of journalism, usually pictures of victims or survivors are not shown in the news reportage. Moreover, there is no specific or standard procedure established, neither for announcements of statistics nor for making each case of intimate partner femicide public, probably due to a lack of monitoring by the State and the respective authorities.

2.4 Policies and anti-violence activities in Spain

Spain has a population of 40.84 million people with 20.83 million female inhabitants (51% of total population, same as in Austria). According to the Forth Annual Report of the State Observatory (Observatorio Estatal de Violencia 2011) on violence against women 73 women were killed in 2010, (545 femicides between 2003 and 2010), and in 2010 more than 134.000 incidents of domestic violence were reported to court. Spain, since the CEDAW was ratified in 1984 and the Optional Protocol of CEDAW in 2001, is obligated to protect women and girls from domestic violence. Moreover, Spain is a member of the Council of Europe since 1977 and a member of the European Union since 1986.

Awareness about the gravity of gender-based violence as a social problem and the high number of women affected led to public concern. The Spanish Organic Law 1/2004, on the 28th December, on comprehensive protective measures against gender based violence (hereinafter, Comprehensive Law) seeks to provide an integrated system of protection measures for women who are victims of gender-based violence. The integral law includes measures aimed at awareness raising and intervention in education, and addresses respect for the equality and dignity of women with special reference to advertising, and the support of victims (right to information and to full social care and specialised services; early-warning systems and healthcare) (Albarracín 2005). Also included are legal services for women on low incomes, the consideration of victims of gender-based violence as a priority group for access to public housing and a number of instruments related to work and employment (ibid). The survey on mortality linked to intimate partner violence in Europe (Psytel 2010, p.6.) highly recommends the notably unique jurisdiction in Spain which has an excellent relationship between the civil justice system and the penal justice system, so that civil judges take into account the antecedents of violence in the partnership which were formally denounced and eventually abruptly dropped; or not.

Corresponding to the Comprehensive Law, Spain established the *National Observatory on Violence against Women* as an inter-ministerial associate body ascribed to the Secretary for Equality. The observatory accounts responsible for counselling, assessment, institutional collaboration, elaboration of reports and studies, and proposals for action on the elimination of violence against women. In contrast to Austria, the Secretary for Equality runs two more associate observatories, one on the image of women, and another on equality in opportunities. With these organs established on a legal basis we can clearly observe, that Spain understands gender-based violence in its broadest meaning including gender equality as primary prevention. Apart from the Observatory, the Equality Area of the Ministerio de Sanidad, Servicios Sociales e Igualdad [Ministry for Health, Social Services and Equality] runs a specific section, the *Delegación del Gobierno para la Violencia de Género*, dedicated to gender-based violence including the task of awareness raising as well as

reporting and documentation. For 2007-2008, a national action plan for awareness raising was introduced, with the goal of providing society with the knowledge necessary to recognise when a process of violence starts, or is already experienced, and what role is assumed by women and men as victims and aggressors¹⁹. From 2009-2012, the national plan addressed gender-based violence in the immigrant population including measures for information, sensitisation and awareness raising.²⁰

Further details about the sensitisation activities can be deduced from the Statistics of InfoAdex²¹, which observes advertising investment in Spain since 1994 and analyzes the estimated real investment during the year by the media, media sectors and advertisers. According to the InfoAdex studies from 2007 to 2011 national and regional state institutions invested 54,3 Million Euros for 679 initiatives addressing gender-based violence (including campaigns for primary prevention and the promotion of equality). The continuing awareness raising by the Spanish Government based on the Comprehensive Law also lead to a continued media presence of intimate partner femicide, including news coverage with publications of statistics several times a year, announcements of each case of intimate partner femicide, and even photo and film taken from the location of the crime or victims in situations of emergency.

The landscape of NGOs in Spain shows a rather loose formation with little structure on the national level, the section Gender Violence of the web of the Equality Area links to 29 NGO's dedicated to the issue, which is very few in comparison to the size of the country with has more than 40 million inhabitants. In total, the data base of the WAVE network found more than 1,021 Women's help services (Shelters (17); Counselling centres (59), Crises support (18), Health care / therapy (3), Legal assistance (69), Other services (987), (without doubt this list includes state-run institutions). On

¹⁹ Plan nacional de sensibilización y prevención de la violencia de género (2007-2008) available from: https://www.msssi.gob.es/ssi/violenciaGenero/Documentacion/medidasPlanes/DOC/Plan_nacional_sensibilizacion_prevenccion_violencia_genero.pdf, accessed 21 July 2012

²⁰ Plan against gender-based violence in the immigrant population (2009-2012), available from: https://www.msssi.gob.es/ssi/violenciaGenero/Documentacion/medidasPlanes/DOC/Plan_atencion_prevenccion_violencia_genero_poblacion_extranjera_inmigrante%282009_2012%29_INGLES.pdf, accessed 22 May 2013

²¹ INFOADEX, las cifras de publicidad española [figures of advertising in Spain]: outline of excel- tables of advertisements related to gender-based violence in Spain from 2007-2011, particularly provided for the research of this PhD thesis by INFOADEX; Dpto. Comercial, 28046 Madrid, Sr. Rafael Segura), www.infoadex.es

the regional and local level we find a range of different NGOs and associations forming the grassroots movement to support survivors and prevent gender based violence including ones run by survivors themselves.

As a network of reference we can specify the *Plataforma unitària contra les violències de gènere* [The United Platform Against Gender-based Violence] in Catalonia, constituted in 2003 by 97 different entities. The goals are to unite and offer space to all entities and associations working for the eradication of the violence against women, to spotlight the social dimension of the phenomenon, and to inform and promote the different measures of prevention and existing resources. Today the platform shares 150 contacts in Catalonia and Spain, and organises the annual conference *Forum Against Gender Violence*, which also contains a section on the European level, and the platform provides a myriad of activities and activism. A network of the mode and scope like the United Platform in the Autonomy of Catalonia is unique in Spain. As a further network of reference we can feature *La Red de Organizaciones Feministas contra la Violencia de Género* [The network of feminist organisations against gender violence] uniting about 30 NGOs or other networks offering news, information, statistics, and commentaries about the issue of gender violence on the national and international level, while also providing a section for campaigns.

Concerning public opinion, the European survey, (European Commission 2010a, p. 14), shows that in 2010 97% of Spanish citizens know about domestic violence against women from television, 57% from newspapers or magazines, and 58% from the radio. The study stresses that 23% (15% in 1999) of respondents know a woman as victim in their circle of friends or family, 21% in their immediate neighbourhood, and 19% also know a person committing violence against a woman in their circle of friends or family (ibid. pp. 28, 36). Moreover, 91 % (increasing from 18% since 1999) think that domestic violence against women is unacceptable and always should be punishable by law (ibid. p. 47).

Summing up the institutions and NGOs forming the anti-gender violence movement in Spain we can see a well developed structure on the monitoring system and in research, as well as a deficiency of a well structured and elaborated network of women's and feminist NGOs and associations, where networking functions rather on informal structures.

2.5 Resume and concluding comments

First of all, it is important to point out that as the legal basis for achieving gender equality and the elimination of all forms of discrimination against women, CEDAW operates as a binding convention in European countries and thus implicates certain measures for its realisation. Furthermore, the *Beijing Declaration and Platform for Action* demands that member states raise awareness of their responsibility in promoting non-stereotyped gender images, as well as eliminating patterns of media presentation that generate violence, which can be assumed as guiding recommendations for communication policies. In addition, apart from embodying the principle of equality in their national constitutions, including the realisation in practice, the new *CoE Convention to Combat Violence against Women* obliges Austria and Spain to ensure the wide dissemination of the promotion and conduction of awareness raising campaigns or programmes on this issue. Both the United Nations as well as the CoE comprehend violence against women as structural violence, therefore gender equality is to be seen as a key goal for its eradication, thus it is important to consider if communication practices link to gender equality.

A further key aspect can be deducted from the differences and similarities of the two compared countries. There is no doubt about the existence of a well elaborated anti-violence legislation, in Spain with a more progressive approach towards the importance and integration of the gender equality issue and awareness raising, in Austria with a more progressive approach in the context of influencing participation by autonomous NGOs and involved parties. Besides, in Spain we find only fragmented NGO structures and networks, however on the other hand the state provides excellent monitoring systems on intimate partner violence, the image of women in the mass

media and gender equality. Furthermore, in Austria the NGO anti-gender violence movement is based on distinctive structures and on state-involvement to prevent intimate partner violence and support affected victims, whereas the state itself performs deficiencies in monitoring, periodic documentation and reporting, and this possibly links to the differences in public awareness rates in comparison to Spain.

Finally, for this research I suggest to assume as the women's anti-violence movement, the (inter)linked activities of the social/NGO movement, the supranational and state institutions in their active efforts to prevent and eradicate gender-based violence. Those non-governmental and institutionalised organisations providing (audio) visual material which is considered for the research sample will be described in more detail in the visual analysis in chapter 6 and 7. The aim of this section was to give an overview on engaged NGOs, supranational and state institutions constituting and/or interlinked to the anti-violence movement.

3 State of the art and research gap: Gender-based violence in the media

According to the Beijing Declaration and Platform for Action (United Nations 1995, p. 55)²², the impact of gender role stereotypes, including commercial advertisements, foster gender-based violence and inequalities, therefore the media should be encouraged to take measures to eliminate these negative images with a view to promoting a violence-free society. As a pre-condition deduced from theoretical approaches, we have to acknowledge the cultivation of reporting violence, as well as representation of sexual violence, as endemic in Western culture, and rooted deeply in patriarchy (Boyle 2005; Carter and Weaver 2003). The news media are never neutral or objective, as we knew already from Stuart Hall (1989, p. 135); consciously or unconsciously, reporters and journalists interpret reality, dependent on, “who is imaging whom, and for what purpose” (Butler 2004, p. 10). Journalists are socialised within structures and ideologies of the still existing patriarchy. Media and audiovisual communication provide a range of pre-selected opinions, pictures, and facts as ‘reality’. They create a certain view on violence against women, particularly on intimate partner violence, without providing further context. Thus gender functions as an important structuring factor.

Given that mass culture functions as a disposition of recognition and expropriation of popular experience and dominant groups, capable of progressive or reactionary representations, cinema as a mass medium is ambiguous in that sense as well. Movies, - with their inherent capacity of assimilating or rearticulating social issues and discourses, and with their ability of presenting us with an imaginary world - can accept or reject, recognise or refuse, negate or extol, and can convert something into a social “reality” or represent a social reality existing in social imaginary (Bernárdez et al. 2008, p. 80). The media representations, together with the immediate impact of images play a crucial role in shaping dispositive power arrangements engaging public awareness; so “it appears that we now live in a society where political process and media discourse are indistinguishable and mutually constitutive” (Jewkes 2004, p.58). The

²² Beijing Declaration and Platform for Action mentioned in chapter 2.1.2 above

interdependence of the mass media and social 'reality' is growing, dissolving boundaries and complicating the question of how images and narratives influence and shape social processes. Concerning crimes, Greer and Reiner (2012, p. 269) state, "The present trends indicate a growing symbiosis between media images, criminality, and criminal justice. "Consequently, for the exploration of the imagery on intimate partner violence which surrounds us daily, this chapter follows the tendency of dissolving boundaries, and provides a meta-analysis on findings about representations on violence against women. The synopsis encompasses studies on representations regarding gender-based violence in the news, film and advertising from the Anglo-American scholarly publications, and specific findings from Austria and Spain. A further section will address research on anti-violence campaigns and recommendation guides for the representation of this issue. The diverse range of publications, as well as the inclusion of conference proceedings and project reports are meant to expand perspectives, as the issue of (visual) representation of intimate partner violence is a rather under-researched topic.

3.1 Gender-based violence in news media

Research undertaken by the Global Media Monitoring reports that 18% of female news subjects are portrayed as victims compared with 8% of male victims (Macharia et al., 2010 p. 15) in news reportage, although prevalence shows that men are most likely to become victims – and perpetrators – of violence. It seems that male-on-male violence is less newsworthy than male violence against women as women are generally over-represented as victims of violence (Carter and Weaver, 2003; Jewkes, 2004; Macharia et al., 2010). Different studies show, that female victims are also more likely to be personified, even to be filmed more often in close-ups, and to be depicted in a sensationalised way in news coverage (Carter and Weaver, 2003; European Commission, 1999a; Geiger, 2008; Kunczik and Zipfel, 2006; Lopéz Diéz, 2005; Marin, 2011). In addition, intimate partner violence is more newsworthy when it relates to an individual person (European Commission 1999a; Geiger 2008, Marin 2011). On the one hand, female victims are portrayed as 'helpless' and 'weak', or they are even blamed for their own victimisation; on the other hand male perpetrator's are represented as

‘monsters’ or ‘pathological obsessions’ or ‘men, who couldn’t help themselves’ (Almansa and Postigo, 2003; Byerly and Ross, 2006; Condon and Schröttle, 2006; Funk, 2002; Geiger, 2008; Jemenez Vílchez, 2003; Lopéz Díez, 2005; Meyers, 1997, Marin 2011). Both, the latter type of representations of victims and perpetrators of gender-based violence discursively reinforce stereotype knowledge, leaving aside the complexity and real context of the problem. These are the general and rather persistent similarities of news reportage in the different findings among the last decade. A more optimistic view on changing news coverage and public discourse provides the comparison of news coverage on domestic violence murders from 1996 to 1999, and from 2000 to 2002 by Charlotte Ryan et al. (2006). Between the two phases a coalition building nation-wide intervention took place in the state of Rhode Island (USA), by facilitating a handbook and ongoing dialogue with reporters and editors to change domestic violence language and sourcing patterns. The authors emphasise that earlier coverage usually labelled the murders of intimates as unpredicted family tragedies, whereas later coverage shows a tendency towards increasing coverage, framing it as social problem as well, and a change of sourcing patterns (for instance media’s increasingly use of quotes of domestic violence advocates) (Ryan et al. 2006, p. 218-220).

In Spain there was a relatively low number of reported incidents of domestic violence and coverage of other acts of violence against women before 2004, according to Joana Gallego et al. (2004, p. 57). This changed when the issue obtained an official status and was made public by the institutional channels of the Women’s Institute or social welfare, especially after statistics were provided²³ (ibid.). Consequently, Pilar López Díez (2005a), in the research project *Representación de género en los informativos de radio y televisión* of the Official Institute of Radio and Television (IORTV) and the Institute of Women (MTAS), wonders why Spain has attained one of the highest degrees of attention for male violence against women. The answer we get from the results of her study, when she concludes that intimate partner violence has been noticed as a topic, supplied with human and technical resources. The issue now

²³ Spanish Integral Law to protect from gender violence came into force in December 2004.

forms part of the media agenda as well as a political and social agenda due to the implementation of the Ley Orgánica Integral de Medidas contra la Violencia de Género, which provoked immense expectations in Spanish society (López Díez 2005a). During the time period of their sample, the research team observed an over-representation of the topic of violence against women, whereas in other topics women remained under-represented, which again leads to the deployment of images of the victimisation of women by the media. This victimisation occurs without providing complete information on gender violence or knowledge of the situation of women in today's society (López Díez 2005a, p. 37, 39; 2005b, p. 3). The author identifies, as pending lessons, that there is a need to question the responsibility of editors and journalists, and to broaden the scope of the representation of women through other topics, not only through the ones of 'soft news', for example health, education and culture. According to López Díez (2005b, p. 3) representations are not observed as 'things of women', but affecting the lives of women and men, without leaving them in a secondary role in the information hierarchies, but providing the audiences with knowledge and the opportunity to comprehend the world, without remaining in stereotyped beliefs, thoughts and opinions. This clear demand and the reference to the media's responsibility for supplying knowledge to promote gender equality and diminish male aggression in the study by López Díez (2005b) aims for less cultural and symbolic violence, we can conclude. Similarly, Johan Galtung (cited in Schechter 2001, see also chapter 3.3) argues that journalists need to address these deficiencies, which would make their reporting more socially responsible.

The study on gender differences in representations of violence on Spanish TV (Fernández-Villanueva et al. 2009) analysed 84 hours of randomly recorded TV broadcasting during the years 2000 and 2005²⁴. Accordingly, the gender representation of violence on TV is distributed similarly to statistics on actual violence with mainly male physical violence versus females being social and women more likely to be victims than aggressors. They conclude from the results, that "television

²⁴ They divided the day into 4 time periods and created a random system with 15 minutes segments (recording fragments of programmes including publicity, promos, news reports, etc), their analyse consists of a total of 140 segments in the year 2000 and of 196 segments in 2005, of the four major TV channels plus selected local channels. Then they selected the episodes and aggressive acts containing violence for their gender analyses.

contributes to reinforce the world as it is, to the maintenance of an unbalanced representation of gender”, (Fernández-Villanueva et al. 2009, p. 97). In spite of this, other authors emphasise that men are most likely to become victims and perpetrators of violence according to prevalence (Boyle 2005); or an over-representation of physical violence in comparison to criminal statistics (Kunczik and Zipfel 2006). However, all authors refer to different countries and different statistics. The interesting point of Fernández-Villanueva et al. (2009, p.97-98) is their believe in an under-estimation of women’s violence “in statistics on actual violence, as well as in media violence, with a failure to record the higher involvement of women in social life, in general, and violence, in particular.” The authors point out, that this does not mean that violence of men and women is equal or similar, but that it remains invisible, and reinforces the depiction of women as “powerless and passive, and not as powerful and active agents” (ibid. p. 98).

The University of Malaga conducted a content analysis of three Spanish daily newspapers in January 2003, which shows that the news issue of gender-based violence is rather habitual in all three newspapers at an average of about at least one news item in each daily newspaper per day (Almansa and Postigo 2003, p. 332). However, the authors state that out of that amount of news items, very few are noteworthy²⁵, like the news of a murder or of serious injuries, but are rather anecdotes, although they recognise differences in the quality of the news coverage in different dailies. The sensationalism found in all three press products is rather based on the description of every detail of the aggressive act and in the recreation of the scene like in a script, than on the use of certain adjectives. According to Almansa and Postigo (2003), pictures and photos are used rarely, and not in a sensationalist way, but they argue that this could be a consequence of the rarity of severe cases during the recorded time period. They also noticed a continuity of news reportage about the same cases. Therefore, Almansa and Postigo (2003) assume that in general there is a constant representation of acts of gender-based violence, although sometimes they

²⁵ The exact comprehension by the authors of newsworthy / noteworthy of a news item on gender-based violence could not be defined in this article, and rather it seems that the comprehension differs from the one applied in this work (as the authors mention murder and serious injuries, but for instance do not say anything about psychological violence), but for the lack of clear definition could not be further discussed in this context.

are not considered as relevant by the authors; and differentiate in detail from a more sensationalist daily one, and a more equilibrated one. Differently, from the MIGRACOM report, the Spanish study about representation of migrants in the news reportage, shows that cases of intimate partner femicide on Spanish TV Channels are shown in a sensationalistic and dramatising way, stressing the fact of migrant victims and perpetrators, and depicting images of injuries and blood, when accessible (Migracom 2008).

However, the question of violence as an anomaly (individual problem) or violence as a norm (social problem) usually attributing the causes of violence to mental illness, alcoholism, drug use and the experience of childhood abuse is still a persistent myth. The study on cultural imaginary and identity construction of adolescents in Spain (Amigot et al. 2008) evidences how these myths are inscribed in the beliefs of adolescents. The results outline the individualistic explanations atomising and separating the gender-based abuse of a common social reality. To give an example, in one of the group discussions centring on the endurance of the abuse, one girl said that experiencing violence is clearly your own fault, because “everyone has the relation that one deserves” (Amigot et al. 2008, p. 262, authors own translation). A tendency of continuing victim-blaming, in the adolescent generation, is evident.

For Austria, we can report a lack of empirical findings of gender-based violence as a media issue, instead more general assumptions on the representation of crime and violence in the print media in Germany can be found in the reader “Gewalt und Medien” [violence and media] by Kunczik and Zipfel (2006). Referring to the news value of negativity and proximity, the authors establish spatial proximity and gravity of violence or crime as the most relevant criteria of selection as a result of the research on crime reports in the news coverage. Most of the news coverage representing violence consists of offences against life or against sexual self-determination. Summarising the different empirical findings within Germany, Kunczik and Zipfel (2006) conclude that the press is creating a distorted reality, that in comparison with the crime statistics, the print media construct an image of highly over-represented grievous bodily assaults and a high under-representation of less harmful delinquency

like simple theft. But the reader misses any insight in the context of domestic violence or intimate partner violence, though Kunczik and Zipfel (2006) confirm the lack of research on representation of news reporting on crime, and this is even truer for the issue of domestic violence / intimate partner violence.

Moreover, Verena Kastelitz (2000) has conducted content analyses of a selection of six Austrian news magazines and newspapers from October 1996 to June 2000 on the representation and news coverage concerning the Austrian anti-violence legislation. The findings found coverage of only 67 news articles over a period of nearly 4 years. Except for the content analyses of Kastelitz (2000) and two graduate theses related to public relations, more academic publications on this topic can rarely be found in Austria. Two exceptions are a scientific article by Sabine Funk (2002) and a popular scientific article by Andrea Laher (2002) which criticises the media for using the vocabulary of 'victim blaming' and playing down the crime of domestic abuse, the abuse of children and domestic violence against women in general.

An example of alternative and/or feminist news reporting illustrates research on the visual representation of the gender-based violence subject in an online news format *dieStandard.at*²⁶, showed in the defined record time of August 2009, four news items containing the issue of intimate partner violence, three of these containing pictures (Wolf 2009). Only one image depicted an explicit representation of gender-based violence (V20, see Depiction 8, p. 209). One of the visuals of these news reports shows a policeman at the entrance of a house and relates to the criticism in relation to media and crime, that news mostly refers to a dominating institutionalised source of information from the police (Geer and Reiner 2012; Jewkes 2004). In none of the pictures is the camera is used as a voyeuristic instrument. As *dieStandard.at* is an online-newspaper of high quality with special interest on gender issues, it applies the

²⁶ The *dieStandard.at* is an online newspaper with special interest on gender issues, *dieStandard.at* forms part of the Newspaper DER STANDARD, which is a daily newspaper in printed version and the online edition of *derstandard.at*. The women's network of the Austrian daily "Der Standard" started discussing the idea of an online newspaper in summer 1999, in December a name was found - *dieStandard.at*. In March 2000; *dieStandard.at* as the first women's online daily newspaper in the German-speaking world went online. The medium was selected as a source of news reports and visual representations on gender based violence for the following reasons: (1) Undoubtedly *dieStandard.at* can be considered as the only Women's Daily in Austria and moreover of a high quality paper (2) *dieStandard.at* includes in its political news department a specific focus on the topic "violence against women" / "against violence".

gender perspective within its content and in its way of reporting. With these results, we can observe the different attitudes of news reportage depicting gender-based violence in a sensationalist and voyeuristic disposition, creating drama, or reportage with a feminist perspective using visuals without supporting sensationalism, voyeurism or drama. However, domestic violence/intimate partner violence is more likely to be represented in the news when it can be personified in an individual, which leads to a loss of the origin of the problem as a societal one (Geiger 2008). By the means of personalisation as news value, the social problem and the system of intimate partner violence remains a representation of a conflict between individuals, with individual motivation. Comparing the two countries, a tendency towards more media presence of the news issue of gender-based violence, and more conference inputs and research are to be seen in Spain than in Austria.

An aggravating factor is that the medium of television, with 92%, is the place where most people hear about domestic violence against women in every EU country, and 59% from the press (European Commission 2010a). Although news (television) continues to provide the most important source of information, we miss societal contextualisation and the media's responsibility for supplying knowledge. Media blaming and secondary victimisation of women are quite common, the male responsibility is occulted by connoting violent men as monstrous or insane, and intimate partner violence as the exception, the 'other' (Hunnicut, 2009; Boyle, 2005, Taylor 2009) and continues to represent domestic violence as an individual problem (Berns 2004, Richards et al 2011) and blaming the victims (Richards et al. 2011; Taylor 2009).

The mostly hidden systemic nature of intimate partner violence in the news media leads to the reconstruction of stereotypes, and effects re-victimisation as well as obscuration of the social roots and dimension. In order to change the dissemination of a set of clichés about intimate violence, McManus and Dorfman (2005) conclude that intimate partner violence was covered with less depth and less often than other crimes.

In fact, the failure to take intimate partner violence as serious as other violent felonies suggests that the locus of bias may have shifted from identifiable stereotypes in stories to harder-to-detect news selection strategies. (McManus and Dorfman 2005, p. 58)

3.2 Sexist and symbolic violence in advertisements

Advertising reproduces thousands and thousands of images, reinforcing the heterosexual gender dualism with its stereotypes of masculinity and femininity, mostly relating to men's sexual desires. The objectification of women is manifest in symbolic codes of sexualised gender roles, cutting them up into parts (thighs, legs, breasts), and fetishising the female body, comparable to pornographic representations (Selva and Solá 2003, Schroeder and Borgerson 1998). Consequently, these dominant constructions of 'desirable', 'ideal' femininity to attract male fantasies have been criticized as contributing to male violence against women (Carter and Weaver, 2003, p. 123).

Turning a human being into a thing, an object, is almost always the first step toward justifying violence against that person. [...] This step is already taken with women. The violence, the abuse, is partly the chilling but logical result of objectification. (Kilbourne 1999, p. 278)

Thus, if the step of making woman a thing, is already taken, it becomes quite clear that displaying this 'cultural violence', those aspects of culture and the symbolic sphere by presenting these images as natural, and normal, to be seen and consumed daily in the private and public sphere, encourages conditions for a gender regime of male domination and violence. In the context of the 4th edition of *Killing us Softly* in²⁷, Hodgson (undated) states, "The most dangerous image is one that eroticizes violence. Many ads feature women in bondage, battered, or even murdered." Tricia Davis (2010,

²⁷ *Killing Us Softly 4, Advertising's Image of Women* (2010) Video, 45min. directed by Sut Jhally. Jean Kilbourne is the creator of the rewarded *Killing Us Softly: Advertising's Image of Women* film series 1-4; distributed by the Media Education Foundation.

p. 399) writes about this film that it has a clear thesis showing how the media can play a major part in shaping our perceptions of girls and women.

Marcia Castillo Martín (2008, p. 126) states that violence has become an aesthetic space recurrently appearing in advertising in recent years, as well as in the work of internationally recognised fashion photographers. In a similar way, Amparo Bonilla Campos (2008) states the mistreatment of women found in representations of masculinity and femininity, and relationships between women and men in the cultural imaginary. Symbolic violence through sexist representations in advertisements is also stressed as one of the main conclusions from the Spanish *Observatory of the Image of Women*²⁸ (Instituto de la Mujer 2008). In the annual report on the image of women of 2008, a study on the variable gender in advertisements of public broadcasting, published by the Spanish Institute for Women (Instituto de la Mujer 2008), ads have been investigated according to a set of criteria to report sexism, with a number of 317 registered complaints. Following the monitoring, on the first ranks we can observe violation of dignity with 21,1%, domestic stereotypes with 18,6%, sexual objectification at 14,2 %, and complaints because of violence at 10,4 %²⁹ An example related to intimate partner violence is the commercial of adhesive plasters of the trade mark HANSAPLAST, which has been classified as justifying and trivialising gender violence in the annual report on the image of women of 2008, a study on the variable gender in advertisements of public broadcasting, published by the Spanish Institute for Women. (Instituto de la Mujer 2008).

In Austria, the Austrian Advertising Council (orig. Österreichischer Werberat), constitutes an organisation for self-control of the advertising industry voluntarily applying ethical standards related to dignity and anti-discrimination. Moreover advertising watch groups Vienna (orig. Werbewatchgroup Wien) established by feminist activists in different state provinces focuses on acting against sexist advertisings including violence-related ones, but do not offer any details for statistics.

²⁸ Last annual monitoring available from 2008.

²⁹ These figures cannot be directly compared to those of Austria, because in Spain there is a specific gender monitoring for advertisements, whereas the Austrian Advertisement Council militates against gender discrimination and sexist content but is not a particular gender institution.

The Advertising Council provides annual statistics, outlining complaints due to gender discrimination and violence, among others. In 2012, complaints about ads because of gender discrimination are ranked top with 54% and a total of 94 reports to the Council (2011: ranked first with 65% and a total of 90 complaints), violence has the fourth highest ranking with 17% and a total of 31 complaints (2011: ranked third with 37% and a total of 51 complaints)³⁰. Violation of ethical commitments and values in advertisements occurs mainly through sexist or racist contents; and NGOs especially report them to monitoring authorities if existing and to raise awareness about the discriminating ads. The network of women's and girl's counselling in Austria reported a TV commercial of the cosmetic trade mark BIPA for its glorification of violence against women to the Austrian Advertising Council. The TV commercial, under the slogan 'Disturbing yet', showed a threatened, enchained and gagged women in the opening sequence, surrounded by syringes and photos in a basement; with two men maltreating and presenting her with top styling in the end. The women's counselling network insistently criticised this sexist aestheticism trivialising and justifying violence against women as being worth it for beauty. Due to public pressure BIPA had to stop their commercial.³¹ The recent documentary of Isabel Coixet's *La mujer, cosa de hombres* [The woman, a men's thing] (ESP 2010) illustrates the long tradition of representations of sexist advertising related to gender-based violence.

Violence in advertisements is manifest in performances against our gaze, in adaptations without the possibility of a different perception, making us accomplices of a sadistic spectacle, in which women are depicted as objects, things, naked, fragmented, injured, marked by their skinniness, tortured by aesthetic treatments, enclosed in cages, threatened and persecuted by assassins (Selva and Solà, 2003, p. 87). Therefore, Bonilla Campos (2008, p. 18) rightly criticises the glorification and reinforcement of violence by the media when blending reality and fantasy. In the study on the cultural image and construction of identity on gender and violence, edited by

³⁰ Statistics of the Austrian Advertising Council, available at; <http://www.werberat.or.at/statistik.aspx> accessed April 16, 2013

³¹ Report to the Austrian Advertising Council, "Verherrlichung von Gewalt gegen Frauen [Glorification of violence against women]" (15.6.2010), available at; <http://www.werberat.or.at/beschwerdedetail.aspx?id=2507>; accessed July 16, 2010

the Spanish Ministry of Equality³², Institute for Women, Amparo Bonilla Campos (2008, p. 16) refers to the UN Declaration on the Elimination of Violence against Women (UN General Assembly 1993), and notes the social change of considering violence against women as a social problem now, with the objective of making it visible, instead of leaving it at the side as a private problem in former times (Bonilla Campos 2008, p18). The study goes on to discuss the power of who defines what as violence or not, mentioning the glorification and reinforcement of violence by the media of communication blending reality and fantasy (ibid, p. 18). The author states that the definition of gender violence as 'bad' per se is leading to the consideration of perpetrators as the 'others', and creates an emotional distance to violence connected to sexism, racism and homophobia ('I am not sexist'). (Bonilla Campos 2008).

Thus I agree with Bonilla Campos (2008), that the simple rejection of violence and the punishment of the abuser, as well as the protection of victims will not solve the problem. For the author, the non-perception of the signs and mechanisms of gender violence, and in general, the invisibility of the marks which are left by symbolic violence on bodies and subjectivity, and increases the potential risk for adolescent girls to experience it, and for boys to use it, in their present and future relationships (Bonilla Campos 2008, p. 29). In the same study, Marcia Castillo Martín (2008, p. 126) states;

La violencia como espacio estético es recurrente en la publicidad de los últimos años, tanto como en la obra de fotógrafos de moda internacionalmente reconocidos. [Violence as an aesthetic space is recurrent in advertising in recent years, as well as in the work of internationally recognized fashion photographers, author's own translation].

Marta Selva and Anna Solà (2003, p. 86) in their compendium see advertisements as a form of representation of the real as well, as a deployment of language using audiovisual resources in response to situations, objects and persons with certain analogies with our own experience. The authors conclude that gender-based violence in advertisements occupies the same space as in other fields of the narrative of power

³² In October 2010, the Ministry of Equality has merged into the Ministry of Health, Social Politics and Equality by the actual Spanish Government; as all the references to the Ministry of Equality correspond to the former era of this Ministry, the name is left like it was before.

Selva and Sola 2003). According to Selva and Solá, in patriarchal culture, based on a model of dominating society by strategies of conquest and expansion, a determinate kind of masculinity is displayed, and violence is the vehicle which guarantees the indisputability and permanence related to the hero and his violent practices. Violence against women in advertisements as in other audiovisual formats, where velocity and fragmentation have been steadily gaining terrain, appears in a completely arbitrary mode – promoting a new model of cars, a review, a perfume (ibid. p. 87).

So violence against women, the objectification of women, the fragmentation of their body in the audiovisual, function like a social code for displaying and relating to the dominant culture, its patriarchal structures and ideals of masculinity. According to Selva and Solà (2003), the malpractice of positioning 'feminine' individuals as victims is used much more frequently than it seems. They argue that the use of the image of women associated with all types of products, the analogy of their bodies, or body fragments, with promoted merchandise, the insistence of relating the representations of women with a unique single archetype of aesthetics are practices so well and deeply established in the advertising language that at some point one forgets its offensive, repressive, aggressive signs (Selva and Sola 2003). The objectification of the female body, with its given emptiness of sense, displaying the idea of a woman or her visual presentation, is a subsisting symbolic aggression in itself (ibid). Finally, Selva and Solà (2003, p. 87) identify a certain proximity to the malpractice of other sensationalist media, with their incapacity to leave behind and reject the patriarchal heritage of cultural and communicational routines and inheritances'.

However, feminist researchers have also extended the critique of advertising to argue that its sexualisation of gender power relations and objectification of women contributes to, and uploads social structures that support violence against women. (Carter and Weaver 2003, p. 121)

In conclusion, the most severe aspect of violence in advertisements is manifest in performances against our gaze, in adaptations without the possibility of a different perception, making us accomplices of a sadistic spectacle, representing women as objects, things, naked, fragmented, injured, marked by their skinniness, tortured by

aesthetic treatments, enclosed in cages, threatened and persecuted by assassins (Selva and Solà 2003, p. 87). Similarly, Schroeder and Borgerson (1998, p. 178) assume that the woman's image has been chopped up, decapitated, dismembered and, “Women who are portrayed without heads not only suffer actual violence implied by the act of decapitation, but also symbolic violence by erasure of identity and intelligence.” This social misogynist codification is more than enough evidence of the structural and symbolic violence deeply engraved in audiovisual culture and codes.

3.3 Normalised violence in film narratives

According to van Zoonen (2002, p. 87), the contraction of women as a “spectacle for voyeuristic pleasure” in Hollywood cinema and the exploitation of women’s bodies in art have a longstanding tradition and are common features in high and popular culture. No wonder, then, that we find similar representations in film narratives as already observed in news formats, displaying male violence against women as a core element of narrative; showing the violent act as abnormal and not as a daily occurrence in women’s lives, where incidents and the victims are sensationalised and eroticised (Bernadez et al., 2008; Carter and Weaver, 2003; Frus, 2001; Guarinos, 2003).

Guarinos (2003, p. 81) assumes gender-based violence in film as patriarchally accepted. She refers to the historically important narrative of *Birth of a Nation* (1915) by D.W. Griffith and the prosecution of the rapist of a woman, which did not take place only because of the deed of the rape itself, but also because the rapist was black. Guarinos (ibid.) identifies the narration as referring to gender and race, as symbolic violence, clearly as gender-based and racist violence of the director against the female victim and the black perpetrator. *Birth of a Nation* is also criticised by Jane Caputi (1999) for providing a national creation myth, displaying a drama of great force with fundamental components of commingled racism and sexism. According to the author the narration characterises white and male supremacist belief systems; “the deification of white men as the destined force in history, the objectification of white women as emblems of racial and sexual purity” (Caputi 1999, p. 157).

Phyllis Frus (2001, p. 227) in her essay *Documenting Domestic Violence in American Film* elaborates the section *Myth about Domestic Violence* communicated by films, highlighting the main myth transmitted by Hollywood cinema. According to Frus (ibid.), films reinforce the view that sexist violence is the victim's problem, and express the 'commonsense' notions on how to end battering and equating "violence with sex as 'normal' part of love". Furthermore Frus (ibid.) states that these stories are usually told from the perspective of the perpetrator and not from the woman's point of view. Like in the news reportage, Frus (ibid.) argues that in film, male perpetrators are depicted in the role of the monster, as psychotic. Films show the violent act as abnormal and not as a common or daily occurrence, and they sensationalise, and eroticise the incidents and the victims.

Frus (2001) also recounts the following myth about intimate partner violence in Hollywood films. Firstly, intimate partner violence leaves no permanent damage and has no consequences. Here, Frus (2001, p. 228) refers to a scene in *The Public Enemy* (USA 1931) as an example, where the female protagonist, Mae Clarke, was confronted with real violence rather than with an enacted one, when the grapefruit was stuck into her face by her film partner, and as a consequence Clarke refused to work for Warner Brothers again. Violence does leave damages, sometimes permanently, and it has consequences, and as this case shows, even for actresses playing the role of a victim. Secondly, Frus (2001, p. 227), reveals the myth "Batterers are not like us, they are mobsters, or migrants, or lower class"; as I will elaborate more profoundly in chapter 4.2, intimate partner violence occurs in all social classes and all countries. Thirdly, Frus (2001, p. 231) discloses the myth "Women enjoy rough sex" and secretly desire to be raped; here she refers for instance to *Gone with the Wind* (USA 1936) and explains that men and women usually have different fantasies of being overcome; that women do not have fantasies "of being forcefully and painfully penetrated when they have refused sexual relations", (ibid.) and that film represents if anything men's fantasies. The author (Frus 2001, p. 233) enumerates "Women are batterers, too, so men are victims of 'spousal violence'". Referring to this myth, we know from statistics that about 98% of perpetrators are men (Schrötle and Martinez 2006; WHO 1996, 2005;

UNIFEM, undated). Concerning the myth, “Ordinary men don’t batter or abuse their mate and children” (Frus 2001, p. 234), chapter 4.2.3 below will show, that perpetrators are just ‘normal’ men. At least, “Women can stop the abuse by leaving the batterer” (ibid. p. 236), and “Women who successfully escape their batterer do it all by themselves” (ibid. p. 237) as further myths of representing violence against women in intimate relationships are disproved by the fact that women’s efforts to separate are most dangerous to their lives. This is explicitly demonstrated for instance in Joanna Gallego’s (2009) reader *Si te vas, te mato*, [If you leave, I’ll kill you], pointing at the horrible truth of 19 assassinations against women by their male partners or ex-partners, when they struggle for their liberty whilst aiming to leave them. For another disapproval we can quote the anti-violence legislation, including instruments like evictions and intervention centres to support women during the high risk of separation from their violent partners. Film plots narrating about the lonely heroine, escaping without any help, suffering massive violence over years without leaving lasting damage or consequences³³, creates a myth that guaranties the symbolic order and the constructions of traditional gender hierarchies. Similarly, Collins and Carmody (2011) find normalised narration of violence against women in their content analysis examining the presentation of relationship violence in the four books of the Twilight series; two of the four books were successfully made into movies. Analysing the Twilight books, Collins and Carmody (2011, p. 387) identified 30% of the physical violence was perpetrated by a male in the course of an intimate relationship across the book series. The authors observe, many troubling examples of controlling behaviours and violence, and many of these behaviours are minimised, justified, normalised, and sometimes romanticised (Collins and Carmody 2011, p. 390) in the narration, which have been transposed to the Twilight movies. Domination and control in gender relations is a current account in fictive narration, Karen Boyle (2005, p. 151) stresses Tarantino’s white, male macho violence labelled as ‘new brutalism’ may look absurd and be new in its explicitness and staged effects, “but not the characters and the

³³ A most prominent example is the film *Enough* (USA 2002), directed by Michael Apted with starring Jennifer Lopez as a victim of intimate partner violence, who after escaping takes intensive combat classes to kill her violent husband in apparent self defence.

relationship between them. [...] he also effectively reinvents and legitimates its politics of domination (racism, misogyny and, especially homophobia)". Thus the author rightly assumes, that "popular forms can be more amendable to feminist understandings of men's violence against women than news programs, which rarely explicitly acknowledge feminist expertise or analysis" (ibid., p. 193). Film narratives not only tell a story but also stand for a repetitively displayed and depicted symbolic order, reinstalling engendered power relations, lacking any clarity about the real facts concerning violence against women (Frus 2001, Eiter 2006).

Bernárdez, García and González (2008) analysed the issue of gender violence in recent Spanish cinema. The authors locate the difficulty in eradicating gender violence in its being a complex phenomenon linked to the ideological construction of gender relations in our society. Bernardez et al. (2008) therefore consider that all efforts to eradicate gender-based violence will be insufficient without a general change in mentality and attitudes about gender difference - this assumption is totally agreed and recognised in this study as well. In this context, multidisciplinary analysis of the media can provide a practical approach to how cinema is helping to spread, create or challenge social inequalities between the sexes, allowing patriarchal structures to continue over time and legitimising certain practices supporting gender-based violence. Thus, Bernardez et al. (2008) carried out a practical application of theoretical categories to the portrayal of violence in cinema, analysing physical, institutional and symbolic violence in a sample of 20 of the most popular films of Spanish production from 1998 to 2002³⁴. One hypothesis was that cinema is one of the most powerful media when creating and redefining our collective imagination and our symbolic values. Accepting this hypothesis, the authors deem it essential to analyse and to question those symbolic values.

Bernárdez et al. (2008, p. 83) state that personal violence not only appears in abuse, but constitutes an implicit and constant element in the narrative structures of all analysed movies, Stating that a main difference to North-American productions is that violence, apart from thrillers, appears in smaller doses, more subtle and

³⁴ Further information about the films, which were analysed, see Bernárdez, García and González (2008)

humoristic. Physical and verbal violence form part of male friendship in a rather ironic, playful manner, as a basis of comportment between males, and a natural form of solving conflicts; whereas explicit violence against women is found rather rarely, or if it is represented, it is shown in a form that appears justified (ibid. p. 96)³⁵. Further, concerning psychological violence, they found the role of mothers is mostly displayed as repressive, punishing and controlling of their children (ibid.). However, the authors did not find any reference to institutional violence, with any of aspects of discrimination on the labour market, the lack of financial support etc not existing in the analysed movies (ibid. p. 95, 97). According to Bernárdez et al. (2008, p. 96), violence in general in the selected films is connected to males; and in respect to violence against women is connected to narratives representing violent men as exceptions as to if someone acts violently, then it is because he is psychopathic or lacking mental stability. The authors conclude their analysis with the following statement;

Culture is an 'interlude of significations' that legitimises certain individual practices, in the case of gender violence, the personal and institutional violence cannot exist without the support or the foundation of the symbolic or the cultural (Bernárdez et al. 2008, p. 156, author's own translation).

Gertraud Eiter (2006) rightly argues, that particularly in mainstream cinema and television (action movies, thrillers, etc.) violence against women is a recurrent element of representation, and the majority of films contain a one-sided view and lack further context. Violence against women is shown as a single fate of an individual woman in a sensational mode and for the voyeuristic gaze. In fictional formats, as in news media, violence against women; 'domestic violence', is displayed as something exceptional, perpetrators are connoted as insane, and explanations for violent behaviour are searched for at the individual level. Though Frus (2001) is right when she states that the responsibility for suffering violence mainly lies with the woman, who is said to be able to leave when she does not accept violence from her partner and assumes;

³⁵In the authors' view this quotation of Bernárdez, García and González (2008, 96) is to be seen as rather ambivalent as there is never any justification for violence against women, this is one of the main principles of the whole of the anti-violence movement. But it seems to be usual to be determined like this in the context of film analyses, but does not conform to the author's comprehensive interpretation and point of view.

Finally, like other news and entertainment media, movies cooperate in repressing the hierarchical and gendered power relations that undergird our society. Films disseminate the ideology of the male-centered happy family and the safe and peaceful home, reinforcing as natural the man as authority figure while overlooking the reality that millions of households are unsafe places for women and children. (Frus 2001, p. 227)

Moreover, Karen Boyle (2005) argues that the critique on media violence and criticising films as sexist is not enough, as media blaming shifts away the perpetrators responsibility and obscures structural aspects of the cinematic apparatus like privileging the male perspective. Movies can be considered simply as a mirror of society and thus as a means of reproducing socially accepted behaviours and norms of patriarchal structures, or movies can be considered as a means for opening up and displaying new views and visions on social problems, inviting the audience to reflect, rethink and offering new and broader comprehensive options; therefore, the strong taboo topic was taken up by filmmakers and illustrated in cinematography and film narratives (Eiter 2006). Apart from the naturalised symbolic violence against women in film narratives of mainstream productions, we also find films addressing the subject directly to raise awareness and make the problem more visible. As movies account as an important means to debate and counteract violence against women, since the beginning of cinema, we find female film directors who dedicated their work to women's rights highlighting the social phenomenon of physical, psychical and/or sexual violence against women with different film aesthetics. In the silent film era, Germaine Dulac, with her film *La Souriante Mme. Beudet* (F 1922) has created one of the first feminist films in film history, focusing on the subject of psychological violence in marriage. *A Cry For Help: The Tracy Thurman Story* (USA 1989), directed by Robert Markowitz, is based on a true story of intimate partner violence that led to the adoption of domestic violence legislation and a reform in police responses to domestic violence calls in Connecticut (USA). *Mourir à tue-tête*, directed by Anne-Claire Poirier (CA 1989), takes up a story about a brutal rape and its consequences. The movie about the true story of the famous singer Tina Turner and her abusive husband; (*Tina. What's Love Got to Do with It*, directed by Brian Gibson), was released in 1993.

More recent films are closely involved with the issues of the anti-violence movement: *Struggle* (A 2003) by Ruth Mader, relates to the struggle of a single mother and immigrant without a work permit in Austria, and here structural violence is central to the film. The film project *Auswege [Ways out]* directed by Nina Kusturica (A 2003) has been initiated by the Autonomous Austrian Women's Shelter Network, and deals with three different stories of intimate partner violence. The feature film narrates the stories of Claudia, Margaret and Sladjana, three women of different ages, social backgrounds but who have one aspect in common, they have a violent male partner. The film interweaves the stories of the women to demonstrate the different ways out of abusive relationships, relationships, showing a more complex picture of how women and men may have been affected by violent relationships and implicitly to inform about help services and legislation in Austria. The complexity of intimate partner violence is on the one hand shown more on the individual level, not on the societal one, however on the other hand illustrates the delicate taboo issue of matrimonial violation. *Auswege* in general, as mainstream films, displays rather stereotypical scenes of explicit violence – which may be seen as realistic, although promotes the stereotyped imagination, particularly by the extreme violence in the case of the migrant couple which perpetuates common prejudices; though produced with the goal of awareness raising and violence prevention.

In the same year, the extraordinary film of Icíar Bollaín *Te doy mis ojos* (Spain 2003) was launched. Bollaín in her feature film debut follows the question of why women, who live in violent relationships, all too often remain silent, endure abuse for years and even support their perpetrator (reasons explained in chapter 3 above). Bollaín renounces explicit violent scenes, but shows in an extremely sensitive way the ambivalent feelings and actions of the female and male partners, their struggles and opportunities – failing and progressing -, reactions of friends and family, ways out for both, the victim and the perpetrator, including the rarely touched topic of therapy for violent men. *Te doy mis ojos* was awarded with seven of nine Goya awards (Spanish equivalent of the Oscar), and many other awards, including the CEC Award for Best Film and the Silver Shell at the San Sebastian International Film Festival 2003, and the

Best Director and Audience Awards at the International Women's Film Festival Créteil 2004. Supposing that, in order to end intimate partner violence, and to comprehend it in its complex societal dimensions, not only legal efforts with their applications and recourses have to be installed and evaluated, but especially the structural and symbolic dimension of intimate partner violence. Pretended facticity based on myth as transmitted by movies and television is often hard to change, thus the impact of transmitting images concerning social change and the eradication of violence against women has to be taken into account. Visual representation in film narratives stands for a symbolic order of normalised violence within en-gendered power relations and lacks contexts to the complexity of violence against women, or as Wheeler (2009, p. 172) says, “[c]inematic depictions of the problem have, at the best, a nebulous relationship to real-life incidents”. Wheeler (2009) acknowledges the increase in visibility and representation of the issue of domestic violence in English-language cinema, admitting that the underlying beliefs are neither neutral nor innocent, and advocates for reflection on the cinematic representation of the very problem.

3.4 Revisiting anti-violence campaigns

Research on visual representations, provided by the anti-violence against women movement, is evidently under-researched, therefore this chapter can only outline the few findings of analyses from Austria and Spain, and additionally introduces recommendations and guides.

During the last decade, the topic of violence against women has been the issue of three degree dissertations in Austria related to public relations conducted by Doris Markl (2010), Michaela Renner (2009) and Angelika Weiß (2005). In her study, Weiß (2005) examined the degree of familiarity of associations and anti-violence against women campaigns by questionnaires with 200 journalism students as respondents. She analysed the Amnesty International campaign, the 16-Days-Against-Gender-Violence campaign, the European Campaign to Stop Violence against Women and the White Ribbon campaign in Austria. By conducting a qualitative written survey in 2004, Weiß (2005) found evident tendencies for increasing the degree of familiarity of a

campaign by constant public relation activities resulting most appealingly by means of visual media. Weiß (2005) states, that 32% of the respondents confirmed that the information of campaigns, and their means of promotion, would change their attitude towards violence against women. The results of this research cannot be generalised, as these students of ongoing academic courses in Vienna, the capital of Austria, were asked at the end of the 16-Days-Against-Gender-Violence campaign, when generally one can find high media attention and a wide range of awareness raising initiatives during this period. Moreover we have to take into account that anti-violence against women campaigns in urban spaces usually have a higher presence. In order to find out about the knowledge and level of information on violence against women and Austrian help services, Michaela Renner (2009) carried out qualitative research on violence against women and public relations applying the method of a group discussion including two questionnaires; (two weeks before and after the group discussion), with nine women of an informal women's group gathering regularly in a pub. The results show a tendency towards a lack of knowledge, persistent misconceptions and the wish for more media coverage on the topic of violence against women (Renner 2009). The research is dated July 2009³⁶. The misconceptions mainly refer to the daily life in women's shelters, their conditions and working principles, but also refers to facts and data about the different forms of violence, for instance some respondents thought that sexual violence (rape, sexual abuse) is more frequent than male partner violence. The study does not refer to concrete contents of public relations, campaigns or visual communication. The recent degree dissertation by Markl (2010) analyses the effects of social advertising. Two Spanish; (7 persons in total), and two English student groups; (8 persons in total), discuss the video spots to end violence against women, one from Spain and one from England. The author analyses their attitudes about domestic violence against women and their interpretation of the videos. Some of the students have experienced or know someone who has experienced domestic violence and some have not. All groups have a negative attitude towards domestic violence and violence against women, while some suggest that soap operas should show urgency number and help lines when broadcasting cases of domestic violence, as these programmes

³⁶ The dates of the group discussion and questionnaires of the research are not mentioned by Renner (2009).

treat many serious issues. Their views on content, quality and aesthetics of videos varied, however there was a common view that the videos should serve the victims to find a way out of the violent relationship. This qualitative work would have been interesting if it had not lacked a solid scholarly basis in the contexts of gender issues and violence against women.

In Spain, Carmen Maís Arévalo (2008) analysed five campaigns aimed at victimised women and at the general public used in different Spanish counties,³⁷ and the campaign by the Council of Europe from a multimodal approach. These campaigns, addressed to women victims, spread the message that women have all the support of institutions but have to be the first to act (Maís Arévalo 2008p. 303). The author emphasises that campaigns aim at reinforcing the current changing of ideology that domestic violence is not a private but a social problem (Maís Arévalo 2008, p. 308). Camarero and Marcos (2012) analysed public perception of TV campaigns to prevent and end gender-based violence promoted by the Spanish Ministry of Health, Gender and Social Policies. The results of the pilot research;³⁸ using questionnaires of 12 women and 10 men, has the main purpose of analyzing the perception of citizens about the prevention campaigns in social media, and their effectiveness to combat gender-based violence, as well as to reflect about the real awareness capability and their social usefulness. The authors suggest, as a result from the analysis, that television commercials are precisely the tools which can be highly effective in raising awareness against gender violence, as they reach major dissemination and social significance (Camarero and Marcos 2012, p. 199). Similarly, the survey on perceptions about violence against women in Spain (Ministerio de Igualdad 2010, p. 10), outlines that 70.8% of the population claims to be informed about information on gender violence through television, although the majority of people (58.3%) feel that this information does not determine their state of opinion.

Analysing a small sample, Berlanga Fernández (2011) explores the evolution of campaigns though the use of new technologies. The paper provides a content analysis

³⁷ Spanish counties: Cantabria, Illes Balears, Castilla-León and Andalucía (Maís Arévalo 2008, p. 310).

³⁸ This is a previous survey of an extensive research project about media campaigns of gender violence prevention in Spain

of 46 advertising campaigns in the media from 2000 to 2008, specially underlining the development of the audiovisual resources and mainly the presence of relevant messages in social networks (Berlanga Fernández 2011, p. 145, 147). The author outlines that the increasing number of associations and institutions dedicated to eradicate gender-based violence also augment the production of respective advertising and campaigns during the eight years. According to Berlanga Fernández (2011, p. 158), after a first instance of rather monotone texts and images, the actual campaigns provide diversity in formats and messages, and this is detected in a similar evolution regarding the audience. Whereas from 2000-2005 the campaigns, only addressed women as victims, apart from rare exceptions, post 2005 a segmentation of audience addressing women, men and society in general can be observed (ibid.). Concerning the types of media used for dissemination, Berlanga Fernández (2011, p. 158) confirms that recently, besides spots, radio, advertisings in urban spaces, folders and flyers, the Web 2.0 (YouTube, blogs, social networks) is now included in campaign activities as well.

Apart from campaigns to promote the eradication of gender-based violence and to inform about support services, recommendation guides for the media have been disseminated to support journalists and counteract myth reinforcing and clichéd news reportage. Moreover, knowledge kits, including recommendations for campaigns to end violence against women are provided by the United Nations. In Scotland, the prevalence campaign by *Zero Tolerance* was a sustained national campaign, undertaken by an NGO and supported by the State that ran over five years. The campaign related to issues of rape, sexual harassment, domestic violence and child sexual abuse, and worked on the “three p’s” — provision, protection and prevention, based on research and rooted in the experience of women and children. For posters the campaign used black and white photography and text to challenge existing attitudes. The campaign generated overwhelming interest and support at a local and national level, even being noticed by the UN. An important point is that this project drew “on graphic design and social marketing techniques, using inviting images alongside uncompromising slogans, such as ‘No man has the right’” (UN General

Assembly 2006, 97). So, are inviting images and uncompromising texts the key? Or was the campaign concluded as excellent because it was based on research and the experience of women and children? Due to the general research gap on communication about the issue of gender-based violence, it is not possible to answer this question. However, Elizabeth A. Stanko (2001) introduces an audit to count the impact of domestic violence and present it as innovative methodology to raise awareness in UK. According to the author, on 28th September 2000, police services, women's refuges, and national helplines and some other services in the UK, audited their contacts with people who asked for help, support, or advice about domestic violence (Stanko 2001, p. 217). The author delineates the audit involving the police, victim support services and the media as successful instrument for internal awareness raising and reception by the media. Generally on campaigns to prevent gender-based violence, the WHO states,

Media campaigns have proven successful in increasing knowledge of intimate partner violence and influencing attitudes towards gender norms, but less is known about their ability to reduce violent behaviour, as it is difficult to measure potential changes in levels of violence associated with media interventions. Research shows, however, that the most successful media interventions are those that begin by understanding the behaviour of their audience and engaging its members in developing the intervention. (WHO, 2009, p.11)

As an institutional guide, the UN brochure about media and communications strategies to end violence against women (UNIFEM 2001) recommends campaigns, posters and projects combating the different types of violence against women including, domestic violence, sexual assault and coercion, trafficking and commercial sexual exploitation; as well as harmful traditional practices, HIV/Aids and violence, in the form of a catalogue with good practice examples illustrating the goal of freedom from violence. Apart from this, more profound analysis, along gender perspectives and theoretical approaches, or any further explanations of why the campaigns are proposed as good practice models cannot be found in this brochure. Since then, enormous progress on the UN level regarding knowledge, tool kits and materials to

end violence against women can be observed. The UNIFEM checklist reclaims very clearly that messages and materials to end violence against women, among others, should “offer direct messages and depictions but never use messages that exploit, stigmatize or stereotype”; and should not “sensationalize violence or use particularly ‘exotic’ examples for impact or entertainment” (UNIFEM 2003, p.16). In addition, one of the most elaborated assets comprises of *the virtual knowledge centre to end violence against women*, which includes detailed guidance for campaigns provided more recently by UN Women (undated). UN Women outlines some important lessons and key messages (1) to make clear that violence against women cannot be tolerated; (2) to promote gender justice, and models of masculinity and femininity based on equality and human rights; (3) to provide information to violence against women survivors about support and how they can claim their rights. The campaign tool kit also promotes multi-sector and multi-level approaches as well as multi-pronged strategies as effective campaigns needing to reach all sectors relevant to its themes and goals, intervene at multiple levels and change both policy and institutional change, including transformation in individual attitudes and behaviour (UN Women, undated);

To attain specific and realistic campaign goals: a campaign for a precise action to be taken by a well-specified group of people has better chances of reaping success than a vague call for an end to violence. (ibid.)

In conclusion, anti-violence campaigns can not only support victims and promote social change, but can also, if based on these principles, enable the introduction of an alternative discourse to sensationalist and clichéd representations by mainstream media, and so shape distinct lines of communication about gender-based violence.

Quoting the final document of the 4.th Women’s World Conference in Beijing in 1995, the Austrian guide for sensitive reporting on violence against women (MA 57 2008, p. 8) provides profound knowledge for reporters and other stakeholders to overcome the reproduction of clichés; for example that there is one typical victim, the victim is at least partly to blame for the violent act, or perpetrators are mainly psychopaths or sex offenders. The guide brochure moreover refers to depictions reclaiming similarly to UNIFEM (2003) and UN Women (undated) to reject

sensationalist or compromising depictions, i.e. to assure personal security of protagonists mentioned or depicted in news reports (or as referred by UNIFEM and UN WOMEN in campaigns). The authors also emphasise the need to be aware about the immediate impact of images, though to take even more care about textual and visual messages and possible stereotypes, clichés or stipulation of prejudices, for instance by illustrating an image of an oversized shadow as an (all-powerful) perpetrator figure (MA 57 2008, p. 19). The Spanish Guide *Recomendaciones sobre el tratamiento de la violencia machista en los medios de comunicación*,³⁹ for the treatment of gender-based violence in the media, recommends the clarification about violence against women as a human rights violation (CAC, p. 7, 8). Included in the recommendations are, the diversification of sources for information, to make the contribution of women in all social contexts visible, respect, dignity and the right to personal privacy of involved persons, and the presumption of innocence of the aggressors (unnamed, p. 7,8). Moreover they suggest the use of adequate concepts and terminology regarding the issue of violence against women, and also refer to more invisible aspects of violence against women such as psychological and economic violence, and insist in avoiding any cause-effect relationship between fact and source of the people involved, their socio-cultural and/or circumstances personal (ibid, p. 9). Moreover, the recommendations claim to contextualise the information, to guarantee the continuation of news coverage on specific cases, to inform that perpetrating gender-based violence has consequences for aggressors and to promote training for communication professionals (ibid, p. 10, 11). The recent study on the impact of these recommendations for the treatment of gender violence in the Spanish media shows a tendency for decreasing information on the issue in the press during the last 5 years⁴⁰, and that articles focus

³⁹ The publication *Recomendaciones sobre el tratamiento de la violencia machista en los medios de comunicación* does not refer to a specific author or editor (ie. unnamed), it is an initiative participated by the following institutions/organisations: Asociación de Mujeres Periodistas de Catalunya, el Col·legi de Periodistes de Catalunya, el Consejo de la Información de Cataluña, el Observatorio de las Mujeres en los Medios de Comunicación, el Área de Igualdad y Ciudadanía de la Diputación de Barcelona, el Programa de Mujeres del Ayuntamiento de Barcelona, la Secretaría de Políticas Familiares y Derechos de Ciudadanía (Departamento de Acción Social y Ciudadanía), el Programa de Seguridad contra la Violencia Machista (Departamento de Interior, Relaciones Institucionales y Participación), el Consejo del Audiovisual de Cataluña y el Instituto Catalán de las Mujeres (Departamento de Acción Social y Ciudadanía).

⁴⁰ Content analysis in January and September of 4 Spanish dailies from 2006 to 2008, and 5 dailies from 2009 to 2010. In 2010 there was a reduction in the number of information published by more than 40% over the same

rather on hard facts; (concrete assaults, murder, sentences, etc.), but less on awareness raising or contexts. (Carrasco et al., 2012) In television, the attention to gender violence remains stable. (CAC 2011).

3.5 Resume and concluding remarks

The news coverage on violence against women converges on ideologies of male and white supremacy (Meyers 2004). Where women are represented they are forced into passive and secondary roles, converted into objects, relegated to the realm of emotions, the private sphere, or violence is shown as symbolic violence; reinforcing feminine stereotypes of weakness and helplessness, and stigmatising women by victimisation. Moreover, film and advertising reinforces gender hegemony and the stereotypes of female victimisation, as well as stimulating and affirming the clichéd imagination of the physical masculine act against the weak and helpless woman. Summing up, although as a consequence of visibility, intimate partner violence as an issue of public interest has increased its prominence in mainstream depictions, the subject continues to be represented more as an individual problem than in its cultural and social context and complexity. Weise (2007, P. 142) emphasises that the conjunction of romance and violence is not limited to advertising but assumes multiple media forms as popular entertainment. DeKeseredy (2011, p. 123) states that, belief in gender inequality is promoted by Hollywood movies, video games and certain music videos. These biases are transmitted by the media, reproducing instead of clarifying the circulating myth and stereotypes. Violent media messages tend to increase tolerance for sexism including violence against women (Barnett 2011, DeKeseredy 2011). Accordingly, from the discussion of the state of the art related to the representation of violence against women, we can deduce formations and lines from the visual discourse of dispositive power arrangements on intimate partner violence. The mostly hidden systemic nature of the societal problem in the news media leads to the reconstruction of stereotypes and effects re-victimisation and obscuration of the social roots and dimension; which is a formation of force constituting the real contexts

period last year. The tendency to publish the hard facts rather than contexts or articles for awareness raising remains relatively the same since 2006 (Carrasco et al., 2012).

of gender-based violence as unsayable and invisible. Anti-violence campaigns seem an appropriate instrument to counteract and introduce an alternative discourse of gender-based violence to all its contexts and complexities. Guides provided by the United Nations, as well as organisations in Austria and Spain, provide profound knowledge on how to reject clichéd concepts and notions, although recognising a failure to provide specific publications referring to a more encompassing concept of visual culture and mass media taking into account the dissolving boundaries of information, entertainment and fictional programmes.

Considering the imagery of violence against women, the question is how feminist efforts and post-feminist theory can disrupt the epidemic symbolic violence through clichéd and stereotyped representations of violent acts against women. Moreover, policies and measures of information and awareness raising necessitate to take into account the very landscape of visual culture as a harbinger of normalised symbolic violence against women constituted through the permanently and subtle creation of discursive knowledge on gender-based violence. The subtle repetitive reproduction of myth, trivialisation, instrumentalisation, and aestheticisation of violence against women dissolves the complex social reality and thus prevents a profound understanding of the societal phenomenon in all its contexts and dimensions.

Therefore, the next chapter will explain the complexity of gender-based violence including its direct and indirect dimensions in order to create this deeper understanding in context of this PhD thesis and this chapter in particular.

II RESEARCH APPROACH: COMPLEXITY, DISPOSITIVE ARRANGEMENTS AND THE ANTI-VIOLENCE VISUALS

II A. THEORETICAL FRAME: Contextualising gender-based violence and the visual

4 Comprehending the phenomenon: The complexity of gender-based violence

Violence against women, comprehended as a societal phenomenon, consists of different manifestations of historically unequal power relations between men and women as a consequence of several complex and interconnected institutionalised, social and cultural factors which have kept women particularly vulnerable to the violence directed at them. In the state of the art, I discussed myth, stereotypes and victimisation as short-handed and miss-leading patterns of media communication and visual culture hiding the real contexts of gender-based violence. In order to examine and de/re/construct the imagery relying on the systematic nature of the societal phenomenon, it is necessary to gain a deeper comprehension of violence against women in relation to different disciplines and multiple approaches. To establish the adequate reference points for the analysis of visual anti-violence discourse, in this chapter I will introduce the necessary concepts and approaches to demonstrate the complex interpersonal/direct and structural/indirect dimensions of intimate male-to-female partner violence. A profound understanding of the phenomenon is required because an analytical view on the visual discourse is impossible without sufficient knowledge.

The notion of gender-based violence constitutes of a broad, complex meaning, and relates to different forms and types of violence against women. Observing and addressing the discussion on broad or narrow definition of gender-based violence since the 1990s, DeKeseredy and Schwartz (2011, p. 5) emphasise that the ways that

acts are defined have major effects on research techniques, policies, and the lives of many people; and that definitions are used politically as tools in social struggles. Therefore, approaches derived from feminist theory and anti-violence against women practices are exposed and contextualised from a feminist perspective, as feminist theory had a major impact on sociological study (DeKeseredy et al. 2005, DeKeseredy and Schwartz 2011), and accounts as the most important theoretical approach (DeKeseredy et al. 2005) in these contexts. Moreover, to align with women survivors' experiences of abuse, or its memories as touchstones constituting "vital sources of commonality across the varied perspectives that scholars bring to violence against women and its prevention" (DeKeseredy and Schwartz 2011, p. 16); most of the approaches elaborated in this chapter are directly related to violence prevention practice.

For many women, especially those who are battered, psychologically abused, or sexually assaulted, a key point to consider here is whether researchers' definitions and theories are sensitive to their subjective experiences. The experiences of women who live with abuse or its memories are touchstones for people working to end all forms of violence against women.

(DeKeseredy and Schwartz 2011, p. 16)

Therefore, I will firstly delineate the specific terminology for the form of violence chosen in the object of the study. Secondly, I will explain the different forms and dimensions of direct/interpersonal violence in order to map the common understanding and concepts within the movement to counteract intimate partner violence. Accordingly, this chapter contextualizes the different theoretical approaches from feminist theory, as well as conceptions deduced from the practice of the women's anti-violence movement, to explain the complex dimensions of gender-based violence. Thirdly, as a basis and pre-condition to encompass indirect/structural violence, I will relate to the concept of gender as a social construction to embed gender-based violence directly to its dimensions as a socially structuring category, as well as to its constitution of a subject for pursuing political representation and gender equality. Acknowledging, gender as a structuring category, the social apparatus as a

gendered field of power, the enormous complexity of gender-based domestic violence with its structural manifestations becomes more comprehensible.

4.1 Defining concepts, terms and definitions

In the first instance, this chapter will introduce terms and definitions used in the field of ending violence against women, including terms from legal or policy frameworks to establish the appropriate working definitions for this research. A second step delineates the different conceptions in context of scope and the various forms of intimate partner violence from various studies for obtaining and determining the real scope and different types of gender-based violence for this research field.

Violence against women or gender-based violence designates a broad meaning, and relates to different types of violence against women and girls. As the core objective of this work is a study on visual research related to the phenomenon of gender-based violence, the aim of this chapter is to find the accurate terminology. Only rarely in studies on representations of violence against women, or in representations of the anti-violence movement, is the terminology used to denominate the specific violence against women in intimate relationships made clear. It is more common for terminology to become mixed up with more general terms. The notions used in these contexts consist in expressions like *family violence*, *domestic violence*, *wife battering*, *partner abuse* and so on, which are not considered appropriate for this work as will be explained in the following.

The terms *wife battering* or *wife abuse* were commonly used in the 1970s and 1980s, but will not be used in this context as they refer only to married couples. In addition, *partner abuse* is also considered as inappropriate, as *abuse* relates to physical violence and leaves aside the complexity of violent behaviour, which includes psychological, emotional or mental violence and the indirect forms of violence. *Domestic violence* which refers to the domestic (private, social) sphere of the victims, can be understood in similar terms to *family violence*, and sometimes is used synonymously, but also includes neighbourhood, relatives, and friends, thus these two termini include more types of violence in relationships than this work aims to examine.

Family violence includes all type of violence within a family or between family members; i.e. partner violence including adolescent partners, violence between parents and children (also adult children), violence between partners or caretakers and elders, and violence between siblings. (Bloom 2008). In spite of being criticised by feminist communities for hiding the male perpetrator, so that male violence becomes invisible, the term *domestic violence* still finds far reaching and wide spread use. For instance this common term was used in the Council of Europe campaign (2006-2008) to combat violence against women, as we can recognise in its slogan *Stop domestic violence against women*, and was also used in signs for its campaign, video spot, and poster (see Depiction 2, p. 197). The United Nations, in Article 2(a) of the DEVAW defines domestic violence or intimate partner violence as follows;

Violence against women shall be understood to encompass, but not be limited to, the following: (a) Physical, sexual and psychological violence occurring in the family, including battering, sexual abuse of female children in the household, dowry-related violence, marital rape, female genital mutilation and other traditional practices harmful to women, non-spousal violence and violence related to exploitation; (UN General Assembly 1993, p. 3).

Garcia et al. (2005, p. 13) state that recently *intimate partner violence* constitutes the more preferable term, as *domestic violence* is not clear enough and could also include violence against or perpetrated by other family member. In the critical review, the UN Special Rapporteur on violence against women (SRVAW 2009) establishes *domestic violence* as gender-based violence perpetrated by men against women (ibid. p. 10), advocating the rupture of the public/private dichotomy and rejecting the narrow institutional definition of family by expanding it to interpersonal relationships and intimate-partners according to empirical realities. Thus for the understanding of the term *domestic violence* we need to deem and persist on the necessity of this, encompassing a broad feminist notion of gender-based violence in the domestic sphere and social proximity. On this basis, we can already observe a more elaborated formulation in the Council of Europe Convention, denominating and defining violence against women as follows:

a “violence against women” is understood as a violation of human rights and a form of discrimination against women and shall mean all acts of gender-based violence that result in, or are likely to result in, physical, sexual, psychological or economic harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life;

b “domestic violence” shall mean all acts of physical, sexual, psychological or economic violence that occur within the family or domestic unit or between former or current spouses or partners, whether or not the perpetrator shares or has shared the same residence with the victim; [...]

d “gender-based violence against women” shall mean violence that is directed against a woman because she is a woman or that affects women disproportionately; (CoE 2011, p. 8)

On the whole, addressing the notion and naming violence against women is clearly established as *gender-based violence*. Despite recognising cases of interpersonal violence perpetrated by women and being aware of existing violence in same-sex relationships, or against transgender persons, the international figures and statistics show that violence in intimate relationship is mainly perpetrated by men against their female partners or ex-partners. *Male-to-female intimate partner violence* is the most common form of violence experienced by women globally (UN General Assembly 2006). Besides, male violence can affect any woman of any income or ethnic group worldwide, and the United Nations proclaim that “Violence against women and girls is a problem of pandemic proportions” perpetrated, in the “majority from husbands, intimate partners or someone they know” (UNIFEM undated, p. 1).

In order to clarify which type of *gender-based* this research relates here, the term *intimate partner violence* is to be understood as, physical, sexual, psychological and/or economical violence against women in present or former heterosexual intimate relationships perpetrated by intimate partners. Examples of intimate partners are, (former) spouses, (former) husbands, (previous) non-cohabitating partners, (previous) boyfriends, intimate-partner relationship, or (former) dating partners. It is necessary to point here out that this study is dedicated to the issue of gender-based violence against women – violence directed at a woman because she is a woman or violence

that affects women disproportionately (UN General Assembly 2006, CoE 2011). Thus sexual orientation violence, occurring between same sex partners, is not included in the research object of this work. In other words, this study is limited to *gender-based violence* particularly indicated by the term male-to-female *intimate partner violence* as valid notions and definitions for the addressed object of study. Sandra Bloom's (2008) article on domestic violence refers to the *Family Violence Prevention Fund*, and defines intimate partner violence:

as a pattern of assaultive and coercive behaviors that may include inflicted physical injury; psychological abuse; sexual assault; progressive social, physical, or financial isolation; stalking; deprivation; extreme jealousy and possessiveness; and intimidation and threats perpetrated by someone who is, was, or wishes to be involved in an intimate or dating relationship with an adult or adolescent, and are aimed at establishing control by one partner over the other. (Bloom 2008, online)

Some organisations, politicians, journalists, researchers, or antifeminist organisations, like fathers' rights groups, use the gender-neutral denominations *domestic violence* or *intimate partner violence* as a way of speaking about violence against women, while also suggesting that women are as violent as men (DeKeseredy and Schwartz 2011, p. 7). In spite of that, as a term, intimate partner violence adheres to the fact of principally female victims and male perpetrators in all countries; although the gender of victim and perpetrator remains invisible. More specifically, *intimate partner violence* can also be determined as *intimate partner femicide* as it is one of the top causes of the premature death of women (Bull 2003, Campbell 2008, UNIFEM undated). The notion *femicide* clarifies that the violent act is perpetrated only against women, and also the gravity and serious public health problems these acts of violence can cause:

Femicide is the killing of women because they are women, because they are strong and practicing their freedom of choice, because they are entering male-dominated fields, because they are intelligent and choosing to live their lives without depending on men for survival (Gupta 1999, 9 cited in Bull 2003, p. 3)

The term *femicide* has been promoted by various authors⁴¹ as an appropriate notion to unveil and make visible the misogynist murder of women, including a wide variety of psychological and physical abuse:

Femicide is on the extreme end of a continuum of antifemale terror that includes a wide variety of verbal and physical abuse, such as rape, torture, sexual slavery (particularly in prostitution), incestuous and extrafamilial child sexual abuse, physical and emotional battery, sexual harassment (on the phone, in the streets, at the office, and in the classroom), genital mutilation (clitoridectomies, excision, infibulations), unnecessary gynecological operations (gratuitous hysterectomies), forced heterosexuality, forced sterilization, forced motherhood (by criminalizing contraception and abortion), psychosurgery, denial of food to women in some cultures, cosmetic surgery, and other mutilations in the name of beautification. Whenever these forms of terrorism result in death, they become femicides. (Caputi and Russell 1992, online)

The expression *intimate partner femicide* underscores again the real scope and serious public health problem concerning the female part of the population (Karen Boyle 2005), and this term seems to work quite well for the objectives of this study, although the denomination as *intimate* may be misleading. The term *intimate* rather links and limits this form of violence to an individual, private, *intimate* problem. Hence, in order to make the gendered and structural nature of violence visible, the notion *intimate partner femicide* will be applied interchangeably with *intimate partner violence*, as well as *gender-based violence* throughout this work to denominate all forms of male violence against female (ex-) partners, according to the definitions outlined in this section.

Undoubtedly, women experience violence for being a woman, as indicated by the notion *gender-based violence*, which therefore is considered as a proper and comprehensive term referring to the societal roots and complexity of violence against women⁴². Consequently, in this research *intimate partner femicide/intimate partner*

⁴¹ For instance Caputi and Russell (1992) in a more general comprehension of all forms of violence against women, and Campbell (2008) especially for intimate personal violence.)

⁴² Gender-based violence goes along with the patriarchal constitution of society and state, the socio-political context of the status of women's rights throughout time, see conceptualisation chapter 4.3 below.

intimate partner femicide
intimate partner violence
gender-based violence

violence as a particular form of *gender-based* or *sexist violence* are defined as appropriate terms to refer to the object of the study, which is limited to

examining visual representations of violence against women in intimate partner relationships.

After having defined the terminology, this study also requires the mapping of the different types of violence, due to the variety of the conceptions and terminology in these contexts. In general, the research and theory-based perspective of this study, comprehends the scope of intimate partner violence encompassing physical, psychical, economic, structural and symbolic violence, which will be discussed and rendered more precisely below and in the following chapters.

According to the World Health Organisation; “Intimate partner violence refers to behaviour in an intimate relationship that causes physical, sexual or psychological harm, including physical aggression, sexual coercion, psychological abuse and controlling behaviours” (WHO 2011). Legal definitions, various prevalence studies, as well as theoretical contributions, distinguish different forms of violence perpetrated within intimate partner violence. Prevalence studies usually encompass physical, sexual and psychological violence as illustrated for instance by the meta-analyses of the Daphne feasibility study (European Commission, 2010b) or the WHO multi-country study on domestic violence. Rightly, the UN in-depth study (UN General Assembly 2006, 38) points out the missing attention towards emotional and psychological violence in research, as well as a common setting to measure the different types of violence. The high costs of large-scale surveys, to find out about psychological/emotional violence and its specific setting, may be the reason for these research gaps. Theoretical contributions and help services mostly explain the different forms of physical, sexual, psychical/emotional/mental and economic violence, as well as violence on a more indirect level such as, symbolic (naming, picturing, encoding), and structural (unequal distribution of goods, resources, opportunities, etc.) violence, which will be discussed in chapter 4.3.2 below. Undoubtedly, to demonstrate the

scope of gender-based violence the acknowledgement of the complex dimensions of violence is required.

physical, sexual, psychological / emotional and economic violence

The comprehension of intimate partner violence from the UN in-depth study (UN General Assembly 2006) covers physically (physical force, strength or a weapon to harm or injure) coercive acts; sexual violence (abusive sexual contact, making a woman engage in a sexual act without her consent), psychological/ emotional violence (controlling or isolating, and humiliating or embarrassing), and economic violence (denying access to and control over basic resources), which is acknowledged as the basic understanding of types and scope of violence linked to this research.

4.2 Understanding the personal dimension of gender-based violence

From the 1970s onwards, the phenomenon of violence against women and its consequences for victims have been extensively researched, although detailed prevalence studies are still lacking in many countries. Following the gender equality discourse, it became quite clear that present gender injustice derives from patriarchal structures of domination and control. Social and cultural norms, as well as the dynamics of each social, economic and political system, shape the various forms, types and manifestations of violence against women (UN General Assembly 2006). The academic feminist insights since the 1970s have led to an egalitarian idea as a basis of a non-violent relationship between man and woman, as well as to more adequate policies, legal efforts and a distinguished understanding of gender-based violence as an issue of gender inequality. Generally, due to the complexity of the phenomenon a preference towards multidimensional theories can be observed (Barnett et al., 2011; Jasinski 2001); as there is no common definition and no coherent agreement, or even a sharp disagreement over what constitutes violence against women (DeKeseredy and Schwartz 2011; Jasinski 2001). Consequently, to implement a multidimensional perspective, this section (chapter 4.2) renders approaches of intimate partner violence

in its direct dimensions; the next section (chapter 4.3) outlines the structural dimensions of gender-based violence.

4.2.1 Impact and consequences of violent relationship

The fear of violence, including harassment, is a permanent constraint on the mobility of women and limits their access to resources and basic activities. (United Nations 1995, 49)

One of the most cemented myths about gender-based violence and argument for victim blaming is that women can simply leave their perpetrators. Evidently, this is a wrong assumption. The complexity of the dynamics and impact of intimate partner violence for most people is hard to understand.

Outlining the nature of gender violence, Barnett and LaViolette (2000) point out that intimate partner violence accounts for a large number of injuries to women, and for murder within families, and that these “[a]ssaults are costly to society in terms of medical, legal and criminal justice services. Normal responses to assault include fear and anger.” The authors also summarise a number of acquired reactions like “the generalization of fear to other cues in the environment”, the extent of “suppression of behaviour”, “the effects of a gradual build-up or decline of assault” and “the creation of an atmosphere typified by chronic anxiety” (Barnett and LaViolette 2000, p. 116). Fear and its consequences therefore constitute a crucial factor, and often results as reasons for remaining in the violent relationship. The powerful element of fear caused by physical and emotional threats and abuses leads to death anxiety, fear of another beating, fear of revenge, mixed up with ideas of hope that the situation may change through behavioural and psychological changes of the victims, creating chronic low-level fear and affecting women’s decision making (Barnett and LaViolette 2000). *Learned helplessness*, the feeling to be unable to escape, is one of the multitude reasons of why women refrain to leave their violent partners. The term learned helplessness easily leads to a wrong understanding, that women with violent partners

develop complicated and sophisticated survival strategies, they are not helpless, but simply lose their ability to recognise the outcome of their action (McClennen 2010, p. 150). Learned helplessness also relates to the *post-traumatic stress disorder* (PTSD) which is often diagnosed as a consequence of a violent relationship and may co-occur from a *major depression* (MDD) (ibid.). The Stockholm Syndrome counts as another of the various reasons to stay in a violent relationship. Women identify with the aggressor because of his threatening their survival, their isolation and his being “kind” afterwards (i.e. provoking hope), so that victims develop a certain bond to the abuser as an unconscious survival strategy. (Wieczorek 2003).⁴³

Women living in violent partnerships have to face various obstacles when they try to leave their abusive partners, like economic dependency, hindering patriarchal, social and religious structures, and the non-adequate conditions of the medical and legal framework addressing the problem of intimate partner violence. Poverty increases the vulnerability “through increasing relationship conflict, reducing women's economic and educational power, and reducing the ability of men to live in a manner that they regard as successful” (Jewkes 2002, p. 253). Especially the lack of resources like mobility (cars, public transport), low education levels and job skills, as well as responsibilities for small children, create serious obstacles to achieving economic independence (Barnett and LaViolette 2000, p. 40). The authors also assert differences between men’s and women’s aggression; while women’s aggression primarily turns out to be self defence and does not frighten men, men are power-oriented, intimidate women and show little concern about criminal justice sanctions, which is one of the many factors suggesting the patriarchal nature of male-to-female violence. (ibid.)

Abusive behaviour and economic/structural violence support the maintenance of male power and control over women; what is more, physical and/or economic abuse or threats harm women’s abilities to work (absence from work, job loss, and

⁴³The concept of the Stockholm syndrome was discovered after a hostage-taking in Stockholm (Sweden) in 1973. During a bank robbery four of the employees were kidnapped for more than five days. During that time it appeared that the hostages developed a greater fear of the police than of their captors. Even after the hostage-taking they felt no hatred towards the hostage-takers. They were even grateful to have been released. This was interpreted as the victim’s struggle for survival by relying on and identifying with the captor and also used as an explanation for women as victims of intimate partner violence.

prohibition to work.), or to escape, so resource and economic dependence lead to the probability of women staying in violent relationships. Religious beliefs, cultural ideals, moral dilemmas may additionally aggravate this sample of hindering constellations, apart from institutional barriers, that prevent women from obtaining sufficient help. Although recognizing that violence does not look the same in every country, it is important to acknowledge that “appalling levels of violence against women are present in the dominant culture in the United States and other Western industrialized nations”, (Fontes and McCloskey 2011, p. 152), in order to avoid racist discourse or othering or culturalising of gender-based violence.

It can happen to any woman – but she can't simply leave.

Supporting Barnett and LaViolette (2000) and Schechter (1982), histories of childhood abuse, demographic variables or other psychological attributes failed to prove significant for entering a violent relationship or not. *Intimate partner violence could happen to any woman* (Barnett and LaViolette 2000), to persist in saying something different signifies spreading and reproducing myth.

4.2.2 From the dynamics of violence to equality

In actuality, a male partner using force and violence is related to expectations about women's house work, behaviour, to his possessiveness and jealousy, accusing her of failing his expectations, and achieving by forced control what he wants, i.e. acting according to the ideas of 'masculinity' and its promoted ideals of aggression. "Fear of violence provides a powerful way for men to maintain power and control over women in both the public and private spheres" (Thorpe and Irwin 1996, p. 4), or as Jewkes (2002, p. 253) states, "[v]iolence is used frequently to resolve a crisis of male identity.

In the 1980s, Pence and Paymar (1993) developed one of the most prominent feminist intervention approaches in the *Duluth Domestic Abuse Intervention Project*; the *Duluth Model* is based in feminist theory and a social work perspective to understand the dynamics of violence (Pence and Paymar 1993, Edleson 2010). From

the experiences of survivor's of violent intimate relationships they developed the *Power and Control Wheel*, where Pence and Paymar (1993) demonstrate the different strategies to ensure submissiveness. As a result it became clear that perpetrators use intimidation, emotional abuse, isolation, minimising and blaming, male privilege, children, and economic abuse, as well as coercion and threats (see Figure 1.) to exert and maintain power and control over their female partner. Political, social cultural and economic arrangements reinforce and maintain this unequal power relation, which we also name structural violence. The tactics displayed in the Duluth model derive from the typical pattern of behaviour by perpetrators described by women as survivors of partner violence attending women's group. The concept of the *cycle of violence* (Walker 1979, Walker 2009) provides explanations about the three different phases from; (1) tension-building and heightened danger for the woman; to the, (2) acute aggressions and violent abuse (emotional/sexual/physical); until the (3) phase of loving contrition when a perpetrator calms down, when he may look for excuses for his violent behaviour, give promises, and when victims get hope that all will come to a good end but the cycle starts again, and again.

The Duluth Center therefore, in a further step, developed the *Equality Wheel* (see Figure 2.) which links to the basic understanding and principles for an egalitarian relationship. Shepard and Pence (1993) focus on interagency communication based on discussion of real cases as the core of the *Duluth Model*. Ellen Pence's contributions to the movement to end violence against women maintain appreciation, as the wheels have become well-known and widespread teaching tools, exposing in a dialogic and applicable format the dynamics and impacts of intimate partner violence, and so provide highly valued tools for the practice of perpetrator programs and women's safety. (Edleson 2010, Gondolf 2010). The cycle or spiral of violence describes these tactics in timed, circular, repetitive phases of tension-building, explosion (use of violent strategies described in the wheel of power and control) and contrition (remorseful and loving, promising moments) with increasing frequency and severity (McLennen 2009).



Figure 1. Power and Control Wheel.

Source: Domestic Abuse Intervention Project, Duluth, Minnesota.⁴⁴

Description: The Power and Control Wheel elaborated by the Duluth Domestic Abuse Intervention Project in Minnesota (USA) is based on their own the practice in supporting survivors and the survivors' experiences. The wheel shows the different phases and patterns typically for the cyclic dynamics occurring in violent intimate relationships.

⁴⁴ Power and Control Wheel. Source: Domestic Abuse Intervention Project, Duluth, Minnesota. Available from: <http://www.theduluthmodel.org/pdf/PowerandControl.pdf>, [accessed 25 April 2012]

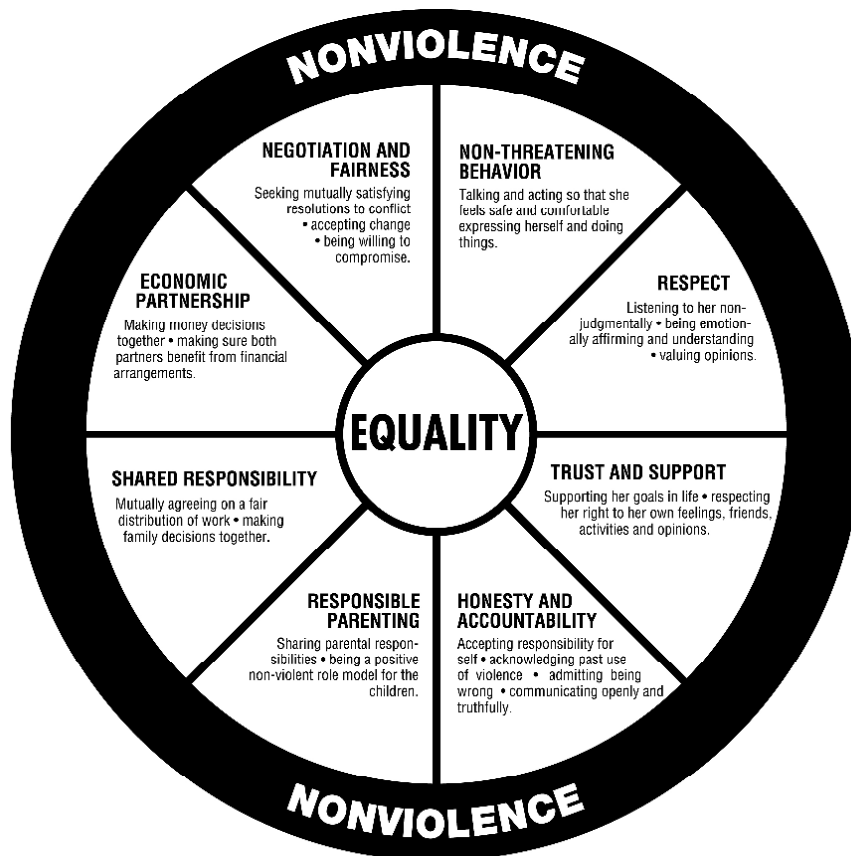


Figure 2. Equality Wheel.

Source: Domestic Abuse Intervention Project, Duluth, Minnesota.⁴⁵

Description: *The Equality Wheel* elaborated by the Duluth Domestic Abuse Intervention Project in Minnesota (USA) is based on their own the practice in supporting survivors and the survivors' experiences. The wheel shows different patterns and behavioural requirements to avoid intimate personal violence and maintain a relationship based on equality.

The Equality Wheel exposes the necessities for egalitarian relationships, with non-threatening behaviour, respect, trust and support, honesty and accountability, responsible parenting, shared responsibility, economic partnership, as well as negotiation and fairness, as the established principles used in perpetrators intervention programs as a community response to violent partner behaviour.

⁴⁵ Equality Wheel. Source: Domestic Abuse Intervention Project, Duluth, Minnesota. Available from: <http://www.theduluthmodel.org/pdf/Equality.pdf>, [accessed 25 April 2012]

Rachel Jewkes (2002, p. 253) following the reviews of international literature affirms that domestic violence is “substantially a product of gender inequality and the lesser status of women compared with men in society.” Similarly, the Duluth Domestic Abuse Intervention Project conceptualises this violence as a logical outcome of relationships of dominance and inequality, where Pence (1999, p. 29) points out; “relationships shaped not simply by the personal choices or desires of some men to [dominate] their wives but by how we, as a society, construct social and economic relationships between men and women and within marriage (or intimate domestic relationships) and families.”

Transforming gender norms and social conditions to proceed from violence to equality as primary prevention

Referring to this construction by ourselves as a society, I take want to take up the idea recommended by Abramsky et al. (2011, p. 16);

“IPV prevention programs should increase focus on transforming gender norms and attitudes“. Or in the words of Walker (2009, p. 19), despite applying a strategy of empowerment to be less vulnerable and increase the resistance of girls and women to the effects of violent behaviour, as well as the efforts to change attitudes of perpetrators, we will not eradicate violence against women unless we change the social conditions facilitating and maintaining the very violence.

Consequently, transforming gender norms, empowering women and girls, reducing poverty, and changing social conditions to prevent and eradicate intimate partner violence, form part of primary prevention, focusing on structure and interpersonal violence; whereas protection orders, shelters, counselling services, perpetrator trainings, and survivor groups focus on secondary prevention, meaning on persons as victims or perpetrators when violence is occurring also on the personal dimension.

4.2.3 Deconstructing victimisation and myth

According to Roland Barthes (1999, p. 51), from a semiological point of view, myth is a system of communication, a message, a mode of signification, a form; myth can be everything provided and is conveyed by discourse. Considering discourse, Barthes

states myth as a “type of social *usage* which is added to the pure matter” (ibid.). According to Barthes (1999), myth gets hold of language, is shifting from the first language-object signification to build its own system, so the sign as the associative total of a concept or an image in the first system becomes a mere signifier in the second one. Materials of mythical speech such as language, photography, painting, posters, rituals, objects, etc.; different from the start, are reduced to a pure signifying function as soon as they are caught by myth (ibid). In further consideration, the author makes clear that the myth has its own value, belonging to a history, however in the meaning, a signification is already built and turns into an empty, parasitical form when myth gets hold of it:

The meaning is already complete, it postulates a kind of knowledge, a past, a memory, a comparative order of facts, ideas, decisions. When it becomes form, the meaning leaves contingency behind; it empties itself, it becomes impoverished, history evaporates, only the letter remains. (Barthes 1999, p. 55)

As Barthes reveals, myth is a double system as its point of departure is constituted by the arrival of a meaning presenting alternately the meaning of the signifier and its form, intellectual and imaginary, arbitrary and natural. Finally the author defines myth as depoliticised speech, quoting “[t]he function of myth is to empty reality” to a perceptible absence; as observed concerning the various myths on intimate partner violence discussed in the chapter above (Barthes 1999, p. 58). Barthes indicates “political” in the deeper understanding of “the whole of human relations in their real, social structure, in their power of making the world”, and points out, “In passing from history to nature, myth acts economically: it abolishes the complexity of human acts”, (Barthes ibid.).

Now, with the abolishment of complexity, it becomes obvious why we have to clarify what is a myth in contexts of visual/textual as we deal with a complex social problem and at the same time with the complexity of the image itself. Given that myth is depoliticised speech (either text or image) and abolishes the complexity of human acts; the reproduction or deconstruction of myth constitutes an important pattern in visual discourse on intimate partner violence as myth is powerful to empty the

complexity of social/ human reality. Thus for an adequate encompassing of gender-based violence, and in particular intimate partner violence, we necessitate to clarify the circulating myth on the latter subject.

Considering the perspective of *agency* versus *victimisation*, the discourse on violence against women can, and often does, highlight the woman as victim withdrawing her agency as autonomous person and emphasising the vulnerability and fragility only, or in other words the stigmatising of victim. Evidentially, we have to acknowledge women's strength to struggle for survival and maintain their responsibilities during experiencing violent relationships. In other words, they keep agency in many aspects of their lives in spite of the consequences discussed in the chapters above. So taking away this agency by stressing and focussing on the oppression and submission of the affected women is denying and destroying their self-esteem and dignity as person and actor in their own life. Even true factors, like for instance poverty or migrant status making women more vulnerable to violence, demonstrate that these are causing vulnerabilities for violence as a result from structural conditions, and not from personal attitudes. Thus, for the deconstruction of *the myth⁴⁶ of experiencing violence perpetrated by intimate partners attributed with 'weakness' and 'fragility' of women*, we have to recognise the fine line between respecting agency and strength of women experiencing violence, as well as being aware of intimate personal violence as a human's right violation; as assaultive and coercive behaviours to control and maintain dominance and its consequences described in the chapter 4.2.1 above. The feminist anti-violence movement demanded from the state to take agency and to stop violence against women as there was no protection at all. At the same time, interlinked survivor movements make obvious the ways of agency from victim to survivor to activist, and claimed for the taking into account of women's agency, which today is visible and testified in survivor groups and voices. Self-empowerment of women and girls, anti-violence initiatives run by women survivors and their active role and public voice in the anti-violence movement will guarantee agency for them. Thus, it is important to find an appropriate application and

⁴⁶ *Myth* to understand as a popular belief, a widely held but false belief or idea, a fictitious or imaginary false idea of something, a misconception.

perception of new feminism (Genz and Brabon 2009), contextualising the concepts of power feminism and victim feminism, to distinguish between victimisation as myth and stereotype and victimisation as consequence of women and girls being disproportionately affected by intimate partner violence.

Coming back to agency, the perspective of agency by women implies freedom from victimisation, whereas agency by the state or related organisations rather links to the countries' obligation to eliminate discrimination, to guarantee human rights, to prevent from and eradicate violence against women. Moreover the UN Special Rapporteur on Violence against Women ruptures with the private/public dichotomy and apart from private actor's accounts on state's responsibility to address inequality related to status, ethnicity, or contexts exacerbating domestic violence. (UN General Assembly 2006, p. 12) In respect to women's agency, it can turn into the contrary as well demonstrated by the *myth that women contribute to, or even worse, must have done something to deserve the violence they experience*. The consequences and dynamics of violence stressed in the chapters above, unmask this myth. The *myth that a woman can just leave* when she experiences violence in an intimate relationship is evidenced as false by these very consequences and hidden social structures as well. Furthermore, leaving the violent partner increases the risk of intimate partner femicide. In fact, women need intervention and protection to be safe on their way out of violence, here the state and/or NGOs take agency to intervene and provide protection for their safety.

The myth of intimate partner violence as a phenomenon mostly occurring together with alcohol or drug abuse, or as a low social sector problem, or with migrant background, trivialises the real scope and the fact that it affects people of all races, from all cultures, countries, religions, and socioeconomic backgrounds. Women are more likely to experience violence perpetrated by an intimate partner or someone they know than by a stranger. Perpetrators include men of all professional fields and positions, educational level, economic status, ethnicity or religion. Thus the circulating myth that perpetrators are monsters, insane, or addicts is not true, only a minority are

mentally or psychical ill; the difference to non-perpetrators is that they use intimidation, threat and all forms of abuse to maintain control over their partners.

In general, the *myth practiced through 'othering' or 'culturalising'* female victims or male perpetrators as exception, and/or by certain social/cultural/ethnic attributes, is evidenced as such as intimate partner violence can happen to any women perpetrated by any man without any regard to their education/economic/social level or ethnic/cultural background. Gender practices perpetuating the gender inequality preserve women at risk of violence. This perpetuation of discriminatory attitudes and stereotypes constructs the myth of intimate partner violence as a private issue, neglecting the violence which is maintaining and reproducing structural and social conditions. Remembering the claim of the women's movement at the end of the 1960s; "the private is political", *the myth of intimate partner violence as a private matter* is one of the most resistive ones, although from the United Nations to the national legislations it becomes quite clear that gender-based violence is an issue of human rights violation, a serious public health issue causing enormous costs. According to the UN General Assembly (2006, p. 52), the costs impoverish individuals, families, communities and Governments, and also reduce the economic development of each nation.

It is not a private but a public matter, with complex interlinked facets and dimensions of personal and interpersonal violence. To live a life free from violence constitutes human right; there exists no excuse for intimate partner violence at all, although victimisation, othering, culturalisation and trivialization of violence keep up wrong justifications and myths.

4.3 Conceptualizing the structural dimensions of gender-based violence

Considering the object of this study, the imagery of violence against women, we deal with actual media culture perpetuating representation and reproduction of gender inequalities. At the same time we are treating a form of violence that affects women and girls disproportionately, thus is directly related to gender. For the

comprehension of gender-based violence as a phenomenon in a gendered social apparatus of unequal power relations based on sex/gender, the understanding of gender as a social construction; I first will clarify how to comprehend gender in this specific context, and then relate to the structural dimensions of gender-based violence.

The movement against gender-based violence stands for the efforts and challenges to eradicate violence against women and girls. Thus in order to understand the visual discourse in contexts of picturing gender-based violence, we need a comprehensive view on the historical and societal background to the phenomenon inherent to power relations of the social system and dominant culture. The public discourse on gender violence in the private sphere has been driven by the women's movement, feminist activists and legal practitioners for pursuing legal frames for protection, persecution and punishment. In this process feminist theory forms an integral part of achieving a complex view on violence against women as an endemic phenomenon in a male dominated society (Hirsch 1994, p. 3). The eradication of violence against women has to deal with multiple discriminations as the factor gender intersects with religion, ethnicity, nationality, education, social sectors, economic status, and so on. Thus, gender-based violence requires the contextualisation of gender as a structuring and determining social category, and the indirect violence against women inscribed into structures of power and symbolic order in order to consider the complex interlinkages of structural dimensions and visual discourse.

4.3.1 Feminist postulation: gender, sex and the female

Terms such as 'masculine' and 'feminine' are notoriously changeable; there are social histories for each term; their meanings change radically depending upon geopolitical boundaries and cultural constraints on who is imaging whom, and for what purpose (Butler 2004, 10)

When violence is discussed in contexts of gender, as this work is dedicated to the topic of violence against women and its visual representation, the repeated use of terms like *woman*, *female*, *man*, *male*, rooting in hetero-normative dichotomy, indicates a clarification from a feminist perspective to admit a profound comprehension of sex and gender, as well as to expose the implicit limitations of this work due to the complexity of the field of violence against women and gender theory⁴⁷. From the 1980s onwards, theorising on gender constitutes new perspectives in women studies, defining gender as a structuring category, i.e. gender advanced from a descriptive to an analytical category (Sauer 2001, Knoll and Sauer 2006).

Women, as a societal category initiated feminist interest, constituted (and still constitute) the subject for pursuing political representation and gender equality, for instance articulated and proclaimed in the slogan, “the private is political” in the second wave of the women’s movement. Further on, classical feminist theory has been accused of representing only a distinctive point of social criticism from the position of the white, heterosexual middle class, generalising the category of woman and neglecting the differences. So *woman* became a troublesome term, failing to be exhaustive, misidentifying the intersection of the social category gender with racial, ethnic, sexual and regional modalities of discursively constituted identities; “gender is impossible to separate from political and cultural intersections” (Butler 1999, p. 6).

Referring to Simone de Beauvoir’s (1974) famous statement that one is not born a woman, but rather becomes one, Judith Butler (1999, p. 12) stresses that this construction of gender; (to become a woman), occurs always under cultural compulsion and the compulsion does not come from sex; “There is nothing in her account that guarantees that the ‘one’ who becomes a woman is necessarily female”.

⁴⁷ Being aware, that feminist theory differentiates various concepts and consists of rather a diverse discourse comprehending sex and gender in all its contexts, this work will stick to and adopt mainly the ideas of Judith Butler, as appropriation for the research objectives due to her complex and broad comprehension of gender in societal, political and cultural contexts. This seems to be legitimate, as Judith Butler critically discusses in *Gender Troubles*, first published in 1990, the works of Simone de Beauvoir, Julia Kristeva, Sigmund Freud, Jacques Lacan, Luce Irigaray, Monique Wittig, Jacques Derrida, and Michel Foucault, and had strong impacts on discussions of gender and politics. Moreover Butler’s conception of non-normative sexual practices and the gender category intersecting with class, ethnicity, culture, religion is to be seen as the comprehension of the author of this work.

She concludes; “*there is no* recourse to a body that has not always already been interpreted by cultural meanings; hence sex could not qualify as a prediscursive anatomical facticity” (ibid.). Thus, *sex* and *gender* is comprehended and used synonymously throughout this work.

Coming back to the term *woman*, Butler (1999, p. 43) states, “if there is something right in Beauvoir’s claim that one is not born but rather *becomes* a woman”, then “*woman* itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification.” To put it in other words; “Being a woman can mean many different things, at different times and in different circumstances” (Ang and Hermes 1994, p. 122).

Following Judith Butler, this research acknowledges both, *sex* and *gender*, as discursively constructed, with the consequence that sexed bodies cannot signify without gender, that there is no existence of sex prior to discourse, that gender, sex and sexuality, constitute as performative within existing power regulations and the normative matrix of heterosexuality – through which the category of *women* is produced. Thus, *woman*, *female*, *man* and *male* as terms further on, are fully recognised as a discursive cultural construction within the heterosexual hegemony⁴⁸, related with certain social and political conditions and power relations based on a normative sex binary, categorising subjects as *woman* or *man* like a ‘natural’ premise, and so producing hierarchies and exclusions according to sex and gender determinations.

This very determination of *women* as category is to be understood as constituting the gendered subjects represented in language, juridical systems, and politics. Following Butler (1999, p. 3), *representation* serves as an operative term within a political process, and accounts as a normative function of a language. Feminist theory, for subjects designated as female, seeks adequate linguistic representation, and the

⁴⁸ Hegemony to be understood as a term to denote the predominance of one social sector/class group over the other; here the winning and holding of power and the formation as the hegemonic masculinity (Donaldson 1993; Connell and Messerschmidt 2005)

feminist movement claims political visibility and equality for this category of *women* constituting the subject of feminism (Butler 1999, p. 3-5). Assuming that the juridical structures of language and politics constitute the contemporary field of power, and that there is no position outside, i.e. the category of *women* “is produced and restrained by the very structures of power through which emancipation is sought”, (ibid. p. 5); then *woman* has to be conceded as a term of linguistic and political representation assuming an engendered, naturalised and immobilised subject by juridical structures, and as an ontological construction of identity, and the category *women* as denoting a common identity within this constituted frame (Butler 1999, p. 8).

Assessing sex and gender as performative doing gender processes, the construction of sex and gender works on the personal and impersonal level by juridical and social structures, patterns, attributions or codes within the hetero-normative matrix. These construction processes are always already inscribed in a normative sex-gender system and form part of the permanent 'doing gender' - not only by individual subjects, but also by agencies (of power) like the church, the state, the education system, science etc. Gender patterns and norms are performatively rehearsed in different places and at different times, societies provide different ritualisations enabling these adaptation processes in different spheres and by manifold media (Knoll and Sauer 2006, p. 14). When we consider the discursive construction of sex/gender as a performative doing, and even ritualisation by individuals and groups/institutions, we also have to admit the sex/gender category as liquid, as under-construction, as instable. Media and the screen count powerfully among the sites of ritualisation and adaptation, as well as de-re-constructions. Thus, sex and/or gender as a category is still an ambiguous project as gender positions comprehended as results of doing gender processes are not that fixed but rather liquid, and at the same time limited by current power relations and dominant groups, thus evidentially are not that easy to be aware of or to leave behind. According to Bourdieu (2001, p. 33), the “precedence universally accorded to men is affirmed in the objectivity of the social structures and the productive or reproductive activities, based on a sexual division of the labour”, thus

schemes shaped from seemingly objective conditions “function as matrices of the perceptions, thoughts and actions of all members of the society” (ibid.). Regarding the understanding this in context to sex and gender, Judith Butler stresses;

that there is a sedimentation of gender norms that produces the peculiar phenomenon of natural sex, or real women, or any number of prevalent and compelling social fictions, and that this is a sedimentation that over time has produced a set of corporal styles which, in reified form, appear as the natural configuration of bodies into sexes which exist in a binary relation to one another. (Butler 1999, p. 178)

The attribution of weakness or fragility mentioned as a myth in the chapter above

sex and gender, as discursive construction and performative doing

is one of these social fictions, to give an example of the mundane construction of sex and gender. So, whenever using en-gendered determinations, perceiving representations of gendered subjects, they are to be considered within these acknowledgements of the non-existence of a pre-discursive, natural foundation of any *sex* or *gender*, but the performative doing of gender processes within certain cultures and juridical systems, and its intersections with class, ethnicity, religion, and different sexual practices. Within the culturally constructed sex-gender system with its prevailing ideas of family, domestic relationship, heterosexuality and marriage, the subordination of women forms part of a still functioning patriarchy displaying ideas of masculinity, heroism and male warriors, and promoting ideals such as aggression, violence domination, control, holding back emotions and sexual potency (Bull 2003, Kaufman 1997).

Accordingly, throughout this work, en-gendered terms like *woman* or *man*, *female* or *male*, will be applied acknowledging the non-existence of an outside of the system and the performativity of doing gender processes and its limitations by en-gendered denominations.

4.3.2 Structural and symbolic violence

Besides explaining the social construction of the *sex-gender* system and different forms of gender-based violence, we need to figure out violence as built-in and/or implicated by social structures to assume the complexity of intimate partner femicide as a societal problem. In the following, gender-based violence will be discussed more profoundly in contexts of structure and power relations.

Johan Galtung (1996, p. 2) quotes *violence* as *harming* and/or *hurting* and explains, “Life is capable of suffering⁴⁹ violence done to the body and to the mind, referred to as physical or mental violence respectively.” In the following, the author explains, looking at violence from the perspective of a receiver, if there is a sender, an actor intending these consequences, we may call it *direct* violence, if not, we may say indirect or *structural* violence;

Indirect violence comes from social structure itself - between humans, between sets of humans (societies), between sets of societies (alliances, regions) in the world. And inside human beings there is the indirect, non-intended, inner violence that comes out of the personality structure (Galtung 1996, p. 2).

As the two major forms of the outer form of structural violence, Galtung (ibid.) stresses *repression* and *exploitation* well known from politics and economy, both work on body and mind without necessarily being intended.

The distinction between *direct* and *structural violence* is particularly important in the context of intimate partner violence, as shown by Galtung’s (1975, p. 114; cited in Confortini 2004, p. 6)⁵⁰ conclusion, “when one husband beats his wife there is a clear case of personal violence, but when one million husbands keep one million wives in ignorance there is structural violence.”

⁴⁹ Here, with life capable of suffering, Galtung (1996, 2) makes a reference to Buddhism, where this capacity is called *dukka*.

⁵⁰ The quotation is taken from Confortini, because the original reference Confortini quoted could not be found.

Referring to representation (of violence), the input by Johan Galtung, defining cultural violence in its symbolic dimension, can be seen as a comprehensive basic for this research;

By 'cultural violence' we mean those aspects of culture, the symbolic sphere of our existence – exemplified by religion and ideology, language and art, empirical and formal science (logic, mathematics) - that can be used to justify or legitimate direct or structural violence. Stars, crosses and crescents; flags, anthems and military parades; the ubiquitous portrait of the Leader; inflammatory speeches and posters – all these come to mind. (Galtung 1990, p. 291)

The author asserts, that “cultural violence makes direct or structural violence look, even feel right - or at least, not wrong” (ibid.). To explain the correlation of direct, structural and cultural violence and the patriarchal formation of society, this work will stick to the account of Johan Galtung. The important peace researcher explains patriarchy as, “an institutionalization of male dominance in vertical structures”, highly correlating with gender and position, “legitimized by culture (e.g. in religion and language), and often emerging as direct violence with males as subjects and females as objects” (Galtung 1996, p. 40). The author explains;

Patriarchy [...] combines direct, structural, and cultural violence in a vicious triangle. They reinforce each other in cycles starting from any corner. Direct violence, such as rape, intimidates and represses; structural violence institutionalizes; and cultural violence internalizes that relation, especially for the victims, the women, making structure very durable. (ibid.)

Galtung discusses violence on a four-factor variable based on *body* as male/female, *mind* as high/low empathy, *structure* as horizontal/vertical ('hierarchical') and culture as centripetal/centrifugal ('expansionist') - aware that “things are not quite that simple” but rather complex, although this “may suffice” for the present purpose (Galtung 1996, p. 40). As a consequence the author disposes female-high empathy-horizontal-centripetal for peace, and male-low empathy-vertical-

centrifugal for violence.⁵¹ For the actual research field of representation of intimate partner femicide, Galtung's explanations on direct, structural and cultural violence assign as essential acknowledgement and comprehension of the very problem, assuming the interpersonal, structural and cultural component of sexist violence, as well as patriarchy as a violent formation of state. The juridical structures of language and politics constitute the contemporary field of power, there is no position outside (Butler 1999, p. 10), and violence and male domination are inherent to these structures.

Referring to this field of power in juridical arrangements, structural or institutionalised violence manifests, for example in police departments and social agencies (Barnett and LaViolette 2000; AOE and Cementi 2005 [DVD]) which traditionally have treated family violence as non-criminal, non-judicial. This form of indirect violence is still maintained; although anti-gender violence legislation has been established throughout the Western world, as women's aid organisations complain. Two cases of CEDAW communications versus the state of Austria (CEDAW 2007a; b) concerning two deceased women as victims of gender-based violence, accusing Austria's failure to carefully apply its well developed anti-violence legislation and protection laws, and to protect Ms. S.G. and Ms. F.Y. sufficiently against the threatened violence, give evidence about the still existing structural violence. Similarly Birgitt Haller (2002, 2005), evaluating the Austrian anti-violence and protection laws, criticises police attitudes. The same symbolic power and violent structures become evident by news on victims of intimate partner femicide as, for instance, a woman of 27 years killed by her husband who was reported to the police several times for violence against his spouse (RTVE.es and EFE 2010).

Assuming that intimate partner violence has been acknowledged as a societal problem by international and European conventions, as well as legislation in the different nation states, the very phenomenon continues to exist to the same, and even to a more visible extent, because of it being deeply rooting in culture and social structure. The increasing extent of visibility clearly refers to personal forms of violence

⁵¹ Further details of this concept see Galtung 1996, pp. 40-48

measured by diverse monitorings and observatories, whereas the structural, symbolic and discursive forms of violence remain normalised and therefore invisible. Considering these cases needed to be brought to the CEDAW Committee, we can also observe Bourdieu (2001) being fairly correct by stressing symbolic violence as engrained and engraved institutionally through patriarchal practices, and remaining invisible both to the dominating and the subordinated. In addition, the CEDAW communications draw example on Judith Butler's (1999, p. 3) view on women as juridical subjects, when she stresses that the juridical formation of language and politics that represents women is produced and restrained by the very structures of power through which emancipation is sought. In these two CEDAW cases the subordinated seek justice by putting the structural violence observed into evidence. The efforts on eradicating violence against women rooted in the feminist movement forms part of this emancipation sought within the very structures of power that represents women as juridical subjects.

As already mentioned above, Galtung (1990, p. 291) designates cultural violence as exemplified, inherited, represented by religion and ideology, language and art, empirical and formal science in the symbolic sphere, with the possibility to be used to justify or legitimate direct or structural violence. Cultural violence, for instance in a more general issue like language,⁵² finds its expression through the use of a generic masculine (Galtung 1996, Pusch 1999, Trömel-Plötz 2004); i.e. applying the same term for the male gender and the entire human species in languages like Italian, Spanish, French, or German. Clearly, this is to be understood as negation of women by applying the masculine form as normative, so women are excluded, invisibilised, the 'Other'⁵³, and different of the 'norm'.

The failing but common concept of 'othering' and 'culturalising' gender-based violence in discourse, including the fact that "women" do not constitute a homogenous category, requests the interlinking of the structural multitude of

⁵² The violent attitude within this culture became obvious when Senta Trömel-Plötz and Luise F. Pusch founded feminist linguistic in the 1980s in Germany, and as a consequence researcher Trömel-Plötz lost her tenure in 1984.

⁵³ Women as the 'Other', see Simone de Beauvoir 1973

dimensions and multiple discriminations. Sauer (2011) proposes an intersectional concept, and replaces cultural for discursive violence which refers more clearly to the lack of contextualisation, whereas the notion 'cultural' linguistically does not protect from 'culturalising' violence. Thus, in her feminist conceptualisation, Sauer (2011, 54) encompasses three aspects: (1) a structural and interpretative component as interplay of structures and discourses of violence, (2) interaction of structures of inequality between dominant and minority groups which constitutes (3) the intersection of structures of inequality and violence between gender, culture, ethnicity/nationality, religion and class. Accordingly, the notion intimate partner violence/femicide requires to be comprehended in this intersectional conceptualisation in order to cope with the whole complexity of interpersonal, structural and discursive violence, represented in symbolic violence.

Sue Tate (2011, p. 1), referring to Bourdieu, stresses that representation, as such, can be a form of violence; symbolic violence perpetuating inequalities in power being maintained by symbolic domination. The symbolic, according to Bourdieu encompasses not only the structures of domination as symbolic power but also subjected forms of recognition practiced through communication and performative processes, language and social interactions of the subordinated who, once socialised within the shaping of symbolic power cannot fail to grant the dominant. It is not the direct force but the symbolic shaping by patterns and social codes corresponding to imaginary on gender, ethnicity, social status, etc. that reinforces established systems of domination and subordination. Considering the symbolic order, gender-based violence refers to the violence of representation based on sub-ordination of the 'Other' in an en-gendered, en-classed, en-raced society of male, white, west, Christian domination. Jan Larbalestier (1996, p. 21) explains,

To be non-subordinated is to become the same. Women must become the same as Man; 'Others' must become the same as 'the West'. Knowledge of 'the other' is thus constituted within a logic of domination and subordination. Such processes of representation then are embedded in relations of power and constitute forms of symbolic violence.

Concerning this 'logic of domination and subordination' quoted above, Pierre Bourdieu (2001, p. 34) stresses, that structures of masculine domination are "the product of an incessant (therefore historical) labour of reproduction, to which singular agents (including men, with weapons such as physical violence and symbolical violence) and institutions – families, the church, the educational system, the state – contribute." He calls symbolic violence, "a gentle violence, imperceptible and invisible, even to its victims, exerted for the most part through the purely symbolic channels of communication and cognition (more precisely, misrecognition), recognition, or even feeling." (Bourdieu 2001, p. 1). Hunnicutt in her critical article on the concept of patriarchy describes it like this;

Direct threat and coercion are hardly necessary in a world where gender relations are entrenched and remarkably self-perpetuating. [...] Hegemony is consensual because ideological domination works through a symbolic climate that engineers consent and docility. In essence, women can be said to be enslaved by ideas that cast their subordination as normal, ensuring quiescence. (Hunnicutt 2009, p. 561)

At the same time, concerning the concept of domination, we have to admit what Hunnicutt (2009, p. 560) describes so rightly; that theories of violence against women must focus on male power, but via situating that power within a patriarchal order, to see "how men are situated in their own scheme of domination relative to males and other groups of domination." Thus she advocates for theorising "varieties of patriarchy within a broader hierarchical framework can explain the common patterns of violence against women in terms of race, class, and age." (ibid. p. 564). According to Hunnicutt (2009, p. 567), gender based violence against women "is a product of patriarchal social arrangements and ideologies that are sustained and reinforced by other systems of domination."

Reassuring the aspects described above, we can conclude that if women demand the elimination of intimate partner femicide, representing the phenomenon by means of language, arts, and politics, actually indicates acting within the system of this very violence seeking representation and liberation, and at the same time being torpedoed

by the same system. This is the contradictory obstacle when we accept Butler's (1999) argument that the category of women, (the subject of feminism and 'object' of violence against women), is produced and restrained by the very structures of power through which emancipation is sought, and Galtung's (1996) understanding of patriarchy as direct, structural and cultural violence. Concerning this very obstacle, Angela McRobbie (2009, p. 61) refers to Butler when she stresses the triple threat posed to the Symbolic⁵⁴, the dominant social order embedded in hetero-normativity by: (1) the activist spectral women's movement, (2) by the aggressive re-positioning of women through economic processes of female individualisation and, (3) a threat emerging from the feminist theory itself especially from Butler's work – the danger to the Symbolic by queer theory. According to her, popular culture raises new forms of gender power linked to self-management, career, success, glamour and sexuality, and intersecting with social class and ethnicity. According to McRobbie (2009 p. 28), this new feminine consumer culture favours assimilation with the consumer values still underlying the symbolic power; the neo-imperialism now "instrumentalises gender equality, often in the form of a kind of symbolic violence" (ibid. p. 28).

Bourdieu (2001, p. 35) highlights symbolic violence as "instituted through the adherence that the dominated cannot fail to grant the dominant (and therefore to the domination)". He points out, "The verbal or non-verbal cues which designate the symbolically dominant position [...] can only be understood by people who have learned the 'code'" (ibid. p. 34), and asserts, that women perceive and apply schemes, the embodied form of the relation of domination, thereby naturalised, which are "classifications of which her social being is the product." (ibid. p. 35); or in other words – "the dominated apply to what dominates them schemes that are the product of domination, [...] their thoughts and perceptions are structured in accordance of the relation of domination that is imposed to them, their acts of *cognition* are, inevitably, acts of *recognition*, submission" (ibid. p. 13).

⁵⁴ McRobbie (2009, p. 60) refers to Lacan's concept of the Symbolic as the source of patriarchal authority, the Symbolic as the patriarchal power.

Structural, symbolic and discursive violence as types of indirect violence

Considering the theoretical approaches and conceptions of feminist practice introduced in this chapter, the making visible, articulating the complexity of *gender-based violence* in its structural, cultural and not only interpersonal dimensions, is a rather difficult undertaking as the actual power system in its violent formation constitutes the arena for language and action to prevent and end *sexist violence*. Or to put the obstacle in Bourdieu's (2001, p. 13) words: "the dominated apply to what dominates them schemes that are the product of domination, [...] their acts of *cognition* are, inevitably, acts of *recognition*, submission". Thus, considering the potential of posing "threat" through reclaiming social change to these fields of power, in the sense of Butler's exposing and explaining those features of hetero-normative power with its gender norms based on domination and subordination "which are so deeply embedded, so resistant to challenge" (McRobbie 2009, p. 61.), will be the challenging criteria for the visual research.

4.4 Resume Chapter and concluding comments

Defining a terminology delineating the type of violence chosen as the object of the study which representations are to be examined, *intimate partner violence* as a particular form of *gender-based violence against women* have been defined as appropriate terms to this study. To underscore the real scope and pandemic proportion of the serious public health problem and human rights violation concerning the female part of the population, the denomination as *intimate partner femicide*, also has been included in the terminology used. In a further step, physical, sexual, psychical/emotional and economic violence have been defined as dimensions of direct/personal forms of violence as well as structural, symbolic and discursive violence as types of indirect violence. Gender, as a structuring category, indicates a performative construction and has been contextualised with violence against women. Acknowledging the scope and consequences of gender-based violence, the dynamics of violence towards non-violence illustrated by the *wheel of violence* and the *wheel of*

equality draw a clear trajectory from domination through control and violence to equality as a new basis for non-violent relationships.

Coming back to the object of the study to analyze representation and imagery of intimate partner violence disseminated by the anti-violence movement, in the following the extracted analyse categories from theorising gender violence will be resumed: Generally, the differentiation between: (1) *primary prevention* (social/structural change related to indirect violence), or *secondary prevention* (intervention/action in case of direct violence) implies a reference to a broad or narrow encompassing of intimate personal violence and its eradication. The question, who is in the role of (2) taking *agency* goes along with (3) *victimisation* of women experiencing violence, with ideas of autonomy and agency in the struggle to survive, versus paternalistic attitudes towards women as victims. A more profound perspective including symbolic violence can be achieved by questioning the comprehension and contextualisation of gender and violence, (4) the complexity and dimensions of the phenomenon (direct – indirect violence) and as well, (5) the understanding of gender (performative construction, de-/reconstructing stereotype). Finally, to meet the goal of eradication of intimate partner femicide, (6) *the transformation or cementation of gender norms* and (7) the capacity of *myth re- or deconstruction*, constitute important descriptors to define if an image, a visualisation, may coincide with the goal of ending intimate partner violence or not. Or in other words, this study requires taking a conclusive look at, (8) *the potential for innovation and social change* in order to estimate about a visual message's potential to challenge and overcome the social conditions facilitating and maintaining the very violence. This means the visual capability as (silent) pointer beyond the symbolic domination, beyond the missing equality between women and men in the private and public sphere, beyond dispositive power arrangements including less access to resources, poverty and economic dependence. Social structures and power systems may sustain or restrain male power and domination, neglecting and normalising violence in social and daily life patterns.

5 Enmeshing apparatuses: Gender-based violence & visual culture

*Images are not entirely
reducible in their context.
Visual representations
have their own effects.
(Rose 2001, p. 12)*

The visual world maps expressive and illustrative possibilities inherent in the medium's broad and multidisciplinary orchestration and compositions of image and text. In the beginning of 20th century due to the breakthrough of new technologies we observed the turn from the textual to the visual era, with another shift to the digital era at the beginning of the new millennium, thriving the complexity of actual verbal-visual language. Digital media expands the conception of visibility and literacy, implying new approaches on the contexts and potential of visual images, the limits of literal, textual representation and the erosion of the conventional distinction between word and image. Linear codes are replaced by technical codes, fluids of multi-media codes in digital channels as a global communication without beginning or end, open to link-in for all from any place at any time induce a opening perspective for emancipation, participation, that facilitate the ability of unveiling, reflecting and creating new visions (Flusser 1997). Linear structure shifted to multi-perspective and multi-dimensional inter-linkages, images encompassing reality on its surface and beyond the surface, harbouring undiscovered worlds inside.

The central question of this chapter is to find adequate approaches to clarify how to understand the visual landscape and how visual discourse can and/or do substantially challenge, shift, re-work and/or re-signify circulating myth, re-victimisation and gender stereotypes or other predominant visualisations in contexts of intimate partner violence. I.e.: How to encompass the visual appropriately to amplify the visual vocabulary towards a comprehension of the complexity of intimate

partner violence, as well as to appeal on social and ethical responsiveness, to stimulate innovation and vision towards ending gender-based violence?

In the chapter 3 above, I have explained the complexity of intimate partner violence in its interpersonal and structural dimensions including symbolic and discursive violence, embedded in a social gender apparatus with certain patterns of social usage of the imagery on violence against women (chapter 2). For the empirical part, the analyses of visual material provided by the anti-violence against women movement, which is the objective of this study, we certainly necessitate a deeper understanding of the image, the visual culture, and its consequences for the visual discourse concerning violence against women. Considering the lack of a specific visual theory on violence from a gender perspective, which is even more true for gender-based violence, in this chapter I will develop a theoretical framework adapted from philosophy, visual and feminist approaches focusing on the conception of ‘apparatus’ both, for visual culture and gender-based violence.

For the later analysis of the visual discourse on gender-based violence we necessitate to tackle the intersecting fields of; (1) visual culture and; (2) feminism to elaborate an underlying concept enabling the comprehension of the interplay of engendered social complexities with the visual world. Then, to locate and critically considerate the landscape on intimate partner violence visualisations Foucault’s apparatus (*dispositif*) (Foucault 1980), will serve as a travelling concept for the contextualisation and encompassing visual discourse on intimate partner violence. The usage of an extended adoption of Foucault’s *dispositif* seems appropriate for the contextualisation of; (1) intimate partner violence and; (2) visual culture as their interlinkage is obviously given as “each social apparatus is an audio-visual machine.” (O’Connor 1997, p. 1).

5.1 The visual apparatus from a feminist perspective

*There is little doubt, at any rate, that
cinema - the cinematic apparatus -
is a technology of gender.
(Teresa de Lauretis 1987, p. 13)*

As a first step I will contextualise the comprehensions about the patterns of the normalised, displaying violence against women in the visual world (chapter 2) with the complexities of intimate partner violence on the structural and symbolic dimension, (chapter 3), and the trajectory of feminist approaches on visual culture. In the academic community in the mid-1970s film was no longer seen as a reflection of reality, but as a symbol producing practice, constructed through, codes, angle and perspective of the camera, the whole cinematographic apparatus. The laying bare of patriarchal ideology, hetero-normativity and gender dualism are the main characteristics of feminist critique on visual culture, in film and art, as well on the marginalising conditions for women by the visual apparatus. Visual theories had a strong impact on the feminist project to make women and the gender perspective a subject of academy, as Annette Kuhn (1982) works out. Gillian Rose explains the visual in terms of cultural significance, social practices and power relations in which it is embedded, and concludes that the visual is a key in the “cultural construction of social life in contemporary Western societies” where the production of the image(s) is never innocent; images are not “transparent windows” but rather interpret the world (Rose 2001, p. 6). The visuals on intimate partner violence then contribute to the interpretations and the constructions of the very issue and not to a transparent view on it. The image or the visual space, including interface and the digital channels with its multitude of free floating codes, is interwoven with social structure, ideology and power, so suggest first to tackle the visual in contexts of gender and hegemonic power relations.

5.1.1 Engendering the visual apparatus

As the media and the visual function as the matrix for the transposing of visual narratives on intimate partner violence, it is necessary to clarify the contexts of gender and visual culture in order to understand the intersecting of the field with the issue of gender-based violence. In the context of visual studies and gender-based violence, and the obvious symbolic violence by reproducing myth, gender stereotypes, victimisation and objectification of women evidenced by the state of art, (see chapter 3) we necessitate to take into account the engendering of visual culture and its research. The way in which gender is framed and reproduced enables thriving gender equality or inequality, as discourses “guide the individual and collective creation of reality” (Jäger and Maier 2009, p. 37). Thus in this section I will draw the trajectory of the engendering of visual apparatus.

The first feminist research which critically addressed gender in media and film studies considers the influence of the media in the context of female identity, concentrating on representations of women in the media. In 1972 feminist activists launched the first edition of the journal ‘Women and Film’, a US American magazine. One year later, in 1973, the first book on the portrayal of women in the film, Marjorie Rosens ‘Popcorn Venus’ was published, and the author considers the film industry as a producer of myths. These myths, constructed within and by religion, tradition, language, stories, songs and films, display their authority over women in patriarchal society. At that time, the feminist film theorists were connected closely to the women's movement and the cinematic practice, with the central aim of raising awareness in a political sense. The theorists began to produce films themselves, especially documentaries in order to establish a realistic representation of women. Characteristic for the first phase of feminist theory are content-oriented film analysis, where the relationship between reality and cinematic representation was thought as a simple ratio image. The feminist demand of a normative aesthetics disappeared after 1975, and the contact between feminist filmmakers and feminist theory was lost in the 1990s, also due to the increasing institutionalisation of academic film theory. (Trischak 2002).

Considering the reproduction of myth on violence against women, the latter were found by the Frus in her film analyses, (chapter 3.3 above), as well as by the anti-violence research and –movement in context of intimate partner violence and the media (see chapter 4.2.3. above.). Thus, the visual plays an important role in transposing narratives based on myth or complex social reality. Key concepts for the visual in feminist contexts have been Althusser’s comprehension of the human being constructed by ideology, where our thinking of the world is represented to us appearing naturalised and is taken for granted; as well as Barthes’ work on images suggesting representation works by codes constructed by processes of identifiable signification at work in all representations and appearing natural (Kuhn 1982, p. 4, 5). Foucault’s theory of power and his apparatus theory in *History of Sexuality* advanced to a special status for feminist theory, as it demonstrates a way to practice a critique of patriarchy without attributing the woman with a victim status due to the centrality of laying bare relations and effects of power:

[T]he analysis, elaboration, and bringing into question of power relations and the 'agonism' between power relations and the intransitivity of freedom is a permanent political task inherent in all social existence. (Foucault 1982, p. 791)

Michel Foucault possibly has been the most important influence in feminist theory concerning the topics of power, identity and embodiment. However, Judith Butler (1999, p. 166) points out: “By maintaining a body prior to this cultural inscription, Foucault appears to assume a materiality prior to signification and form.” From this quote, McLaren assumes that according to Foucault, the body functions as the site of the cultural inscription of values, and referring to the body as the site of cultural inscription, implies a prior to materiality; something to be inscribed, and questions:

After all, without a notion of body that somehow exceeds its social signification, how is resistance possible? This is precisely the problem for the third group of feminist critics – Foucault’s notion of the body seems to be completely determined by social and cultural forces. This has the unwelcome effect of undermining women’s agency. (McLaren 2007, p. 83)

Although Foucault's work on power, and institutional analyses is most useful to feminism, which always is based on a political impetus concerning gender as a frame of reference; a way of seeing world, the work of feminist film criticism creates their own knowledge. A knowledge of cinema and the technology of sex following feminist critiques (Kuhn 1982, McLaren 2007) are missing from Foucault, for he is not covering sexuality from a gender perspective:

The theory of the cinematic apparatus is more concerned than Foucault's with answering both parts of the question I started from: not only how the representation of gender is constructed by the given technology, but also how it becomes absorbed subjectively by each individual whom that technology addresses.(De Lauretis 1987, p. 13)

According to De Lauretis (ibid.), the understanding of cinema as a social technology, as a 'cinematic apparatus' in film theory, derives contemporaneously with Foucault's work but also independently of it. The author confirms, as the word *apparatus* suggests, it was directly influenced by the work of Althusser and Lacan, de Lauretis (ibid.) quotes: "There is little doubt, at any rate, that cinema - the cinematic apparatus - is a technology of gender". Feminist film theorists thematise the sexualisation of the female star in narrative cinema by analyses of the cinematic techniques, (lighting, framing, editing, etc.), and the specific cinematic codes, (for instance, the system of the look), which are constructing the woman as an image, as the object of the spectator's voyeuristic gaze. Feminist theorists had been working both an account and a critique of the psycho-social aesthetic and philosophical discourses underlying the representation of the female body. (ibid.)

Laura Mulvey, (1975) in her groundbreaking essay on visual pleasure in film narratives focus on the process of the film by contextualising psychoanalytic theories and the relationship between audience and screen as a key concept for film analysis with a feminist perspective:

It takes as starting point the way film reflects, reveals and even plays on the straight, socially established interpretation of sexual difference

which controls images, erotic ways of looking and spectacle. (Mulvey 1975, p. 6)

The text provides a detailed analysis of the patriarchal order of the cinema, and Mulvey shows that psychoanalysis is a useful tool for the analysis of the patriarchal for the status quo of the 1970s. The problem of Mulvey's theory can be summarised insofar as she does not place the spectator in the cinema, and acknowledges the analysis strictly to a dualistic structure. Thus, De Lauretis (1980, p. 15) rightly points out, that "[t]he importance of narrative cinema as a mode of working through the relations of female subjectivity, identity and desire cannot be understated." At this time feminist approaches on critical visual culture studies became dominant in Anglophone feminist visual theory, art history, film, TV and media theory. In general we can distinguish theoretical concepts based on semiotics, psychoanalyses and French post-structuralism, performance theory.

Concerning the discussion on art and image culture the more Freudian, psychoanalytic and subjectivity approaches on the self and the experience of embodiment focus on strategies for an alternative production of "female" images, questioning the "male" gaze and fetishism, as well as promoting the female spectatorship (Barry and Flitterman 1980; Chicago and Schapiro, 2010; Doane 1982; Kelly 2010, Pollock 2010). Advocating for new kinds of "female" images and theories of visuality Chicago and Schapiro (2010, p. 56)⁵⁵ point out their hope that a female perception of art and as artists, which in the 1970s was beginning to be described, "will enrich our language, expand our perceptions, and enlarge our humanity."

Following the approach of semiotics film consisting of codes, a code system, is a construction of reality, but still there is a tendency that film material seems to be real, natural and appears like a mirror of reality. The realistic impression of the film arises from the fact that it conforms to that of how we understand the real. The way understanding reality produced by art and literature, according to Althusser, is a

⁵⁵The original article by the authors was published in 1973, *Womanspace Journal*.

product of ideology, hiding its own interventions, and so presenting its meanings as natural:

[T]he peculiarity of art is to 'make us see' (nous donner à voir), 'make us perceive', 'make us feel' something which alludes to reality. [...] What art makes us see, and therefore gives us in the form of 'seeing,' 'perceiving' and 'feeling' (which is not the form of knowing), is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes. (Althusser 1971, p. 222)

The semiotic analysis of popular cultural texts and practices detects the ideological operations and provides a model of politically motivated analysis. Texts and practices serve as a cultural symbol, which further contributed to ideology, also called myth. (See explanations on myth by Barthes in chapter 4.2.3 above). The movie seems to reproduce social reality, but it is the world's dominant ideology. To protect the plot as an ideological unity, the film has to ignore and delete a lot, so there always can be found gaps within. The role of film criticism in this context is to find out these gaps. (Hipfl 1995, p. 150). Annette Kuhn sees feminism as the most important political motivation of ideological film analyses:

If ideological film analysis is political, or at least cultural-political in its purpose, its most significant political motivator has arguably been feminism. Feminist ideological criticism aims to lay bare the patriarchal ideology of working in and through cultural texts in general, and films in particular (Kuhn 1999, p. 148).

Up until the present, visual theory from a gender perspective has focused on the representation of body and meaning, sexuality, female, feminist and transgender reading, visual pleasure, gaze and perception, women of colour, race and identity, technologies. Amelia Jones recently edited the reader on feminist visual culture, which is a relatively complete and revised version of the intersecting subjects of feminism and visual culture, with feminist versions of theorising the ways in which all forms of culture condition, and are conditioned by, gender or 'sexual difference' (Jones 2010, p. 1). Revisiting Jones's reader focusing on the Anglophone key texts of the feminist

perspective on visual culture, and the readers on visual culture by Mirzoeff (2002), as well as the reader edited by Evans and Hall (1999), I could not find any theoretical approach specifically discussing gender-based violence in the contexts of visual culture. In spite of this theory gap, it becomes clear from feminist critique that the subject of intimate partner violence and visual culture is situated in two enmeshing apparatuses. Or to say it in other words, the visual map or landscape on this very subject emerges from a gendered social apparatus reproducing male power against women in its primitive form – violence (Foucault 1994, p. 340), and a visual apparatus as a male apparatus executing power within cultural/visual production as condition for production, as well as a condition for products at the same time.

Thus, examining the problem of visual discourse on gender-based violence, we have to be aware of the intersecting of arrangements of power within institutional practices in visual culture, in the juridical and political systems as matrix for creation and construction of meaning for both, with or without feminist purpose. As shown in the chapter 3, the problem of gender-based violence is not a matter of legal protection only; it is complex and manifold in its dimensions and accounts for all the sets of practices and mechanisms to prevent the female subject from male violence. At the same time, we can assume the imagery discussed in the State of the Art as visuals emerging from the logics of visual apparatuses.

Returning to the media, this overall notion of the screen as the surface where visual culture is displayed and perceived in the digital era since different forms of moving and still images emerged, as films, photos, graphics, animations, paintings in the digital era dilute in the hype of interface. Knoll and Sauer (2006, p. 17) assume the media as constituting an important sphere, a field of power, not only of a ritual of common consumption of, and adaption to gender patterns, stereotypes and roles; but also of ritualisations of self-assurance of gender and its standardisation. Mersch (2004, p. 78) adheres that the media, although participating in the constitution of social and cultural processes, however do not create meaning. According to the author, the media visualise, make audible, collect, arrange, conserve; the media transpose/translate meaning through transferring, transmitting, deforming or transforming, but do not

create it; they *presume meaning*. Consequently, Mersch (ibid.) argues that there exists no symbolic, no perception without the media but no media ever is the *giver/creator*

Media as the arena of transposition and locus of intersection of gendered apparatuses

of its occurring. [Geber ihres Ereignens]. Hence, Mersch (ibid. [own translation]) concludes; “media themselves *are* something, an archive, an image, an apparatus”. Assuming that the media is an

apparatus for transposing – deforming or transforming – presumed meanings, the symbolic and an essential sphere of gender ritualisations, I define the media’s deployments and screens moreover as reflecting surfaces of intersecting gendered apparatuses; i.e. arenas of reassuring, reproducing, reinforcing as well as transposing, transgressing and transforming gendered dispositive power arrangements.

5.1.2 De-constructing the gaze and the dominant fiction

From childhood onwards we learn social codes of looking, for instance not staring at strangers, not staring at certain parts of the body, or looking directly at a person in certain situations, or as Althusser points out in his essay on Freud’s psychoanalyses:

Each stage traversed by the sexed infant is traversed in the realm of Law, of the codes of human assignment, communication and non-communication; his 'satisfactions' bear the indelible and constitutive mark of the Law, of the claims of human Law. (Althusser 1971, p. 211)

For the author, either the moment of dual fascination of the Imaginary or the (Oedipal) moment of the lived recognition of the insertion into the Symbolic Order, “the whole dialectic of the transition in all its essential details is stamped by the seal of Human Order, of the Symbolic” (ibid. p. 214). Visual culture, and the ways of looking-at in different manifestations, are interwoven into the recognition of the Symbolic Order, which is the Law of the Father (paternal prohibition, the incest taboo). Silverman establishes the symbolic order and the mode of (visual) production as dominant fiction with its “most fundamental image of unity, the family”; i.e. dominant fiction with its primary/core elements, phallus and family, and secondary/other representational

elements like Christianity, ideologies of class, race, gender, ethnicity, nation (Silverman 1992, p. 47).

Imagery and visual representation is deeply rooted in the matrix of a hetero-normative gender order, passed on to every infant human being; the man that surveys and looks at women, and the women that are being surveyed, being looked at, as explained in the section above. When Berger reflects on women as objects of paintings from the Renaissance onwards, assuming that women are born into a “allotted and confined place, into the keeping of men” at the cost that a woman’s self is split into two, the *surveyor* and the *surveyed*, the man *acts*, surveying women before treating them, and the woman *appears*, surveying herself, how she appears to others, to men. (Berger 2010, p. 37). According to Althusser (1971), Berger’s man as *surveyor* is to be comprehended as the man representing the Father looking at the object of desire, also causing the anxiety of castration, and Berger’s *surveyed*, as by the Father *surveyed* object, the castrated, controlling how she appears in order to follow the Law of the Father.

This looking-at in its different manifestations forms part of the recognition of the Symbolic Order which is the Law of the Father, and contextualising it in a further step with Bourdieu’s concept of masculine domination. We can assume this process of imposing this order as symbolic power or even to some extent as symbolic violence, exposed as:

[T]he logic of domination exerted in the name of a symbolic principle known and recognised both by the dominant and by the dominated. (Bourdieu 2001, p. 2).

This recognition of the symbolic principle by the dominated derived from Bourdieu, we can observe in Berger’s conception as well, when he states:

The surveyor of woman in herself is male: surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight. (Berger 2010, p. 38)

Accordingly, in relation to gender, we observe how ways of looking have their specific importance; i.e. gender is not only structuring social conditions and power relations as discussed in the chapter 4.3.1 above, but also the symbolic sphere and patterns of looking, surveying, acting and even producing in contexts of visual culture, in this case exemplified with Berger's (2010) reflections on the nude in European oil paintings. Concerning film, Laura Mulvey (1975) constitutes the notion "male gaze" for this phenomenon in her renowned article *visual pleasure in narrative cinema*, which still continues to be "the most often quoted essay of feminist film theory" (Braidt and Jutz 1999, p. 380). According to Mulvey (1975 p. 7), cinema as an "advanced representation system poses questions of the ways the unconscious" formed by the dominant order, (i.e. the Law of the Father) "structures ways of seeing and pleasure".

Woman then stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of a woman still tied to her place as bearer, not maker of meaning. (Mulvey, 1975, p. 7)

In the desire *to look at* the author reveals an active male and passive female position; the image of the woman as an desirable object for the protagonists in the film, and as an erotic object for the audience; similarly De Lauretis states:

[T]he female body displayed as spectacle for the male gaze 'to take it in', to enter or possess it, or as fetish object of his secret identification; the woman as mystery to be pursued, investigated, found guilty or redeemed (by man); and above all, what can be seen and eroticized - though it is not actually represented on the screen, but only figured, implied, in the look - he male gaze itself, the phallic power of the look as figure and signifier of desire. (De Lauretis 1980, p. 24)

Respectively to cinematic production, De Lauretis (1987, p. 99) assumes the apparatus of looks, framing the woman by the look of the camera as an icon, an image, the object of the gaze; made to be looked at by the spectators, as well as the male

character(s); with the male protagonist as the 'bearer' of the spectator's look, also controlling the events of the narrative, moving the plot forward:

The apparatus of looks converging on the female figure integrates voyeurism into the conventions of storytelling, combining a direct solicitation of the scopic drive with the demands of plot, conflict, climax, and resolution. (De Lauretis 1987, p. 99)

Film Language, such as duration and size of the camera settings, lighting, image composition and editing, produces gender hierarchies and thus is seen as a subjective view point. The interplay between voice and image imposes another factor. A special role plays the voice over, a voice, whose narrator does not appear on the screen: "To be heard but not seen" is a very powerful position, but representations of women in the film embodied a long time rather the opposite: "to be seen but not heard" (Silverman 1984, p. 134) is closely related to Mulvey's (1975) concept of "to-be-looked-at-ness".

When Lacan states (1998, p. 106), "the gaze is outside, I am looked at, that is to say, I am a picture", he stresses this process as constituting "the heart of the institution of the subject in the visible." Hence, to him the most profound determining level in the visible is the gaze from outside. (ibid. p. 106). What norms or patterns is this determination following? Silverman (1992, p. 47) establishes the symbolic order and the mode of production as dominant fiction with its "most fundamental image of unity, the family"; .i.e. dominant fiction with its primary/core elements phallus and family, and secondary/other representational elements like Christianity, ideologies of class, race, gender, ethnicity, nation. Silverman (1996, p. 223) admits, that "the normative aspects of the screen may indeed be so deeply rooted within our psyches", inscribed in our desires and identifications, that "they generally determine what we see at first moment looking at a particular object." Certainly, to grasp this complexity by looking at a visual requires a more profound and conscious form of viewing. This becomes obvious by considering Susan Sontag's quote as well:

The primitive notion of the efficacy of images presumes that images possess the qualities of real things, but our inclination is to attribute to real things the qualities of an image. (Sontag 1999, p.83)

Accordingly, from Sontag's assumption we may conclude that as spectators, perceivers, as looking subject, these attributing qualities from visual imagery of violence against women to the social reality of violence against women seems to work well. According to the discussed conception of the unconsciousness and the symbolic order, the visual can be understood as a gender regime with normed gender positions for men and women, where from a two-fold problem derives for the PhD-Thesis: (1) the comprehension of the visual as a space of a gender regime in a symbolic sphere of normalised objectifying and fetishising women into a passive role of being surveyed is too deterministic as to acknowledge is as such; (2) the recognition of this very regime or this dominant fiction by the dominated; i.e. the visual as a space of violence against women, as well as visual politics to overcome violence against women, function in this space of symbolic power are contradictory formations for the very feminist purpose.

However, Lacan (1998, p. 106) rejects a dialectic view of the problem of being represented with a representation and the self-assurance about it as a consciousness that knows that it is only representation and beyond is the thing itself. "Between the surface and that which is beyond that things are suspended", for Lacan (ibid.) "there is something that establishes a fracture, a bi-partition, a splitting of the being to which the being accommodates itself." The author describes the screen from a subject position, working out the human subject, not as entirely caught up in this imaginary capture. S/he maps her/himself in it through isolating the function of the screen and playing with it: "Man, in effect, knows how to play with the mask as that beyond which there is the gaze. The screen is here the locus of mediation." (ibid. p. 107) The subject searches, or I would say scans the screen, the imaginary world for idealising attributes for her/his identification following the dominant fiction for an idealised identification. When Silverman (1992) discusses Lacan in *Male Subjectivity at the Margins*, she affirms that idealising attribution is facilitated by fantasy and imaginary, hence unconscious identification does not always follow already a socially delineated formation, but

sometimes seeks forms beyond determined trajectories. Later, in *The Threshold of the Visible World* Kaja Silverman (1996, p. 19) thinks “the screen as the repertoire of representations by means of which our culture figures all of those many varieties of ‘difference’ through which social identity is inscribed”. Identification not only involves subject and image, but also the gaze. Silverman (1996, p. 29) referring to Fanon points out that our identification must always be socially ratified and “only certain persons have a flattering image of the self.”

In film, spectators experience a state of two emotional situations during the act of viewing or better gazing for pleasurable identifications. The splitting of belief and non-belief of what we are seeing, is the unconscious and occasionally conscious interactions of allowing oneself the switching between ‘believing’ and ‘not believing’ what we see screened. Metz (1975) and Silverman (1996) conceive the experiencing of both emotional states at the same time; to perceive the events on the screen as displayed fiction and to believe what is perceived on the screen is real and disavow it as fiction. Evidentially this points at our ability of deconstruction.

In this respect, I need to remark, although Lacan differentiates the image and the screen at a site, or Metz refers to film, I argue it is legitimate to elude both as in the digital era, virtual reality and change of visual consumption, the separation of image and screen becomes dispensable. Film, photo, cartoon, video, paintings, image-text compositions and multi-media conglomerates, are all perceived through the screen, the interface enabling an individualised and active journey through the virtual world constituting new interrelation and agency for viewers. Thus, I suggest the image/ the screen as the locus of mediation, where different representations, objects of desire, desirable and pleasurable formations for identification look at the subject, the real person, determined by the desired loving gaze of the ‘Other’, however sometimes with a flattering image of the self. The flattering self then becomes the locus where awareness raising aims to intervene while the screen functions the locus of transpositions, where meaning construction can be deformed or transformed.

**The image/ the screen as
the locus of mediation
and transposition**

This is the spatial location in the visual world, where visionary and resistive images can interfere and open new ways of seeing. In other words, given that visual culture as apparatus cherishes gender inequality and contributes to the symbolic and structural violence against women, this locus of transposition also provides an arena for redrafting and transgressing the obsolete gender norms and visual politics.

5.2 The Foucauldian *dispositif*: Encompassing the visual of gender-based violence

In academia, as a response to these multiplying processes, visual culture aroused from the scholarly attempt to bridge the separation of art historical analysis, film analysis, television analysis, etc. and so explore uses and meanings of images across disciplines (Jones 2010). Visual culture enables the encompassing of the diverse visual formations on gender-based violence as already illustrated in the state of art without being limited to a certain discipline, genre, format or channel. Josep M. Català (2005) establishes the approach of *the complex image*, to him visual culture does not mean to turn a given reality into images. He stresses that the differentiation between visual representation and vision becomes diluted in the visual. To situate and locate the visual discourse of gender-based violence within anti-violence initiatives, I will adapt and establish a theoretical frame departing from Foucault's conception about the apparatus/*dispositif*, and contextualise it with feminist visual theory to encompass the complete visual map or landscape of the complex societal phenomenon. This will enable the discussion of the imagery on gender-based violence and its appearances in the different media channels and visual forms, as well as to locate and define the discourse of the anti-violence movement.

5.2.1 The Foucauldian *dispositif* for feminist purpose

The way of comprehending reality cannot be diminished or simplified; the images of visual culture are complex, and its paradigm consists of understanding the world or reality through images. Images are open and interrelated. Consequently, acknowledging the image as complex, facilitating the representation, comprehension and deconstruction of this very complexity is a key understanding to cope with the objective of this PhD project. Now, how to incorporate different visual material going beyond photographic images; i.e. to encompass the visual discourse of the heterogeneous visual data (still or moving images, signs, cartoons, social ads, objects, etc.) is I want to inquire.

Concerning the visuals provided by the anti-violence against women movement, I will interrogate what kind of knowledge on intimate partner violence is offered through this visual material in order to get a more complete view on the knowledge that shapes our environment. Knowledge is key to understanding “all kinds of contents that make up a human consciousness, or in other words, all kinds of meaning that people use to interpret and shape their environment”, (Jäger and Maier 2009, p.34). In the context of this study, I will establish Foucault’s *dispositif* as a concept to encompass the complex manifestations of gender-based violence in visual culture and the kind of knowledge or myth transmitted.

When Rose (2001) discusses the usefulness of bringing together psychoanalysis and discourse, she outlines the arguments of Stuart Hall, Teresa de Lauretis and Kaja Silverman. Rose (ibid.) discusses Foucault’s term of *discursive formations* as meanings connected together in a particular discourse giving the example of the translation of psychoanalytic work into Foucauldian terms by Mulvey’s approach on phallogocentric visuality structuring images of women by forms of masculine seeing, as discussed in the chapter 5.1.2. In *The Order of Discourse*, Michel Foucault refers to the link of discourse with desire and with power states:

There is nothing surprising about that, since, as psychoanalysis has shown, discourse is not simply that which manifests (or hides) desire – it is also the

object of desire; and since, as history constantly teaches us, discourse is not simply that which translates struggles or systems of domination, but is the thing for which there is struggle, discourse is power which is to be seized. (Foucault 1981, p. 53)

Foucault's discussions of the relations between power, the body and sexuality have created a broad feminist interest on his theorising, although he was criticised that his 'apparatus of sexuality'⁵⁶ does not relate sufficiently to the issue of gender. However, the conception of the apparatus or *dispositif* remains a significant input for post-structuralism and feminist theory.

One of the most detailed explanations in respect to the understanding of the term *dispositif* from Michel Foucault and his apparatus we find in the planned but unpublished volume *The Confession of the Flesh* of the *History of Sexuality*. The explanations concerning the *dispositif* published as a round-table interview conducted in 1977⁵⁷, where Foucault (1980, p. 194) stresses in a first instance that apparatus itself is the system of relations that can be established between the heterogeneous ensemble of elements consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions. Secondly, he tries to identify in this apparatus "the nature of the connection that can exist between these heterogeneous elements":

Thus, a particular discourse can figure at one time as the programme of an institution, and at another it can function as a means of justifying or masking a practice which itself remains silent, or as a secondary re-interpretation of this practice, opening out for it a new field of rationality. In short, between these elements, whether discursive or non-discursive, there is a sort of interplay of shifts of position and modifications of function which can also vary very widely. (Foucault 1980, p. 194)

⁵⁶ "Apparatus of sexuality", mentioned in the "The Confession of the Flesh", Foucault, 1980.

⁵⁷ Michel Foucault in conversation with Alain Grosrichard, Gerard Wajeman, Jaques-Alain Miller, Guy Le Gaufey, Dominique Celas, Gerard Miller, Catherine Millot, Jocelyne Livi and Judith Miller published as "The Confession of the Flesh".

Thirdly, the author points out, that apparatus thus has a dominant strategic function (ibid. p. 195). Indeed, these definitions of the apparatus are very useful to encompass social phenomena as interrelated spaces, as fields of power; i.e. dispositive arrangements encompassing different elements, mapping the whole landscapes of discourse where social phenomena evolve, as we necessitate for the mapping of visual discourse on violence against women. As a conclusion, we can state that the apparatus enables us to identify the elements involved, to discuss the interrelations, modifications and shifts, as well as to unveil the “strategic imperative” acting as “the matrix for an apparatus” (ibid.).

Gilles Deleuze (1989, p. 159) uses *social apparatus* or *apparatus* as the closest available form in English, as there is no straightforward translation for Foucault’s term *dispositif*. The author explores the apparatus as a tangle, a multilinear ensemble, composed of lines following directions, tracing balances, where “each line is broken and subject to *changes in direction*, bifurcating and forked, and subject to *drifting*”; “visible objects, affirmations which can be formulated, forces exercised and subjects in position are like vectors and tensors” (Deleuze 1989, p. 160). Referring to Foucault’s “lines of sedimentation” and “lines of breakage”, Deleuze draws lines as subject to changes and points out:

Untangling these lines within a social apparatus is, in each case, like drawing a map, doing cartography, surveying unknown landscapes, and this is what he calls ‘working on the ground’. One has to position oneself on these lines themselves, these lines, which do not just make up the social apparatus but run through it and pull at it, from North to South, from East to West, or diagonally. (Deleuze 1989, p. 159)

Accordingly, a discussion based on the conception of the *dispositif* invites, attracts and seems to be functional to map, to draw this “unknown landscape” of imagery on gender-based violence. As demonstrated in the chapters before, the societal subject intimate partner violence is extremely complex, inscribed in social structure emerging in different institutions, laws, in art, photography, sculpture, and in the media (television, press, film, etc.). The interpretation of the *dispositif* by Deleuze works as a

tool, to follow the elements and lines of discourse, situate them and demonstrate breakages, fractures and shifts:

These apparatuses, then, are composed of the following elements: lines of visibility and enunciation, lines of force, lines of subjectification, lines of splitting, breakage, fracture, all of which criss-cross and mingle together, some lines reproducing or giving rise to others, by means of variations or even changes in the way they are grouped. (Deleuze 1989, p. 162)

Foucault's conception of the apparatus, the *dispositif*, as already said before, does not divide heterogeneous discourse, but provide an instrument enabling the demonstration of the inter-linkages and relations:

To be more precise, we must not imagine a world of discourse divided between accepted discourse and excluded discourse, or between the dominant discourse and the dominated one; but as a multiplicity of discursive elements that can come into play in various strategies. (Foucault 1998, p. 100)

In her reader, gender researcher in philosophy Margret A. McLaren critically questions if feminism can benefit from adopting Foucault, his rejection of universalism, his theory and conception of power. In respect to *The history of Sexuality* she explains that “[d]iscourse [*dispositif*] refers to a multitude of institutions and practices, as well as disciplinary knowledge (as the disciplines of science, medicine, psychology, anthropology, biology, etc.)”, and includes “attention to social contexts and differentials of institutional power” (McLaren 2002, p. 90). As the author (*ibid*) stresses, for Foucault power and knowledge are joint together in discourse, power can be both, instrument and effect of power:

Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart it. (Foucault 1998, p. 101)

McLaren advocates for the usefulness of Foucault's conception of power and disciplinary practices and his central discussions on the body and power operating on bodies for discussing gender norms. Feminist efforts and struggles, specifically through the 2nd wave women's movement, focus on the body, and women's right over their

own bodies, for instance their sexuality and sexual freedom, reproduction and the right of abortion, as well as violence against women.

Although Foucault have been criticised for his gender neutrality, or androcentrism, discussing the body in gender neutral terms and neglecting practices applied to the female body only, McLaren illustrates how feminists extended Foucault's discussion of disciplinary practices and his analyses of the disciplined body. McLaren (2002, p. 93, 94) quotes the works of various authors, using the extension of Foucault's analysis of the disciplined body, to discuss and analyse forces of power working on the shape of women's bodies, on their gestures and on the ornamented surface of the body. Judith Butler (1999, p. 119) states Foucault's genealogical critique on the categories of sex as acknowledged emancipatory ideal, although in some parts contradictory, she admits that Foucault offers an "open and complex historical system of discourse and power that produces the misnomer of 'sex' as part of a strategy to conceal and, hence, to perpetuate power-relations." (Butler 1999, p. 121) Thus, although not relating sufficiently to the distinct impact of these repressions and/or dominations for women and/or men in particular, Foucault's theory allows locating power-relations, domination or repression, adapting it to various feminist purposes.

As already discussed in chapter 4.3.1, McLaren also points out, that gender functions as a structuring category and gender norms play a significant role for social conditions and organisation; i.e. the operating of an entire system of social rewards (and punishment) that reinforces appropriate gender behaviour. In this context I want to stress, that violence against women, before anti-violence legislations, has been a legitimate social behaviour for men; i.e. power in the form of disciplinary practices, in this case a gender norm operating differently for men and women, i.e. maintaining male dominance over women.

Supposed that the conception of the *dispositif*, the Foucauldian *apparatus* is appropriate to encompass, interrogate and analyse the phenomenon of intimate partner violence, the very social problem in its complexity, because it enables the encompassing of the multitude of dispositive arrangements, where discourse in its

power relations is operating. Also it allows for the analysis of the lines of modifications, shifts and breakages – what is it about the feminist purpose? Luce Irigaray comprehends the political struggle of women as a disruption of the dominant order:

When *women want to escape from exploitation*, they do not merely destroy a few 'prejudices,' they disrupt the entire order of dominant values, economic, social, moral and sexual. *They call into question* all existing theory, all thought, all language, inasmuch as these are monopolized by men and men alone. They challenge *the very foundation of our social and cultural order*, whose organization has been prescribed by the patriarch system. (Irigaray 1985, p. 165)

Thus, the feminist political struggle of women in the sense of apparatus/Foucauldian discourse / *dispositif* would be the altering, shifting, or breaking of certain lines of power relations in specific elements of the social apparatus. If so, then I presume gender-based violence as a dispositive arrangement within social apparatus with its bifurcated lines, lines of reinforcement and lines of breakage. These lines of reinforcement appear and manifest in still existing structural violence, symbolic violence appearing in institutions, laws, programmes, the media, visual culture, etc., whereas the lines of breakage manifest as the anti-violence movement, appearing in legislation, organisations, institutions, programmes, the media, etc. Consequently, I assume the political struggle of the women's movement succeeding in the creation of these lines of breakage and resistance; i.e. a shift of power relations, manifested in different elements like the legislations, new entities anticipating power relations, changing gender norms working to prevent from and end violence against women. Gender-based violence then would be the apparatus, the dispositive arrangement to maintain male power as the "connection that can exist between these heterogeneous elements". Therefore, the anti-violence movement unveiling and making visible these dispositive arrangements of the gendered social apparatus is part of these bifurcated lines causing lines of breakage, as Deleuze (1989, p. 164) affirms "[w]e belong to social apparatuses [*dispositifs*] and act within them." So does the anti-violence movement. The visual communication, the imagery produced by the anti-violence movement is a

further element of these bifurcated lines, and it is to find out if they rather form lines of reinforcement, or lines of fractures and resistance.

When Foucault (1980, p. 195) says, “The apparatus thus has a dominant strategic function”, I suggest to consider this strategic function of the dispositive arrangement intimate partner violence as the, (conscious or unconscious), strategy of maintaining male power over women in their private homes by the patriarchal formation of modern nation states and social contracts in the 17th century. This historical urgency by applying the idea of the monopoly on the legitimate use of physical force by the state, except the legal right of the father and/or husband to rule and dominate over the private sphere, constituted the social apparatus as a gendered apparatus. Within the very apparatus exist lines of force operating with power in its primitive form – violence, in the private sphere, the violence against women, which developed to a complex dispositive arrangement of interpersonal and structural violence over the course of time. If we think on violence against women, and Foucault’s explanation on the dispositive, which derives from a historical urgency, then we can say, in the 1970s we had another urgency cumulating in the public discourse on the subject of violence against women and the demand for legal protection for women from their violent husbands. This historical ‘urgency’ stipulated, challenged these dispositive arrangements, ‘producing’ violence against women within social apparatus, arrangements of breakage, fractures and resistance to the maintaining of male power over women, but also the arrangement of reinforcement enabling the continuation of intimate partner violence, as demonstrated in chapter 3.

Jäger and Maier (2009, p. 35) understand the dispositive as “the synthesis of discursive practices (i.e. speaking and thinking on the basis of knowledge), non-discursive practices (i.e. acting on the basis of knowledge) and materialisations (i.e. material products of acting on the basis of knowledge)”. Considering the lines of breakage and the resistance we can observe discursive practices, (e.g. the feminist definition of violence against women, publications, feminist theory and linguistics), their resistive non-discursive practices, (e.g. feminist and anti-violence events, new gender roles, feminist art), and the resulting materialisation, (e.g. women-only spaces,

women's shelters), by the women's anti-violence movement. Consequently, as shown by Irigaray's (1985) quote above, the women's anti-violence movement challenges the very foundation of the dispositive of intimate personal violence; "they disrupt the entire order of dominant values" once prescribed by the establishment of „sexual contracts“, as Carol Pateman (1989) set it. Hence, coming back to visual information, we have to take into account that violence against women, especially within marriage/intimate partnership, was such a strong taboo to break with and speak up against; moreover so called 'battered women' were so invisible, that there was a special need for visualising the existence of this kind of violence. Thus over time, the black eye, the bloody wound, the threatening red hand of the male partner became sort of icons in the visual world, used with regard to intimate partner violence. Meanwhile times have changed, in the European Union we find legal protection and public opinion rejects violent behaviour in the private sphere. However, it seems like the visual narrative still sticks to the 1970s and 1980s, when the evidence of the social reality of black eyed women has to be unveiled, although there is a second necessity, the visualising of the survivor, and so indicating the existence of ways out of violence and the strength of victims. Consequently, the visual discourse sticking to black-eyed, wounded, weak women, the ingredient of every crime series as a cultural norm also reflects the normalisation of violence against women in the media and cultural production.

The idea, that power operates through cultural and social norms, through discourses, and from above as well as from below allows for a recognition of the normalizing power of the media and visual images. (McLaren, 2002, p. 96).

Regarding the problem of normalising power of the media and visual culture, the apparatus; the *dispositif*, can be an appropriate instrument for the feminist purpose of grasping the latter problem, and for the derivation of a useful methodological approach, in a genealogical way as well as for an extension to critically examine visual culture, and its variety of media channels as entangled discourses in the Foucauldian sense. Considering visual culture as an enmeshment of apparatuses, of dispositive arrangements operating in the field of power, then the mapping of visuals on the

subject of violence against women anticipates in the ensemble of the visual apparatus, the gender apparatus, the apparatus of violence, and so on. Gillian Rose referring to Foucault and his conception of power and discourse being everywhere, and where power is, there is resistance, gives us an example of feminist film critics:

We might define the effort of feminist film critics like Silverman or De Lauretis, for example, as efforts to develop visual discourses that do not discipline looking in a phallogocentric manner, but that produce other (ways of visualizing) masculinities and femininities.” (Rose 2001, p. 138)

In a similar way, we can consider the anti-violence against women movement as efforts of producing other visualisations. However, Rose asserts that certain discourses are nonetheless dominant, so it is to enquire if there are dominant positions in anti-intimate personal violence visuals, and what are the *other* visualisations in comparison to mainstream visual discourse on violence against women. Rose (2001, p. 138) affirms Foucault’s view of discourse as discipline which leads us to power and states, “it might be said that certain kinds of masculinity are produced through a discursive visuality that is voyeuristic and fetishistic”, where we might extend the discursive visuality, which is violent against women. The comprehension of the *enmeshing of apparatuses* in the context of the dispositive arrangement and visual discourse on intimate partner violence necessitates to be recognised inasmuch as the entanglement of gender, social, and visual apparatuses which perpetuate the continuing (symbolic) violence through (visual) discourse, which I will explain in more detail in the following chapter 5.2.2.

Assuming that the usage of Foucault’s apparatus or *dispositif* for feminist purpose permits to include all the different elements of the dispositive arrangement intimate partner violence, it also allows examining its contribution to visual discourse, the visual discourse of the mainstream media, of institutions, of activism, in art. It is a complex tool appropriate to follow the splitting, shifting, backlashes, resistance, as well as reinforcements concerning power relations and forces in or through intentional or unintentional strategies of discourse. These different elements can be campaigns, programmes, television formats or channels, cinema, art, expositions, and events; the

elements can be used or owned by governmental or non-governmental organisations, by companies, by film productions, by the media and culture industry, by social movements; in social practices, media consumption, political struggles, law enforcement, and so on. As McLaren (2002, p.90, 195) points out, the term *discourse*, in its broad Foucauldian meaning, is not limited to words or text, and uses the term *discourse* itself to translate Foucault's *dispositif*. She concedes that this might be a slightly misleading translation, hence insists that discourse, in a non-misleading Foucauldian sense, is to be understood as a variety of concrete, specific, material practices and institutions; it is neither associated nor limited to discourse only by words or text (McLaren 2002, p. 90, 195). Nevertheless, for this work I insist on the distinction between the Foucauldian notions of discourse and dispositive, because the latter, apart from discursive practices, also includes non-discursive practices and materialisations (Jäger and Maier 2009). Thus, I suggest to comprehend gender-based violence, in particular intimate partner violence as a *dispositif*, an apparatus, maintaining male power as the "strategic imperative" acting as "the matrix for an apparatus" (Foucault 1980, p. 194). This comprehension as *dispositif* also relates to the Istanbul Convention (CoE 2011), understanding domestic violence against women as inscribed in the very structure of society sustaining male power and domination.

Consequently, visual discourse on the latter I comprehend as a discourse strands of the "multiplicity of discursive elements" (Foucault 1980, p.100). As a consequence, further on I will use the notions *dispositive* or *apparatus* as suggested by Deleuze for the power arrangements consisting from a multiplicity of discursive elements; and as Jäger and Maier define to grasp discursive, non-discursive practices and materialisations. I will apply the notion *discourse* as suggested by McLaren, not limited to text or words but in a broader meaning for the visual discourse, as a discursive segment of apparatus nourished by different elements and forming different sets of lines. Moreover, referring to this thesis I understand power in a Foucauldian way as well, who discusses power as:

the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization; as the process which,

through ceaseless struggles and confrontations, transforms, strengthens, or reverses them; as the support which these force relations find in one another, thus forming a chain or a system, or on the contrary, the disjunctions and contradictions which isolate them from one another; and lastly, as strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies. (Foucault 1998, p. 92)

Therefore, it is to ask, which crystallisation and general design of hegemonies the visual communication of violence against women harbours. Supposed that the resistance of a certain group of subjected subjects led to changes within the state apparatus, allowing the right of male violence against women over decades and centuries, then from the 1990s onwards executing restrictive laws to forbid violence against women in the domestic sphere⁵⁸, what kind of visual discourse provided by this group of resistance do we find? Do we find discourse lines of still hegemonic views on the issue of violence against women, constraining women experiencing the latter, as subjects subjected to state power or liberating them from the subjection to male violence into free autonomy of their individual self? How does this power change, “which is produced from one moment to the other, at every point, or rather in every relation from one point to the other” (Foucault 1998, p. 93). Foucault argues that power is the “name that one attributes to a complex strategical situation in a particular society,” (ibid.).

⁵⁸ Anti-violence legislation to prevent and protect from gender-based violence is a rather complex field, interfering in various laws addressed to the different forms of violence, and broad variations between countries. The use of the term anti-violence legislation here is to understand in a general meaning of changing gender norms towards a non-acceptance of male-to-female violence within intimate relationships, to which this study is limited.

Discourses of dispositive power arrangements guide the individual and collective creation of reality

The question is, what kind of over-all domination within the dispositive arrangements can we find reflected in which kind of lines of visual discourse? Does the image of the woman as victim still dominate? What kind of resistance do we find in the

visual discourse led by the anti-violence initiatives? Resistance, according to Foucault, is there, where power is, never a position of exteriority in relation to power, because “one is always ‘inside’ power, there is no ‘escaping’ it. [...] These points of resistance are present everywhere in the power network.” (ibid. p. 95). Are the anti-violence initiatives elements of resistance in the sense of liberating the “image” of a women experiencing male violence from being trapped in the image of the weak, the subjected, the vulnerable, the helpless, the at least in parts culpable, or are they part of the state apparatus executing forces of power in their visual communication? These questions interfere in the field of power by visual discourses, as following Jäger and Maier (2009, p. 37) have the two following effects:

Firstly, discourses form individual and mass consciousness and thereby constitute individual and collective subjects. Secondly, since consciousness determines action, discourses determine action. This human action creates materialisations. Discourses thus guide the individual and collective creation of reality.

In their reader about discourse and discourse based on the Foucauldian tradition, Maasen et al. (2006, p. 7) introduce images as elements and vehicles of dispositives, which we recognise as our –visual culture. In this context, the authors refer to Foucault’s and later Deleuze’s preferences for the visual, the visible, the gaze, and emphasise the importance of Foucault’s discussions of images and of the visible as effect of power relations within his oeuvre. They state a constitutive relevance of visual conceptions for Foucauldian tools, and assume from Foucault’s power and subject theoretical premises:

Bilder bilden nicht einfach Realität ab, sondern beteiligen sich an der Konstruktion von gesellschaftlicher Realität; Bilder tauchen in bestimmten Macht – Wissens - Konstellationen (Dispositiven) auf, verteilen im

intermedialen Zusammenspiel mit Texten oder architektonischen Formationen Sichtbarkeiten, erzeugen politische Relevanzen und ermöglichen die Verortung entsprechender Subjektpositionen. *[Images do not simply represent reality, but participate in the construction of social reality, images appear in certain power - knowledge - constellations (dispositifs), diffuse visibility in the inter-media interaction with texts or architectural formations, generate political relevance and allow the localization of corresponding subject positions.]*. Maasen et al. 2006, p. 19 *[own translation]*

Regarding the power knowledge constellations of visual discourse constituted by anti-violence against women initiatives in order to raise awareness, to circulate knowledge and to promote the eradication of intimate partner violence, we can assume that the invisible and the unenunciative or unutterable phenomenon of the private sphere came into visibility and enunciation in the public sphere. The anti-violence against women movement including the meanwhile institutionalised sections like women's or gender departments, ministries for women's affairs, etc. brought the hidden, silenced, invisible issue of intimate partner violence into public discourse; i.e. anticipating and breaking existing power relations, they took agency in discourse by lines of enunciations and lines of visibility. However, we necessitate knowing if the enunciated and visible societal problem finally is free from stigmatising imagery of the 'other' woman, the victim, the wounded, the vulnerable, the weak, if the complex phenomenon on the subject of intimate personal violence is enunciated and visualised, or remains as a reproduction of visualising stereotypes and stigmatisation.

5.2.2 Entangled apparatuses and visual discourse

The value of Foucault for the feminist purpose, especially the immanent struggle for a social change, lies in addressing the question of the subject and the possibility of resistance (McLaren, 2002; Sawicki, 1991). As discussed in the section above, the women's anti-violence movement constitutes lines of resistance within the apparatus of gender-based violence and is part of the apparatus. Hence feminist political struggles constitute lines of breakage resistance on operating power relations of the

social apparatus, unveiling power subjecting women to certain gender norms and seizing spaces, positions, and visibility of and for women towards gender equality. I.e. if we consider intimate partner violence genealogically as an apparatus, as a dispositive with the underlying strategic imperative of maintaining male power, then with the anti-violence initiatives and legislations to penalise perpetrators and protect victims, a change of paradigm took place. The protests and demonstrations of women to achieve the reframing of violence against women as a criminal offence, and to demand the establishment of protection from private gender-based violence, can be considered as lines of resistance, and over time even breakage, when the anti-violence legislations were enacted in different countries.

Media as the arena of transposition and locus of intersection of gendered apparatuses

Nonetheless, gender-based violence continues to exist, interpersonally, structurally and symbolically. As shown through the state of the art, in visual culture and when media violence against women is trivialised, normalised, not shown in its real dimensions, coded as a private issue, and othered. Women are re-victimised as partly culpable and responsible for their suffering from a violent partner, the violent partner is excused and othered as monster, insane, by alcohol or drug abuse, both victim and perpetrator are alienated from real social contexts. Thus, the strategic imperative is still working well, contributing to the hegemonic gender system by symbolic violence in visual culture and media discourse as illustrated in the state of the art. According to Foucault (1980, p. 198) “power means relations”, thus we necessitate to clarify the relations between gender and violence, gender and the visual and so to give and interlink insights about forces and resistance on the subject of the study. The interlinkages and the interplay of the enmeshing apparatuses thrive and perpetuate the visual discourse contributing and reproducing to continuing symbolic violence against women; i.e. maintaining hegemonic visibility.

For instance, the recalcitrant under-representation of women as news subjects by failing to mention them adequately in their real responsibilities and roles in present society constitutes a form of symbolic violence carried out by the media as active

players in the construction processes of gender hierarchy and hegemonial misogyny visually. I.e. the strategic imperative of maintaining male power as a matrix for the apparatus is not only true for the apparatus of gender-based violence, but also for the general gender apparatus, and at least partly for the visual apparatus. Consequently, the interplay of these entangled apparatuses stipulates gender inequality and gender-based violence. Reinforcement of gender inequality for instance by underrepresentation of women in their real responsibilities and roles of present society by media discourse, derives from these very enmeshing apparatuses perpetuating each other. The same is true for victimisation and re-victimisation of women in crime series, news, or in cinema. As already emphasised in the State of the Art, these entangled apparatuses procure hegemonial visibility on the issue of violence against women. Taking the perspective on the visual apparatus, lines of resistance provide imagery with visions of a life free from violence for women and girls, promoting gender equality, constraining gender hierarchies, while the lines of force still depict the stereotypes and continue with the dominant fiction and imagery on myth and hegemonic gender norms. Anti-violence legislation as well as related instruments and measures constitute the bifurcated line of resistance in the social apparatus of gender-based violence, whereas structural, discursive and symbolic violence continue to be lines of force. Gender norms for behaviour, the disciplinary practices, transmitted by the media, by visual culture can be assumed as elements of thriving the dispositive arrangements of continuing violence against women, entangling the social apparatus, visual apparatus, gender apparatus. Media and culture, with its homogeneous ensemble of different elements and bifurcated lines open to change and breakage, enmeshes mainstream discourses of force; i.e. reproducing symbolic violence, as well as discourses of resistance by displaying alternatives of gender equality. The dispositive and discursive arrangements then, I understand as the lines of light and enunciation (Deleuze 1989), structuring fields of visibility and invisibility, of speaking out, uttering or silencing, the sayable and visible in dispositive power arrangements to question the formation of discursive and non-discursive social practices. The anti-violence movement has shifted the social phenomenon of intimate partner violence into the fields of visibility, even though the question of sayability and unsayability, the

visual silence and visual noise on the different elements of discourse remains unanswered. Visual discourse on the issue of intimate partner violence, what is said and what remains unsaid, or silenced, is not examined in its dispositive and discursive dimensions, nor exists a dispositive theory of violence against women as such.

As a consequence, hiding the complex and systematic nature of intimate partner violence and representing it as a private concern constitutes a line of force, reinforcing gender inequality and symbolic violence. Social misogynist codification by advertisements depicting women as objects, displaying gender-based violence, blending reality and fantasy compose another line of force, and hints at the interplay of visual apparatus as designer and producer of advertisements.

The endorsement of gender inequality by Hollywood movies, video games and certain music videos constitutes another line of force as well as the interlinking of apparatuses. Concerning the line of force or power in its primitive form – violence, the view of Fernández-Villanueva et al. (2009, p. 98) makes sense when they argue that women’s violence remains invisible, “go undebated”, and so reinforces so the depiction of women as “powerless and passive, and not as powerful and active agents”. Indeed, this means the reinforcement of male power and hegemonic gender regime, as well as the annihilation of female force in/by visual media discourse. This force may even become more significant, as Jäger and Maier (2009, p. 38) state on the power of discourse, “What is important is not the single text, the single film, the single photograph, and so on but the constant repetition of statements”. On the other hand, the depicting of the weak and passive victim appears just as the logical consequence of the violent relationship, as Foucault defines;

A relationship of violence acts upon a body or upon things; it forces, it bends, it breaks, it destroys, or it closes off all possibilities. Its opposite pole can only be passivity, and if it comes up against any resistance it has no other option but to try to break it down. (Foucault 1994, p. 340)

The subject position then can only be a passive one if one is trapped in the image of the victim; however, anti-violence initiatives aim to encourage breaking out from

violent relationships, to offer support and services, to promote a life free of violence. The crucial questions concerning visual material to eradicate, to protect and to prevent from intimate partner violence then is if their visual discourse really is free from lines of force, and which types of knowledge are supported by their provided imagery? Are there lines of subjectivity giving agency to the victims/survivors of intimate partner violence, or lines of force executing the dominant strategic function of maintaining male / patriarchal power? Which ideas of gender and relations and which kind of knowledge does the imagery transmit? Which kind of positions and shifts can be located in the visual discourse?

The Foucauldian concept of discourse and dispositive facilitates genealogical and critical analysis about the phenomena in order to see the development of power relations and strategies historically over the course of time in its shifts, modifications and breakages. Hodge and Kress (2001 p. 295) in *Social Semiotics*, consider discourse as “the site where social forms of organisations engage with systems of signs in the production of [visual, author’s note] texts, thus reproducing or changing the sets of meanings and values which make up a culture.” Critical discourse analysis as a method serves the comprehension of the nature of social power and domination, consequently by this insight we can formulate ideas on how discourse contributes to their reproduction (Van Dijk 2001, p. 301), which is the concern of this research.

Indeed, we argue that in order to relate discourse and society, and hence discourse and the reproduction of dominance and inequality, we need to examine in detail the role of social representation in the minds of social actors” (Van Dijk 2001, p. 302)

According to the proposal of discourse, as sets of discursive events along lines of homogeneous but discontinuous discursive series by Foucault (1981, p. 69) in *The Order of discourse*, the author refers to two sets of discourse analysis; the critical and the genealogical set. He explicates the ‘critical’ section as “trying to grasp the forms of exclusion, of limitation, of appropriation [...] how they have been modified and displaced, what constraint they have effectively exerted, to what extent they have been evaded” (Foucault 1981, p. 70). Whereas the author works out the genealogical

section as addressing the principles of how series of discourses came to be formed, what were the specific norms of each and what were their conditions. To Foucault, genealogy examines the formation of discourse, and the critical set looks at instances of discursive control, processes of rarefaction, regrouping and unification of discourses, however these two sets or tasks are never completely separable (ibid. p. 71).

According to Jäger and Maier (ibid.), the comparing of synchronic cuts through a discourse strand at various points of time providing insights about the changes and continuities of discourse strands over time and inheres always a diachronic dimension as each topic has a genesis and history. Similarly, Foucault (1981, p. 73) states; “the critical and the genealogical descriptions must alternate, and complete each other”. This diachronic or genealogical dimension has been touched on already in the considerations of the previous sections and will be taken into account for the procedure of the visual analysis and the elaboration of the analysis chart. In chapter 4 above, I have delineated the idea of intimate partner violence as dispositive, as enmeshed, entangled apparatuses, including the lines of resistance and breakage by the women’s anti-violence movement as an element of this very dispositive. Jäger and Maier (2009, p. 56) argue, “[d]iscourses do not exist independently, they are elements of dispositives.” Moreover, Bührmann and Schneider (2008) explore that the outreaching and relatively indeterminate entirety of discourse as a practice-agency relation according to Foucault can be addressed by the dispositive. Consequently, the visual discourse of the anti-violence against women initiatives as an element needs to be understood from the perspective of the dispositive of intimate personal violence. The dispositive perspective facilitates to ask if and how the provided visuals are contributing to lines of resistance and breakage within the enmeshed dispositive arrangements of visual and gender apparatuses.

According to Rose (2001, p. 136), discourses are articulated through all sorts of visual and verbal images and texts, as well as through practices permitted by those languages. Regarding Foucault’s conception of discourse, Rose (ibid. p. 138) assumes that all knowledge is discursive and all discourse is saturated with power. Thus, Rose

emphasises the importance of the theoretical term *discourse* for the discussion of methodological implications:

The notion **discourse** [sic!] is central to both Foucault's theoretical arguments and to his methodology. Discourse has a quite specific meaning. It refers to groups of statements which structure the way of thing is thought, and the way we act on the basis of that thinking. In other words, discourse is a particular knowledge about the world which shapes how the world is understood and how things are done in it. (Rose 2001, p. 136).

Understanding discourses as shaping how world is understood, Jäger and Maier (2009, p. 36) even state, "discourses not only shape but even enable social reality," and Danaher et al. (2000, p. 31) conclude from Foucault:

Discourses can be understood as language in action: they are windows, if you like, which allow us to make sense of, and 'see' things. These discursive windows or explanations shape our understanding of ourselves, and our capacity to distinguish the valuable from the valueless, the true from the false, and the right from the wrong. (Danaher et al. 2000, p. 31)

Therefore, if discourse shapes social reality, how we understand the world, how we value and distinguish between true and false, then what is included or excluded, what is sayable, utterable, said or unsaid in discourses is of tremendous importance. Or as Jäger and Maier (2009, p. 37) affirm, "The power of discourse lies in the fact that discourses delineate a range of 'positive' statements, which are sayable", and "simultaneously inhibit a range of other statements, which are not sayable"; thus discourses to them "determine the way in which a society interprets reality and organises further discursive and non-discursive practices". For Laclau and Mouffe (1987, p. 82) the term discourse is used "to emphasize the fact that every social configuration is meaningful" and signifies "a systematic set of relations"; these relations with other objects "are not given by the mere referential materiality of the objects, but are, rather, socially constructed". Thus, the authors assume that discourse constitutes the subject position of the social agent, and the social agent is not the origin of discourse.

Considering the media's repetitive deployment of gendered images, the possible transformation or cementation of gender norms and the capacity of myth re- or deconstruction, the representation of women as survivors taking agency, or as passive and weak victims are variables which indicate if power arrangements form lines of resistance and breakage or lines of force; i.e. lines towards gender violence or gender equality. According to Rose (2001, p. 136,) discourses are articulated through all sorts of visual and verbal images and texts, as well as through practices permitted by those languages. The author (ibid. p. 137) explains that we necessitate intertextuality to understand the diversity of forms of articulations of discourse and concludes; "It is possible to think of visuality as a sort of discourse too."

Visual information, codes and narratives in the form of photos, cartoons, films, videos, posters, and art works, are not only expressions of social practices and nourish knowledge on different issues, but also limit or extend it, serve particular ends, thus nourish, exert and steer power. Adapting from Rose, I propose the definition of visual discourse as anticipatory shaping individual and collective consciousness, social practices and materialisations on intimate partner violence; i.e. an anticipatory, contributing to and nourishing the dispositive on intimate partner violence including lines of force, resistance and breakage.

Entangled apparatuses stipulate gender inequality and gender-based violence

Subsequently, the promotion of the eradication of gender-based violence then is supposed to form lines of resistance or breakage. In addition, what else evolves from the visual discourse by anti-violence initiatives, as Jäger and Maier (2009, p. 38) stress that discourses take a life of their own, "transport more knowledge than the single subject is aware of". Probably, the visual research (see chapter 7) is conducted to obtain the answers.

5.3 Resume Chapter and concluding comments

In this chapter, I defined the media as the arena of transposition of presumed meanings, as a symbolic and an essential sphere of gender ritualisations. The deployment of the visual as arenas of reassuring, reproducing, reinforcing as well as transposing, transgressing, transforming gendered dispositive power arrangements therefore constitutes the locus of intersecting apparatuses. The interplay of the entangled gender, visual and gender-based violence apparatuses thrive and perpetuate the visual discourse contributing and reproducing the continuing symbolic violence against women. Thus, examining the problem of visual discourse on gender-based violence, we have to be aware of the intersecting of the arrangements of power within institutional practices in visual culture, in the juridical and political system as a matrix for creation and construction of meaning. At the same time, I established a flattering self as the locus, where awareness raising aims to intervene while the screen is the locus of transpositions, where meaning construction can be deformed or transformed; i.e. where visionary and resistive images can interfere and open new ways of seeing.

As a further step I decided on the usage of Foucault's apparatus and defined intimate partner violence as a dispositive arrangement with an underlying strategic imperative of maintaining male power as the apparatus' matrix. The adaption of Foucault's dispositive applied to the visual discourse on intimate partner violence enables the identification of the elements involved, to discuss the interrelations, modifications and shift. For this research, the repetitive transposition of gender norms and myth, or the deconstruction of the latter, function as variables indicating if power arrangements form lines of resistance and breakage or lines of force. As, according to Jäger and Maier (2009), discourses guide the individual and collective creation of reality, the identification of visuals as possible pointers to break with the imaginary world of stereotypes and myth about gender-based violence, and naturalised symbolic violence, is of central importance.

Thus, in the following chapter methodological approaches capable of encompassing the landscape of visual discourse by the anti-violence against women movement will be discussed, with the aim to establish an appropriate design of the research method. As a consequence of the complexity of intimate partner violence and the enmeshment of apparatuses, the method necessitates to be developed from an interdisciplinary view on visual and gender studies based on the idea of the Foucauldian dispositive and discourse analysis. The aim of the analysis then will be to explore the characteristics of visual discourse lines, and positions, brought in by anti-violence initiatives in order to see, in which way the anti-violence imagery points towards and contributes to a life free from violence. The core of the research tackles the question if visual discourses of anti-violence against women initiatives rather focus on victimisation and gender stereotypes or on the vision of equality and a life free of violence for women and girls. Or in other words, for the creation of individual and collective knowledge it is of central importance if the imagery of anti-violence against women initiatives rather nourishes lines of force, or lines of resistance. The next chapter will establish the appropriate research methodology and research design not only to encompass the complexity within the anti-violence imagery, but also to disclose the underlying lines and characteristics of its discourse.

II B. Research Methodology and Methods: Analysing the visuals of anti-violence initiatives

6 Methodology and Research Design: How to examine visual material on IPV

In the section above, I delineated visual discourse as anticipatorily nourishing the dispositive intimate partner violence, as well as contributing to the forming of collective and individual consciousness on the very issue, and consequently, visual discourse is saturated with power as well. However, social sciences have remained rather indifferent concerning visual depictions, the visual landscape and environment of social phenomena, and the visual discourse by transposing images on a certain topic, therefore establishing an adequate methodology is a challenging endeavour. With the disclosing and analysing of visual discourse of anti-violence imagery, I want to obtain explanations responding to the question by which discourse positions of visuality the dispositive arrangement is nourished or challenged, i.e. shaped, and so exercise power regarding the social modality of the image site.

In the following, I will discuss and explore the methodological approaches appropriate for the analysis of the chosen subject matter and define the sample after describing the practical procedure of the analysis. Research on visual discourse provided by the anti-violence against women movement is hardly to be found, and therefore under-researched. Visual culture is a powerful field and of great importance as it contributes to the construction of social and cultural meaning. The same is true for visual discourse on intimate partner violence. Thus, if the visual contributions constitute the discursive construction of social beliefs and reality, generating insights on how the women's anti-violence movement shapes the understanding of intimate partner violence are of major interest. Therefore, in the following, methodological approaches will be discussed for adapting and establishing a mixed methods approach, which is suited to explore, in-depth, the visual discourse by the anti-violence movement and its interrelations in respect of the dispositive arrangements of intimate partner violence.

6.1 Methodological considerations for visual research

The visual analysis is made in the context of the women's anti-violence institutionalised and non-institutionalised organisations, and individual activists, to work out the role of their visual material in shaping the dispositive arrangements of intimate partner violence. This requires analysing the composition, the structure of the visual and the contextual knowledge transposed by it, and it has to be suitable to analyse different types of visual material, still and moving images and artworks.

The method for the analysis is elaborated from different qualitative approaches, which I will now discuss in this section. Regarding a "critical visual methodology", Rose (2001, p. 3) proposes "an approach that thinks about the visuals in terms of the cultural significance, social practices and power relations in which it is embedded". According to her, this approach means thinking about power relations that are produced, articulated through and challenged by ways of seeing and imaging, this procedure will be applied to the visual analysis.

Interpretative methods are regarded as common in feminist methods. Lisbeth Van Zoonen (2002) in her approaches of feminist media studies methodologies comprehends media discourse and the engendered image as a voyeuristic spectacle, which is the common deployment on the subject matter. The author reflects critically on the monopoly situation in interpretative researches by formulating the research question, deciding the sample, designing processes and analysing data by often only one researcher. Therefore, the following suggestions by van Zoonen (2002 p. 144) for interpretative research strategies and quality control will be applied for the visual analyses: (1) the research process and its descriptions consists of explicit procedures and choices; (2) the inclusion of comparative elements "is a means to expand the generality of the results", comparing is also "a useful instrument in analysing data and testing conclusions"; (3) exceptions to basic findings – 'outliers' - are particularly useful, telling, "something about the generality of the study and can function as protective devices against holistic fallacy of perceiving too much coherence in data".

The application of discourse analyses will allow for the disclosure of the different layers and hidden dimensions more profoundly, as discourses “transport more knowledge than the single subject is aware of” (Jäger and Maier 2009, p. 38). Weber (1990), as well as Ball and Smith (1992) indicate that the analysis requires the transgression of the limits of merely a description of content. Thus, I suggest progressing beyond the underlying dimensions by applying a visual discourse analysis. Rose, argues, that discourse analysis is concerned with the social production and effects of discourses, addressing questions of power, thus also fulfilling two of the three criteria for a critical visual methodology outlined before.

Discourse analysis can also be used to explore how images construct specific views of social world, in which case, to paraphrase Tonkiss, *visuality is viewed as the topic of research, and the discourse analyst is interested in how images construct accounts of social world.* (Rose 2001, p. 140)

Thus, the analysis will focus on the social modality of the image site. Concerning actual methods for analysing discourses and dispositives, Jäger and Maier (2009) distinguish between the diachronic and synchronic dimension of critical discourse/dispositive analysis. Actually, the aim of this PhD research addresses the synchronic and critical section in order to examine “the finite spectrum of what is said and sayable at a particular point in time” (Jäger and Maier 2009, p. 46); “trying to grasp the forms of exclusion, of limitation, of appropriation” and the “instances of discursive control” (Foucault 1981, p. 70). The analysis requests to clarify how the institutions or organisations of the anti-violence initiatives are shaping the dispositive arrangements through visual discourse; how they are discursively constructing the issue of intimate personal violence, the affected women as victims or survivors, and what are their future scenarios, visions, propositions or solutions. These clarifications then will be reflected on by taking into account the contexts explained in the previous chapters, (0-5), and locating the social site of the “speakers”; i.e. the particular visual utterances of the different players as individuals/institutions/organisations will be located and characterised concerning the complexity and dimensions of the whole phenomenon. Thus, the discourse analysis, from the perspective of the dispositive,

enables the encompassing view, to look at the visible and the invisible, the complexity and contradictions, the specific comprehension of intimate personal violence and the affected women.

Keller (2005) groups discourse into six categories stating that *Discourse theories* like those of Michel Foucault, Laclau and Mouffe, and Cultural discourse research, are closely related to questions of knowledge production, circulation and transformation: "[T]hey are related to questions of symbolic structuring of meaning and the generation of symbolic orders including their material groundings and effects."

Accordingly, most appropriate for the procedure of the analysis based on Foucault's legacy on discourse and dispositive seem to be the methodological suggestions by Jäger and Maier (2009) as well as by Rose (2001): (1) Jäger and Maier, because they refer to both, the dispositive analysis and discourse analysis. (2) Rose, because she explicitly discusses visual methodology, distinguishing between discourse analysis I (to address the rhetorical organisation and social production of visual, written, and spoken material), and discourse analysis II (focusing on the articulation of discourses through the institutional apparatus and institutional technologies). Moreover, as Rose (2001, p. 150) confirms in relation to visual images, "many studies have been particularly interested in how social difference is constructed". This study is also interested if the images of the anti-violence initiatives rather contribute to the construction of gender violence as the other of the construction of gender equality. Thus, the elaboration of the method-mix approach for this specific Ph.D. research will be deduced from these three methodological approaches. In her visual methodologies, Rose (2001, p. 30) distinguishes the site of the producers of images, of the image itself, and the site of the audiences, as well as technological, compositional and social modalities. Thus, the mix of methods will rather focus on the social modality and the image site, which does not mean that it will completely ignore the production, and audience site, or the technological and compositional modality.

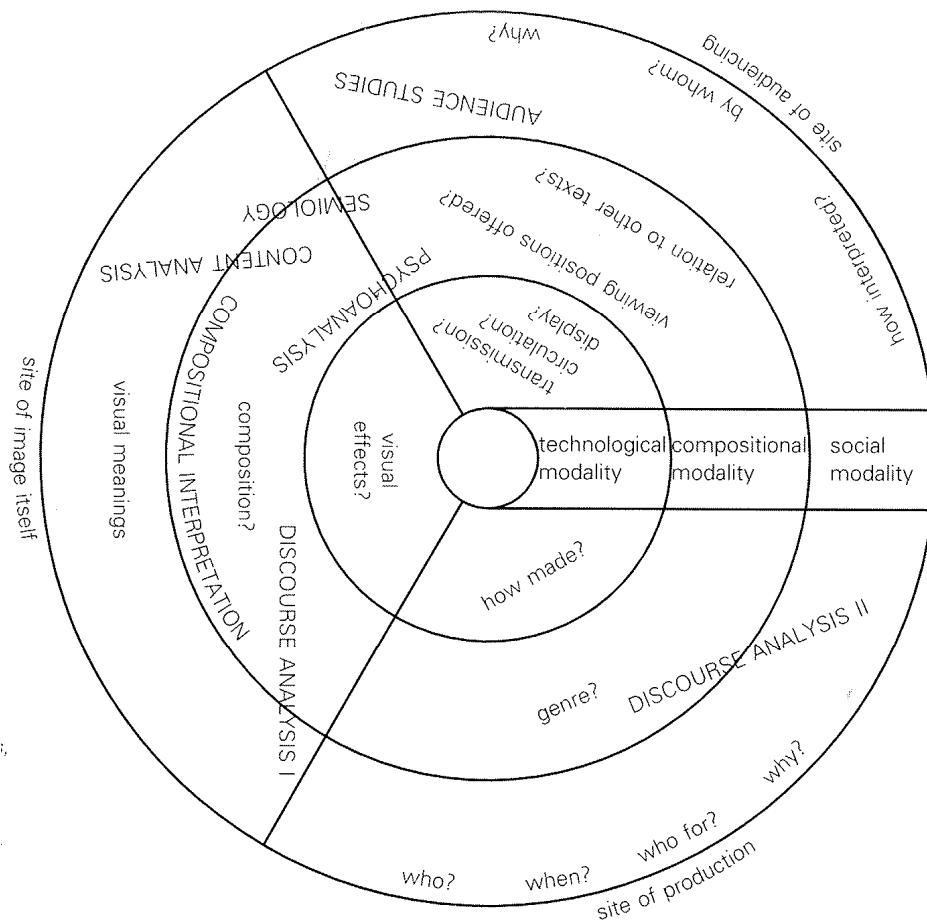


Figure 3. Sites, modalities and methods for interpreting found visual material,

Source: Gillian Rose 2001, Fig. 1.2

Looking at Rose's (2001, p. 30) model of discourse analyses in Figure 3. we can see that for focusing on the social modality of the image site the author suggests her discourse analysis I, which is mainly concerned with discourse as articulation through different kinds of visual images and texts; i.e. with discursive formations and their productivity (ibid. p.140), as well as content analysis, which I discussed previously in this section. At the same time, the author admits that there is nothing clear-cut between these two types of discourse analysis she establishes as visual methods, and that it is possible to examine the visual images and texts together with institutions and social practices, which is focused by discourse analysis II (Rose 2001). Discourse analysis allows for the examination of which way the use of (visual) language is used,

and so finding out how it constructs and organises fields of knowledge and the social world (Foucault 1972; Rose 2001, Tonkiss 2012).

For the process of profoundly looking at and studying images, as there is no outside of discursive knowledge we necessitate to situate ourselves as researcher, scrutinising the pre-existing categories and holding them in suspense (Foucault 1972, Rose 2001). Therefore, I will apply Rose's (2001, p. 150) strategic suggestions for discourse analyse, to read and look at the image with fresh eyes, to disturb the pre-formed categories, and show that they are the result of a construction of rules to be known, and its justifications must be scrutinised. For the practical application of discourse analysis and the defining of the concrete subject matter, Jäger and Maier (2009, p. 46) use the notion *discourse strands*, consisting of a multitude of *elements*, or as they prefer *discourse fragments*, to denominate flows of discourse centring on a common topic within the great variety of topics in general societal discourse. The notion *discourse plane* serves to denominate the social location from which speaking

***Discourse strand* = intimate partner violence**
***discourse plane* = visual discourse by women's anti-violence movement**
***discourse fragments* = visual material**

takes place, like politics, sciences, and everyday life (ibid. p. 48).

Thus, for this visual analysis, the visual discourse of the institutionalised and non-governmental women's anti-violence movement has been defined as the discourse plane. The elements and discourse

fragments are determined by the sample of visual material to be analysed, all together form part of the discourse strand of intimate partner violence, in which I established the anti-violence discourse as a line of resistance. Rose (2001, p. 150) then suggests to identify key themes or as Jäger and Maier (2009, p. 53) articulate it, outline characteristics and sub-topics, (key words, recurring visual images), and analyse the frequency of their appearances. As a last step, the authors propose to look after entanglements and *discursive knots*, (ibid. p. 48) where statements/images entangle two different discourse strands, for instance intimate partner violence, and economics or migration.

For the interpretation itself, practical reasoning; by applying the knowledge discussed in the chapters before, will be utilised; i.e. reasoning by applying practitioner's expertise, as well as academic knowledge elaborated in the previous chapters to identify key elements and main characteristics by the general analysis of the sample. Moreover, in a detailed analysis of the most typical fragments, representational perspective and compositional questions (Daly and Bell 2008) will be applied for studying the shaping of meaning in these social contexts, and for the identification of possible transitory actions of the representational elements and narratives.

Concerning Rose's (2001, p. 202) suggestions for different methods, she mentions the application of only one site at which the meanings of images are made, raising the question of mixing different methods to explore more fully the range of meanings invested in an image at its different sites. Moreover, the author emphasises that it is necessary to carefully ensure the theoretical consistency when combining different methods.

Regarding the theoretical basis, this work is built on gender as a socially constructed and fluid category, on gender-based violence against women; a systematic and complex social phenomenon in its direct and indirect dimensions nourished by these gender constructions, and on gender-based violence as a world-wide public health problem affecting women regardless of their social, educational, financial, religious or cultural background.

This work further assumes the deconstruction of myth, stereotypes and victimisation, as well as assuring gender equality as major primary prevention measures for the eradication of gender-based violence against women, following the vision of a life free of violence for women and girls through gender equality. Regarding visual culture, the focus mainly emerges from the conceptions of the symbolic order and the dominant fiction, as well as from a feminist comprehension of the visual apparatus. Furthermore, this research project believes in the dispositive perspective on intimate partner violence, suggesting to look at intimate partner violence as a dispositive of enmeshed

and entangled apparatuses consisting of discursive practices, non-discursive practices and materialisations. Although a concrete theory of intimate partner violence as a dispositive still constitutes a deficiency in the feminist anti-violence research requiring profound elaboration as a theory concept. This work emanates then, from visual culture as an apparatus, which cherishes gender inequality and contributes to the symbolic and structural violence against women. At the same time, the image/screen as locus of transposition, provides an arena for redrafting and transgressing the obsolete gender norms and visual politics hindering gender equality. The theoretical assumptions discussed and elaborated in the previous sections form the basis for the research question and method, which I will clarify in the following chapter.

6.2 Research Questions: How visuals construct accounts of social world

As already established in the introduction, this research aims to find out insights about the contribution of the anti-violence movement to the discourse of intimate partner violence against women from an interdisciplinary and feminist perspective. Comprehending the phenomenon of intimate partner violence as a dispositive of enmeshed apparatuses in a Foucauldian sense, and the anti-violence movement as a line of breakage and resistance of these dispositive power arrangements to maintain male power in the form of gender-based violence over women.

The sensitising concepts evolved over the course of the research project., as the conceptions of the understanding of intimate partner violence in its direct, structural and symbolic dimensions, will guide the researcher where to look, for what to look, and may allude to what I can expect to see. Moreover, for the contextualisation of the object of the study, the background and the women's movement's role in making the societal to a public and political, has been worked out in chapter 1. The discursive construction of social meanings of intimate partner violence has been addressed in chapter 2, and the visual anti-violence against women discourse has been established as an element of the dispositive knowledge and power arrangement of intimate partner violence in chapter 4. Now, the empirical part focuses on the central research

addressing the visual discourse of anti-violence initiatives on the European level, as well as in Austria and Spain.

GENERAL RESEARCH QUESTIONS:

How are the dispositive arrangements and the comprehension of intimate partner violence shaped by the visual discourse of the institutionalised and non-governmental women's anti-violence movement: i.e. by anti-violence against women initiatives? Are there any transitory visions towards a life free from intimate partner violence and the trajectory from victim to survivor visualised? Which different lines of visual discourse can be identified in European-wide, Austrian and Spanish initiatives?

Sensitising questions:

Cluster 1. Which key themes, concepts and discourse positions can we find in the (audio) visual material of anti-violence materials?

1.1. Which kind of understandings, themes and key conceptions of intimate partner violence can be explicitly identified by the visual material? Which dimensions of violence are addressed?

1.2. Which kind of representations and ideas cluster around these key themes?

1.3. How is intimate partner violence defined by the (audio) visual material, and which dimensions of violence are addressed?

1.4. Other peculiarities?

Cluster 2. Which kind of constructions and encodings in the context of intimate partner violence can be identified in the (audio) visual material?

2.1. Regarding the intimate partner violence as a systematic and complex social phenomenon, which kind of social meanings and social differences can be found within the anti-violence against women imagery?

2.2. Which kind of, and how, are institutional positions and depicted subjects constructed?

2.3. Which kind of characterisations and attributes can we find for the woman as potential or affected victim or survivor of intimate partner violence?

2.4. Which kind of authority and agency can be found and how is agency or authority attributed or obscured in the visual material?

Cluster 3. Considering the perspective of intimate partner violence as a dispositive arrangement, and the discursive construction of knowledge, are particular meanings and images being mobilised?

3.1. How and by which means, are conceptions or knowledge and power positions reproduced, challenged or fractured?

3.2. Which sayabilities and unsayabilities, visibilities and invisibilities, can be identified?

3.3. Which other discourses or arguments are drawn on to define or justify these positions?

3.4. Concerning the perspective of the anti-violence movement as a line of resistance, which kind of ambivalences or contradictions can be identified by the visual material?

3.5. Which kind of visions, innovation and social change are introduced by the (audio) visual material?

Cluster 4. Which kind of differences, commonalities and/or peculiarities can be found regarding European, Austrian and Spanish initiatives?

4.1. Which kind of preferences or neglects of key themes and understandings can be identified on the European and different country levels?

4.2. Which kind of typical sayabilities and unsayabilities, visibilities and invisibilities can be differentiated, or not?

4.3. Which kind of differences, commonalities and/or peculiarities can be found referring to the construction of the woman as potential or affected victims of intimate partner violence, or as survivors of violence?

4.4. Which other peculiarities can be identified?

In the next section, selection criteria and the research sample will be defined.

6.3 Sample and research material: 'The visual' of anti-violence initiatives

The research sample will be selected from initiatives and/or campaigns of the institutionalised and non-governmental anti-violence movement acting on the European level and the national level of the countries Austria and Spain during the period from 2007 and 2011. This chapter, in the first section, the selection criteria and the time period are outlined in order to define the research sample in the second section.

6.3.1 Establishing the selection criteria

Theorists and researchers from certain disciplines of audiovisual communication and visual culture may criticise that it is not appropriate to examine moving pictures like documentaries and videos, still images like posters and artwork, and other visual material like performances, exhibitions, theatre plays, etc. in one sample and with the same method. My arguments in favour of a mixed and inhomogeneous sample of different media, formats and genres firstly, are based on the dispositive perspective. The application of the dispositive perspective enables the illumination of particular aspects and elements from the entirety of visual discourse, as well as the encompassing of the visual landscape created by the initiatives of the women's anti-violence movement; (i.e. individual activists, NGOs, institutionalised entities of the movement like women's ministries or departments, women's/gender section of UN or European organisations). Secondly, a wider range of the sample allows for a more

interesting and complete view on the visuality constructed by the anti-violence movement. Gillian Rose (2001, p. 143) affirms, that the most interesting discourse analysis are interesting precisely because they bring together material in convincing ways, that previously not had been seen related. Thus, I will take up the challenge, although Rose (ibid.) concedes this undertaking as potentially time consuming and mentions the difficulty of knowing where to stop the data collection process. The author therefore emphasises the importance of quality not of quantity and legitimates the selection of the particularly interesting from the possible sources.

Criteria for initiators and initiatives:

Content: The visual item relates to intimate partner violence/domestic violence against women in at least one of its complex dimensions of direct or indirect violence.

Representativity: As selection criteria for completing representativity, referring to anti-violence activities on the European level, as well as to the anti-violence movement on the country level of Austria and Spain, the prominence and the establishment has been a criterion for selection. Also a criteria is the quantity of activity, as well as the major campaigners considering costs in order to extract the main, and/or, dominating lines of anti-violence visual discourse in each country.

Dissemination and promotion: The material must not be disseminated not only by internet, but also in media like TV, cinema, newspapers, magazines, billboards, advertising panels and screens on public places, and/or theatres, expositions, and event locations open to public. Moreover, the visual material must be “sustainable” in a certain sense; i.e. the initiative still must be archived and accessible, and therefore at least be mentioned on the internet and form part of the major initiators/initiatives of the nation state, or federal state or autonomous community.

Audience: Initiatives must contain topics meant for the broad general public of adults, initiatives addressed to children are excluded from the analysis, as the issue of effects and consequences of intimate partner violence for children is not the subject to

this research. Initiatives specifically and/or exclusively addressing men are excluded for the same reason.

Exceptions: In order to contrast the major visual input, I also include “exceptions” to broaden the general criteria of data selection, in other words to include “outliers” in order to get more complete results referring to the coherence of the material (van Zoonen 2002, p. 145). Exceptions constitute a selection criterion in order to examine the specialities of the two different countries and to include additional material to compare and contrast the major initiatives. In order to fulfil this criterion the anti-violence against women initiative must be specific or unique in comparison with the major initiatives of the two compared countries; what can be the case for some single artists, single activities of a smaller NGO.

Material: For the selection of initiatives to raise awareness on and eradicate intimate partner violence, the search for visual materials from campaigns or individual initiatives is limited to posters, news ads, video spots (TV, cinema). Examples to complete the criteria of ‘exception’, can also consist of free cards, documentaries, theatre plays, or expositions.

Time period: As a time period for the sample, I define a five years time period for the visual research starting from 2007 to 2011. This period is marking relevant supranational activities. The CoE launches the campaign to stop domestic violence against women in November 2006 to run until March 2008, obliging every member state to participate. In May 2011, the signing of the Council of Europe Convention to Combat Violence against Women opens in Istanbul and in September, the EU Parliament adopts the new European Protection Order (EPO). Moreover in 2011, the United Nations Information Centre’s around Europe (UNRIC), UN Women, and the Secretary-General’s UNITE to End Violence Against Women campaign launch the ad competition, “No to Violence Against Women”, to be published in the major European newspapers. The award ceremony took place in Madrid on 25th November 2011. Thus, the selected time period starts with a European campaign and ends with an European award for anti-violence visuals. Significantly, none of the initiators is an European

Union entity nor an NGO working on the European level, the supranational Organisations Council of Europe and United Nations European Region took the agency on these Europe wide awareness raising activities.

Resuming the defined selection criteria, the (audio) visual material is derived from anti-violence initiatives, launched, published, and distributed within the time period from 2007 to 2011, explicitly initiated to combat violence against women. This is in reference to intimate partner violence/domestic violence against women in at least one of its complex dimensions of interpersonal or structural violence, and is clearly provided by one of the most prominent and representative initiators of women's anti-violence initiatives, or constitutes an contrasting example.

6.3.2 Selected initiators and visual material of anti-violence initiatives

According to these criteria, I selected 14 initiators, institutionalised and non-governmental entities or individual activists, two acting on the European level, five in Austria, and eight in from Spain. In the following section the selection of initiators is described briefly, more details are outlined in the study context for each initiator in the analysis (see chapter 7.1).

EUROPEAN LEVEL

Only three different organisations could be found, which realised one European-wide initiative each, providing (audio) visual material according to the selection criteria during the defined period. The **Council of Europe (CoE)**, which initiated the complex, multidimensional campaign **Stop domestic violence against women** running from November 2006 to April 2008, involving governments, parliaments and NGOs of all member states.

The **UN Regional Information Centre (UNRIC)** in cooperation with **UN Women**, with the initiative for the European ad competition Create4theun in 2011, chose the subject No to Violence against Women, of which they say “a scourge that will touch one in every three women worldwide”.

COUNTRY LEVEL – SPAIN

The Spanish Government, particularly the *Ministry of Equality*, later *Ministry of Health, Social Services and Equality* are the major initiators of campaigns acting on the national level according to investment in advertising dedicated to eradicate and raise awareness on the issue of gender-based violence (Infoadex 2007-2011⁵⁹). *Isabel Coixet* enters in the sample to complement the coherent material on the national level, as she is one of the most renowned women filmmakers, her documentary relating to intimate partner femicide forms part of the TV Series of the *Spanish Radio and Television Broadcasting RTVE*.

Regarding the Autonomous Communities, Catalonia have been chosen for campaigns on the state level, as *The United Platform Against Gender Violence* in Catalonia, constitutes the unique NGO network addressing gender-based violence in Spain. The *Catalonian Women's Department* is the main institutionalised initiator, and therefore included in the sample. For complementation and contrast, the comprising work of the renowned theatre and film director *Susanna Barranco*, as well as the performance group *Dones de blanc* are included as initiators.

Facilitating comparative elements and providing exceptions to basic findings (van Zoonen 2002), two more NGOs have been selected to include survivors initiatives *Dones de vol* situated in Barcelona and part of the renowned network NGO, the United Platform Against Gender Violence, and *Fundación Anna Bella* situated in Andalusia, renowned in Spain and abroad.

COUNTRY LEVEL – AUSTRIA

For Austria, no governmental entity addressing the issue of gender-based violence could be chosen, because neither the Minister for Women; (situated in the Federal Chancellery Austria, BKA), nor the Ministry for Economy, Family and Youth, initiate campaigns or provide material according to the established selection criteria. The

⁵⁹ INFOADEX, las cifras de publicidad española [figures of advertising in Spain]: outline of excel- tables of advertisements related to gender-based violence in Spain from 2007-2011, particularly provided for the research of this PhD thesis by INFOADEX; Dpto. Comercial, 28046 Madrid, Sr. Rafael Segura), www.infoadex.es

Minister for Women's Affairs usually mandates the Autonomous Women's Shelter Network, to conduct awareness-raising campaigns. Therefore, the **Autonomous Women's Shelter Network Austrian (AOEF)** with the **Women's Helpline** as an integral section, acts as main initiator of anti-violence campaigns with the mandate and funding of the Minister for Women. The initiative **Klappe auf** is included in the sample, as it comprises collaborative anti-violence activities of renowned Austrian Women's NGOs in the form of videos launched by *dieStandard.at*, Austria's only special interest online newspaper on gender issues. On the State level, Vienna as capital has been selected as one of the nine State provinces of Austria, as the other State provinces do not belong to the group of major initiators. The Department for Women affairs, (MA57), of Vienna provides the only campaign during the research period, initiated by **Sandra Frauenberger, Women's Municipal Councillor. Wiener Frauenhäuser**, the association of women's shelters in Vienna, is the main campaigner regarding NGOS, providing various campaigns in collaboration with advertising agencies.

Regarding comparative elements and providing exceptions, neither survivor groups, due to their non-existence in Austria, nor individual activists providing visual material according to the selection criteria could be found within the research period.

In the following, the defined sample of 14 initiators is listed including the titles of their respective anti-violence initiatives from 2007 to 2011.

N.	Initiators	Initiatives
I1	UNRIC, UN Women Europe, European UN entities.	Create4theun - No to Violence against Women , European-wide design competition to stop violence against women.
I2	CoE - Council of Europe, international organisation based on the European Convention on Human Rights	CoE campaign to Stop domestic violence against women
I3	AOEF; WIDE, LEFÖ, DieStandard.at, renowned feminist online daily, Austria.	Klappe auf , annual online-presentation of various videos produced by Austrian women's and anti-violence NGOs as contribution to the 16 Days of Activism Against Gender Violence
I4	AOEF – Verein der Autonomen Österreichischen Frauenhäuser [Autonomous Women's Shelter Network Austria]	Initiatives to raise awareness and promote the national women's helpline against male violence: Verliebt. Verlobt. Verprügelt [Enamoured. Engaged. Battered.], Schrittweise [step by step] Frauenhelpline gegen Männergewalt 0800/222 555 [Women's helpline against male violence]
I5	Sandra Frauenberger, Women's Municipal Councillor of the Viennese State Government	Poster campaign: Der richtige Standpunkt gegen Gewalt , [The right position against violence]
I6	Verein Wiener Frauenhäuser (Association of Viennese Women's Shelters) Vienna, Austria.	Awareness campaigns: Wenn Liebe weh tut [If love hurts] Wenn das Schlafzimmer der gefährlichste Ort wird [If the bedroom becomes the most dangerous place]; Auch in den schönsten Wohnungen geschehen hässliche Dinge , [Even in the nicest apartments ugly things happen]
I7	Gobierno España, Ministerio de Igualdad / Ministerio de Sanidad, Servicios Sociales e Igualdad, Spain.	Awareness campaigns, based on the National Awareness and Prevention of Violence against Women plan: O16; Tolerancia 0, Ya no tengo miedo, Tarjeta Roja, En la violencia de genero no hay una sola victim, Elige Vivir.
I8	Susanna Barranco Companyia, Associació Teatral Mousiké, company and theatre association, Catalonia, Spain	Documentaries and theatre play as individual initiative to raise awareness on intimate partner violence: Ferides [Wounds]; L'amor no fa mal , [Love does not hurt], Buits [Voids].
I9	Fundación Anabella, the Andalusian IPV survivor's NGO, Andalusia, Spain.	Campaign posters Sobrevivientes [survivors].
I10	Institut Català de la Dona, Generalitat de Catalunya: Women's Department of Catalanian Government, Spain.	Variations of the anti-violence theme Talla amb els mals rotlos [Break with bad patterns], awareness raising campaign for youth in Catalonia.
I11	Isabel Coixet, film director, commissioned by the Spanish Public Broadcasting RTVE. Spain.	La mujer, cosa de hombres , [The woman, thing of men], documentary as a contribution to the RTVE documentary series 50 years of...
I12	Plataforma unitària contra la violència de gènere: The United Platform Against Gender-based Violence, Catalonia, Spain.	Poster for the promotion of the annual platform conference Fòrum Contra les Violències de Gènere
I13	Dones de blanc, performance group associated to the Plataforma unitària contra la violència de gènere; Catalonia, Spain.	Visual material of anti-violence group performances: La Solitud de la Dona d'aquí i d'allà [The solitude of the woman here and there], Lluny de ser qui sóc [Far from being who I am]
I14	Dones de vol, activist group of survivors Catalonia, Spain.	Logo Abre fronteras [open frontiers], and the poster La trampa [the trap] used for workshops and presentations as well as on their webpages.

Figure 4. List of the defined research sample

According to the defined sample of initiators and respective initiatives, all visual material launched and provided in the research period, and completing the selection criteria, is included in the sample of visuals, which results in a total of 65 visual items from the period from 2007 to 2011.

The visual material consists of:

3 documentaries (3 trailers online, 2 DVDs available, 1 documentary online)

1 exhibition (1 photo online)

1 logo / free card (motif online)

1 newspaper ad (3 different motifs online)

1 theatre play (trailer and photos online)

2 performances (2 videos and a photo album with 15 photos online)

31 posters (each of them online)

25 video spots (each of them online)

65 visual items as total of visual materials

In the following section, research procedure will be described in detail.

6.4 Applied methods and operationalisation

Working out the role of visual material from the women's anti-violence institutionalised and non-institutionalised organisations and individual activists, in contexts of the dispositive arrangements of intimate partner violence, requires analysing the structure of the visual and the contextual knowledge transposed. The analysis, with detailed steps for the procedure of analysis among others, is mainly based on the research approaches on discourse analysis of Rose (2001), as she addresses visual material, as well as on Jäger and Maier (2009), as they include the perspective of dispositive analysis. According to the methodological approach by Jäger and Maier (2009, p. 52), I briefly describe the research process by the author's concepts, suggesting defining the following step by step:

(1) The subject matter to visual discourse of anti-violence against women initiatives on the national level of Austria and Spain, as well as on the European level, has been defined as the object of the study in the introduction (see chapter 1.1.).

(2) Then I discussed the background, historical and socio-political aspects of the subject area (chapter 2).

(3) Concerning the theoretical concepts, I explored the comprehension of violence against women, particularly intimate partner violence as a complex social phenomenon in its direct, structural and symbolic dimensions (chapter 4); then I contextualised it with visual culture from a gender perspective, and proposed to grasp the phenomenon as a *dispositif*, the dispositive arrangements of enmeshing apparatuses (chapter 5).

(4) Concerning discourse, I established intimate partner violence as the *visual discourse strand*, and the visual discourse through anti-violence initiatives as *discourse plane* and subject of the analyses. (see chapter 6.1)

(5) I use discourse analysis, including aspects feminist media research, and critical visual methodologies as discussed above, to examine the (audio)visual material for violence prevention/protection of anti-violence initiatives, diffused by the institutionalised and non-governmental organisations of the women's movement, as well as by individual activists.

(6) I mainly focus on the social modality of the image site, (see Figure 3. above), to question the (re)production and shaping of social meaning through visual material by the women's anti-violence movement. The analyses, according to the methodological approach of Jäger and Maier (2009), are conducted in two parts, the structural and the detailed analysis, applied in order to get a concise panorama of the creation of material by the institutionalised and non-governmental anti-violence initiatives within a five years period. Results of the analyses are presented in chapter 7 and discussed in chapter 8.

(7) The structural analysis, (chapter 7.1), in a first phase, generally examines all the selected visuals (posters, videos, documentaries) of each of the 14 initiators defined and listed in the sample. In a second phase (chapter 7.2.), categories are deduced and from these results are grouped into typical and frequent representations. The detailed analysis as a third phase (chapter 7.3), out of these groups of typical discourse fragments a selection is chosen to generate more profound insights. According to this process, in the following section I describe the procedure, and elaborate on the details for each step of general and detailed analysis including the respective analysis charts.

6.4.1 Phase I: Describing the procedure of the general analysis:

The general analysis, in a first step outlines the technical description of the visual material, in the second step the study context regarding the background and political/social field in which the initiative has emerged, and the target as a first data collected. For the details of these data, I accessed the homepages, further information and material of initiatives and/or initiators, including questionnaires, emails and personal contacts I had with persons involved in the initiative. I noted the details in the respective analysis charts, the findings are outlined in chapter 7.1., sections *1. Description* and *2. Study context* for each initiator and initiative.

Then, in the third step, key characteristics, themes and key concepts of the visuals are systematically described, and the visuals are analysed and interpreted as such. For the interpretation, the meaning of the visuals is deduced and concluded by applying knowledge from outside the visual , as described in chapter 0. n. (1) – (4). For the procedure of the third step, I read and look at each visual with fresh eyes (Rose 2001) and ears in case of audiovisuals, to disturb the pre-formed categories. I do not follow any fixed structure, but note the topics mentioned explicitly or implicitly, the conceptions, specific motives, and recurring depictions; i.e. any theme, key concept, kind of depiction, which I find by the situation of looking and reading the visual, referring in some way to the theoretical frame I established in chapter 3 and chapter 4. This means that I specifically observe which kind of message, content, and knowledge is transposed by which visual depiction. Hereby it is important to emphasise, that the

visual analysis is based on socio-political approach from the previously established gender and dispositive perspective focussing on the social modality of the image site, and does not relate to the detailed compositional visual analysis of photography, film or art based in visual studies. For the elaboration of the structural analyses, a specific analysis chart is elaborated for each initiator, as illustrated in the following:

GENERAL ANALYSIS CHART	
1. DESCRIPTION	
a) Technical	
Title of the initiative, initiator(s):	
Year:	Country /region
Dissemination:	
Title and Type of visuals/ media:	
b) Initiative / campaign	
2. STUDY CONTEXT	
a) Background and political / social field in which has emerged this initiative	
b) Target	
3. STRUCTURAL ANALYSIS and INTERPRETATION	
a) Elements, themes, concepts (key themes, sub-topics, recurring images, compositional notes)	
b) Analysis and interpretation)	
- understandings and key conceptions of intimate partner violence	
- unsayabilities, and invisibilities	
- discursive construction of knowledge	
- other peculiarities	

Figure 5. Analysis chart: general/structural analysis

For the process of analytically looking and perceiving the visual material, I use the analysis chart for each initiator. I work through the visual material elaborating section per section, accessing further information related to the technical description and study context for the sections 1 and 2 of the analysis chart. For section 3., I access and view the (audio)visual material again and again for each visual item, looking for the represented elements, themes, and concepts, noting key themes, sub-topics, recurring images, compositional notes on the analysis chart. Then I do the interpretation bearing in mind the concepts introduced in the theoretical frame for the analysis (see part IIA),

as well as the methodological discussion and research questions of the chapters 6.1 and 6.2 above.

First I make notes on the understanding and key conception of intimate partner violence represented by the visuals, then I look for the discursive construction of knowledge and if there are any unsayabilities, and invisibilities to be found. Finally, I make notes about occurring peculiarities. If necessary, I go back to the sections of the theoretical frame, in order to better locate and identify specific concepts and understandings transmitted through the visual. When the procedure for one visual item is finished, I progress to the next one, until all visual items selected for the respective initiator are analysed and interpreted in this way. The whole procedure is applied to each of the total of 65 visual items, and noted in 14 analysis charts, one chart for each initiator. The whole content of the analysis charts is described according to the structure and sections of the analysis chart in chapter 7.1, in 14 sub-chapters, i.e. one sub-chapter for each initiator and analysis chart. By using the form of elaborating the structural analysis in the form of a fluent text, instead of simply inserting the charts, I adopted to provide a more comfortable and fluent perception for the readers of this work.

In summary, the **structural analysis** of the visual discourse analysis captures the main characteristics and meanings. The concrete procedure will be documented by the general analysis chart, including a (1) **brief description of the producers and audience site**, then I focus on (2) **social modalities** researching the social and political contexts of the visual material. In the next section, I will study the (3) **constructions constituted by visual material** by watching and listening, then write down my observations in section (3) of the analyse to chart the description: (a) **WHAT, image as object of observation**, i.e. a systematical description of the main characteristics and themes of the visuals and (b) **HOW, my examination of the visuals as observation** i.e. analysis of meaning and discursive construction of knowledge. Both, the description and interpretation follow the research questions (chapter 6.2) and are addressed to generally identify key characteristics, conceptions and discursive knowledge constructions of the initiatives /initiators.

The structural analysis is elaborated by an institutional approach, contextualising their anti-violence activities (as to 2. study context), outline technical details (as to 1. description), and then resume the main characteristics of their visuals and give interpretative overview (as to 3. structural analysis). This is in order to provide for the first time a general panorama of the (audio) visual material of anti-violence initiatives in Europe, in particular in the countries Austria and Spain, within a period of five years. The analyses for each initiator then in phase 2 is classified into categories and groups according to the characteristics and key concepts found in the sample. The respective procedure is described in the next chapter.

6.4.2 Phase 2: Grouping of the discursive constructions

The aim of the visual discourse analysis is to find out which kind of discursive knowledge is transmitted and how meaning in these social contexts is shaped, to identify possible transitory functions of the representational elements and narratives. According to the flexible approach of this method (Foucault 1972; Rose 2001), key categories and significant themes will be abducted by the process of the general analysis of the visual material provided by initiators of anti-violence audio-visual communication activities and campaigns; i.e. constantly moving back and forth between theory and empirical data. Thus, the general panorama elaborated in phase 1 by compiling technical details, study context, analysis and interpretation for each initiator, in phase 2, is structured and classified according to the characteristics and sub-topics found; i.e. building groups (Jäger and Maier 2009) and abducting categories. In order to elaborate theses abductions, I access section 3 of the analysis chart of each initiator, compare data and outline the key concepts to build the categories. Then, I build groups from the occurring sub-topics within each category.

As a first step of the procedure of classification and grouping, the first section (7.2.1) shows the most characteristic images found for each category, illustrated in depictions of poster images and stills from the audio-visual material. Then, the results of this abductive procedure are elaborated in the form of a fluent text, describing the main characteristics for each category, presented in chapter 7.2., including the

delineation of sub-sections for each category in the form of exhaustive lists, outlining all initiators and visuals assigned to the respective category and group. Considering analytically the outcomes of phase 1 and phase 2, the limited sample for phase 3, the detailed analysis, will be defined. The procedure for phase 3 is introduced in the next section.

6.4.3 Phase 3: Describing the procedure for the detailed analysis

Considering the large data volume of the 14 initiators for the general analyses, it is indicated to refer to a specific aspect for the detailed analyses. According to the theoretical frame based on the complexity and societal dimension of intimate partner violence, as well as establishing the phenomenon of violence against women as dispositive arrangement under the imperative of preserving male dominance, for the detailed analyses I focus on typical fragments referring to the societal dimension as such. According to the methodological approach by Jäger and Maier (2009, p. 55), the detailed analyses for the sample of typical fragments will outline contextual details, rhetorical means and ideological statements. Therefore, a specific analysis chart is elaborated for each initiator, as follows:

DETAILED ANALYSIS CHART
Full Title:
Initiator:
Type of media:
1. CONTEXT DETAILS
a) Why was this item selected
b) What is its special function
2. VISUAL TEXT AND RHETORICAL MEANS
a) Topics touched
b) Argumentation
c) Role/representation of initiator
3. CONTENT AND IDEOLOGICAL STATEMENTS
a) Concepts of ..., b) Concepts of ..., c) Concepts of ..., d) Concepts of ...
e) Other peculiarities

Figure 6. Analysis Chart: detailed analysis

For the examination, I first decided, who of the initiators are the most appropriate to select for the sample of phase 3, the detailed analysis; i.e. the initiators who apply a broad approach in their concept of intimate partner violence, and refer to more complex dimensions than the most obvious of physical violence. Once I chose the initiator, I considered the visuals they provide, and again will select the most appropriate; i.e. visual material of reference for future initiatives and good practice examples for the anti-violence movement as such. Again, I use one analysis chart for each chosen initiator. As illustrated by the analysis chart above (see Figure 6.), I describe the reason of selection of the specific visuals in section 1., the study context. As a further step, I note details for each visual concerning the visual text and rhetoric means in section 2 of the chart. For analysing, I access and view the material again, and describe the topics touched upon, the argumentation, the role and representation of initiator as such, in the respective sections. In a third and final step, I view and examine the visuals again, describing the content and underlying ideological concepts according to the categories of the most occurring conceptions abducted in phase 2 of the analysis, noting it in the respective sections of the charts. The concrete concepts at this moment are not introduced in the analysis chart, as they will be abducted later on in phase 2 (as to chapter 0 and then applied to phase 3 (as to chapter 7.3) of the visual discourse analysis.

In the analysis chart for each initiator, I will expose directly in from the respective charts in chapter 7.3, because on the one hand the visual material is not as extensive as it was in the general part, and on the other hand, the results can be encompassed more clearly with this kind of presentation, as by a continuous text. Each section of the respective charts will be introduced by an assuming text about the results of the detailed analysis. If necessary, depictions of the images of the visual material will be inserted.

6.5 Resume and concluding comments

In the first section of the chapter, by discussing methodological approaches I defined the mix of methods approach for the conduction of a visual discourse analysis mainly based on Rose (2001) as well as on Jäger and Maier (2009), both referring to the Foucauldian tradition as appropriate research method for this project. . For approaching the visual data first, I defined the sample following previously specified selection criteria. In the list of 14 entities or individual activists of the women's anti-violence movement as initiators of 29 anti-intimate partner violence campaigns or initiatives, some of them consisting of various videos and posters, which have been selected as samples for the visual discourse analyses of their provided visual material.

Then, I specified the research questions according to the methodological approaches and the object of the study, to find out how women's anti-intimate partner violence initiatives shape the understanding of this complex societal problem. In the next section, I described the research procedure illustrated by the analysis charts for the general and detailed analysis of the audio visual material. The findings for each analysis phase are presented in chapter 7 and then discussed in chapter 8.

III. FINDINGS: EUROPEAN ANTI-VIOLENCE INITIATIVES CONSTRUCTING ACCOUNTS OF THE SOCIAL WORLD

7 Visual shapes of anti-violence initiatives on the European level and in Austria & Spain

As described above, in the following I present the results of the visual discourse analysis examining the (audio) visual material of 14 initiators in a time period of five years, on the European level, as well as on the country level of Austria and Spain, in three phases.

7.1 Structural analysis: the visual anti-violence panorama from 2007-2011

This chapter outlines the general analysis (phase 1) performed with the aim of generally elaborating the study context and social meaning of the provided visuals, aligning the data for each institution/organisation in two sections. The first section *Description, background and context* provides the respective technical description and context regarding the background and political/social field in which the initiative and visuals have emerged. The second section *Characteristics, meaning and discursive knowledge* outlines the respective key characteristics and themes of the visuals, which are systematically described and analysed focussing on meaning and discursive constructions.

The complete list of the visual data materials including number of initiator (I1, I2, etc.), number of visual, (V1, V2, etc.), name of initiators and initiatives, year, location, title of visual, type of media, and the link (URL) where the visual can be accessed, is compiled in ANNEX 01. Further on, I will refer to visuals and initiators in the form of these abbreviations after having outlined the compilation of visuals in the form of tables for each initiator.

7.1.1 UN Regional Information Centre / UN Women (I1)

The ad competition *create4theun*, by the UN Regional Information Centre for Western Europe (UNRIC) in cooperation with UN Women Europe, addresses the issue of violence against women in 2011. All three awarded poster contributions have been included in the analysis.

7.1.1.1 Description, background and context

The initiative named *No to Violence against Women by UNRIC* in partnership with UN Women was disseminated in the major European newspapers, by the exhibition at Harlan Levey Projects Gallery in Brussels, as the first of many in Europe, including displays in Moscow, Prague and Kiev.

The UN Regional Information Centre, initiated the United Nation European advertising competition *Create4theun*; and for 2011 they chose the subject *No to Violence against Women*. The competition was open to citizens and residents of 48 European countries; they received more than 2,700 poster contributions from 40 countries and cast over 120,000 votes (UNRIC undated). For this initiative UNRIC partnered with UN Women, the Office of the High Commissioner for Human Rights, the United Nations Information Centres in Europe and major European newspapers.

The reasons for the choice of *No to violence against women* as of topic for the 2011 competition have been that first and foremost because violence against women is a scourge that knows no boundaries and is a major obstacle to ending gender inequality and discrimination globally (UNRIC undated). Secondly, they aimed to honour the creation of the new UN agency, UN Women, an entity for Gender Equality and Women's Empowerment, in January 2011. The competition was realised with the support of UN Women and it is part of the United Nations Secretary-General Ban Ki-moon's *UNiTE to End Violence against Women Campaign* (ibid.). Thirdly, UNRIC refers to the necessity for political commitment and resources as well as to the Istanbul Convention 2011⁶⁰, the first legally binding instrument in the world to create a comprehensive legal framework to prevent violence, to protect victims and to end the impunity of perpetrators (ibid.). The campaign awarded three posters according to the three prizes: The Jury Prize, the Public Vote Prize and the Youth Prize.

⁶⁰ Istanbul Convention: see chapter 2.2.1 above

Initiator N.	Visual N.	Title of visual	Designer	Year	Type of media
I1	V1	Violence is not always	Trine Sejthen	2011	Poster
	V2	Treat me like a woman	Gjoke Gojani	2011	Poster
	V3	Words	Raphaëlle Moreau	2011	Poster

Figure 7. List of visuals, Initiator I1, UNRIC / UN Women

The initiative brings together a jury of highly renowned experts from the United Nations as most important and largest human rights, social progress and world peace organisation, as well as from the international advertising sector. According to the booklet (UNRIC undated), the Jury Prize was selected by a panel of renowned experts presided over by French advertising guru Jacques Séguéla, who has been vice-chairman of world leading advertising and communications services group *Havas*. The majority of jury members are persons from advertising agencies, graphic design or new media⁶¹, whereas Aldijana Sisic, the campaign manager of the United Nations Secretary-General's campaign, *UNiTE to End Violence against Women*, is the only person directly involved in anti-violence against women campaigns. The public vote prize represents the audience with more than 12,000 online votes for the 1st Prize. The third prize was the Youth Prize, selected by their partner Fabrica, the Benetton Group communication research centre founded by Luciano Benetton and Oliviero Toscani in 1994 to award ad submissions of young designers aged from 18 to 25 years old. The documentation of the campaign, including the visuals, is available on the homepage of UNRIC's ad completion⁶².

In order to engage European citizens, they launched the open public call to highlight the issue with a creative newspaper ad. According to the competition booklet (UNRIC, undated), the objective was "to show that each and every one of us can become a human rights defender; we can all act to prevent discrimination."

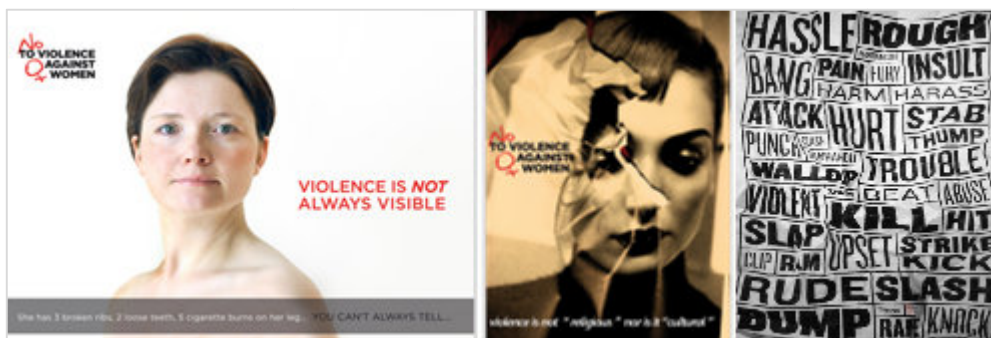
⁶¹ Further details concerning the jury members see: <http://competition.create4theun.eu/judges>

⁶² See: <http://competition.create4theun.eu/>

7.1.1.2 Characteristics, meaning and discursive knowledge

Concerning motifs and compositional aspects, two of the three visuals show a female close-up, a natural one, showing a clear, natural, perfect face, and an abstract one, which shows a half crumpled and half aestheticised face of a woman, the third one is composed only of words in different fonts and styles on a crumpled paper.

The text of the visuals refers to invisible violence, that religion or culture is invalid as justification for violence, and to the physical dimensions of intimate partner violence. Discursive knowledge is created regarding the invisibility of violence, the physical dimension, including sexual harassment and structural dimension. Discursive knots can be observed as V2 in its aestheticised depiction connotes intimate partner violence also related to the beauty fashion industry, and V1 with the clear, nearly virginal white face is entangled with the concept of the 'virgin-whore' or 'good woman-bad women' dichotomy (Meyers 1997) as stereotypes of supremacist ideologies.



Depiction 1. I1: V1, V2, V3 (awarded poster contributions)

Regarding peculiarities, it can be observed, that jury and public votes selected two highly differing themes and motives. The jury of experts selected the aspect of invisible violence, with a representation of a clear, nearly bright, very white and pretty face of a woman as close-up, (V1. Violence is not always visible), far from displaying victimisation, whereas the public has voted for a design referring to victimisation with a much more (stereo) typical representation of a deformed, marked face, (V2. Treat me like a woman). Transitory visions towards a life free from intimate partner violence and the trajectory from victim to survivor are not to be found in the visuals,

empowerment of women, cherishing the survivors, as well as the systematic nature of violence remain as invisibilities/ unsayabilities.

7.1.2 CoE Council of Europe (I2)

The Council of Europe carries out the *Council of Europe Campaign to Combat Violence against Women, including Domestic Violence* (original title), on intergovernmental, parliamentary and local dimensions in the member states and in partnership with NGOs.

7.1.2.1 Description, background and context

The campaign *Stop domestic violence against Women*, conducted by the Council of Europe Campaign (CoE) from November 2006 to March 2008, consisted of a poster (V4) and a video spot (V5). The poster has been translated into 26 different languages and was disseminated in more than half the Council of Europe member states. The TV spot was broadcasted in more than 26 member states, on public and private TV channels, including several reaching a wide public, such as CNN and Euronews. Furthermore, the TV spot was shown as part of commercial advertising during the Venice Carnival and the Berlinale film festival in Berlin in February 2008, in recognition of its powerful message and artistic distinction, the spot received the various awards (Ministerio de Igualdad 2010).⁶³

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I2	V4 V5	CoE campaign	Stop domestic violence against women	2007	1 poster 1 video

Figure 8. List of visuals, Initiator I2, CoE

The Council of Europe Campaign to Combat Violence against Women was implemented on three dimensions, intergovernmental, parliamentary and local, and was carried out by the CoE and the member states in partnership with NGOs. The

⁶³ The spot received the following awards: a gold award in the German section of the Integrated Television and Video Awards (ITVA), Deutschland Gold Award 2007. A gold award at the World Media Festival in the category 'Public Relations: Human Relations and Values'. Third prize at the US International Film and Video Festival in West Hollywood, California, in the category 'Political, Government, World Relations' – C-Certificate for creative excellence.

council of Europe took up the target of stopping violence against women in Europe by inviting and obliging all member states to take action on different levels, (legislation, services and legal applications, media and information), and to involve governments, parliaments, NGO's and the population of the member states. In 2006 they established the Task Force, composed of eight international experts in the field of preventing and combating violence against women and launched the campaign, spreading the following four messages: (1) combating domestic violence calls for joint public action, (2) domestic violence is a human rights violation; (3) domestic violence seriously injures women and damages the whole of society, including future generations; (4) domestic violence calls for men's active participation to combat violence against women. (CoE 2008).



Depiction 2. I2: V4 (campaign poster)

One of their four objectives was awareness raising, the slogan of the *Council of Europe Campaign was Stop domestic violence against women* Thus, in continuation of the campaign a variety of national campaigns were initiated, because member states were urged to raise awareness that violence against women is a human rights violation and encourage every citizen to challenge it' (Ministerio de Igualdad 2010, 158). Spain's campaign took up the slogan and translated it to Spanish, in Austria the new *Helpline Campaign* was launched as a national CoE Campaign activity by the AOE (I4: V13, V14). Full documentation of the campaign is available on the homepage of the Council of Europe.⁶⁴

Public awareness-raising was set as their target, the image was intended for society in general with indirect invitation to look for further information on the

⁶⁴ See: <http://www.coe.int/t/dg2/equality/domesticviolencecampaign/>

campaign website. It was provided for dissemination to all campaign participants; i.e. governments, state governments and NGOs in all member states. The indirect goal of the campaign was to involve the population by asking if they are victims or witnesses of domestic violence against women. Summing up, the awareness raising target has been an integral part of complex undertakings to combat violence against women on several levels encompassing multifaceted targets for political and social changes.

7.1.2.2 Characteristics, meaning and discursive knowledge

On the poster (V4), we see a close-up of a female face, crumpled, in black and white face, on the video spot, a woman is waiting for the underground hurrying back home with fear, where the perpetrator as a shadow is waiting. We get to know facts and figures about intimate partner violence by text layers on the poster and by the voice-over in the video spot. The video scene also engages with the underground, the urban traffic and the private home. The initiative sticks to domestic violence as a widespread phenomenon, the spot (V5, see Depiction 3) is capable of deconstructing the myth of the home as a safe place by the statement “If you think that this is an unsafe place for a woman [author’s comment: voice over referring to the scene in the underground], wait until she comes home” [then the voice over continues with figures of one in five women suffer from domestic violence].



Depiction 3. I2: V5, stills (underground, coming home, partner waits)

At the same time the CoE has its paternalistic voice, “it is time to say stop” (V5) or “it is time to find a way out” (V4), as the victim is represented in a passive role only, whereas the CoE initiator performs as the active protagonist. Thus we find the concept of the woman as victim ‘to be looked-at’, and the CoE as ‘male hero’ decides “it is time to stop”. Therefore, the taking agency of the victim, the encouragement of survivors and a reference to the societal complexity remain as unsayabilities.

In conclusion, the CoE as an organisation takes the agency, including paternalistic patterns, while victim and perpetrator have a passive role in the visuals of the campaign. Again we find the deformed, crumpled female face as victimising the woman, they refer to high prevalence rates, and that the underground station at night is less risky than the home. Discursive knots come up by the setting of public versus private sphere, public transport, and the interest of the organisation as part of the political apparatus, although by ambivalent means. On the one side the “Council of Europe wants to know if you [we] are a victim or witness of domestic violence” [voice-over in the video spot] and so encourages to speak out. However, on the other hand side the campaign does not provide a tool to respond, no telephone number, no online form to fill out, no address despite the general campaign website. Thus, their encouragement remains a rhetoric statement, and fails to provide a feature for the reclaimed response.

7.1.3 Klappe auf (I3)

The initiative *Klappe auf*, is playing with words; *Klappe auf* it can mean *shut up* referring to the camera’s shut in film production, or it can mean *Speak out* encouraging to Speak up about something, in this case about gender-based violence. *Klappe auf* is an initiative of disseminating videos in cooperation with various renowned NGOs in Austria, launched on the feminist online daily *dieStandard.at*.

7.1.3.1 Description, background and context

Klappe auf is an initiative contributing to the *16 Days Against Gender Violence*, which started in 2009. Experienced Austrian Women's NGOs collaborated under the slogan *Shut up! 16 days against violence* to design video clips that in various ways demonstrate their working approach in preventing and protecting women from violence. The video initiative from 2009 to 2011 was launched by the feminist online daily *dieStandard.at*, Austria’s only feminist daily online newspaper with a special interest on gender issues, and an integral part of the quality newspaper DER STANDARD. From the 22 videos launched and promoted from 2009 to 2011, seven were selected for the sample according to the selection criteria.

Initiator N.	Visual N.	Initiators	Title of visual	Year	Type of media
I3	V6	<i>Klappe auf</i> collaboration - AOEf	Weißt du, was dein Kind spielt? [Do you know what your child is playing?]	2009	video
	V7	<i>Klappe auf</i> collaboration - LEFÖ	Gesetze können Gewalt verstärken [Laws can reinforce violence]	2009	video
	V8	<i>Klappe auf</i> collaboration - WIDE	“Download der Kosten” von oben nach unten [“Download of costs” top to bottom]	2009	video
	V9	<i>Klappe auf</i> collaboration - AOEf	Raus aus der Gewaltspirale [Getting out of the cycle of violence]	2010	video
	V10	<i>Klappe auf</i> collaboration - Miteinander Lernen - Birlikte Öğrenelim	Blaue Augen [Blue eyes]	2010	video
	V11	<i>Klappe auf</i> collaboration - ÖBV and Via Campesina Austria	Gleiche Rechte am Bauernhof? [Equal rights on the farm]	2010	video
	V12	<i>Klappe auf</i> collaboration - AOEf	Schrittweise/Alltag in einem Frauenhaus [Step by step/ Daily routines in a women's shelter]	2011	video

Figure 9. List of visuals, Initiator I3, KLAPPE AUF

The following NGOs contributed to the video initiative: Amnesty International – Women’s Rights Network; CARE Austria, LEFÖ, (counselling, education and support for migrant women); Miteinander Lernen/Birlikte Öğrenelim (education for migrant women), Via Campesina Austria (Association of mountain farmers), Frauensolidarität (Association for the promotion of women's rights internationally), Catholic Women's Movement Austria, Austrian Women’s Shelter Network (AOEF), and the WIDE - Network Women in Development Europe. All of them are renowned for social work in women’s issues, and AOEf and LEFÖ address gender-based violence in particular. *DieStandard.at* additionally includes a specific focus on the topic “violence against women” in their political news department.

In the trailer of *Klappe auf*, the opening and closing credits from 2009-2011 were designed by Doris Mayer, and edited and produced by Katja Schröckenstein. *Klappe auf* was financially supported by the MA 57 - Women's Department of the City Council

of Vienna, the Minister for Women and Civil Service, and the Austrian National Bank and the Austrian Development Cooperation. All videos are available on the internet portal of *dieStandard.at*.⁶⁵ According to the purpose of *16 days against violence*, which is committed by women's organisations worldwide, the initiative aims to create a space for the discussion of violence against women.

7.1.3.2 Characteristics, meaning and discursive knowledge

The video spots provide a diverse range of styles and contents, explaining and referring to structural violence, economic violence, state violence, personal violence, physical and psychological violence, as well as to primary prevention addressing equality on the farm. The video *Way out of violence*, (V9, see Depiction 6), to promote the AOEf helpline, illustrates the 'right way' and the 'wrong way' to get out of a violent relationship by text layers in black and white, playing with false pretences. The voice-over reads the text, the visual shows only the screening of the text.

Some videos constitute a complex intellectual discourse, for instance the one by WIDE in 2009, (V8, see Depiction 4), in the form of an interview with an academic expert starting her discourse from Bourdieu and Galtung, discussing topics from masculinity, measures to end violence to economic crisis, to globalising gender equality and a life free of violence. Others illustrate that it can happen to any women, showing the same scene by alternating the role of the protagonists who tell about their conversation with their partner as they asked him to share the housework, his answer was her black eye. Each of them, the cleaning person, police officer and the doctor on time tells the story in the role of the victim, (V10; see Depiction 5). The second video by the AOEf, (V6, see Depiction 4) illustrates an example of how intimate partner violence affects children in their way of playing, and explains the help services available for victims.

⁶⁵ 2009: <http://diestandard.at/r1256745529038/Klappe-auf-2009>;
2010: <http://diestandard.at/r1289608301227/Klappe-auf-2010>,
2011: <http://diestandard.at/r1319183560029/Klappe-Auf-2011>



Depiction 4. I3: V6, still (child plays with Barbie and Ken), still V7 (protagonists from LEFÖ), still V8 (academic expert as interviewee)



Depiction 5. I3: stills V10 (protagonists with black eye, as cleaning person, police officer and doctor)



Depiction 6. I3: still V9 (text layers only), stills V11 (protagonist of Via Campesina, in alternation with infographics)

Generally, the videos mainly show close-ups and medium shots of female protagonists and experts of the anti-violence movement in interview situations, but rarely the voice of survivors or actresses in the role of survivors. The majority consists of monologues and text layers, addressing mainly linear thinking, with less use of visual possibilities for transmitting complex knowledge. The women experiencing violence are kept in the victim's position, empowerment and own agency of the survivors remain as unsayability and invisibility. For instance, the AOEf stresses the fact that every woman can become a victim, they explain all their help services offered including the daily routines in the women's shelter, however the video mainly represents the "helpers", whereas the survivors are kept in the "weak" position (V12). Via campesina (V11) addresses gender equality on the farm implicitly explaining economic violence against women, however the drawings to illustrate the problems depict gender stereotypes.

The specialty and uniqueness of the *Klappe auf* cooperation consists in the entanglement of two lines of resistance: the feminist online news medium; i.e. line of

resistance within the media apparatus, with women's NGOs taking agency to combat VAW; i.e. the line of resistance of the NGOs within the gender-based violence dispositive. The NGOs and their services address different aspects concerning women's rights, gender equality and violence against women, therefore the initiative as a whole is capable to illustrate the complexity of indirect violence. Thus, entanglements in many aspects show discursive and dispositive knots: globalisation, patriarchy, economy, religion, agriculture, migration, etc.

7.1.4 AOE – Austrian Women's Shelter Network (I4)

The association Austrian Women's Shelter Network (AOEF) provides various campaigns and other activities to raise awareness, including campaigns on the authority of the Minister for Women, and to contribute to the CoE campaign.

7.1.4.1 Description, background and context

The AOE is the most renowned NGO regarding the issues of violence against women prevention in Austria. Feminist activists, (women's shelter initiators), initially struggling to challenge and articulate the problem of intimate partner violence from the 1970s onwards, founded the first autonomous women's shelter in Austria in 1978, and ten years later the network association was established. They also founded an *information centre against male violence*. Moreover, to set up an institutional helpline for women suffering gender-based violence had been proposed for a long time to policy-makers, and finally could be realised in 1998. Since then the Austrian Women's Shelter Network runs the *women's helpline against male violence* 365 days a year, funded by the Minister for Women in the Federal Chancellery. In Austria, the Minister for Women and Public services is not in charge of a proper Ministry, but situated in the Chamber of the Chancellor which means a smaller budget than if it were a proper Ministry. Regarding gender-based violence, the Minister rarely launches their own awareness raising campaigns on the issue of intimate partner violence. Thus, in all questions of campaigning and promoting the helpline, the campaigns are proposed and accomplished in collaboration of the AOE and focus on the promotion of the women's helpline against male violence, which is funded by the Minister for Women.

Regarding the helpline, most of the information material, as well as posters of the campaigns, are also provided in the most typical migrant languages; the posters are all created by Graphic Design Liga, a female designer working for the AOEf for many years. The campaign material is available on the homepage of the women's helpline⁶⁶.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I4	V13	Frauenhelpline	Verliebt. Verlobt. Verprügelt. (1) [Enamoured. Engaged. Battered.]	2007	Poster
	V14	CoE campaign	Frauenhelpline gegen Männergewalt (1) [Women's helpline against male violence]	2007	Video
	V15	Frauenhelpline	Verliebt. Verlobt. Verprügelt. (2) [Enamoured. Engaged. Battered.]	2008	Poster
	V16	MissHandelt	Frauenhelpline gegen Männergewalt [Women's helpline against male violence]	2010	Poster
	V17	MissHandelt	Frauenhelpline gegen Männergewalt (2) [Women's helpline against male violence]	2010	Video
	V18	Klappe Auf	Schrittweise [step by step]	2011	Video
	V19	Silent witnesses	Silent witnesses	2011	Exhibition

Figure 10. List of visuals, Initiator I4, AOEf

The AOEf also initiated and ran the *European information centre and Network WAVE – Women against Violence Europe*, and is considered as a NGO of reference in Austria and by the international anti-violence community. In addition to their routine operations, they often initiate or cooperate in different anti-violence initiatives, for instance the exhibition *Silent witnesses* in cooperation with the Domestic Abuse Intervention Centre in Vienna. This is an exhibition meant to create attention, to raise awareness in public spaces, to commemorate victims of intimate partner femicide; sheets on the red female figures tell their story. Moreover, during the research period, AOEf supported a book project, where three survivors tell their stories, they collaborate with the campaign “unbeatable” by the association Nationwide Youth

66 Posters see: <http://www.frauenhelpline.at/de/helpline-plakat-kampagnen>; TV spots see: <http://www.frauenhelpline.at/de/tv-spots>

Representation, they initiated the EU-project “heartbeat”, addressing gender-based violence in intimate relationships of teenagers, and they created an online gallery. This gallery “images against violence” was installed in order to involve artists and to provide non-sensationalistic, and non-stereotyped images for the media and interested audiences, which can be used free of charge, in order to have visuals for their news reportage.

The various campaigns and activities to raise awareness, including campaigns on the authority of the Minister for Women, and as contributions to the CoE campaign were disseminated by public broadcasting, in public services, institutions, organisations, events, and on demand, advertising panels, screens and newspaper ads.

7.1.4.2 Characteristics, meaning and discursive knowledge

The video spots seem rather disperse in style and content, the three spots from 2007-2011 refer to sexual violence, (1 short comment), physical violence, children affected, structural violence (migrant women), explicit and implicit (foretold, adumbrated) violence and help services. Insight into the situations of a victim provides the video spot to promote the *women’s helpline* (V14), which is inspired from the CoE video spot (V5). The spot shows two women meeting and having a relaxed conversation, when one of them suddenly feels threatened and hurries back home afraid, where the perpetrator clenches his fist.



Depiction 7. I4: V13, V15 (enamoured. engaged. battered. (1+ 2)), V16 (women’s helpline), V19 (silent witnesses)

The spot *step by step* (V18) explains the help services to provide survivors with avenues to find a way out of violence, and includes the daily routines in the women’s shelter. However, the video rather gives the impression of an image film, as service staff and experts are represented over-proportionally whereas survivors remain in

rather invisible and silent roles. The missing voice of survivors quite reinforces victimisation, silencing instead of empowering them. The spot *women's helpline* (V17) and the respective poster, (V16, see Depiction 7), show a wedding scene. In the video this scene turns romantic love into physical violence, the poster illustrates abstractly the breakage of marriage by a rotten photograph promoting the helpline. The posters of *Enamoured. Engaged. Battered*, (V13, V15, see Depiction 7), show allegoric scenes of family situations, and are interesting and appropriate to read the image in different layers, however are difficult to interpret for a broad audience. It also misses a clear statement towards survivors or society and ending intimate personal violence, apart from the helpline's number.

In conclusion, as a figure the AOEf disseminates that one in five women experience violence from intimate partners, informing about help services, and the overall common message is sticking mostly to the aim of promoting the number of the helpline; against male violence. Only the video V14 from 2007 shows a victim as the main protagonist progressing from fear to taking agency, (calling the helpline), and the exposition *Silent witnesses* shows red life-size cardboard stand-ups with sheets of victims' stories on it. Survivors of intimate partner violence are marginalised, the perspective of surviving, the systematic nature of violence and end of violence constitutes the unsayabilities and invisibilities of the initiatives. Whereas on the homepage of the helpline they show diverse types of women across age, culture, etc., in the campaigns a rather fashionable type of woman is shown. Assumingly, concerning different means and themes the AOEf applies a broad approach; although they do, neither offer campaigns to increase moral support and empowerment of survivors nor is there an integrated plan of recognisable communication strategies. Themes and motives of marriage, friendship, family life and the domestic sphere are entangled with personal violence. The representation of help services seems to appear as an element of welfare state apparatus.⁶⁷

⁶⁷ The initiative *images against violence* was excluded from the sample during the process of the structural analysis because the images as art works do not give concrete explanations, therefore are difficult to understand for a broad audience to raise awareness.

7.1.5 Wiener Frauenhäuser [Women Shelters Vienna] (I5)

The Women's Shelters Vienna provides various campaigns in collaboration with advertising agencies.

7.1.5.1 Description, background and context

The association of the Women's Shelters Vienna, founded in 1978, runs four women's shelters to provide protection and assistance for abused and/or threatened women with approximately 166 places for women and their children. Women who do not want to live in a shelter, get help and advice by free and anonymous consultations in their outpatient-counselling centre. The City Council of Vienna funds both services.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
15	V20	Wenn Liebe weh tut [When love hurts]	Wenn Liebe weh tut [when love hurts]	2007	poster
	V21	Wohnungsanzeige [apartment listing]	Auch in den schönsten Wohnungen geschehen hässliche Dinge [Even in the nicest apartments ugly things happen]	2010	newspaper advertisement
	V22	Wenn das Schlafzimmer der gefährlichste Ort wird [When the bedroom becomes the most dangerous place]	Wenn das Schlafzimmer der gefährlichste Ort wird [When the bedroom becomes the most dangerous place]	2011	Poster
	V23	Wenn das Schlafzimmer der gefährlichste Ort wird [When the bedroom becomes the most dangerous place]	Wenn das Schlafzimmer der gefährlichste Ort wird [When the bedroom becomes the most dangerous place]	2011	Video

Figure 11. List of visuals, Initiator I5, Wiener Frauenhäuser

Their first campaign, organised by an advertising agency, started in 2006 with two posters and free cards with the slogan *If love hurts* (V20). The professional public relation initiatives, (all productions, radio and TV spots, campaign posters and free-cards), are implemented with a low budget, also the service of advertising agencies, broadcasting time and advertising circuits were supplied, mostly free of costs, (or at very favourable price), of the respective companies and media. The initiative of 2010,

Apartment listing (V21), was launched as an apartment offer in the ad section of the online edition of the quality newspaper *DerStandard.at*. Instead of a description of the details of the flat offer, facts and figures about intimate partner violence and their help services were explained. The campaign *When the bedroom becomes the most dangerous place* (V22, V23) was conducted as poster and video spot campaign in Vienna.

The campaigns were initiated for the general public, with the aim of awareness raising on the subject of intimate partner violence, in 2011 especially on sexualised violence. They also claimed to support ending violence behind closed doors, promoting the women's emergency number of Vienna. The visual material is disseminated in Vienna, the capital city of Austria, with about 1.8 million inhabitants, (out of the total of 8 million inhabitants in Austria), by advertising panels and circuits, local TV, newspapers, magazines, etc. The Women's Shelters Vienna reached a high level of professionalism in 2010, 2011. Basically, they still use all their visual material so far.⁶⁸ Their campaigns received various awards, among others the campaign "Apartment listing" won the 2010 Cannes Lions, and the video spot from 2011 for instance won the CCA 2012, (top creative prize in Austria). The campaign material is available on the homepage of the association.⁶⁹

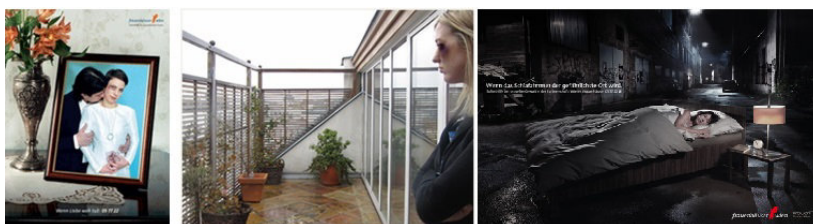
7.1.5.2 Characteristics, meaning and discursive knowledge

The free card and poster campaign of 2007, (V20, see Depiction 8), shows an allegory on a portrait photograph nicely framing an aestheticised bridal couple, with the representative use of a bleeding injury to refer to partner violence. The campaign *apartment listing*, (V21, see Depiction 8), illustrates how the penthouse turns into a nightmare for the blond aestheticised woman. In respect of the implementation, the ad campaign is very creative pretending an apartment offer while giving basic information of help services in case of violence. The poster and video launched in 2011 brings an allegory about the supposedly safe bedroom by placing the woman sleeping in the matrimonial bed outside in a dark alley. The visuals of *When the bedroom*

⁶⁸ In 2009, they also initiated a campaign for children, which does not enter into this analysis due to the selection criteria, which do not include initiatives addressed to children.

⁶⁹ See: <http://www.frauenhaeuser-wien.at/werbekampagne.htm>

becomes the most dangerous place, (V22, V23 see Depiction 8), implicitly refers to sexual violence, the matrimonial bed functions as symbol, turning explicit by the text layer promoting the number of emergency in case of being a victim of sexual violence. The campaigns entangle intimate partner violence with romantic love, urban space, and from living to the aesthetics of the advertising sector and refer explicitly to physical violence.



Depiction 8. I5: V20, V21, V22

In conclusion, the NGO is questioning matrimony/romantic love, the matrimonial bed as safe place and the idea of the beautiful apartments for living together. The dispositive arrangements of gender and intimate partner violence enmesh with stereotypical representations of beauty and the advertising industry. Here is found a diverse imagery of women or perspectives of the survivors. A broader explanation of the cycle of violence, the complexity of the phenomenon, or a life free from violence, constitute the unsayabilities and invisibilities of the initiatives. The common knowledge transfer consists in emergency numbers and help services.

7.1.6 The right position against violence by Women’s Municipal Councillor Vienna (I6)

The Department for Women affairs, (MA57), of Vienna provides the campaign *The right position against violence*, [orig. Der richtige Standpunkt gegen Gewalt], by Sandra Frauenberger, Women’s Municipal Councillor, in collaboration with the Women's Shelters Vienna and the Women’s Emergency Helpline of Vienna.

7.1.6.1 Description, background and context

The initiator Sandra Frauenberger is Councillor for Integration, Women's Issues, Consumer Protection, and Personnel of the Municipal Government of Vienna, which since quite a long period has been governed by coalitions lead by the social democratic

party. Thus, they are more likely to support the feminist women’s movement, applying a broad approach including patchwork families, migrant families, single parent families, instead of the traditional image of family and matrimony. On the administration level, the Women's Department supports women through a great variety of services, amongst them the women’s emergency helpline for Vienna, and the funding of the Vienna Women's Shelters. The work of the Women’s department undertakes integral, complex measures, not only on intimate partner violence, but also on other topics of violence against women like forced marriage. In 2009, the City Councillor started a poster campaign promoting *The right position against violence*, with renowned persons of public life as testimonials. The follow-up in 2010, the second year of the campaign, invited citizens to join. Each and everyone had the opportunity to upload her/his position or standpoint against violence by a photo of their legs on the campaign website. The concept originated in Germany, where the campaign was led successfully by the *Federal Association women's counselling centres and helplines* in 2007. Campaign materials are available at the homepage of the City Council⁷⁰.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
16	V24-V25	Sandra Frauenberger, Women’s Municipal Councillor	Der richtige Standpunkt gegen Gewalt [The right position against violence]	2009, 2010	1 poster, 1 poster

Figure 12. List of visuals, Initiator 16, City Councilor S. Frauenberger

The aim of the campaign was to raise even more public awareness on the subject of violence against women, and to promote counselling services as well as to motivate everyone to address the issue of violence. The initiative was disseminated by public broadcasting, advertising panels, and advertising circuits in Vienna City.

7.1.6.2 Characteristics, meaning and discursive knowledge

The slogan is playing on words and image about the ‘right position’ against violence, depicting freestanding legs, groups of legs, prominent legs symbolising the right position. Stating that there is no excuse for violence and that violence is where

⁷⁰ See: <http://www.wien.gv.at/menschen/frauen/themen/gewaltpraevention/standpunkte/>

the fun ends, the campaign show a disperse number of people across age and appearance, taking this right position. The initiatives' discursive knots entangle with the sport and media apparatus by involving eminent figures of the sectors art, sport and media.



Depiction 9. 16:V24

In conclusion, knowledge is constructed by clear messages of positioning against violence, that there is no justification, no excuse, and prominent people stand against it, too. A broader explanation of the cycle of violence, complexity or survivors and a life free from violence remain invisible and unsaid except in some news reports or yellow press reports about the initiatives, where prominent people tell more about their ideas concerning the issue.

7.1.7 Gobierno España, Ministerio de Igualdad / de Sanidad, Servicios Sociales e Igualdad (17)

The Ministry for Equality, later the Ministry for Health, Social Services and Equality of the Government of Spain launches a considerable number of initiatives and campaigns during the research period.

7.1.7.1 Description, background and context

The Government Delegation for Gender Violence work to eradicate violence against women, through the formulation of public policies relating to gender violence, as well as through coordination and promotion of any actions carried out in this area, as required by Article 29 Comprehensive Law 1/2004 of 28 December on Integrated Protection Measures against Gender Violence. Their initiatives aim to raise awareness

of the problem and insert it as one of the most serious manifestations of inequality, thereby acting on the causes that give rise to it and thus making progress in prevention. Therefore, the Government Office, (Delegation), for Gender Violence have launched various campaigns on violence against women in recent years, in order to raise awareness of the various manifestations and meaning of gender-based violence.

Initiator N.	Visual I N.	Initiative	Title of visual	Year	Type of media
17	V26-V27	O16	Constantes Vitales [vital signs]	2007	1 poster, 1 video
	V28-V33	Tolerancia 0	Ante el Maltratador Tolerancia 0 [Zero tolerance for (male) abusers],	2008	3 posters, 3 videos
	V34-V39	Ya no tengo miedo	Ya No Tengo Miedo. A Hacer Mi Vida [I am no longer afraid - of leading my own life], Al sonido de sus llaves [of the sound of his keys], Ante el Maltrato, Todos y Todas a Una [Against abuse, every woman, every man, in unison], Al futuro hijas e hijos [about my children's future]	2009	3 posters, 3 videos
	V40-V41	Tarjeta Roja	Tarjeta Roja [red card]	2010	1 poster, 1 video
	V42-V43	En la violencia de género, no hay una sola víctima	En la violencia de género, no hay una sola víctima [In case of gender-based violence, there is no single victim]	2010	1 poster, 1 video
	V44-V47	Elige Vivir	Elige vivir aislamiento [choose to live - isolation], autoestima [choose to live -selfesteem], amenaza [choose to live - threat]	2011	1 poster, 3 videos

Figure 13. List of visuals, Initiator 17, Gobierno España

The topics of the campaigns are based on the decisions of the Government of Spain to prioritise its commitment to prevent gender-based violence, and on the National Awareness and Prevention of Violence against Women plan, (responding to the Comprehensive Law). Accordingly, the Government Delegation for Gender Violence and their Expert Evaluation Committee issues a communication plan, publishing calls for public tenders proposing the theme of the campaigns, then the applications are evaluated and the committee decides which advertising agencies will be contracted. They also do a post-test of the campaigns.

All campaigns have in mind the emphasis on specific prevention in relation to those groups that are more vulnerable, for example the immigrant or rural population, or disabled persons. Moreover, each campaign provides versions of each co-official State languages, (Catalonian, Basque, Galician, Occitan), subtitles are included on all audiovisual versions, to ensure accessibility for people with hearing disabilities. Therefore, they spread different versions with subtitles in audiovisual material of the last awareness campaign on gender violence. In 2011 they included versions of sign language, with the collaboration of the *Spanish Centre for Subtitles and Audio Description*. Moreover the campaign provides versions in French, English, Romanian, Arabic, Bulgarian, Russian and Chinese versions in both, the graphic designs, (posters), and for broadcasting media, (TV spots, radio spots), directed at the foreign population. The *Red Card* campaign in 2009 additionally engaged citizens with a campaign website offering various projects to unite, and using social media, (e.g. facebook), where they could upload photos when they show the red card against violence. All campaign materials are available at the homepage of the Ministry.⁷¹

The main objective of the National Awareness and Prevention of Violence against Women Plan is targeted for education of the whole society on the scale and consequences of gender violence. The initiatives are aimed at prevention and eradication to become a global instrument and systematic action and to the guarantee of the right to information and advice on the personal situation of victims of gender violence, throughout the territory, regardless of their place of residence.⁷²

7.1.7.2 Characteristics, meaning and discursive knowledge

The campaign *Vital signs*, (2007, V26-27, see Depiction 10), depicts the heart rate line, which stops and turns into telephone ringing, entangles the medical apparatus, and promotes a different life and phone number to call at the first signs of violence, and includes basic information on intimate partner violence.

⁷¹ See: <http://www.msc.es/campañas/portada/home.htm>

⁷² Campaigns usually also provide a version for radio broadcasting, as this research focus is on the visual panorama and discourse, the radio spots have been excluded.



Depiction 10. I7: V26, V31-V33

Zero tolerance, (2008, V28-V33, see Depiction 10), introduces different scenes of men staring at and rejecting the perpetrator and stating zero tolerance for the abusers. A second spot displays children telling their mum about their needs and demanding that she acts. The third spot shows survivors speaking up with power, referring to their rights, and telling the perpetrator to not even think of putting a hand on them, confirming that they are what they are, go out when they want, and that they will raise children healthy and without fear, etc. The three posters show close-ups of a child, a rather typically for the advertising industry, aestheticised woman, and man, also rather a typical male model, with text layers of the respective slogans.

The campaign *I am no longer afraid*, (2009, V34-V39, see Depiction 11), promotes as the task of the government and each of us, that women do not need to have fear. Three different spots display scenes of diverse types of women fearful in daily routine situations, (street scenes, restaurant, home), indicated through gestures of fear and self-defence, or movements of protecting her children when someone raises her/his hand to call a taxi or to greet. The campaign sends a message to face violence and to unite. ‘His keys’ function as a symbol for fear, solved by the message “I am no longer afraid of the sound of his keys”. The campaign is also entangled with an idyllic mis-en-scene of the domestic sphere, a living room with kids smiling from the photos on the wall.



Depiction 11. I7: V37, V38, V39; V41; V42

The campaign with the slogan *In case of gender-based violence, there is not only a single victim*, (V42-43, see Depiction 11), brings in the topic of children affected by male violence against women. The poster shows a child's drawing in a therapy session from an 8 year old child depicting mother and father as king and queen, where the father directs a knife at the mother. The video displays a scene inside the home with a perpetrator threatening his female partner, when a teddy falls on the floor. The campaign raises the topic of children witnessing male-to-female partner violence

The video spot for *Red card*, (2010, V40, Poster V41, see Depiction 50), released in the same year displays quite a lot of vox pops, (i.e. snapshot of public opinion)⁷³. The cutting displays rapidly changing scenes mostly in black and white, showing diverse aggressors threatening and assaulting their female partners, showing different men questioning the macho masculinity, and female protagonists affirming that perpetrators act like this. The final part displays vox pops of diverse young men bearing witness of their father's, brother's, friend's violence against their female partner. All together the message is to say no to this form of being a man, and again the violent 'macho masculinity' is questioned and shown the red card. The posters demonstrate familiar faces of prominent people from all areas of Spanish society showing the red card.



Depiction 12. I7: V47

The campaign *choose to live*, (2011, V44-47, see Depiction 12), refers to the victims perspective bringing in aspects of isolation, threat and self esteem, promoting the way out of violence by calling the anti-violence helpline. One of the three spots

⁷³ "The term 'vox pop' comes from the Latin phrase vox populi, meaning "voice of the people". The vox pop is a tool used in many forms of the media to provide a snapshot of public opinion. Random subjects are asked to give their views on a particular topic and their responses are presented to the viewer/reader as a reflection of popular opinion.", MediaCollege.com, available at: <http://www.mediacollege.com/video/interviews/voxpops.html>, accessed 5. April, 2013.

establishes a scene of having dinner with friends at home, when one of the men humiliates his female partner, but the other male friend speaks up defending the affected woman, who speaks up as well stating that she will leave. The victim/survivor leaves the flat and all her friends accompany her. This is an example where both, witnesses and victim take agency.

In conclusion, the campaigns establish the themes and concepts of gender-based violence as a matter of being dead or alive, of humiliation, threats, anxiety, and the fact of murdered victims. They illustrate the effects on children, the survivor's autonomy and will, the men's view on intimate partner violence rejecting the violent 'macho masculinity', the societal responsibility, moral support and solidarity for victims and survivors, the speaking up against violence. Generally, the protagonists are rather diverse concerning aspect and age, in some of the visual products, (mostly posters, not videos), we can observe the enmeshing with visual apparatus of advertising industry representing close-ups reproducing gendered norms of beauty and fashion. The initiative *I am no longer afraid*, (V34-39), constitutes an excellent example to explain the effects of violence⁷⁴, however not without ambiguities. The image does not show the leaving behind of fear, only the voice invites and requests to unite for facing violence. Moreover, the respective video spots, (V34-V36), provide three different titles; i.e. address three different topics, but do not differ clearly in their respective scenes, only the order or focus on different scenes changes. Generally, sexual violence, structural and symbolic violence, constitute the unsayabilities and invisibilities of the governmental campaigns.

⁷⁴ The sudden emerging of fear and anxiety triggered by the raising of a hand, although there is no situation in context of violence, as to raising a hand to call the taxi or to greet, this can be seen as a symptom of post-traumatic stress disorder.

7.1.8 Susanna Barranco (I8)

The actress, scriptwriter, director of a theatre association, and documentary film maker Susanna Barranco, situated in Barcelona, launches a number of individual initiatives on the issue of intimate partner violence.

7.1.8.1 Description, background and context

The director of the theatre association Mousiké, actress, poet and documentary filmmaker Susanna Barranco started addressing the issue of violence against women more profoundly in 2007. The documentary *Ferides [wounds]* arose as a creative work of Susanna Barranco about the status of women as survivors of violence. Her artistic references have been, first, her book of poems *Cràter*, (Llibres de l'index. Barcelona, 2005), and her documentary about transgender persons called, *I am part of your world*, (Àmbit Prevenció. Barcelona, 2008). As to *Ferides*, she produced the visuals and statements from fieldwork from interviews with women and transgender persons as survivors of violence. The following NGOs in Barcelona collaborated with the project *Ferides* by searching for and accompanying protagonists, and by providing consultancy; (Ca la Dona, Espai Francesca Bonnemaison, Project Vaca (Association of Creative Performing), and the Col·legi del Teatre y Àmbit Prevenció, where the documentary was filmed).

The documentary forms part of a trilogy on the issue of violence against women by Susanna Barranco, the book *Cràter* mentioned above, the documentary *Ferides*, and the theatre play *L'amor no fa mal*, launched in 2009. In 2011, Susanna Barranco completed her project with another documentary titled *Buits, [Voids]*, to give insights into the rarely known problem of intimate partner violence focussing on the aggressors; giving a voice to those men who have experienced firsthand the perpetrating violence against their female partner, the testimony of his situation, including perspectives from psychologists and experts working in perpetrators programs.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
18	V48	Ferides [Wounds];	Heridas-Ferides [Wounds]	2008	Documentary
	V49	L'amor no fa mal [Love does not hurt]	L'amor no fa mal, [Love does not hurt]	2009	Theatre play, trailer
	V50	L'amor no fa mal [Love does not hurt]	L'amor no fa mal, [Love does not hurt]	2009	Theatre Play, poster
	V51	Buits [Voids]	Buits - Vacíos [Voids]	2011	Documentary

Figure 14. List of visuals, Initiator 18, Mousiké

The overall target of Susanna Barranco is to create an explorative explanation about the phenomenon of gender-based violence. Giving voice to groups of women and transsexuals who have had direct experience with gender violence was the aim of the first documentary. Then, the theatre play was initiated to sensitise society about the presence of violence against women in the social and private context. The second documentary gives voice to perpetrators and the perspective on the aggressor for increasing the comprehension and raising awareness. The work of the initiator is disseminated through the Catalan Television TV3, (*Voids*), and by performances and screenings in various locations in Barcelona. Trailers and general information is available on the homepage of *Mousiké*.⁷⁵

7.1.8.2 Characteristics, meaning and discursive knowledge

The documentary *Heridas-Ferides* (V48) brings survivors as interviewees to the screen giving testimony of their experiences of fear and violence, their wounds, (physical and psychic), their suffering because of their children's witness and affection, their family relations and childhood, and some about their migrant background and/or their gender identity. The composition and style of the documentary relates to theatre and establishes four chapters of different scenes with minimalist mis-en-scene. The women interviewed represent diversity across age, gender identity, social class and

⁷⁵ L'amor no fa mal: http://www.mousike.cat/caste_lamore.html; Ferides: <http://www.mousike.cat/heridas.html>, Buits: http://www.mousike.cat/caste_buits.html

cultural background, (Catalonian, Spanish, Ibero-American), and demonstrate their vulnerabilities as well as their power and strengths, their way leaving behind this situation, speaking about their desires and ideas of love, relationships and their future.



Depiction 13. I8: V48, V50, V51

VOIDS (V51) introduces male aggressors as interviewees giving testimony of their experiences with aggressions and violence, their emotions, some of them also with abuse during childhood. Psychologists explain elements of the cycle of violence, a female voice-over, (enacted by the director Barranco also acting as protagonist), reflects about the problem on the individual and societal level. Composition and style are similar to *Heridas*, (V48), but do not relate so closely to theatre and show more movements in different spaces. The theatre play *L'amor no fa mal* (V49-50) illustrates the dynamics of violence from its very beginning, when romantic love slightly and subtle progresses more and more to partner violence. Then Barranco, again as director and female protagonist, performs the struggle searching a way out and overcoming violence, with a great creativity in composition and style including multimedia, music, and involving the audience.

In conclusion, the work of Susanna Barranco addresses the themes and concepts of love, child maltreatment, aggressors, the dynamics and cycle of violence, a complex view of survivors, masculinities, sexual violence within matrimony, and reflections on the role of society. She establishes the gender category by setting gender as a broad notion including transgender persons and homosexuality, Barranco generally addresses diversity within categories. The initiatives constitute highly complex sayabilities and visibilities of the societal phenomenon, however structural, symbolic and state violence remain invisible and un-sayable.

7.1.9 Fundación Anna Bella (I9)

The initiators *Anna Bella Foundation* in Andalusia, Spain, provides a survivor's initiative titled *Supervivientes*, [survivors].

7.1.9.1 Description, background and context

The *Ana Bella Foundation* is a non-profit organisation formed by women survivors who have overcome gender-based violence in a positive way, and who are now dedicated to providing comprehensive support, visible and effective to women at risk of exclusion; victims of gender-based violence, migrants and mothers in poverty. The foundation's mission is to build a society of equality and free of violence against women. With their positive testimonials, they create a natural network of women helping other women and so causing a multiplier effect. The survivor activists are dedicated to the empowerment of women who have been experiencing intimate partner violence in order to encourage their transformation from victims into survivors and their involvement in the activism against gender-based violence.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I9	V52-V53	Campaña Supervivientes [Survivor's Campaign]	Supervivientes [Survivors]	2010	2 posters

Figure 15. List of visuals, Initiator I9, Anna Bella Foundation

The target of the campaign consists in transcending the female victims of intimate partner violence to survivor women acting as agents of social change towards equality, and thereby channelling the skills of women who have overcome intimate partner violence in order to make it visible for women who do not report and are still suffering from violent partners. The campaign posters are disseminated all over Spain; also when they go abroad, as to Berlin, Paris, USA, Portugal, Palestine, they take the posters with them. In addition, the motif of the posters is used for t-shirts. Moreover, the Anna Bella Foundation was finalist in the International Communication Awards Avon against gender violence in Washington DC 2012, and the program of TVE Chronicles Survivors took the prize of the Ministry of Equality 2012 in recognition of

the struggle against gender violence. Full documentation of their activity is available on their homepage and on facebook⁷⁶.

7.1.9.2 Characteristics, meaning and discursive knowledge

The campaign consists of various posters (V52-53) with the same motif showing different survivors who are activists in the Anna Bella Foundation, as there is no difference except showing different faces, I only selected two of the whole range for the sample. The close-ups bring in diverse, (age, aspect), range of female protagonists as survivors, with typical everyday make-up and hair cuts, with a text layer on the top saying “superVIVIENTES of gender-based violence”, and the word “victim” is crossed out. In the text layer below, the survivor women are introduced with names, ages, professions, and personal statements; “I love to fly and walk on the grass”, says Almudena, 21 years old, an academic in aeronautics engineering (V53), “I like to share my emotions through art”, says Carmen, 54 years old, an expert in applied arts (V52) (see Depiction 14).



Depiction 14. I9: V52, V53

Summing up, the initiative promotes the themes of survivors, empowerment of victims, the way out of violence, and most important, perspectives of an autonomous life, by highlighting the transformation from victim to survivor through authentic testimonies, which obviously ends happily. Additionally, at the Forum against gender-based violence in Barcelona in November 2010, the survivor activists of Anna Bella made an intervention at the final session of the European conference day⁷⁷, stating

⁷⁶ Homepage: <http://www.fundacionanabella.org/>, Facebook: <https://www.facebook.com/pages/Fundaci%C3%B3n-Ana-Bella/317413164957918>

⁷⁷ Source: author's conference minutes, III FÒRUM EUROPEU, at Forum Contra Les Violències De Gènere, 18. November 2010, Barcelona Spain. (See also: http://www.violenciadegenere.org/pcvg/index.php?option=com_content&view=article&id=53&Itemid=62)

very clearly, that they do not agree with these representations of the weak and injured victims.

7.1.10 Institut Català de les Dones (ICD), (I10)

Talla amb els mals rotllos, [cut with bad patterns] is an initiative run by the Institut Català de les Dones (ICD) [Catalan Institute for Women], which is the Women’s Department of the Government of Catalonia.

7.1.10.1 Description, background and context

The Department of Social Welfare, the Catalan Institute for Women (ICD), and the Association of Journalists, presented an awareness and prevention campaign aimed at boys and girls with the slogan *Cut with bad patterns*. The presentation has been the signing of a collaboration between the ICD and representatives of the media that contribute voluntarily to spread the campaign through press, radio and television. A total of 56 newspapers and magazines, and 5 media networks of radio and television channels participated in the campaign, which equates to the support of approximately 250 media outlets. The campaign, from 2005 and 2007, consists of two TV spots, two radio spots and two graphic designs, (for press and outdoor advertising), however the first part of 2005 does not enter into the sample as the research period starts from 2007.

Initiator N.	Visual I N.	Initiative	Title of visual	Year	Type of media
I10	V54-V55	talla amb els mals rotllos	talla amb els mals rotllos - l'amor ha de ser lliure [cut with bad patterns - love has to be free]	2007	1 poster 1 video

Figure 16. List of visuals, Initiator I10, Institut Català de la Dona

The initiative *Love has to be free* was launched in 2007 for the eradication of violence against women focusing on youth, and formed part of the program *Cut the bad rolls* initiated in 2005 with the same goal. Due to budget cuts and economic crisis, the Catalan Institute for Women (ICD) was not able to produce new campaign materials. Thus, both campaigns, (2005, 2007), are still in use, and for both they also produced a “making of”, containing interviews with those responsible for the

campaign and the young people who participated in the ad, the TV spot itself, graphic images of the campaign and, finally, a radio spot. The DVDs with all these materials are available in the Archive of the Catalan Institute for Women, but there is no online-documentation about their anti-violence campaigns.

The video spot and posters are disseminated via cinema, the television channel TV3, the YouTube channel of the Institut Català de les Dones, by newspaper ads, poster panels, and in schools. The aim of the still ongoing campaign is to reach young people and adolescents in Catalonia with messages that can help them to detect and overcome signs of gender-based violence, for example control, jealousy, possessive behaviour that can appear in first relationships of teenagers.

7.1.10.2 Characteristics, meaning and discursive knowledge

The video spot (V54) shows a fictive classroom revolution promoting “love has to be free”, the plot displays lots of young people protesting enthusiastically with banners moving out from the classroom through the school building out to the streets, accompanied by happy music, all are singing and shouting together. The posters show long shots of young girls, a young boy and a young hetero couple in t-shirt and blue jeans, the latter was chosen for the sample, (V55, see Depiction 15).⁷⁸ The backgrounds of the posters illustrate a school corridor, a skater park and the beach, and the mis-en-scene relates to fun and having good times, promoting, “Love has to be free.” (V55).



Depiction 15. I10: V55

⁷⁸ As the Institut Català de les Dones does not provide a digital archive with all the posters, the sample includes the one with the motif of the couple (V55) which is the only poster available from the webpage of the initiator.

With this slogan “love has to be free”, the campaign spreads messages that love has to be free from the controlling of phone calls, free from assaults, free from dominant behaviour concerning the dress of the girl, free from machismo, free from violence, free from jealousy, and free from submission. With these messages the campaign also designates the respective first signs of violence, recognisable by these forms of control and domination. Style and design of the campaign clearly relates to the hippie revolution and culture of flower power. The reference to violence as ‘bad patterns, may be ambivalent in terms of the trivialisation of the serious problem, as well as in terms of interlinking to flower power, which further relates to drug use. On the other hand, the coltish making of the campaign by its referencing the revolutionary hippie times, which is rather hyped in Barcelona’s left wing youth movements, is appropriate to reach the young audience and to make aware about these first signs of violence in adolescent relationships. Poster and video spot leave aside the dynamics and societal roots (unsayabilities) of intimate personal violence, but they also provide materials to work more profoundly on the issue in the classroom.

7.1.11 Isabel Coixet (I11)

Isabel Coixet contributes to the anti-violence movement with the documentary project *The Woman, a Men’s Thing*, for the public broadcasting RTVE.

7.1.11.1 Description, background and context

Isabel Coixet, one of Spain’s best-known and profiled female film directors, started her career in advertising, as a director in television advertising. She also worked as creative director of advertising agencies and is owner of Miss Wasabi Lab SL since the year 2000. Her first feature film was launched in 1988 and received several nominations and awards. Moreover, Coixet is vice-president of CIMA, (Asociación de Mujeres Cineastas y de Medios Audiovisuales), an association to encourage the participation of women in the audiovisual industry, founded in 2006. She is also a public supporter of the Social Democratic Party and former President Zapatero, creating several TV ads for them during the elections in 2008. Zapatero put forward

the issue of violence against women on the political agenda during his term as Prime Minister in Spain.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I11	V56-	50 años de... [50 years of...]	La mujer, cosa de hombres [The woman, a men's thing]	2009	1 documentary

Figure 17. List of visual, Initiator I11, Isabel Coixet

The Spanish Public Broadcasting Corporation RTVE issued, *La mujer, cosa de hombres* (V56) as a new episode of the documentary series *50 años de...* [50 years of ...]. The documentary interlinks the traditional role of women in society in relation to intimate partner femicide. An unnamed comment about Isabel Coixet says, “it seems she feels like telling to the whole world her hidden thoughts through her films,” which becomes quite obvious watching the respective film. The documentary *The Woman, a Men's Thing* is about the representation of women in television, particularly in advertising, during the last five decades and can be seen in this trajectory.

The documentary aims to make aware about the traditional role of women in society in relation to intimate partner femicide and is disseminated through television, the Public Broadcasting RTVE, where the documentary still is available on the archive of the series.

7.1.11.2 Characteristics, meaning and discursive knowledge

Coixet alternates footage of recent news reports on cases of intimate partner femicide in Spanish TV with footage from advertisements, and other material like series and magazines mostly from the 1960s to 1970s. The alteration by juxtaposition of the hard facts on intimate personal femicide with representations of women on TV, (see Depiction 16), links to the reinforcement of gender stereotypes and subordinated constructions of women transmitted in the last century by advertising, the education of girls, the traditional patriarchal family and social life.



Depiction 16. I11: V56 (Stills: news report, advertising scene, news report, advertising scene)

Isabel Coixet's work establishes the entanglement of intimate partner femicide with symbolic, representational and structural violence as well as the social use of narration of violence against women to promote consumer products. Although there is no explanation of the dynamics of intimate partner violence on the interpersonal level, no voice –over giving any explanations, the visual narration on the structural and symbolic dimension becomes evident, turning the invisibility to visibility by its juxtaposition. We can say that the documentary functions as a translation of intimate partner femicide from the individual to the societal dimension and creates various discursive knots entangling the economic apparatus, the political apparatus, and the media apparatus. Concerning the gender apparatus, the ideology of the traditional family dominated by the father and the predominating traditional role of the woman as mother, care worker and object of desire to be looked-at, becomes obvious.

7.1.12 Plataforma unitària contra les violències de gènere (I12)

The Plataforma unitària contra les violències de gènere, [The United Platform Against Gender Violence], provides posters to promote the annual conference *Fòrum Contra les Violències de Gènere* to combat gender-based violence.

7.1.12.1 Description, background and context

The United Platform Against Gender-based Violence in Catalonia, was constituted in 2003 by 97 different entities to unite and offer space to all entities and associations making efforts to eradicate the violence against women. They aim to spotlight the social dimension of the phenomenon of violence against women, to inform about and promote the different measures of prevention and existing resources. Similar to the AOEF in Austria, the Platform Against Gender Violence of Catalonia is a very broad-

based and representative network NGO in Spain and Catalonia, and also officially participates in processes of legal developments on the level of the Autonomy of Catalonia and the Spanish Parliament.

Today the platform comprises of about 150 contacts in Catalonia and Spain, and organises, besides many other activities, the annual conference against gender violence, [orig. Title: Fòrum Contra les Violències de Gènere], which also provides a section for the European level. The conference is held in November and so referring to the Int. Day Against Gender Violence, constitutes the most important annual event of this renowned organisation of Catalonia and unique network in Spain addressing the issue of violence against women.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I12	V57-V61	Fòrum Contra les Violències de Gènere [United Platform Against Gender-based Violence]	III –VII Fòrum Contra les Violències de Gènere de l'any 2007-20011	2007-2011	5 posters

Figure 18. List of visuals, initiator I12, Plataforma Unitària

Thus, every year a new poster is designed for this conference as the network has no financial resources to launch any other poster or video campaign. The association rather works by means of workshops, projects, and the monthly event of commemorations of the victims of intimate partner violence in Spain and Catalonia in front of the City Council of Barcelona. An interesting fact to consider is that the design of the posters is discussed and selected in a joint decision of the participating 150 NGOs by open ballot. Hence, as the platform does not provide campaigns in the regular sense, the annual conference is the most regular source to include the visual discourse of the most important anti-violence NGO network of Spain. The full documentation about their activities, including all conference folders with the same design as the posters, is available on their homepage.⁷⁹

⁷⁹ See <http://www.violenciadegenere.org>

The target of the poster release is to promote the annual conference *Forum against gender violence* in Barcelona, and indirectly to spread knowledge, raise awareness and support public discourse to eradicate gender violence by the inputs of the conference, directed to the general public, but also to sections like education, the legal system, the public health system, and the media by specific panels. The visuals are disseminated in the City of Barcelona, through voluntary helpers of NGOs in the network as multipliers, and virally through internet, newsletter, folders, and email shots.

7.1.12.2 Characteristics, meaning and discursive knowledge

The general aesthetic of the posters is abstract relating to the genre of cartoons as well as the visual culture of working class and socialist realism. In nearly each poster there appears the claim “Enough”, (orig. “prou”), as an integral part of the motif besides the text layer to promote the *Forum Against Gender Violence*, (see Depiction 17, below). The motifs vary every year displaying a woman’s dress with spots of blood accompanied by the slogan ‘that they do not break your heart’, (orig. que no et trenquin el cor) (V57), or a woman with a raised fist in reference to the struggle of the working class (V58) , another motif consists of women’s clothes with spots of blood hanging on a clothes line from a balcony (V59). In 2010 the design displays an extreme close-up of a woman with a black eye (V60), and in 2011 a group of women walking hand in hand (V61). Regarding colours, nuances of purple and violet relating to feminism predominate in all posters.



Depiction 17. I12: V57-61

The visuals establish the concepts of unity to say “enough”, to intimate partner femicide, and violence against women as something to fight against, as well as to physical violence, the injured victim and femicide by the representations of black eyes

or blood spots. Moreover, the visuals create discursive knots to working class and feminism and the respective protest movements. Broader explanations of the dynamics of violence, the complex dimensions of the phenomenon, or survivors and a life free from violence remain unsayable and invisible. The posters do not feature any specific intention or progress in the messages, nor is a specific issue visually focused on by the forum. Similarly to the AOE in Austria, we can suppose a lack of communication strategy, although in this case we have to acknowledge that the target is the promotion of the conference and the design has to be agreed jointly by the representatives of about 150 NGOs, therefore always there is a compromise.

7.1.13 Dones de blanc (I13)

The performances of the women's group *Dones de blanc*, [women in white], part of *The United Platform Against Gender-based Violence in Catalonia* (I12) contribute in their specific way to the anti-violence initiatives of the Autonomous Community of Catalonia.

7.1.13.1 Description, background and context

Les Dones de blanc, [The women in white], are a women's group in Barcelona, performing body expression on violence against women. Communicating with their bodies only, they illustrate how they feel about different aspects and facets of gender-based violence, how they as protagonists experience, confront and leave it behind. The group was founded in 2003 as a project initiated by *The United Platform Against Gender-based Violence* in Catalonia to raise awareness and combat violence against women.

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
	V62a-V62b	La Solitud de la Dona d'aquí i d'allà [The solitude of women here and there]	La solitud de les dones d'aquí i d'allà [The solitude of women here and there] part I + part II	2008	Performance (2 videos)
	V63	Lluny de ser qui sóc	Lluny de ser qui sóc [Far from who I am]	2010	Performance (album of 13 photos)

Figure 19. List of visuals, Initiator I13, Dones de Blanc

Dones de blanc are a renowned performance group dedicated exclusively to the theme of gender-based violence, enacting various performances each year reaching and moving hundreds of people mostly on public places. Their performances for a life free from gender-based violence are characterised through expressing different aspects of the societal phenomenon by the means of their bodies. Before the commencement of each performance, a reading as an act of commemoration dedicated to all the women, who became victims of intimate partner femicide in the current year, stating their name, hometown, and date of femicide. *Dones de blanc* is not a group of professionals in body expression or art of performance, they are a collective of volunteers. The choreographies are created collectively with a former body expression teacher and a varying small working group well experienced in body expression. Usually, they are invited to events of public institutions, associations and NGOs to perform one of their choreographies. *Dones de blanc* also collaborate with different projects through workshops by means of their performances, for instance in schools, in a women's prison or in women's shelters in Palestine. Activities including photos and videos of the performances are mostly documented on Facebook and partly on their blog and on YouTube.⁸⁰

The target of the performances is to raise awareness and involve the audience, to make clear that gender-based violence is a human rights violation, to explain the cycle of violence, to empower victims, and to involve society. The performances are enacted on demand, in various events, on different stages, in formal and informal spaces mostly in Barcelona capital, sometimes outside the city in Catalonia as well.

7.1.13.2 Characteristics, meaning and discursive knowledge

The art of performing by *Dones the Blanc* is abstract, by body expression and the strong impact of music. For the performance *Lluny de ser qui sóc*, [Far from who I am] (V63, see Depiction 18), for instance they used parts from the film music of Hitchcock's *Psycho* (1960) and *Requiem for a Dream* (Darren Aronofsky, 2000) to address the threat and terror of psychological violence. Additionally, the act takes place behind a polythene sheet to express this form of violence in its different stages of being

⁸⁰ Blog: <http://donesdeblanc.wordpress.com>; Facebook: www.facebook.com/pages/DONES-DE-BLANC

trapped-in. Then they use parts of the film music from *Sex and Lucia* (Julio Médem, 2001) to express the inner process of anxiety, being trapped and the search for liberation. The final of the performance illustrates, how the women discover their body and self-esteem, and moreover, the empowering solidarity between them is accompanied by music sequences of *Amélie* (Jean-Pierre Jeunet, 2001).



Depiction 18. I13: photos V63; photo V62

The choreography *The solitude of women here and there*, (V62a-62b), represents abstractly individual women in their seek for support, from which they are excluded by different groups. One group does not let an individual woman pass through the entry, another group is hustling her, and another even murder her, (V62, see Depiction 18). This part of the performance is led by the film song *Clubbed to death*, by Rob D [Kurayamino mix] from *The Matrix* (F 1999). At the back of the stage, masked silent witnesses observe what is happening, and finally point at the aggressors. A process of regret and care for the dead woman starts and finally deliberates about the supposed victims and their suffering, emphasised by the song *Alpha*, of the music group *Vangelis*. In different scenes, the performance shows how society and groups form part of the dispositive arrangements of gender-based violence, gives hints about the system of society as machinery contributing to the maltreatment and murder of women.

In conclusion, the performances address very abstractly, but with strong impact, physical, psychological and structural violence, the vulnerability of isolated women, including migrant women, the survivors' self awareness and the process of liberation. Moreover, the artistic work of *Dones de blanc* focuses on the visibility of the dynamics of violence, pointing at social responsibility, empowerment and solidarity. At the same time, their enacting is entangled with cinema apparatus, (use of film music), as well as to the religion and literature apparatus, (use of music and poems). The performances

make the unsayabilities and invisibilities visible, creating their own abstract and artistic way. The direct physical violence perpetrated by the aggressor remains invisible. As the representation of the perpetrator’s physical act of violence is the most known and most referred aspect of intimate partner violence, it not necessarily needed to be performed.

7.1.14 Dones de vol (I14)

Dones de vol [women of flight] is a group of survivors proud of their surviving and dedicated to support and consultancy for victims of intimate partner violence disseminating their activities by flyers and free cards.

7.1.14.1 Description, background and context

Dones de vol is a group of activist women, and each of them has suffered from intimate partner violence. The survivor women are not ashamed about that fact, on the contrary, they want us to know it. They could break away from the abuser and have founded an association saying of themselves, “We are not victims, we are survivors.” (*Dones de vol*, undated)

Initiator N.	Visual N.	Initiative	Title of visual	Year	Type of media
I14	V64	Abre fronteras	Abre fronteras [open frontiers]	2010	Logo, free card
I14	V65	La Trampa [The trap]	Prou [Stop]	2011	Poster

Figure 20. List of visuals, Initiator I14, Dones de vol

Since 2010, they have a new logo *Abre fronteras* (V64), which seemingly is a follow-up and further development of the former design, which showed a bird’s cage with an open door, the bird already outside the cage the same colour. They use the logo for their folders, presentations, free cards, and their representation on the

internet, where the full documentation of their activities is available⁸¹. The poster *Prou* (V65) was used for the promotion of the workshop *la trampa, [the trap]*, the motif of the poster is also used on their homepage for the section *who we are*, and for presentations. As a group, they belong to the United Platform Against Gender-based Violence in Catalonia (I12), offer workshops, and provide different presentations about psychological violence at different sessions, conferences and symposia, where their visuals are disseminated. The most important goal of *Dones de vol* is to reach women who are still experiencing intimate partner violence to let them know that if they want, they can leave and be out of this vicious circle. Authentically as survivors, they transmit, that although it seems impossible, victims of gender-based violence can proceed to feel free, dignified and strong again.

7.1.14.2 Characteristics, meaning and discursive knowledge

The logo, (V64, see Depiction 19), is abstract, done by the same feminist artist, Roger Pineda, as the posters of the United Platform Against Gender Violence. It illustrates white birds, flying, on a purple background symbolising freedom, the text layer at the bottom indicates the name *Dones de vol* in handwritten letters. The motif is a new variation of the former logo design, which was a bird's cage with an open door, and a bird already in freedom in the same colours. The poster, (V65, see Depiction 19), is abstract as well, showing angular flames, or lightings, in red colours, seemingly symbolising the violence in bizarre waves of pain integrating the word "Prou", [enough], in this style of bizarre waves.



Depiction 19. I14: V64, V65

⁸¹ Blog: <http://www.donesdevol.org>, facebook: <https://www.facebook.com/dones.devol>

The two visuals refer to the before (V65), which is violence, now enough and to be stopped, and the after (V64), the free flight of a bird, reflected in the name of the group as well. We could say, as a group each of them also represent this way from violence-enough-freedom as role models as well as their goals. The visuals give a clear perspective and thus constitute a symbolic visibility of the future and freedom, and do not use a victimising depiction, but an abstract motif as symbols for pain and violence.

In the next chapter, the second part of the general analysis is documented by building groups and categories from the main results.

7.2 Categories, groups and frequencies: the lines of discursive constructions

According to Jäger and Maier (2009), as in phase 2 of general or structural analysis, categories will be built and deduced from the frequency of particular groups of subtopics in the form of exhaustive lists. The first section of this chapter illustrates examples of images from the anti-violence initiatives, following the established categories, however classifications are to be understood as fluid, as several images can be attributed to one, two or more categories. The next section introduces the findings about deduced categories. At the beginning of each category, the groups and frequencies are outlined briefly. Results relating to the visual material are addressed by the number of the initiative, (I1, I2,...), and number of the visual, (V1, V2,...). Name of initiators, title of initiative, title of the visual, year of publication, are already compiled in the respective sections of each initiator, (see chapter 7.1 above), and full references of the visual materials is documented in Annex 01.

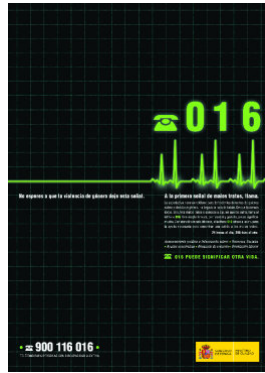
Reflections regarding the questions of specific subtopics, which ones are focused, and which ones are neglected, as well as the respective entanglements will be elaborated more profoundly in the discussion (see chapter 8).

7.2.1 Groups of images: Visualising the discursive constructions

In this section the most characteristic visuals, or moving images, stills of the videos or performances, are depicted in the order of the categories deduced from the structural analysis.

7.2.1.1 Images of constructing violence

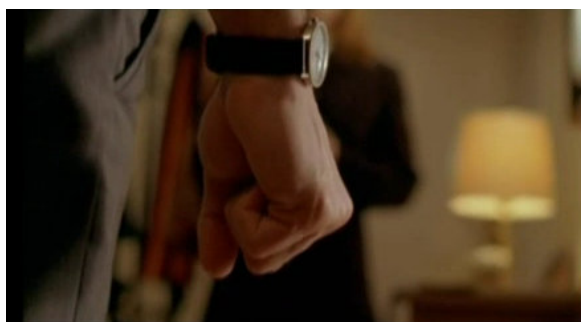
Violence is visually constructed through different means, it is represented textually, by abstract motifs and designs, by bodily expressions and realistic symbols.



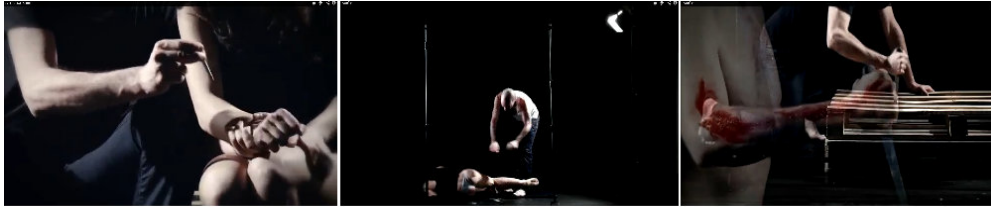
Depiction 20. V3, by I1, UNRIC/UN Women; V26 by I7, Gobierno España; V65, I14, Dones de Vol



Depiction 21. V37, poster, I7, Gobierno España; V5, still, I2, CoE



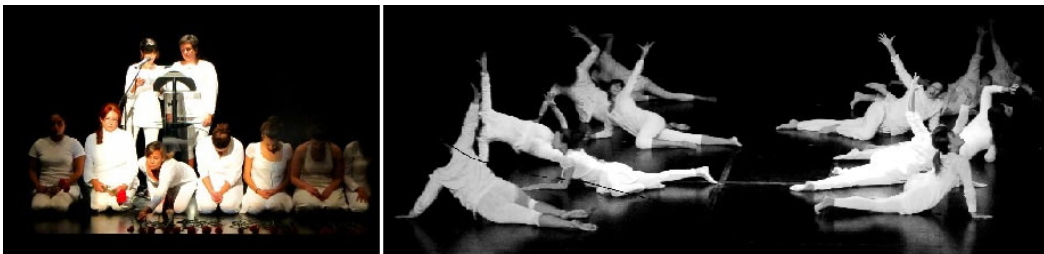
Depiction 22. V10, still, I4, AOEf



Depiction 23. V51, stills from *Buits*; I8, S. Barranco, (theatrical, poetical performance of violence)



Depiction 24. V62b, stills by I13, *Dones de blanc*



Depiction 25. V63 (photos 04, 05), I13, *Dones de blanc*



Depiction 26. V63 (photos 06, 07); I13, *Dones de blanc*



Depiction 27. V48, still, by I8, Susanna Barranco

7.2.1.2 Images of constructing victims / survivors

The visual representation of, (potential), women victims and/or survivors are constructed by the acting of naturally depicted protagonists, by natural photos of women, mostly through close-ups, by abstract and/or allegoric images and designs, by performers dressed in white, and by cardboard stand-ups.



Depiction 28. V1, V2, I1 UNRIC/UN Women; V4, I2 Council of Europe



Depiction 29. V19, by I4 AOEf



Depiction 30. V10, stills, I3, Klappe Auf



Depiction 31. V18, still, I4, AOEf



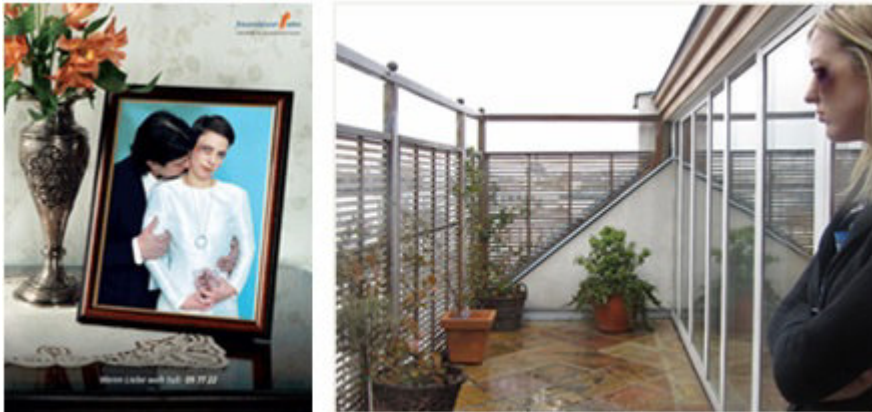
Depiction 32. V13, V15, V16; by I4, AOEf



Depiction 33. V14, stills, video spot „Frauenhelpline“ (1), by I4, AOEf



Depiction 34. V17, stills, video spot "Frauenhelpline" (2), by I4, AOEf



Depiction 35. V20, V21, poster and news ad by I5, Wiener Frauenhäuser



Depiction 36. V32, V38, V39, by I7, Gobierno España
(V38-39: small photo of supposed survivors in the corner, right side at the top)



Depiction 37. V40, stills, by I7, Gobierno España



Depiction 38. Visual V34, stills, by I7, Gobierno España



Depiction 39. V47, Elige Vivir, I7 Gobierno España



Depiction 40. V52, V53, Supervivientes, I9 Fundación Anna Bella



Depiction 41. V48, Stills, min ; min. 00:06:51; min. 00:06:57, I8 Susanna Barranco



Depiction 42. V48, Still, min. 00:04:31; min. , by I8, Susanna Barranco

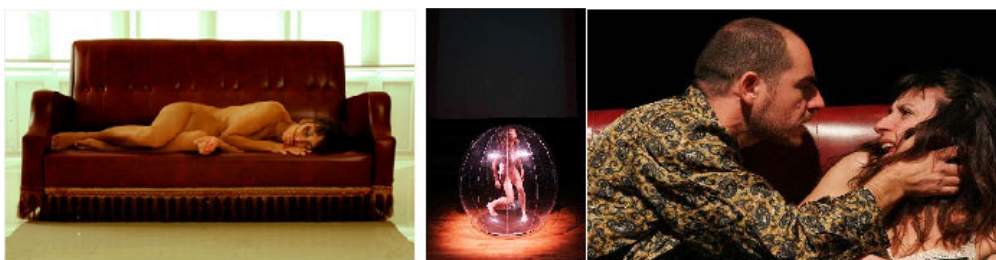


Depiction 43. V57, V58,V59,V60,V61, posters of I12, Plataforma Unitària contra les Violències de Gènere⁸²

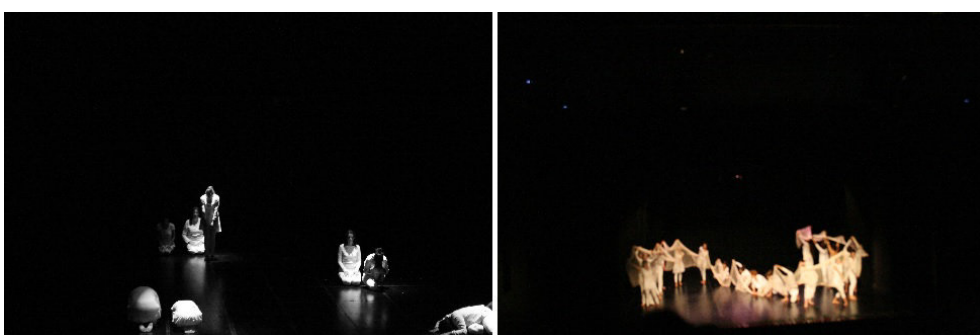


Depiction 44. V22, by I5, Wiener Frauenhäuser

⁸² In case of V57 and V61 only the motif is available for download, but the originals are similar to the other posters, containing the text layers for the promotion of the conference.



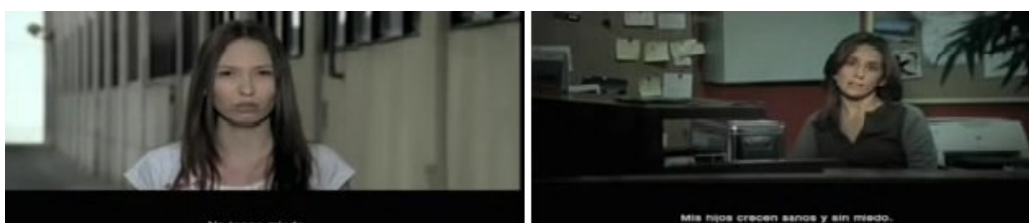
Depiction 45. V50, V49 (stills from theatre play), I8, Susanna Barranco



Depiction 46. V63 (photos 09, 10), I13, Dones de blanc



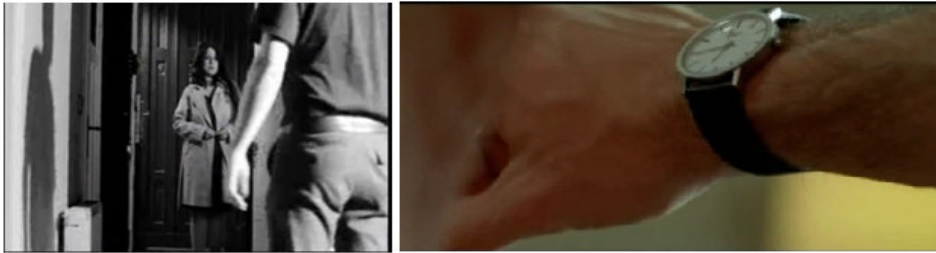
Depiction 47. V63, (photos 14, 15), I13 Dones de blanc



Depiction 48. V30, stills women speaking up, I7, Gobierno España

7.2.1.3 Images of constructing male views / perpetrators

Men in the role of taking a stand against violence, or as witnesses are visually represented in natural scenes, mostly in close-ups and medium closed-ups. Men as aggressors are constructed through specific gestures of violence, (depicting fragments of their bodies, or scenes of performing violence), or depicted naturally in front of a neutral background.



Depiction 49. V5, still sec. 00:26, I2, CoE; V14, still sec. 00:11, I4, AOEf



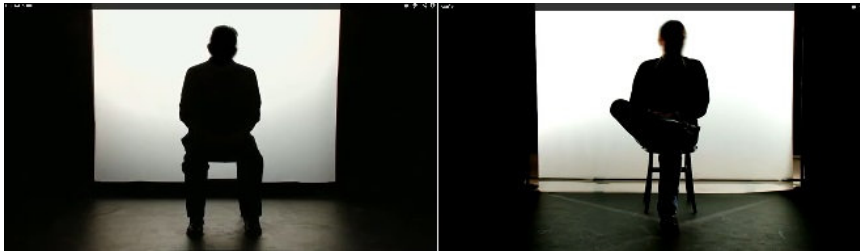
Depiction 50. V40, stills of perpetrators, I7, Gobierno España



Depiction 51. V40, still of male witnesses speaking up against violence, V41, I7, Gobierno España



Depiction 52. V28, stills men speaking up, I7 Gobierno España



Depiction 53. V56, stills (anonymised perpetrators); I8, S. Barranco, (scenes of enactments of male aggressors also)



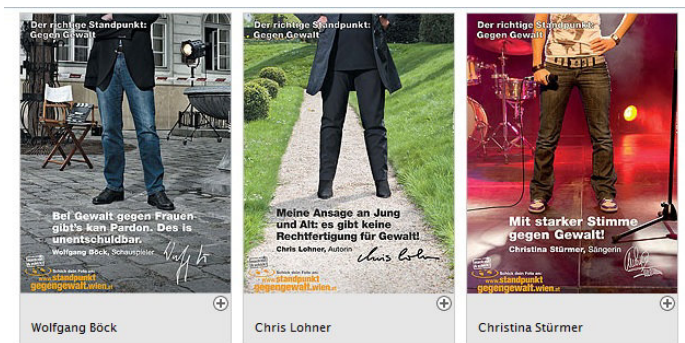
Depiction 54. V51, stills from Buits; I8, S. Barranco, (theatrical, poetical performance of violence)

7.2.1.4 Images constructing moral support, solidarity, social responsibility

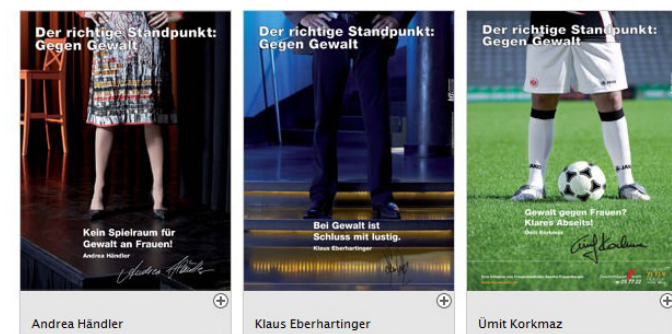
Visual representations of expressing solidarity, and or moral support, are found in a dinner situation of the video spot *choose to live* (V45), by the initiative *the right position against violence* (V25), and *Tarjeta roja* (V41), as well as by the performances of *Dones de blanc* (V63)



Depiction 55. V45, stills sec. 00:04 and 00:20, 17, Gobierno España



Andrea Händler, Klaus Eberhartinger und Ümit Korkmaz unterstützten die Kampagne im Jahr 2009.



Depiction 56. V25, 16, City of Vienna, municipal councillor Sandra Frauenberger



Depiction 57. V41, 17, Gobierno España
(compilation of different posters provided by the initiator)



Depiction 58. V63, (photos 14, 15), I13 Dones de blanc

7.2.2 Constructions of violence

The concepts and understandings of violence found in the visual mostly refer to physical violence, others also refer to psychological violence, and some also to sexual violence, to cultural, structural and symbolic violence. The visual constructions of these types of violence are depicted mainly through the following dimensions of violence (multiple mentions possible): Ten out of 14 initiators refer to physical violence, eight of them explicitly (15 visuals) by representing traces of blood, black eyes, scars, by scenes where women tell about their experience of partner violence, through witnesses' testimony or news reports or commemoration of cases of femicides, through comments about the physical violence by consultants in the help services, through scenes of direct physical violence or textual reference about injuries. Six of these initiators also implicitly refer to physical violence, three of them only through an implicit form, 28 visuals implicitly refer to physical violence. Although we find a great variety representing intimate partner violence, the physical abuse including its mortal consequences is the most referred aspect of violence represented by more the 2/3 of initiators, and in 33 of 65 visuals. Only four initiators and six visuals out of 65 address sexual violence in some way.

Psychological violence is referred to by six initiators with, 21 visuals. The major part of these representations is provided by the Spanish Government with 13 visuals, in comparison to only two visuals explicitly and seven implicitly relate to physical violence.

Cultural violence is mentioned textually by two initiators, (I1, I4), structural violence is addressed by Susanna Barranco (I8), and together with economic and state violence by the *Klappe Auf* collaboration (I3), and symbolic violence uniquely is addressed by Isabel Coixet, where in her documentary she also implicates the existence of structural and state violence (I11).

In the following, initiators visuals and respective are grouped per category deduced from the analysis:

7.2.2.1 Explicitly referring to physical violence

Explicitly means a direct visual, verbal or textual reference to the physical violent act.

- by traces of blood in a realistic depiction, (I8: V50, see Depiction 13);
- by injuries or black eyes in natural or symbolic depictions, (for instance I3: V10, see Depiction 30; I5: V20, V21, see Depiction 35; I7: V44), by scenes of women experiencing direct violence by their partners, (for instance I4: V17, still min. 00:00:26, see Depiction 34);
- by showing their cicatrices, (I8: V48, see Depiction 42);
- by vox pops of diverse young men giving witness of their father's, brother's, friend's violence against their female partner implicating cases of intimate partner violence, (I7: V40, see Depiction 51);
- by footage of news reports about intimate partner femicide (I11: V56, Isabel Coixet);
- comments of documenting the violent experiences through consultant of helping services, (I3: V12, AOEf, and I4: V18);
- by commemoration of the victims of intimate partner femicide, (by stating name, and location of the women before starting the performances and placing a red flower on the stage for them as by I13, Dones de blanc, or the red life-size cardboard stand-ups with sheets of victims' stories, see Depiction 29);
- scenes of enacting, performing direct physical violence, (I8, V49 see Depiction 45, I8: V51, see Depiction 23);

- as by textual references, (I1: V1 with a text layer with broken ribs, cigarette burns, etc. see Depiction 28; I1: V3, see Depiction 20, above, by using the words kill, slap, beat, abuse in a graphic design).

7.2.2.2 Implicitly referring to physical violence

Implicitly means represented abstractly and or symbolised, through visual, verbal, textual, performed metaphors or through comments about the possibility of the occurrence of physical violence.

- with spots of blood in abstract depictions, (for instance I12: V57, V60, see Depiction 43);
- by relating to fear and/or threats by symbols, (keys or opening the door back home results as a typical motif implicating fear and situations of violence), gestures, phrases, (for instance, I4: V10, see Depiction 22 and I7: V34, see Depiction 38, I7: V37, see Depiction 21, and V43; I8: V48, see Depiction 27), or referring to the threat to life, (I7: V26), or showing the vital sign, (I7: V26, V27; see Depiction 20);
- by depicting a crumpled face, (I1: V2, I2: V4 see Depiction 1 and Depiction 2);
- by abstract performance symbolising violent acts, (I13; stills from V62b, see Depiction 24);
- implicated by children as witnesses of their father's violence, (I3: V6, child playing a violent scene with Ken and Barbie, while audio replays the violent situation of her parents; I7: V42, poster of a child's drawing from a therapy session illustrating the parents, father with a knife in his hand);
- by women/survivors speaking up together, "Do not even think of raising your hand against me, NEVER!", (I7: V30, V32, see Depiction 36), by insinuating, or verbally hinting at the violent behaviour of perpetrators, (various campaigns of I7, Gobierno España);
- by art work symbolising fear and pain, (I14: V 65, see Depiction 20).

7.2.2.3 Referring to sexual violence

- by comment, (audio), or text layer of helping services, (I3: V12, equal to I4: V18, I5:V21), or survivor (I8: V48);
- by allegoric depiction with text layers promoting an urgency number in case of sexual violence, (I5: V22);
- by a scene implicating violation by the husband, (I8: V49).⁸³

7.2.2.4 Referring to psychological violence

- through narration of video spots representing experiences of women survivors, of perpetrators behaviour and testimonial in various campaigns of the Spanish Government, (for instance I7: V29, V40, V43, V44, V45, V46, V47);
- through comments of consultants of helping services, (I3: V12, equal to I4: V18; I8: V51);
- representing fear of his keys, of coming back home late, (I2: V5; I4: V14; I7: V34-V39);
- through abstract performance of victims being enclosed behind a polythene sheet, (I8: V49, see Depiction 45; I13:V63, see Depiction 26);
- through statements of women survivors, perpetrators, and realistic and abstract scenes, (I8: V48, V49, V51).

7.2.2.5 Referring to cultural/ structural/state / symbolic violence

- by an interview as academic discourse on symbolic, structural, economic and state violence, (I3, V8, Wide);
- by different women stating on structural violence, (I3, V7, LEFÖ);
- by explaining risk through economic violence and inequality for farmer's women (I3: V11);
- text layers mentioning cultural violence, (I4, V18; I1, V2);

⁸³ Scene implicating sexual violence is not seen in the trailer, but enacted in the theatre play

- through personal reflections of the narrator as protagonist and director of the documentary, (I8:V51);
- symbolic violence through contextualisation of news reports on intimate personal violence with sexist footage from TV ads, TV series, TV magazines, (I11: V56).

7.2.3 Constructions of (potential) women victims and women survivors

The concepts and understandings representing women as victims and/or survivors of intimate partner violence found in the visuals are widely varying in the examined material.

In summary, eleven out of 14 initiators with 49 out of 65 visuals used depictions of (potential) women victims and women survivors. Nine initiators with 26 visuals represented women in a victimising way, seven initiators in 15 visuals showed empowering representations. In the way how women were represented, seven initiators with 18 visuals followed the diversity principle, (depictions of women across age, origin, social or educational background), however four initiators in eight visuals used aestheticised images of women in some way related to ideals of the beauty and fashion industry. Two initiators in five visuals used allegoric representations of women victims. Women as (potential) victims or survivors of gender-based violence are the most referred motifs of this sample.

The constructions by initiators and visuals can be distinguished in categories and groups as follows:

7.2.3.1 Victimising depictions and understandings

- By representing them naturally, abstractly or symbolically as victims only, (I1:V1,V2, see Depiction 28; I2: V4, see Depiction 28, V5; I3: V10, see Depiction 30; V17, see Depiction 34; V18, see Depiction 31, V19; I5:V20, V21, V22 see Depiction 35 and Depiction 44; I7: V34, V35, V36; I8: V50, see Depiction 45; I11:V56; I12: V59, see Depiction 43);

- By the invisibility of their agency and/or unsayability of having their own voice; i.e. making them silenced and invisible by predominantly representing intellectual explanations, and/or statements of experts or consultants of helping services ,(I3: V7, V8, V9, V12; I4: V18);
- Indirectly through representation of children’s view, (I3: V6, I7: V29, V42, V43).

7.2.3.2 Empowering depictions and understandings

- By women survivors taking action by calling to the helpline number in case of violence, through their statement, by leaving their violent partner, or seeking help in a women’s shelter, (I3: V12, equal to I4: V18; I4: V14, see Depiction 33; I7: V44, V45, V46, V47, see Depiction 39; V30, V32;
- By emphasising or focussing on women survivors, (I8: V48, see Depiction 41 and Depiction 42; I9: V52, V53; see Depiction 40);
- By solidarity and/or speaking up together, (in a natural scene I7: V30 see Depiction 48, I12, V61, abstractly, see Depiction 43; I13:, V63 see Depiction 47);
- By showing/performing the dynamics of violence and process of liberation, (I8: V48, V49; I13: V63, see Depiction 25, Depiction 26, Depiction 46 and Depiction 47).

7.2.3.3 Diversity of women victims/survivors

- By showing women as victims/survivors of different age, aspect, origin, social class ,(I3: V7, V10; I7: V30; V34, V35, V36; V40; I7: V44-47 as initiative, I8: V48; I9: V52, V53; I11: V56; I13: V62b, V63);
- Through representing survivors as transgender person or varying in sexual orientation, (I8: V48).

7.2.3.4 Aestheticised depictions

This is a difficult category to encompass, ambiguous in its visual implementation of the subject of the respective initiatives, however indicating slight hints of aestheticisation as follows:

- By relating to aesthetics of advertising, film and/or beauty industry, through aestheticised close-ups, or pretty, slim and young woman, (I1: V2; I5: V20, V21; I7: V32, V38, V39; I8: V50);
- By poster composition with accessories symbolising the attributes of new forms of gender power instrumentalising gender equality, (McRobbie 2009) (I7: V39).

7.2.3.5 Allegoric depictions of victims

- By scene of woman and child in body armour and helmets, or wedding, (I4: V16, V13, V15, see Depiction 32);
- By placing the matrimonial bed out in the dark, (I5: V22, V23, see Depiction 44 above).

7.2.4 Constructions of aggressors/male views

Representations of aggressors or male views on gender-based violence I found in only ten visuals out of 65, provided by five initiators, four of these visuals were provided by the Spanish Government (I7). Three initiators showed aggressive or violent men in seven visuals, and two (I7, I6) represented men rejecting violent behaviour in four visuals. Two initiators display men's or children's testimony to explain their father's, brother's, or friend's violent behaviour against their female partner. The AOEI (I4) use allegoric depictions of the supposed perpetrator. Susanna Barranco (I8) provides a complex view on perpetrators in her documentary.

Details of the construction of aggressors or male views are listed by the respective categories in the following:

7.2.4.1 The dominant and violent aggressor

- By threatening and aggression through phone calls, (I7: V43; V44, V45);
- By scenes of coming home or waiting at home relating to his threats and violence, (I2: V5; see Depiction 49, I4: V14; Depiction 49; I7: V44);
- By depreciating, devaluating his female partner in front of others, (I7: V46);

- By performing scenes of perpetrating physical violence, (I8: V51, see Depiction 23);
- By anonymised representations of perpetrators, (I8: V51, see Depiction 27).

7.2.4.2 By non-tolerance and social accusation

- By men speaking up against violent behaviour of men and defining male violence as “non-masculinity”, (“dejas de ser un hombre” [you stop being a man], “¿crees que eso es un hombre? Yo no.”, [Do you think that's a man? I do not.], (I7: V28, see Depiction 52, V31, V40 see Depiction 51), men rejecting violence by taking the right position against violence (I6:V25, see Depiction 56)

7.2.4.3 By complex representation

- By exploring life stories of different perpetrators, (anonymised faces), and the view of psychologists, (natural depictions in interview situations, I8: V51).

7.2.4.4 By witnesses

- Male witnesses of vox pops of diverse young men giving witness of their father’s, brother’s, friend’s violence against their female partner implicating cases of intimate personal femicide, (I7: V40, Depiction 51);
- by children as witnesses of their father’s violence, (I3: V6, child playing a violent scene with Ken and Barbie dolls, while audio replays the threats of the father against the mother; I7: V42, poster of a child’s drawing from a therapy session illustrating the parents, father with a knife in his hand).

7.2.4.5 By allegoric depictions

- By allegoric scenes of dominant fiction, (Silverman 1992) (I4: V13, V15, V16, see Depiction 32).

7.2.5 Construction of moral support, societal responsibility and solidarity

Moral support, solidarity and social responsibility is addressed by six initiators in 23 of the visuals, the major part, (14 visuals), is provided by the Spanish Government, (i.e. Delegation for Gender Violence). Moral support given by, (supposed), women survivors is addressed by three initiators in seven visual items, and men in a supportive and responsible role to eradicate gender-based violence is initiated by the Spanish Delegation for Gender Violence in four visuals. They also promote zero tolerance and solidarity through 13 visuals, so do two more initiators (I8, I3). Only three initiators involve directly the audience (for instance I6, I7). Dones de blanc through their performance illustrates, how women discover the empowering solidarity and support between them (I13).

In the following the visuals and initiators are outlined in the respective groups and categories.

7.2.5.1 By statements of women

- By solidarity and/or speaking up together, (in a natural scene I7: V30 see Depiction 48, I12, V61, abstractly, see Depiction 43; I13:, V63 see Depiction 47);
- By showing/performing the dynamics of violence and process of liberation, (I8: V48, V49; I13: V63, see Depiction 25, Depiction 26, Depiction 46 and Depiction 47);
- By survivors explaining their experiences of violence and process of liberation, (I8: V48, see Depiction 25, Depiction 26, Depiction 46 and Depiction 47).

7.2.5.2 By statements of men

- By men speaking up against violent behaviour of men and defining male violence as unmanly, as “non-masculinity”, (“dejas de ser un hombre”), [you stop being a man], (“¿crees que eso es un hombre? Yo no.”), [Do you think that's a man? I do not.], (I7: V28, see Depiction 52, V31, V40 see Depiction 51); prominent men taking *the right position against violence* (I6:V25, see Depiction 56)

- By Male witnesses through vox pops of diverse young men giving witness of their father's, brother's, friend's violence exploring how they have failed to take agency and act against violence, (I7: V40, Depiction 51).

7.2.5.3 By promoting solidarity and 0 tolerance

- Through a scene when friends act in solidarity to defend the victim, (I7: V46, see Depiction 55);
- Through the appealing to unite at rejecting the perpetrator, (I7: V28-V33, Zero tolerance for (male) abusers, see Depiction 52, Depiction 48, Depiction 36, V “ante el maltratador todas y todas a una”, [Against the abuser, every woman, every man, in unison]);
- By demanding responsibility and solidarity, “It is up to you and the rest of society to make sure they have nothing to be afraid of”, “Against abuse, every woman, every man, in unison”, (I7: V34-V39, see Depiction 21 and Depiction 36);
- By creating understanding for the effects of violence, (I7: V34-V36, see Depiction 38; I8: V48; I13: V62a,b, V63, see Depiction 24, Depiction 25, and Depiction 26).

7.2.5.4 By involving the audience

- By participating in the campaign, (I8: V49; I6: V24, V25 see Depiction 56; I7: V41 Depiction 51; I6 and I7: each and everyone was invited to load up a photo of their legs (I6) or with the red card (I7) on the campaign websites);
- By symbolically taking action, (I8: V49; at the end of the theatre play each spectator was invited to turn on a light place at her/his seat in order to lighten the future for the survivor).

7.2.5.5 By performing solidarity and support

- Empowering solidarity demonstrated in the performance of *Dones de blanc*, (I13: V63, see Depiction 58).

In the next section, the results of the detailed analysis of visual material from four selected initiators, as the second part of the discourse analysis (according to Jäger and Maier 2009) will be explained, focusing on initiatives addressing the societal dimension of intimate partner violence and providing visions of solidarity, societal support and a life free from partner violence against women.

7.3 Detailed Analysis: Transpositions of complexities and resistant disclosing of the visual dispositive arrangements

In the following, I will go into the details, (phase 3), of analysing typical discourse fragments departing from the structural analyses, which encompassed institutionalised, and NGO campaigns and initiatives, including the work of individual artist initiatives and two cases of survivors' initiatives. The selected visual material in this chapter provides highly comprehensible representations of intimate partner violence, focusing on the dimension of direct violence and the indirect societal dimension at the same time, thus highlighting good practice examples for making the complex societal phenomenon comprehensible in an appropriate way for the understanding of the general public as audience.

In the following, the analysis charts are exposed with the results of the detailed analysis of good practice examples for depicting the complexity of intimate partner violence by ways of solidarity, moral support, and social responsibility. The justification for the selection of the videos as typical discourse fragments implementing this specific focus is provided in section 1 of each analysis chart.

7.3.1 Lines of complexity by the Delegation for Gender and Violence, Gobierno España: Visual Nr. 28, 30, 40, 46/ Initiator Nr. 7

Disseminating video spots of 20, (V28, V30, V45), seconds for Television, the Delegation for Gender Violence of the Spanish Government provides concrete examples by displaying fictive scenes promoting zero tolerance from the men's and women's perspective, encouraging women and their social environment to reject macho behaviour and first signs of male violence against their partners. With the video spot of the *Red card* campaign they promote the non-acceptance of gender-based violence, explore typical patterns of perpetrators and victims for a better understanding of the dynamics of violence, and the importance of acting in case of recognising or witnessing intimate partner violence before it is too late.

The analysed TV spots display comprehensive mini-narrations on what constitutes intimate partner violence by including different perspectives, (victims' situations, survivors speaking up, perspectives of male witnesses or men rejecting violence, and solidarity); i.e. within a few seconds or two minutes these anti-violence awareness-raising materials point towards lines of complexities, creating future prospects on social change, and thus shaping the dispositive arrangements through lines of breakage of one-sided and shortcoming perspectives. In the following, the full detailed analysis is shown in the form of the analysis chart:

DETAILED ANALYSIS CHART: I7: Visuals V28, V30, V40, V45

Full Title:

V28: *Tolerancia 0 - Ante el Maltratador*: Tolerancia 0 [Zero tolerance to (male) abusers]; see Depiction 49 and Depiction 52 above.

V30: *Tolerancia 0- JAMÁS*: No se te ocurra ponerme la mano encima, JAMÁS [Never ever think of raising your hand against me]; see Depiction 48above.

V40: *Tarjeta roja ante el maltratador* [Red card to the abuser]; see Depiction 50 and Depiction 51

V45: *Elige vivir – autoestima* [Choose to live – self-confidence]; see Depiction 55 above.

Initiator:

Gobierno España: Ministerio de Igualdad / de Sanidad, Servicios Sociales e Igualdad.

Type of media:

Tolerancia 0 - Ante el Maltratador, TV spot, 00:00:20 min., colour, Spanish.

Tolerancia 0 - JAMÁS, TV spot, 00:00:20 min., colour, Spanish language.

Tarjeta roja, TV spot, 00:01:56 min, B/W (exception: red in soft tone used as background for testimonies of femicide, and for showing the red card; Spanish language).

Elige Vivir – autoestima, TV spot, 00:00:25 min., colour, several languages.

1. CONTEXT DETAILS

a) Why was this item selected

Tolerancia 0 - Ante el Maltratador (V28) was selected as good practice model of acting for men in front of abusers, *Tolerancia 0 – Jamás* (V30) for being a good practice model to empower women victims/survivors of intimate partner violence especially; *Tarjeta roja ante el Maltratador* (V40) because it illustrates the complex aspects of intimate partner violence through the perspective of perpetrators, survivors and testimonies of femicide, and thus implicates the societal dimension; and *Elige vivir – autoestima* (V45) because it is capable to demonstrate a daily life situation of intimate partner violence and how to act in solidarity.

b) What is its special function

Showcasing and creating solidarity among society, and zero tolerance to abusers (V28, V30, V40, V45); empowerment of women victims /survivors (V30, V40, V45).

2. Visual text and rhetorical means

a) Topics touched

V28 is about male violence against women does not mean masculinity/being a man; convict and confront the abuser (medium close-ups, medium long shots, assemblage of short scenes); V30 about own rights, freedom, self-determination, better life, no fear for women survivors (medium close-ups; medium long shots, vox pop-like, B/W); V40 showcases (1) dominant aggressors devaluing their female partner (medium close-ups, vox pop-like); (2) survivors confirming the behaviour of male dominance (medium close-ups, vox pop-like); (3) men questioning masculinity when it comes to violence; (4) men providing testimonials of intimate partner femicide (medium close-ups, assemblage of stories told by male protagonists). V45 is touching the sub-topics job interview and personal assets for job application, the way of dressing, psychological violence through humiliation, rejection of the abusers behaviour, survivor's rejection of her partner's humiliation, friends' solidarity with the victim, survivor's hematoma, humiliation is abuse.

b) Argumentation

In V28, men are confronting abusers by staring at them or directly making their statement in front of him, “cada vez que maltratas a una mujer dejas de ser un hombre”, [each time you abuse a woman you stop being a man], (see Depiction 52, chapter 7.2.1.3, above).

V30 illustrates survivors speaking up vox pop-like, making their own decisions, making their own life; “I am what I am”, “I go out and come home when I want”, “my children will grow up healthy and without fear”; “because I have rights”, “I know my rights”, “Never ever think of raising a hand against me” (own translation). (see Depiction 48, chapter 7.2.1.2, above). V40 is (1) explaining IPV by vox pops of male aggressors: “You shut up”, “you have no idea”, “let’s see who will endure you”, “lets’ see who will love you” (own translation) (see Depiction 50, chapter 7.2.1.3, above); (2) explaining intimate partner violence by vox pops of survivors confirming violent male behaviour (medium close-ups); (3) men questioning perpetrators violent behaviour as this is not being a man, and (4) men testifying cases of femicide, their failure to act and therefore now rejecting intimate partner violence (see Depiction 51, chapter 7.2.1.3).

In V45 illustrates one woman after a job interview in a dinner situation with a couple and their friends, (total 2 women, 3 men). Her male partner blames and humiliates her in front of their friends, one of the friends speaks up in defence of the victim, warning the abuser if he continues like this, he has to go. The abused woman stands up and states that she will go, the friends leave the table with her.

c) Role/representation of initiator

In V28 and V30, while displaying a black screen with text layer, logo, name of the ministry and urgency number, the male voice-over at the end of the video says: “Ante el Maltratador Tolerancia 0. Ministerio de Igualdad, Gobierno España”. [zero tolerance to the (male) abuser, Ministry for Equality, Spanish Government, [own translation]]. Similarly, in V40 the male voice-over at the end of the video spot again while displaying a black screen, text layer with logo, urgency number and name of the ministry, says: “Ministry for Equality, Spanish Government”, [own translation].

In V45, while the displaying black screen, text layer with logo and name of the ministry, and the urgency number, the female voice-over says, “when it comes to humiliation”, confirming that humiliation is abuse, “choose to live. Ministry for Health, Social Services and Equality, Spanish Government”, [own translation].

3. Content and ideological statements

a) Concepts of violence

V28 refers to “maltratar”, [to abuse, to maltreat], something non-masculine, unmanly, something unaccepted by men; V30 indirectly refers to domination, psychological and physical violence, implicated by statements referring to fear and domination, as well as children growing up healthy and without fear.

V40 displays constructions of male dominance and control, as well as psychological and physical violence, with slight hint to economic violence by dialog and statements of protagonists; (1) aggressors statements against their female partner; (2) survivors’ confirmation of male dominant behaviour and behaviour of victims; (3) men questioning this behaviour as not man-like (4) men providing testimony of violent intimate relationships ending in femicide and their failure to act on time.

V45 comprises physical and psychological violence, physical violence is indicated by a hematoma in her face, plot makes reference to her fear and his being violent: when he humiliates her, we see a medium-close up where she touches her hematoma softly with her hand. Voice-over leaves no doubt the humiliation is abuse.

b) Concepts of victims/survivors

V28 refers to victims/survivors only by the statement mentioning “maltratar a una mujer”, [abusing, maltreating a women]; V30 by statements implicating emancipation and self-determination: “I am what I am”, “I go out and come home when I want”, “I came here to have a better life”, “I am not afraid”, “my children will grow up healthy and without fear”, “dressed as I like”, “I am alive”, “I know my rights”, “because I have rights”, “never ever think of raising your hand against me”.

In V40 we can observe survivors confirming the male violent behaviour and behaviour of victims by their statements, (“of course you can shout louder [than her],”

"sure you can hustle her", "of course she remains silent", "of course she is afraid", "of course she does not talk to anyone", "of course she does not make report against you", "sure you can isolate her", "clear she is hiding her calls", "of course she does not see anyone", "of course she will stop working", "of course she will not abandon you", "sure she is enduring your hits", "of course you will end up with her" [own translation]), as well as representation of perpetrators behaviour (see section c) below), and testimonials of femicide (see section e) below).

In V45, the survivor is represented as victim through hematoma and humiliation by her partner, at the same time, she is represented in an active role, had her job interview, knows English, and decides to confront the humiliating situation, speaking up and leaving.

c) Concepts of aggressors/male views

V28 refers to abuser being starred at, looked at by all the other men, someone other men do not accept and close the door in front of, abuser is not considered as man or masculine, men condemn and confront the abusers, the abuser is represented as weak, as ashamed. V30 indirectly, implicitly shows their dominating of their female partner, causing fear, refusing freedom to women, refusing rights to women.

In V40 the concepts of perpetrators are referred (1) directly by vox pops of perpetrators threatening and devaluing their female partner, ("You shut up", "you have no idea", "let's see who will endure you", "lets' see who will love you", "You do not know anything but to spend", "You do not know to educate your children do not know", "you are good for nothing" [own translation]), (2) indirectly by the survivors' comments on violent behaviour (see section b) above); (3) directly by men giving testimony of different cases of intimate partner femicide, as well as by concepts of men rejecting violent behaviour as not man-like; questioning the abuser ("Do you think that's a man? I don't [own translation]), men as having witnessed violent intimate relationships ending in femicide and speaking about their failure to act on time.

V45 shows representation of male aggressor humiliating his female partner, referring to the way of her dress and to her inability for a job, and a male friend speaking up in defence of the victim, rejecting the abuser's behaviour.

d) Concepts of gender - discursive construction of knowledge

V28 displays concepts of male gender showing several diverse men, different in aspect and age, slim or more corpulent and heavier, smart and bald ones, in different locations inside and outside. V30 visualises concepts of female gender by showing several diverse, women with different backgrounds, including migrant background, and speaking different languages, in different locations inside and outside, young and slim aspect, -> very slightly entangling to advertising industry and images of beauty models

In V40, (1) concepts of male gender are visualised by showing several dominant aggressors devaluing and threatening women; violent behaviour as not man-like, as persons who have failed regarding support of victims and rejection of violent behaviour of their father, their brother, their friend. Representations of male gender are diverse concerning aspect and age; and (2) concepts of female gender by several women stating about perpetrators' and survivors' behaviour, diversity in age and aspect, all of them slim and rather fashionable.

V45 refers to (1) concepts of male gender by displaying three men, showcasing attitudes of abuser as well as rejecting violence, slightly differing in aspects, all are young and slim, two represented typically masculine with full-beard and three-days-beard. The (2) concepts of female gender are exemplified by two women, the victim taking agency and representing a woman as job applicant, and a second one as her friend, both are displayed typically feminine, slim, young, long hair, one with reference to girly look with two plaits.

e) Moral support, societal responsibility and solidarity

V28 directly addresses the societal dimension by showing men rejecting abusers by staring at them, closing the door in front of them, refusing their behaviour, and defining the abuse of violence against a woman as unmanly.

V30 directly refers to structural issues, focussing on primary prevention by emphasising that women have rights to make their own decisions, dress as they like to,

decide when they go out and come home, need not to have fear, because they have their rights.

V40 generally addresses the societal dimension by involving men to reject abusers and violent behaviour of men by three different men through testimonials telling about three cases of femicides by a short plot developing from silent witness to public rejection of intimate partner violence; (1) “He always spoke bad about her”, “and I, well, I did not involve myself”, “these are things of them, things of my brother, I said”, “I did not think that it will get that far”, “if I had stopped him” [own translation]; (2) “I hated him”, “it's hard, because it's your father and you hate him”, “sometimes I felt sorry”, “sometimes I said, what are you doing there, so many years with him”, “if she had not been alone”; [own translation]; (3) “I told him, he couldn't care less”, “but Jose did not listen to anyone”, “then they broke, well, she left him”, “I was bricking it”, “I saw him just the day before he killed her”, “I should have gone for him, for the police, I do not know” [own translation]. Then, the men state all together: “I'm tired of hearing you say that you crossed the line. I'm sick to hear that you did not want. If you hit, threat, insult, do not count on my silence. Because I'm going to report you. Those who mistreat women have no place in our society. Be planted. Show the red card to the abuser” [own translation].

At the same time the vox pops of perpetrators and survivors shape a understandable picture of what intimate partner violence means in daily live situations, and it does not leave any doubt about risk and danger for women, as referring to femicides.

f) Prospects on the future

V28 indirectly refers to future prospects, as abusers are not accepted by men, confronted with their being violent against a woman, abusers are constituted as non-masculine. V30 promotes liberation of women survivors, a better life, without fear, growing their children healthy, in self-confidence, and decide freely and independently, being alive. In V40 perpetrators cannot count on the silence of male peers, they will report intimate partner violence to the police, constituting a crucial social change. V45 does not provide an explicit prospect of the future, but implicates

as a vision, that victims take agency to leave the violence and can count on the solidarity of their friends.

g) Other peculiarities

The campaign *Tolerancia 0* with the video referring to abusers (V28) show men of different ages, aspects, slim and more corpulent or heavier, smart and bald ones whereas the video referring to women (V30) does not show the same diversity but represents only slim and rather young women. The respective posters all contain this slight entanglement with advertising industry concerning the aspect of the protagonists. In V40, although women are represented with more diversity concerning age, including one being pregnant, their hair cuts and make-up still slightly points at the same entanglement with fashionable modern look whereas men appear also with dreadlocks, or white hair, slightly less fashionable. V45 uses representation of typical feminine and masculine aspects (long hair, beard).

7.3.2 Lines of breakage by Susanna Barranco, Visual Nr. V48 /Initiator nr. 8

The work addressing the issue of gender-based violence constitutes lines of complexities as well, especially if we have an encompassing view on all three projects; the documentary *Ferides*, interviewing women survivors, the theatre play *L'amor no fa mal* exploring how an intimate relationship turns violent, including the victim's process of liberation, and the documentary *Buits*, providing a most complex view on perpetrators including, expert interviews about legal, psychological and social aspects, and the narrator reflecting on societal roots and conditions. Although *Buits* constitutes the explorative example of Barranco's oeuvre, I chose *Ferides* for the detailed analysis, due to its sensitive and broad approach to disclose the experiences of survivors of gender-based violence. Regarding the style and aesthetics of this documentary, we can observe Barranco's origin and close relation to theatre, representing the survivors as protagonists by a minimalistic mis-en-scene. The documentary gives profound insights into the past and childhood, the experiences of and liberation from violence, as well as

their personal views on love, and the moments constituting strength to carry on their liberation, established in four different scenes. Moreover, the survivors as interviewees are asked for a message for women still experiencing gender-based violence. With this documentary project, Susanna Barranco creates a line of resistance and breakage to the stereotype and clichéd representations of women as victims and survivors of intimate partner violence, thus shaping the dispositive power arrangements by transitory, and empowering visions without missing the point of the severity of this societal problem. In the following, the full detailed analysis is shown in form of the analysis chart:

DETAILED ANALYSIS CHART: I8: V48

Full Title:

Ferides – Heridas, see Depiction 27, Depiction 41, Depiction 42

Initiator:

Susanna Barranco, Associació Teatral Mousiké

Type of media:

V48: *Ferides – Heridas*, documentary, 00:27:51 min, colour, Catalan/Spanish.

1. CONTEXT DETAILS

a) Why was this item selected

The documentary (V48) represents survivors as protagonists including a complex view on their life contexts and the societal dimension of intimate partner violence.

b) What is its special function

The documentary creates a complex view about experiencing intimate partner violence, the way out, the life after having left their violent partner, by representing diversity concerning age, personal, social and cultural background.

2. Visual text and rhetorical means

a) Topics touched

The documentary showcases background, age and living situation of interviewees, (i.e. protagonists), statements about the abuse and experiences of mistreatment; views on what is an abuser, experiences of transgender persons, statements about

when they hurt someone, statements about love, (whom they love and who loves them; what love includes or not, the lessons learned); statements on what they value about themselves; statements about personal experiences and reproaches; recommendations for persons in abusive relationships.

b) Argumentation

The images and statements were obtained from fieldwork with interviews with women and transgender persons who have experienced gender-based violence in response to common questions to all of them. Each content block is preceded by a title that explains it, as well as a transcript of the questions raised. The documentary shows only images of the interviewees and their answers. Likewise symbolic scenes appear, performed by the survivors as protagonists manipulating objects, which serve as a link between each block.

“During filming, we have worked with different groups of women and transgender people, i.e. women who have suffered some form of gender violence. Along some workshops have been shooting two different kinds of material: first, there is a more theatrical performances in which women re-enact some type of violence, and other statements have been collected from these women in explaining important parts of her life experience and also what is for them to violence“, Susanna Barranco states in the press dossier about her documentary. The assembly sequences follow a story line that mixes their views on gender-based violence with intimate statements on other aspects of their lives.

The theatrical documentary consists of 4 main chapters; (I) El agua que quema, [The water that burns], presenting the interviewees by showing close-ups of each of them where they introduce themselves.; (II) A puerta cerada, [At a closed door] - the protagonists make their statements of how they experienced the abuse; (III) Ícaro toca el cielo, [Icarus touches the sky], asks about various positions of the protagonists, like their attitude towards love, self evaluation and about their ways to overcome experiences of violence; (IV) I al final ... la luz, [And at the end ... the light], consists of recommendations for battered persons, this time with a flower in their hands.

The protagonists are filmed using close-ups, or medium close-ups, mostly when seated on a chair, minimal mis-en-scène, mostly black background, using symbols, (a flower, a potato, a knife, a cage, a megaphone, a soup bowl, a broken soup bowl), loudspeakers etc., mostly static camera, zooming in or out from time to time, slow but intense narrative. The overall aesthetic of the film is deliberately serious, in order to give prominence to statements by the persons interviewed. The scenes follow the plot from character to character, from statement to statement.

c) Role/representation of initiator

Director, script writer, film maker, does not appear in the documentary at all (no narrator, no voice-over).

3. Content and ideological statements

a) Concepts of violence

Violence is depicted implicitly, but in a very strong way by emotional, authentic statements. For physical evidence of how and what had happened, some of the protagonists also show their scars remaining from abuse. The individuals' different experiences give a sincere and authentic insight into what it feels like being abused, mistreated physically and psychically, battered, and verbally attacked. Sexual abuse during intimate relationship is illustrated by symbolical performance, with protagonists as performers of a violent scene, as well as by experiences told by the interviewees.



Depiction 59. Ferides, still: Chelo as abuser, Mara as maltreated woman.

Symbolic scene of psychological and sexual violence [“I do not like your lunch. Put your straps on and let's fuck”]

By mostly using a black background, the women's portraits with their mimics, facial expressions are in the centre of the shot during the documentary, and

accentuate the expressions and explanations of violent experiences in a very authentic way and also the different forms of violence, sexual, verbal attacks, severe physical violence are explained. Linette, a transgender person abused by men, also states her feelings of being abused by society, when she was a small boy and not aware about her identity. Similarly Miquel, born as a girl with a boy's identity, tells about similar experiences. We can observe a tendency for trans-gender persons experiencing multi-faceted discrimination and violence due to gender inequality.

b) Concepts of victims/survivors

Survivors as protagonists and interviewees differ in age, origin, sexual orientation:

Chelo, from Almería, living since 30 years in Barcelona;

Lourdes, from Ecuador, living since 8 years in Spain;

Vivian, born 1949 in Uruguay;

Mara, from Brazil, 46 years old, since 4 years in Barcelona;

Linette, from Panama City, since 3 years in Barcelona;

Laura, 53 years old, from Gràcia in Barcelona;

Cristina, from Bucharest in Romania, 42 years old;

Miquel, from Barcelona, 21 years old;

Alfonsina, from Equatorial Guinea, 34 years old, living since 11 years in Barcelona,
N.N.

The statements about the protagonists' attitudes towards love, their lessons learned, and the way they value themselves provide insights about their vulnerabilities as well as their strengths, gaining back self-esteem and so complete the essential message about their tools and self evaluation to overcome experiences of violence.

c) Concepts of aggressors/male views

Aggressors humiliating, threatening, abusing, sexually abusing: illustrated by scenes of typical humiliating behaviour of perpetrators are symbolically enacted by the protagonists, by introducing the question, "What is an abuser like?". Different scenes, where two of the characters start an act with a megaphone, one is acting as the abuser (see depiction Depiction 59 above), as well as told by the stories of the survivors.

Aggressors severely injuring and the risk of non-survival for the victims: illustrated by the scars and the respective incidents told by the survivors, and in another symbolic scene Cristina makes obvious by two sentences the danger to women, when they experience intimate partner violence: In this scene, silently, Cristina is eating soup from a bowl, followed by her statements. Cristina says, “it takes half an hour until the police will arrive, but five minutes to be killed.” The scene ends with the comment that going on in these violations is the worst a woman can do with the capture of her broken soup bowl. The concepts of aggressors here include the threat to life within minutes.



Depiction 60. Ferides: still, soup bowl

The protagonists also speak about the aggressors by mentioning an “enormous machismo”, someone very “insecure”, very “lost”, very “perverse”, “empty”, “full of defects”, someone, who has the control over a person, but lacks any “human” qualities.

d) Concepts of gender - discursive construction of knowledge

Diversity of the female gender category including transgender persons; i.e. a broader understanding of gender, as a performative, discursive category (Butler 1999), the chapter, ‘A secret in a drawer’, capturing experiences of transgender people, demonstrates crucial points, again with an action with a megaphone.



Depiction 61. Ferides, still: Vivian and Laura

Symbolic scene, abuser blaming the other one for being queer [“Are you a man or woman?”]

The scene starts with one woman blaming, (as abuser), the other one for her being queer, a transgender, (see depiction, above). The transgender person represented by Laura is answering “But I am a person, I am a human”. Then follows the crucial question by the ‘abuser’; “Are you man or woman”, and the transgender person answers, “only god can judge me”. Miquel, (see Depiction 62, below), says about himself, that he is born in a female body but socialised as a man, in his explanations turns to a more intellectual dimension about gender, followed by examples of his daily live, his problems, his fears and the societal treatment for his being a transgender person.



Depiction 62. Ferides, still: Miquel

The documentary introduces the story of Miguel, a girl socialised and feeling as a boy, and the social dimension of violence due to gender norms, her/his personal development, from being discriminated and ashamed to gaining self-esteem. The representation of this story also can be observed as a story of violence prevention in her/his future relationships as he is very self-aware and reflected about the structural and symbolic violence.

e) Moral support, societal responsibility and solidarity

Survivors encourage victims of partner violence in a manifold way at the end of the documentary, to be strong and encouraged, to leave, and foremost to report to the police, to value and take care for themselves, to stand up and leave that situation. The moral support is implicated throughout the whole documentary by telling honestly their story, acknowledging their defects and strengths, providing a vivid example of a woman survivor living “beyond violence” now. The same is true for social responsibility, there are mostly implicit hints, regarding the police, the social services or traditional gender norms. It seems like the documentary invites each one to make her/his own conclusions about the social responsibility once having heard the survivors

stories and insights into the whole process of living and leaving intimate partner violence.

f) Prospects on the future

As viewpoints from the survivors we can deduce, that life is valuable, worth to stand up and to face the problem, oneself as a victim is worth to change, to trust in oneself and leave intimate partner violence behind, but also be aware about extremely violent perpetrators, even if you lose your children because social services will take them under their custody, it is worth leaving, you can struggle to get your children back afterwards. The survivors also emphasise the importance of personal development and growth as a person, the positive side of life, and belief to regain self-esteem. There are no specific goals or objectives mentioned for the future, it seems like to live without abuse, also to free their children, (if they have ones), and to regain their own proper life is the most important future prospect.

g) Other peculiarities

The interviewees as former victims, and now independent survivors of gender-based violence, do not directly demand support or social responsibility, although, among other measures, a profound understanding, moral support and empathic attitude evidently is needed for the eradication of intimate partner violence, (see also recommendations for campaigns by the United Nations in chapter 3.4 (UN Women, undated) as well as assumptions about complexity of gender-based violence in chapter 4.).

7.3.3 Silent pointers at symbolic violence by Isabel Coixet

Visual nr. 56 / Initiator nr. I11

The documentary, *The woman, a men's thing* by Isabel Coixet, is the only material found relating symbolic violence through media representations of women in a traditional and subordinated role to intimate partner femicide. Coixet use the concept of silence in terms of modality (Kurzon 1997) resigning explanations by a narrator. Instead she unfolds a discursive visual space in its artistic form of assembling images of two different rhetorics; she alternates footage from TV news reports on hard facts of cases of intimate partner femicide with footage of misogynous representations of women in advertisements, and other material like series and magazines. In doing so, Coixet creates a multiplicity of meaning pointing at symbolic violence, unfolding a third space turning the unsayable into visibility through the concept of silence; "a silence which is not the one already captured in the unfolding of an existing speech, a silence which suspends this unfolding in order to open the space for another unfolding." (Irigaray 2002, p. 36). In the following, the full detailed analysis is shown in the form of the analysis chart:

DETAILED ANALYSIS CHART: I11: V56

Full Title:

La mujer, cosa de hombres [The woman, a men's thing].

Initiator:

Isabel Coixet, for TV series of Radiotelevisión Española (RTVE).

Type of media:

V56: *La mujer, cosa de hombres*, documentary, RTVE series, *50 años de...* [50 years of...], Season 1, Episode 11, 26 November 2009; 26min, colour, B/W, Spanish.

1. CONTEXT DETAILS

a) Why was this item selected

The documentary is the only visual item out of a total of 65 visual items, which clearly refers to and illustrates the symbolic violence displayed by the media, (in this case through the Spanish television in varying formats and genres), as discussed in the state of the art, (chapter 3).

b) What is its special function

The documentary evidences misogyny and symbolic violence transposed by television and implicates its context to gender-based violence.

2. Visual text and rhetorical means

a) Topics touched

The documentary represents various cases of intimate partner femicides made public by news reporting as well as various scenes from advertisements and other footage material displaying the macho and patriarchal culture of Spain: men perpetrating violence against their wives, men in their breadwinner role, men confirming their wives in their care taker role, men satisfied or unsatisfied with their wives, men as fathers, as voice over, men at work; the pleasure of big families having many children, women sacrificing themselves for the pleasure and service of men, women doing sports for the styling their bodies, Barbie, the beauty and fashion industry, objectification of women for the male gaze, men treating women like objects.

b) Argumentation

Generally, the documentary constitutes a responsive breaking of the silence in terms of content, by illustrating the unsayable, invisible contexts of the symbolic order and societal phenomenon of gender-based violence.

Isabel Coixet assembles scenes of advertisements, movies, and TV magazines footage from the 1950s to 1970s in her documentary alternating with current news about cases of intimate partner femicides, (see Depiction 16, chapter 7.1.11 or watch the documentary available online, see Annex 01). The documentary consists of 121 different fragments of RTVE footage material, including advertisements for *El Panal de Jijona*, *Carbonell*, *AEG*, *Barbie*, and many more, or footage material from the Spanish TV magazines or TV series like, *Historias para no dormir*, [stories not to sleep], directed by Narisco Ibañez Serrador (1965).

After the opening sequence of the series *50 años de...*, the black layer with white fonts displays the following text; “The Criminal Code between 1944 and 1963 tolerated that a husband murders his wife for adultery or that the father kills daughters younger than 23 and to their boyfriends in the case of sex without being married”, [orig. in

Spanish, author's translation]. Then the first fragment shows an ad for the cognac *Soberano* with mini-narration: A woman consults a fortune-teller because her husband is always in bad mood and angry with her when he comes home from work, the scene displays a man humiliating and slapping her while she is speaking. The female fortune-teller explains that the husband has the right to be received pleasantly at home after having worked so many hours, the wife should serve him a cognac: scene with wife serving the cognac and being kissed for it, [footage in B/W]. Cut. Fragment of news report, the news narrator reports, Rosa Olmedo, 35 years old was murdered by her ex-husband, [footage in colour]. Another example, an ad about the advantages of being at home surrounded by comfort and appliances through electricity is followed by, and we hear, the news about a femicide. Then a scene about women doing their working out, accompanied by a male voice-over explaining how women are conserving their bodies young and pretty, and how the beauty industry is able to form these bodies as if they were from plastic. Then again a news report on intimate partner femicide is followed by an ad about silk stockings, and the next news on an intimate partner femicide. This alteration by juxtaposition of the 2 different rhetorics, hard facts of more recent news – with footage demonstrating the contribution of TV to gender construction transmitted in the last 50 years is worked out strictly and consequently. The silence, as absence of a narrator or voice-over, emphasises the dialectical deployment and points at a context that in general remains invisible, unsayable.

The footage displays scenes of male desire, men's possessiveness and jealousy, the women's gender role and respective behaviour relates to the domestic sphere only, concentrating on house work like cleaning, cooking, child caring, using appliances, and to care about their beauty and body form. The footage in the documentary shows the doing gender by media and the advertising industry according to the traditional gender norms and ideological ideas of 'masculinity' and 'femininity', by displaying and reclaiming a clear male superiority and female inferiority, interlinking with the social reality of intimate partner femicide.

The closing scene consists of the assemblage of the accumulation of various news stories about cases of femicide, in rapid cuts announcing the different means by which

the women were murdered, (“stabbed”, “quartered”, “murdered with a machete”), then the different perpetrators, (repetitive annunciations “husband”, “ex-husband”, “husband”, “partner”, “ex-partner”, “ex-boyfriend”, assembled from the different news) . Then the closing credits outline the dedication “for all of them” and “for Ana Orantes in memoriam.” The final text, (a black layer with white fonts as in the opening sequence), outlines, that statistics about intimate partner femicides in Spain existing only since 1999, that Orantes was suffering from intimate partner violence, and in December 1997 was burnt by her husband after telling her story on television. The text continues stating that since this murder of Orantes, violence against women acquires the visibility it has today; now, with the Comprehensive Law, Spain has one of the most advanced anti-violence legislation worldwide; but the femicides “are the top of the iceberg...”.

c) Role/representation of initiator

Isabel Coixet completely disclaims any voice-over to explain the documentary, with the text layers at the beginning and the end, the context and legal transition is made clear, implicitly she makes her point of view obvious, by the footage material she assembles and the last comment on the text layer of the closing sequence: “But the murders are only the top of the iceberg of the violence against women...”

3. Content and ideological statements

a) Concepts of violence

The documentary refers to physical violence against women and implicated murder, as for instance in an advertisement where the husband throws his wife out of the window, humiliations against women; moreover to intimate partner femicide as to representations in the news reports. Symbolic violence and structural violence are implicated by the documentary as such, explained in section 2. b) Argumentation above.

b) Concepts of victims/survivors

Women are shown in their passive and traditional caring role for the pleasure and desire of men, and as victims of intimate partner femicide.

c) Concepts of aggressors/male views

'Aggressors' in Coixet's documentary appear in different forms: in form of (1) the male macho as dominant figure; i.e. the symbolic order and concept of the father (Althusser 1971), as well as the concept of dominant fiction (Silverman 1992), (see chapter 5.1.2); in form of (2) the media as disseminator of these misogyny's and symbolic violence against women; in form of (3) Spain as a country, perpetrating state violence during the Franco regime, applying a law which permits husbands and fathers to murder their wife or unmarried daughter

d) Concepts of gender - discursive construction of knowledge

The documentary discloses the construction of gender by the mass media, by the Spanish RTVE in particular through mini-narrations; representing women in the patriarchal culture limited to the domestic sphere in their role as care taker and object for male pleasure; similarly, representing men in their dominating, superior and macho role.

e) Moral support, societal responsibility and solidarity

Societal responsibility, moral support and solidarity is expressed by the text layers in the opening and closing sequence relating to legislation and the open comment of femicide as the top of the iceberg, as well as implicitly by the documentary as such through the assemblage of the described footage.

f) Prospects on the future

Future prospects are slightly indicated by the text layer of the closing sequence, when the Spanish Comprehensive Law is quoted as one of the most advanced anti-violence legislations worldwide, but that the murders against women are only the top of the iceberg, which certainly indicates an agreement with the legal frame and invites to reflect and to act also beyond the top of the iceberg.

g) Other peculiarities

Coixet works with the concept of silence, (Kurzon 1997, Irigaray 2002; Català, Luna and Wolf 2011), to break the silence on symbolic violence, by the complete disclaim of any voice-over to explain contexts of the documentary, the film maker makes the silenced invisibilities and unsayabilities visible and sayable (Wolf 2011).

7.3.4 Performing the invisible by Dones de blanc,

Visual Nr. 63 / Initiator nr. 13

The various performances of the women's group Dones de blanc have one topic in common, the final of their staging is characterised by liberation from gender-based violence and empowering mutual solidarity through means of body expression. The live-act of performance, including an act of commemorating all victims of intimate partner femicide in Spain within the current year, creates a touching impact among the audience. The reading of a prologue addressing the topic of the performance, relating to gender-based violence in its societal dimension and introducing the work of Dones de blanc supports the comprehensibility of the performances.

The oeuvre *Lluny de ser qui soc*, (Far from who I am), is an abstract enacting of the aspect of psychological violence from the victims' perspective performing the different stages from inner terror and being trapped-in to liberation from violence and finding back to a social contact and solidarity. Dedicated to awareness-raising by implementing a broad understanding of gender-based violence the performance creates a line of complexity, a line of visibility, disclosing the invisible, unsayable. In the following, the full detailed analysis is shown in the form of the analysis chart:

DETAILED ANALYSIS CHART: I13: V63

Full Title:

Lluny de ser qui sóc, [Far from who I am].

Initiator:

Dones de blanc.

Type of media:

V63: *Lluny der ser qui sóc*, performance, première staged 20 November 2010; Bonnemaison, Antic Teatre , Barcelona; 18:20 min., Catalan language.

1. CONTEXT DETAILS

a) Why was this item selected

The performance addresses and illustrates psychological violence, which mostly remains unsayable and invisible. Moreover the performance as it is a live act is of great

impact for the audience and also includes a co-memoration of all women murdered by their (ex-) in the actual year of performance.

b) What is its special function

The performance enacts the whole process of threat and inner terror, the emotional desperation, the process of inner struggle and finding back to the self, the solidarity among women.

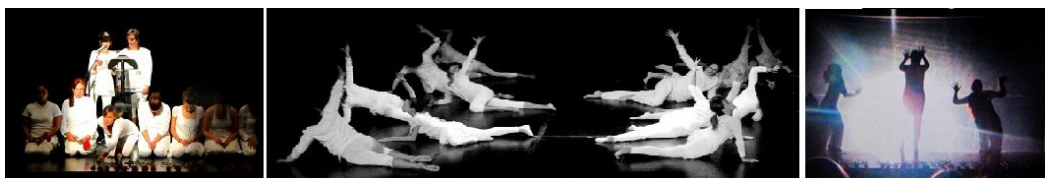
2. Visual text and rhetorical means

a) Topics touched

All cases of intimate partner femicides are announced by name and hometown of the victim; prologue about psychological violence, fear of threat from the perpetrator, inner terror of psychological violence, process of finding the inner self and liberation, self value, solidarity between women.

b) Argumentation

After the commemoration by laying down 64 red flowers on the stage, while reading the 64 names of women murdered by their partner or ex-partner from 1 January to 29 November 2010 in Spain, starts the reading of a brief prologue about psychological violence and the performance group Dones de blanc.



Depiction 63. V63; photos: (0) Commemoration; (1) threatened, (2) trapped-in



Depiction 64. V63: photos: (3) finding the inner self, (4) solidarity, empowering

Then, the inner process is performed abstractly, symbolically in 4 different scenes, (see Depiction 63 and Depiction 64): (1) the feeling of being afraid and threatened dramatised by women in two lines lying on the ground, with jagged movements until their breakdown, accompanied by the music of Hitchcock's *Psycho* (1960) during the shower scene; (2) the inner process of being trapped-in the emotional state of psychological violence performed symbolically behind a polythene sheet with movements expressing the inner feelings and desperation until breakdown to the music of a *Requiem for a Dream*, (Darren Aronofsky, 2000); (3) the inner process of liberation from anxiety, being trapped-in and the search for liberation by soft, rhythmic, symbolical movements of 4 groups of women to the music of *Sex and Lucia*, (Julio Médem, 2001); (4) the discovery of their body and self-esteem, and the empowering solidarity and support between the women, accompanied by music sequences of *Amélie*, (Jean-Pierre Jeunet, 2001).

c) Role/representation of initiator

Dones de blanc as initiators are the protagonists of the performance and introduce themselves briefly before the opening sequence together with the short prologue about psychological violence.

3. Content and ideological statements

a) Concepts of violence

The performance addresses psychological violence, expressing inner process and emotional state, implicit fear of physical violence and murder through co-memoration of the victims of femicide.

b) Concepts of victims/survivors

The representations refer to the development of a frightened and sole victim to a liberated survivor in solidarity and company of other women.

c) Concepts of aggressors/male views

Aggressors are invisible, unsayable, made visible and sayable, through commemoration as well as through the fear, struggle and liberation performed.

d) Concepts of gender - discursive construction of knowledge

Women of all ages and aspects are performing, collective of women expressed by white dresses, individuality is kept as each woman has a different dress, no tendency to fulfil any concept for the male gaze; i.e. understanding of the group and their body concept is not aiming to be beautiful for the male gaze or to fulfil specific fashion requirements or body norms concerning weight or aspect.

e) Moral support, societal responsibility and solidarity

Moral support is expressed by the performance as such through the end with performing solidarity. Through the topics elaborated for the performance, commemoration, and the prologue, Dones de blanc appeal to societal responsibility, and through the direct and immediate impact of the performance they stimulate empathy, individual concern and responsiveness, (concept of responsiveness by Judith Butler (2004).

f) Prospects on the future

A clear prospect is given through the process of transition from the state of being trapped-in a violent relationship to the liberated woman, and the empowering solidarity, which also can be seen as a metaphor for society's solidarity.

g) Other peculiarities

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In the next chapter, the findings of the structural and detailed analysis are discussed by implementing the dispositive and gender perspective established in the theoretical part of this work.

8 Discussion: Visibilities and invisibilities of the gendered societal phenomenon

The visual discourse analyses encompasses five years of all audio-visual material addressing intimate partner violence, in at least one of its direct or indirect dimensions, of the major anti-violence initiatives on the European level and the country level of Austria and Spain, including material to compare and contrast the major initiatives. Thus, the results illustrate the audio-visual panorama created by governmental organisations as the institutionalised site of the women's anti-violence movement, as well as of the major NGOs, and some individual activists from 2006-2011. It is important to note that although some examples are not considered, the analysis does cover the major Austrian, Spanish, and European-wide knowledge circulation through campaigns/initiatives supposed to inform about male-to-female partner violence and to promote its eradication as a whole panorama; i.e. the visual landscape transposing and shaping social meaning constructed by the anti-violence movement.

Keller (2005) groups discourse into six categories stating that *Discourse theories* like those of Michel Foucault, Laclau and Mouffe, and Cultural discourse research, are closely related to questions of knowledge production, circulation and transformation; "[T]hey are related to questions of symbolic structuring of meaning and the generation of symbolic orders including their material groundings and effects." Accordingly, I will discuss the findings, "trying to grasp the forms of exclusion, of limitation, of appropriation", the "instances of discursive control" (Foucault 1981, p. 70), as well as transitory instances of social change, looking at the constraint and/or disclosure through knowledge production, and symbolic structuring of meaning.

8.1 Intimate partner violence: a ‘women’s issue’ and the visual ‘outliers’

Male-to-female intimate partner violence occurs as a gendered issue of pandemic proportions with high prevalence in all countries, and therefore constitutes a complex societal problem not an individual one, with multiple direct and indirect dimensions. These comprehensions are common not only among the anti-violence and gender researchers’ community, but also among the anti-violence movement, whether institutionalised or not.

If we look at the findings, eleven out of 14 initiators, with 49 out of 65 visuals, use depictions of (potential) women victims and women survivors; i.e. the most predominating theme and motif found in the sample of a five years’ period. Moreover, 40% of the visuals (26) and nine of the 14 initiators represent victimising illustrations; i.e. crumpled, deformed, anxious faces, woman with black eyes, bleeding injuries, in dangerous or desperate situations, or indirectly by making them silenced. Only half of the initiators (7) in not even 10% of the visuals (15) showed empowering representations of/for women as (potential) victims and/or survivors of intimate partner violence.

8.1.1 Victimising and individualising representations

Now, how can we reveal the kind of intrinsic meaning and the underlying principles constructed by victimising representations? Certainly, ‘victims’ as such are the persons, (possibly also including any children), at risk and are those that suffer the effects and consequences of a violent partner the most. This constitutes an absolute sayability, however 98% of people are now aware of domestic violence across the EU in 2010 compared to 94% in 1999 (European Commission 2010a, p. 10), and 96% say it is unacceptable; moreover 84% say, it should always be punishable by law (ibid. p. 44). In 1999, 94% of EU citizens considered domestic violence against women to be unacceptable and 62% responded that it should always be punishable per law (European Commission 1999b, p.44). Thus, is depicting the woman as a (potential) victim of intimate partner violence the visual message anti-violence initiatives should

be making the public aware about, considering the already high percentages of awareness? Let me discuss this question by considering the examples on the European level first, using the posters of the Council of Europe, (I2: V4, see Depiction 2), and of UNRIC/UN Women, (I1: V2, see Depiction 1). The two posters of an abstract close-up of a woman illustrate the 'victim' with a crumpled face, promoting "it starts with screams and never must end in silence. ...stop domestic violence against women", (I2: V4), and "no to violence against women, ... violence is not 'religious' nor is it 'cultural'" (I1: V2). Does the crumpled face, abstractly symbolising the experience and effects of violence, provide any hint to a change? Indeed, the image disseminated by the CoE, (I2: V49) is strongly capable to bring awareness that experiencing violence must be dreadful, and to say "it never must end in silence" is capable at giving a hint towards the possibility for a change for this situation. The CoE launched a more complex visualisation in the video (I2: V5) version of the same campaign as the poster, breaking with the dichotomy of the private and public spheres, and the myth of the home as a safe place for a woman. Despite that fact, the CoE takes the active 'male' role as decision maker, when the voice over says "The Council of Europe wants you to speak out whether you are a victim or a witness", while the female protagonist remains trapped-in the victim's passive role.

However, regarding the awareness of EU citizens, there is not any new dimension or knowledge transmitted by the campaign. Concerning the CoE's target to encourage all citizens to challenge domestic violence against women, the image itself does not provide any asset to proceed towards that goal, nor do the text layers. Accounting on the rise of awareness during the last few decades, images of victimisation are anyway widely transposed through the mainstream media.

In the case of the visual (I1: V2), awarded and disseminated by the UNRIC ad competition, the visual also points at structural violence as a sub-topic, by saying it is neither cultural nor religious, thus there is important information added. Nonetheless, the visual of a half crumpled face shows as the second half an abstractly aestheticised representation of a young woman, this on the one hand points at the victim as not being limited to victimisation only, and supposedly serves as a metaphor for change.

On the other hand, the not-crumpled side of the face through its anaesthetisation leaves an ambiguous message, related to the apparatus of the beauty and fashion industry with its predominating ideal shape. Evidently, the images of always good-looking perfect faces and well-shaped bodies which ought to be fulfilled puts a major pressure on women and girls; i.e. the trend to the perfect and slim look functions as symbolic power, or even violence of the dominant order. That is why I consider this representation (V2) as ambiguous. Though in both cases, (V2, V4), the visual representation of the posters implicates a questionable social site of the image.

UNRIC/UN Women provides another poster, (I1:V1, see Depiction 1), displaying a natural depiction of a woman with a well-groomed appearance, when the text layers say “violence is not always visible” and “She has 3 broken ribs, 2 loose teeth, 5 cigarette burns on her legs... YOU CAN’T ALWAYS TELL”. The poster provides a clear example of explaining one very important aspect of experiencing violence – the invisibility - however, the poster is limited to the physical and individual dimension and lacking further explanations to spread more complex understandings.

Therefore, first and foremost, it depends on further contexts of the representations. Alternatively, I assume the fact of victimising images to such a large extent, where the two examples were discussed here may constitute the mirror of a clichéd imaginary of the object of the spectator's voyeuristic gaze, of secondary victimisation. It seems like these kinds of victimising imagery are shaping limitations of reproduction and reinforcement of stereotyped understandings. Focussing on victimised and victim- or family centred depictions creates a bias of ‘othering’, as well as the annihilation of social and societal contexts of women experiencing intimate partner violence.

8.1.2 Individualisation and silencing

If we proceed to the examples on the national examples now, the main initiator in Austria, AOE (I4), mostly opts for depictions of a couple or family, and similarly the Women’s Shelters Vienna (I5), with both NGOs displaying allegories interlinking ‘romantic love’ or ‘sweet home’ and male-to-female partner violence in their posters,

(I4: V13, V15, V16 see Depiction 32; I5: V20, V21, see Depiction 35). The victims are kept silenced and passive in these representations, while the NGOs promote the emergency numbers of their help services. Two of the visuals provided by the AOEf disclaim victimised depictions, representing the allegoric representation of an unharmed woman and child with helmets and body armour instead, offering different ways of reading the image. Similarly, the poster raising awareness on sexual violence, launched by the Women's Shelters Vienna, breaks the myth of the matrimonial bedroom as a safe place for women, (I5: V22, V23 see Depiction 44), making an invisibility visible and sayable, although in an allegoric abstract way. The video spots provided by the two NGOs do not differ substantially from this kind of communication about intimate partner violence, apart from the spot *Frauenhelpline* (I4: V14, see 239) by the AOEf, which displays the woman experiencing violence in an active role at the end, and calling the women's helpline against male violence.

The strategy of displaying allegories applied by both initiators, (I4, I5), in some cases, (*Enamoured. Engaged. Battered.*, I4: V13, V15; see Depiction 32; *When the bedroom becomes the most dangerous place*, I5: V22, see Depiction 44) moisten and destabilise the stereotyped and clichéd representations of victims, creating a 'space-off' to think beyond, however fail to provide clear messages of further contexts. The video spot *Step by step*, (I4, V18), provides more insights in support offers and the daily routines of women's shelters, and in 13 minutes the spot predominately shows experts and consultants of the latter, interrupted by a few seconds of survivors seeking support.

Nevertheless, all these anti-violence initiatives foremost address and visualise victims and where they can get support, repetitively raising awareness on the individual dimension, as if it concerns merely the women experiencing violence and not the 'rest' of society, veiling the complexity of the social phenomenon. Thus, the bias of individualisation of the societal problem and the annihilation of the survivors' voices and liberation constitute another questionable shaping of the social account.

8.1.3 Gender and diversity

Gender across all visuals mostly relates to the female gender, mostly with victimising images as discussed in the section above; and only 15 visuals but at least seven initiators show empowering representations. Male representations of aggressors, men rejecting violence or as witnesses of gender-based violence, are found even less, with only nine visuals out of 65, provided by four initiators, the majority provided by the Spanish Government (I7). For clarification, I have to admit that the sample has not aimed to include specific anti-violence initiatives of men's organisations, as I decided to encompass initiatives of the women's institutionalised and non-governmental anti-violence movement, including Ministries, Departments for Women or Equality issues. In spite of that fact, it is significant that the Spanish government and the Women's Councillor of Vienna's City Council, (I6: V25), are the only initiators representing men as testimonials for zero tolerance. In a more playfully, almost entertaining way, relating to the flower power movement, the Catalanian Government, (I10: V54, V55), displays male and female youth rejecting partner violence with the slogan "Love has to be free". Nonetheless, these characteristics of five years of anti-violence communications activities exacerbates the appearance of the societal problem as a 'women's issue' leaving aside men's responsibility, however it can be interpreted as a reflection, a mirror of the narrow conceptions of information and awareness raising targets, regarding male-to-female intimate partner violence. Susanna Barranco provides a complex view on perpetrators involving men as experts and witnesses in her documentary project *Buits*, (I8: V51), complementary to the documentary *Ferides*, (I8: V48). Of course this film form generally allows more profound contextualisation, however in spite of that fact, it depends on the initiator to include a broader conception and understanding of the issue. This is also true for applying a diverse approach, and here again Barranco not only represents women and men of diverse appearance, background and origin, but also a queer approach of gender including the testimony of transgender persons, which is unique among all initiators. Apart from Susanna Barranco, the Spanish Ministry for Equality for the most part applies displaying diversity within the female and male genders, representing women and men of different age, aspect, origin, and social class.

Depicting men and women in their diversity as well as in different roles is necessary to prevent reinforcing biases and myth as well as to make clear that it is a societal task and an issue for both men and women.

8.1.4 Images of aestheticisation

Additionally, to the broader or narrower, inclusive or exclusive conception of representation, I also want to address the sub-topic of aestheticisation, which is rather difficult to identify in its visual implementation within the respective initiatives, and ambiguous to discuss; nevertheless slightly appearing in the representations. Common in representations of media and in visual culture, women and men are portrayed as slim, well-shaped and good-looking, a common practice applied by the advertising, film or beauty industry. Considering the amount of visuals sampled, we can find aestheticised representations of female protagonists in eight visuals provided by four initiatives, (see chapter 7.2.3.4, Aestheticised depictions). The phenomenon of aestheticisation is not only true for representations of women, whether in victimising or non-victimising images, but also for men as perfectly pretty grooms, (I3: V16, see Depiction 32; I5: V20, see Depiction 35), or in the model-like close-up of the male protagonist in the zero tolerance posters, (I7, V31, see Depiction 10). Generally, if we look at representations regarding the male gender, slightly less aestheticisation manifests, however more significant seems the fact that man, contrary to women, do not appear deformed, or marked or otherwise distorted.

The poster *If love hurts* of the Women's Shelter, (I5: V20), illustrating a nice table with a vase of flower and a photo of the bridal couple, not only depicts the perfectly pretty and slim couple, but allegorically aestheticises intimate partner violence. The poster *Violence is not always visible* by UNRIC/UN Women, (I1: V1, see Depiction 28), through the victim's clear beauty and nearly virginal white face, includes slight encodings relating to the concept of the 'virgin-whore' or 'good woman-bad women' dichotomy as stereotypes of patriarchal and supremacist ideologies (Meyers 1997). The poster *Treat me like a woman* of UNRIC/UN Women, (I1: V2, see Depiction 28), connotes intimate partner violence in relation to the beauty fashion and film industry. Additionally, the title implicates an ambiguity, as 'woman' does not constitute a fixed

category, gender performative within existing power regulations. As exemplifying visualisations of diversity disclaiming aestheticised representations, we can observe this by the authentic framing of survivors for in Barranco's documentary *Ferides*, (18: V48, see Depiction 41), or by displaying diversity of the male gender in the spot *0 Tolerance - You stop being a man*, (17: V28, see Depiction 52). The video spot *Blaue Augen*, (13: V10, see Depiction 30), of *Klappe auf*, contributed by the NGO *Miteinander Lernen*, which provides a good example of showing diversity within the female gender, renouncing aestheticisation, and applying a satirical staging of victims.

By the poster composition of *I am not afraid anymore*, (17: V39, see Depiction 36), we find accessories, (the personal calendar showing appointments, glasses, hairbrush), symbolising the attributes of new forms of gender power instrumentalising gender equality, which McRobbie (2009, p. 61) denominates as aggressive re-positioning of women through economic processes of female individualisation. Assumingly, in this case, we find an empowering representation for the new life of the survivor, having an interesting work, going out for dinner, taking care of herself, however, the symbols of this new life hints at the neo-liberal imperative. Similarly, the attempts to avoid clichéd imagery, excessively or explicit depictions of violence, its physical signs like injuries, or even to visualise empowerment, result in aesthetics transposing abstract deformations, or aestheticisations entangling with other dispositives and the respective power arrangements.

Although intimate partner violence can happen to every woman, even to the most perfect, successful or pretty one, aestheticisation as a form of encoding remains ambiguous in terms of gender equality and resistive disclosure of the dominating and hegemonic power arrangements. The perfect body-shape and physical aspect exerts pressure on women and girls, (increasingly on men and boys as well), reinforcing the symbolic violence, superposing and entangling different strategic imperatives. Thus, aestheticisation seems inappropriate for redrafting and transgressing the obsolete gender norms and visual politics.

8.1.5 Contextualisation and empowerment

Differently, the collaborative initiative *Klappe auf* (I3: V6-V12), disseminates more profound insights on the structural dimensions, although mostly leaving aside the woman as victim or survivor in both, and having a voice or a say and her visual representation; apart from the video spot *Blaue Augen*, [Blue eyes – playing on words as in German it also can mean black eyes], (I3: V10, see Depiction 30). This spot undoubtedly explains that it can happen to any women, breaking the myth of intimate partner violence mostly as effecting under-privileged social groups, migrants, or addicts, by simply displaying the same story three times, and each time another protagonist with a different social background satirises the victim with the black eye, indeed, veiling other complexities.

In Spain, we can observe more empowering images and representations of women as (potential) victims and survivors. The survivor's initiative *Fundación Anna Bella*, (I9, V52, V53 see Depiction 40), represent themselves on posters very authentically with a close up and the text layer saying, "surVIVORS of gender-based violence", the word "victim" is crossed out, contextualised with their age, profession and a favourite phrase. The documentary *Ferides* by Susanna Barranco, (I8: V48, see Depiction 41 and Depiction 42), represents survivors of gender-based violence in a very complex context, exploring the childhood, experiences of violence and the process of liberation. Both initiatives represent survivors in their whole life contexts, not as victims only, certainly the poster of *Fundación Anna Bella* in a more minimalistic way than the profound elaboration enabled by the means of a documentary. The performance group *Dones de blanc*, (I13, V62, V62, see Depiction 24, Depiction 25 and Depiction 26), abstractly stages different aspects of violence against women always performing victims in their process of liberation and social contextualisations.

The main initiator in Spain, the Government Delegation for Gender-based Violence (Ministry for Equality), applies distinguished contexts, progressing from promoting the national helpline number in 2007 to more complex sub-topics over the years of the research period. With the campaign *Constantes Vitales*, [Vital Signs], (I7: V26, see Depiction 20), illustrates a heart rate line, the target is similar to the Austrian

initiatives, to promote the telephone service. The campaign directly invites women, or someone who knows a woman experiencing violence, to call when recognising the first signal of abuse, with the slogan “☎016 could mean another life” and “do not wait until gender-based violence stops that signal”. The difference is, that this campaign abstains from depicting a victimising image of a woman, but points at the core of the risk, demonstrated by the heart rate line. By adding “society has still a phone number” they also refer to solidarity and the societal context. Then, in the following years, the campaigns address more profoundly situations of victims of intimate partner violence, depicting them in social contexts, by means of communication, posters and videos. By launching these campaigns, mostly using comprehensive mini-narrations on what constitutes intimate partner violence, different perspectives on victims’ situations and survivors speaking up are included, emphasising empowerment by deploying the active survivor’s role instead of the passive, weak and wounded victim. For instance, the version *0 Tolerance - Never ever think of raising your hand against me*, (I7: V30, V32, see Depiction 48 and Depiction 36), relates to the women’s own rights and freedom, to self-determination, a better life without fear. The campaign *I am no longer afraid*, (I7: V34-V39, see Depiction 36 and Depiction 38), relates to the new life without fears. The video spots in three different scenes illustrate the fear of survivors occurring in daily routine situations, (street scenes, restaurant, home), when someone raises her/his hand for instance to call a taxi or to greet. Apart from these spots failing to show the active site of not being afraid anymore, they do explain the dynamics and triggering effects of intimate partner violence, enabling a deeper comprehension of the struggle and processes of liberation for victims. However no victimising image appears, the corresponding posters refer to the new life without fear, depicting their happy children, their full agenda, pointing at their work and social life, as well as ‘his keys’ which they are no longer afraid of, (I7: V38, V39, see Depiction 36; V37, see Depiction 21). *Red Card*, (I7: V40, see Depiction 37), by displaying vox-pops of various and diverse women as protagonists of survivors, again enables the comprehension of the dynamics of gender-based violence. The poster of *Choose to live*, (I7, V 47 see Depiction 39), shows victims/survivors in their active roles, stating in one sentence what the perpetrator did, and that they left; the videos display different contextualised

situations of violence, and again the survivor decides to quit, (I7, V44-V46, see Depiction 55). Generally, the campaigns of the Spanish Ministry for Equality are characterised by contextualising depictions of (potential) victims or survivors, thus the issue of gender-based violence points beyond the individual dimension, as if it were merely a women's issue. On the contrary, the problem is established as a societal one, the campaigns depict and address victims, survivors, perpetrators, witnesses, children, the social environment and society, and the Ministry for Equality makes evident that social change towards eradication is the task of each and everybody.

Thus, coming back to my questions at the beginning, which underlying intrinsic meanings and principles can be identified, we can observe that the Spanish initiatives exemplify that communicating about experiencing gender-based violence does not need to be represented as a mere 'women's issue' on the individual level, nor in depicting the victim's site only. The means of audio-visual communication and the complexity of the visual facilitate to unveil multiple dimensions and meanings of gender-based violence, a necessity in the light of the awareness on domestic violence against women by Europeans mentioned above. Additionally, the inclusive or exclusive mode of representation needs to be taken into account. Retaining images of victimisation limits sayabilities and visibilities, ignoring the voice and the active role of survivors restrains in the dominant fiction and symbolic order. The man or the father, (embodied by the role of the initiator), acts and the woman is limited to the surveyed, to be looked-at and controlled (see chapter 5.1.2), which then would constitute a line of enforcement, failing to create a line of resistance destabilising and moistening the dispositive arrangements of intimate partner violence. Or in other words, the social violence perpetrated through intimate partner violence, isolating the woman as victim, is continued symbolically by the audio-visual material of anti-violence initiatives, when visuals depict women as victims/survivors isolated without any further (social) context.

8.2 Complexity and social structural: ‘the missing linkage’

Concerning the concepts and understandings of male-to-female intimate partner violence, the findings show that the anti-violence initiatives rather fail to transmit the complex system of interpersonal and structural dimensions. The audio-visual material analysed during the five-years’ period mostly refer to physical violence, others also refer to psychological violence, and some to sexual violence, and/or to cultural, structural and symbolic violence. Similarly, empowering solidarity, moral support and social responsibility are rarely addressed.

8.2.1 The indirect dimension of structural violence

Although we find a great variety of represents of intimate partner violence, the physical abuse, including its mortal consequences, is the most referred to aspect of violence represented by more than 2/3 of initiators, and in 33 of 65 visuals. Only four initiators, (I3, I4, I5, I8), and six visuals out of 65 address sexual violence in some way, although we know that within the cycle of violence aggression and violent abuse are perpetrated in the form of emotional, physical and sexual violence (Walker 1979; Walker 2009). Moreover, to contrast these findings, across the EU, 85% of respondents consider physical and sexual violence to be very serious, and 71% of people say the same about psychological violence (European Commission 2010a, p. 50). Nevertheless, sexual violence remains mostly as the unsayable and invisible aspect of direct violence. Most of the visuals are provided by the Austrian NGOs, and in Spain only Susanna Barranco’s materials relate in any way to sexual violence. The psychological aspect as a form of violence is addressed by nearly one third of the audio-visuals, above all by the Spanish Ministry.

Only six audio-visuals within five years, in two countries and European-wide, refer to indirect dimensions of intimate partner violence as in structural, and also in the form of cultural economic or state violence. The collaborative initiative *Klappe auf* provides two video spots relying on structural and economic violence, (I3: V7, V8), while the video spot by the AOEf, *Step by step*, (I4: V18), mentions sexual and structural violence, the latter especially concerning migrant women. The text layer on

the poster *Treat me like a woman* by UNRIC/UN Women, (I1:V2), states that violence is not cultural nor religious, and the experts interviewed for the documentary *Buits*, (I8:V51), explain about structural violence, so do *Dones de blanc* in their performance *The solitude of women here and there*, (I11:V62) by abstractly staging it. Perhaps the most interesting though is, that the Spanish Ministry for Gender Equality, who in general transmits a broad and more complete understanding of gender-based violence, mostly by contextualised mini-narrations, do not refer to structural violence directly. Positively, in the case of this initiator we have to acknowledge, that the Spanish anti-violence legislation relies on a concept of gender-based violence as a consequence of patriarchal structures, and in difference to most of the initiators, they always use the term *gender-based* instead of *domestic* violence. Isabel Coixet, (I11:V56), makes us aware about the entanglements of the apparatuses of gender-based violence, state and visual culture, clearly addressing the complex topic of symbolic violence, which is unique among the whole sample.

On the EU level, both campaigns referred to a political commitment to end violence against women, for example the Council of Europe as well as of UN Women. Though, considering the direct and indirect dimensions of intimate partner violence and the awareness of EU citizens, the material provided on the European level rather fails to transmit adequately the complexity of the problem, or increase awareness on the societal dimension to stimulate or inspire social change.

8.2.2 Empowering solidarity and social responsibility

The findings referring to moral support, solidarity and social responsibility, topics, which are addressed by solely five initiators in 24 of the audio-visual items, the major part, (14 visuals), is provided by the Spanish Government; (i.e. planned and implemented by the Delegation for Gender Violence), which therefore constitutes as exceptionally careful and circumspect initiator; (see especially the detailed analysis in chapter 7.3.1). The campaigns prepared and implemented by the Delegation for Gender and Violence, provide moral support and empowerment for victims/survivors of violence by showing (supposed) women survivors speaking out, referring to their rights, their experiences of violence, their decision to leave, to quit, or to call the

emergency number in case of violence. Moreover, the display men rejecting violence promoting zero tolerance of perpetrators, represent the testimony of male witnesses of intimate partner femicide, and in addition, they promote and claim to unite for zero tolerance and the rejection of gender-based violence. This way of encouraging not only victims but also men and society as responsible members concerning the eradication of the societal phenomenon is unique among all anti-violence initiatives.

Further examples in Spain represent the authentic statements of the protagonists of the survivors' NGO Fundación Anna Bella, (I9: V52, V53), or the stories of the survivors in the documentary *Ferides* (I8: V48), demonstrating that facilitating empowerment and moral support is possible by both, a simple poster and a profoundly elaborated documentary. The theatre play *L'amor no fa mal*, (I8: V49), exemplifies another way of giving moral support, exploring how an intimate partnership turns violent and the woman proceeds to liberate herself. Another form of empowering support is illustrated by the abstract but vivid performances of *Dones de blanc*, (I13: V62, V63). The uniting of women against violence is also visualised by the Platform against gender violence, (I12: V61, see Depiction 43), apart from referring to activism and social movement. The survivors' initiative *Dones de vol per se* constitute moral support and empowerment, as they want us to know that they are not victims but survivors, however this fact is not represented in their visual material included in the sample.

In Austria, only one initiator and initiative clearly addresses solidarity involving society in an active way. The Department for Women, (MA57), of Vienna initiated the campaign, *The right position against violence*, which provided clear messages of a positioning against violence, there being no justification and no excuse for violent acts; inviting prominent persons and the audience against it, (I6: V24, V25, see section 7.1.6 and Depiction 56).

Complexity, in particular structural contexts, as well as empowering solidarity and social responsibility, are topics which rarely addressed or promoted, and leaving aside this societal component once more creates a bias and a line of enforcement emphasising the individual and interpersonal dimension, laying the weight of the

societal problem onto women experiencing violence. This is even truer for Austria and European-wide initiatives, as on the national level Spain implements alternative communication policies addressing empowering solidarity and societal responsibility by the governmental initiatives.

8.3 Prospects and future: transitory visions

Future prospects towards a life free from violence constitute a gap in the material provided by the anti-violence movement. This sub-topic can be observed as an unsayability and invisibility, for instance in the case of the material provided by UNRIC/UN Women, and by the collaborative initiative *Klappe Auf* (I3). With regard to the audio-visual material of the Council of Europe, the topic of future may be interpreted towards future changes through the statement “It’s time to find a way out” on the poster (I2: V4), or “it’s time that it stopped” on the video spot (I2: V5), but takes away the agency from survivors and witnesses when the video emphasises, “the Council of Europe wants you to speak out whether you are a witness or a victim”.

In Austria, the initiatives by the AOEf and the Women’s Shelters Vienna, (I3 and I4), are restricted to the help services as a way out of violence, once again focussing on the individual dimension. Interpreting their audio-visual material, one could even observe inverted future prospects, as they relate images of romantic love, family and home directly to intimate partner violence; or the matrimonial bed to sexual violence, whilst the visualisation of liberation, or a future free from violence or a supportive social environment constitutes an absolute absence. Implicitly, the initiative of *The right standpoint against violence*, (I6: V24, V25), refers to a society rejecting violence against women, however disseminates a rather weak message without any further contexts concerning the future free of violence.

In Spain, the governmental initiatives create a vision of women knowing about their rights, making their own decisions, having their jobs, living on their own or with their children, not being afraid anymore, and not being alone with the problem, as they can account on their friends’ solidarity, and the comprehension of gender-based violence as a task to solve for the whole of society, (see sections 7.1.7.2 and 7.3.1

above). Using only posters, the survivors NGO Fundación Anna Bella, (I9: V52, V53), transmits a happy life, including a job and hobbies, through the transformation from victim to survivor; or in the case of the survivors NGO Dones de vol, (I14: V64), future basically means freedom illustrated by free flying birds. More profoundly, aspects of the future and life free from violence is the story in the documentary *Ferides*, (I8:V48), including difficulties in life after violence as well. Dones de blanc, (I13: V62, V63), symbolically stage finding oneself, company, freedom and joy liberation from violence. The Platform against gender violence (I12) fails to create a future perspective, so does Isabel Coixet, (I11: V56), but Coixet indicates the progress from a legal frame from permitting the murder of women and girls to the progress in awareness about intimate partner femicide. The Government of Catalonia creates the vision of 'free love', addressing love free from violence in the form of controlling and humiliating patterns.

In conclusion, the different initiatives in Spain create a multi-faceted transitory vision transmitted by the representational elements and narratives, and so constitute a line of breakage and resistance regarding the dispositive power arrangements. The European and Austrian initiatives fail to offer visions towards the 'beyond' of gender-based violence, rather stuck in the actual situation, implicated by the strategic imperative of maintaining male power – at least concerning the social accounts created by the anti-violence audio-visual materials.

9 Conclusion: Lines of resistance and change versus enforcement of dispositive power arrangements

It is necessary to introduce the potential of the image, of a complex image allied to text for constructing scientific-aesthetic-technological-social-individual-emotional-objective-subjective units of knowledge: constellations of knowledge dismantling the present and unveiling the different realities composing them. (Josep M. Català 2008, p. 5, author's own translation)

At the beginning of my interdisciplinary PhD research project I considered the given situation of intimate partner-violence as a societal problem of pandemic proportions, constituting the major problem of violence against women in Europe. Departing from the evolution of the women's anti-violence movement manifesting in governmental institutions, non-governmental organisations and individual contributions, I outlined contexts of prevalence, anti-violence policies and communication issues, with information and awareness raising as one of the key targets to eradicate violence against women in international conventions or declarations. The international conventions and declarations, both the United Nations as well as the Council of Europe, comprehend violence against women as structural. Moreover, the Beijing Declaration and Platform for Action demanded the heightened awareness of the media's responsibility in promoting non-stereotyped gender images, and emphasises *"the important role of the media in informing and educating people about the causes and effects of violence against women and in stimulating public debate on the topic."* (United Nations 1995, p. 54). Therefore, as object of the study, I

decided to examine communication activities, especially the visual discourse of the anti-violence movement on the European level and in the countries of Austria and Spain with the objective to obtain profound insights of the visual landscape created, and social meanings transposed by the anti-violence movement.

The literature review of empirical findings on public relation activities to eradicate intimate partner based violence shows a considerable research gap, which is even more significant regarding the aspect of visual studies, which once again encouraged me to analyse the visual landscape produced by the anti-violence movement. As a common result of the reviewed findings, we can assume that anti-violence campaigns and communication activities seem an appropriate instrument to counteract and introduce an alternative discourse of gender-based violence to all its contexts and complexities. This is important to consider regarding the respective communication practices, all the more so since literature of the empirical findings on media representations of gender-based violence in the news media, mainly shows the failure of disclosing the mostly hidden systemic nature of the societal problem. Consequently, the news coverage reconstructs stereotypes, effects re-victimisation and obscuration of the social roots and dimension; which in the Foucauldian sense constitutes a formation of force comprising of the real contexts of gender-based violence as unsayable and invisible.

Thus, the study focused on analysing how the very dispositive arrangements and the comprehension of intimate partner violence are displayed and shaped by the visual discourse of the institutionalised and non-governmental women's anti-violence movement; i.e. by anti-violence against women initiatives. Which perspective or visions do they provide towards the comprehension of intimate partner violence for all women and a life free from violence? Do they create a social account beyond gender inequality, beyond violence, towards gender peace?

9.1 Differences and commonalities of the pan-European, Austrian and Spanish anti-violence awareness raising politics

In fact, the analyses of audio-visual material contributed by the anti-violence movement in a five-years period shows ambiguous tendencies, and can only partly be assumed as lines of resistance or breakages of the visualised dispositive arrangements reinforced by the mainstream of media discourse on gender-based violence.

On the European level, I dare to state deficient results, a line of invisibility, and unsayability, foremost because of the small number of campaigns or initiatives found on the European level. From 2007 to 2011 only two pan-European campaigns explicitly addressed the topic of male-to-female intimate partner violence, which therefore seemingly constitutes a 'non-issue' for the European Union not having implemented any campaign at all. This is aggravated by the fact of still high prevalence rates⁸⁴ caused by this severe human's rights violation, as well as the high risk for health and enormous costs of gender-based violence. Although admitting the difficulty of European-wide campaigns due to different cultures, as well as different social and legal situations concerning the issue among the EU countries, the professional field of public relations and communication policies provide a broad range of concepts and strategies to adapt campaigns, as we can observe from the international communication departments of renowned trademarks. The European Union fails as a player of knowledge transfer and awareness raising towards a life free from violence for women, despite implementations on other issues, as for instance the *Help anti-tobacco campaign*, ran from 2005 to 2010⁸⁵ by the European Commission, Directorate General Health & Consumers.

The Council of Europe, (CoE), and United Nations Regional Information Centre (UNRIC), in collaboration with UN WOMEN are the only initiators providing audio-visual material of pan-European anti-violence campaigns included in the sample. The

⁸⁴ Across European countries, one-fifth to one-quarter of all women have experienced physical violence at least once during their lives, 6-10 % within the last year (CoE 2011).

⁸⁵ See: <http://ec.europa.eu/health/tobacco/help/>

Council of Europe raises awareness on the home as an unsafe place, as 12 to 15 % of European women over 16 suffer domestic abuse in a relationship, (CoE campaign poster, V4), and requests that we, (the audience), speak out whether we are a victim or witness of violence, (CoE campaign video spot, V5). Considering the contribution to visual discourse, the representation restrains the state of the victim as passive, vulnerable, without agency therefore shaping a social account of affirmation of the dispositive power arrangements.

The Create4theUN campaign No to violence against women by UNRIC/UN WOMEN shows interesting and divergent results. While the jury voted for 'invisible violence' transmitted by the close-up of an unmarked perfect face, which in its semantic text refers to severe physical violence, the best image voted by the audience shows the half marked, crumpled and half aestheticised face of women textually referring to structural dimensions stating violence as non-cultural and non-religious. It seems like communication experts in the company of gender-based violence experts have another idea, preferring a non-victimising depiction raising awareness on the 'outer' invisibility of severe physical harm, whereas more than 120,000 voters prefer partly a victimising image breaking with the myth of cultural or religious explanations of violence. This significant shows the deficiency of providing empowering solidarity of transitory visions beyond violence apart from the typical phrases of 'stop' or 'no' to violence against women by both organisations. The encouragement to speak out by the CoE is counter-indicated by the victimising image isolating and othering women who experience violence. Similarly, the European UN organisations create an isolated image, slightly touching on the structural dimension, and the picture of the unharmed face of a victim pointing at the invisibility of intimate partner violence, with both visuals negate any reference to the social environment, or empowering solidarity. The line of resistance uniquely is maintained by the 'stop' or 'no' to violence, a pale line of light on the complex societal issue. On the European level, the apparatus show implications of relating the heterogeneous ensemble of elements like institutions, regulatory decisions, laws, with measures towards violence protection and prevention. The CoE campaign on the levels of legislation, services and legal applications, the

Istanbul Convention, the European Protection Order, the launching of the new agency UN Women, underscore this tendency challenging the strategic imperative of maintaining male power. Despite this fact, the audio-visual discourse rather fails to support this line of challenging existing power relations. On the contrary, the depictions draw an image of the passive victim, without voice and agency, and so re-establish the Symbolic Order with “the silent image of a woman still tied to her place as bearer, not maker of meaning” (Mulvey, 1975, p. 7). I.e. the screen as “locus of mediation” (Lacan 1998, p. 107) underlines existing power constellations, whilst new legal and administrative measures are set up to break with the dispositive power arrangements.

In Austria, the most significant results in comparison to Spain, are that primarily the Minister for Women does not appear in the arena of initiator of anti-violence campaigns aiming to raise awareness on specific topics; nor does Austria provide specific monitoring measures. There is no legal basis or state institution dedicated to develop communication strategies, nor implement communication policies or continuous information on the issue of domestic violence against women. On the one hand, the Women’s Minister is situated in the Chancellor’s Chamber with the consequence of not being able to work with an appropriate budget as a proper Ministry equal to the Ministry for Equality, and has, since 2010, been merged in with the Ministry for Health, Social Services and Equality. On the other hand, Austria has an exemplary NGO landscape of autonomous help services and organisations with state funding, continuously raising progress in prevention and support on the issue of gender-based violence. Moreover, the AOEF as network of Austrian’s women shelters and information centre against male violence also plays its role fully as a global actor, mainly through the network WAVE – Women Against Violence Europe, and maintains participation in resistively shaping dispositive power arrangements on the European and the international sphere. The second significance found, and different to Spain, is the non-existence of survivors’ groups or organisations participating in public discourse on intimate partner violence. Survivors in Austria are not only silenced in public discourse, they also do not appear in an active, empowering role in the anti-violence

initiatives analysed from 2007-2011, apart from the video spot *Step by step* by the AOE, an initiator who also is mandated by the Women's Minister to make campaigns. Although displaying sequences of a few seconds of survivors calling the helpline against male violence, or seeking support in women's shelters, they are represented weak, almost silenced compared with the 12 minutes predominating discourse of experts of help services, (I4: V18) reflecting exactly the social reality of emphasising altruistic patterns failing to give rise to the survivors' voice. I.e. the NGO maintains the Symbolic Order, heaving themselves in the power position as the maker of meaning, whilst silencing the woman in her role as victim and survivor.

The AOE as network of Austrian's women shelters and information centre against male violence, as well as the association of Viennese Women Shelters, mostly keep women experiencing violence trapped in the image of the weak, threatened and needy victim. These examples suggest that a life free from violence constitutes a 'non-issue', invisible, unsayable, except for the promotion of help numbers and services, or the commemoration of victims of intimate partner femicide. By leaving aside the active role and voice of survivors, ignoring their strength and braveness, their seeking and succeeding in the way out of intimate partner violence constitutes a bifurcation. The line of resistance participating in exercising power through the NGOs' struggle for progress in anti-violence legislation and institutionalisation of support, drifts and splitters from constituting a breakage of discursive formations maintaining male power, when it comes to dissemination of audio-visual material. The discourse manifesting in the posters and videos rather constitutes a line of force exercised on victims and survivors of gender-based violence as the silenced subjects of representation, or even non-representation. The isolated image of the injured victim constitutes the unsayability and invisibility of survival and liberation, gaining back an independent life free from violence, as well as the unsayability of social responsibility and responsiveness of each member of society. These visual and communication politics hinder the rise of the visibility of survivors, the enunciation of empowering solidarity or social change, instead maintaining the dispositive arrangements regarding the predominant symbolic order and visual landscape of victimisation.

The collaborative initiative *Klappe Auf* (13), comprised by renowned women's NGOs, stands out through broaching structural aspects of violence against women, applying and transmitting a broad comprehension including economic, state and structural violence. However once again there is a lack of representation, the sayability and visibility of a broad, autonomous and complete comprehension of survivors in all their contexts, and the same is true for the process of liberation. The initiative by the Women's Department and Women's Councillor of Vienna is the only initiative addressing and involving members of society.

Common in Austria's, and the two pan-European initiatives, we can observe that their visual discourse constitutes intimate partner violence as a 'women's issue' rather than a societal challenge, depicting the women as isolated victims without further social contexts. The perspective of a life free from violence, social responsibility, and the empowering solidarity, comprise 'non-issues'. The exception here is the intellectual discourses on structural violence by the video spots of *Klappe auf* (13), which refer to the structural dimensions of gender-based violence. Nevertheless, the Austrian initiators highlight the dominant fiction, the maintaining of the Symbolic Order of the silenced woman as bearer of meaning, presenting themselves in the active role, as the makers of this very meaning. The Minister responsible for gender equality as initiator of campaigns remains silenced. Thus, we might assume a shift within the dispositive arrangements, a breakage of male power, shaped by female power exercised by women's NGOs maintaining the silenced representation of women as survivors, as well as the perceptible absence of the social environment, future perspectives, and empowering solidarity. The societal component is constituted as an empty reality, veiled by the silence of the minister responsible for gender equality and the NGO initiators.

Considering Spain, we find a very distinct situation. The Spanish anti-violence legislation – the Comprehensive Law – incorporates various instruments of monitoring and communication policies including the Observatory and the delegation for gender-based Violence, guaranteeing continued information and campaigns. Thus, we significantly find a well balanced implementation of awareness raising by launching

current statistics on the figures of intimate partner femicide, and also of contextualised anti-violence initiatives in the form of posters, radio and video spots. I.e. a broad state apparatus creates lines of resistance on dispositive power arrangements, and lines of breakage regarding the invisibility and unsayability of the societal phenomenon. However,, we can observe a chronically underfinanced NGO landscape, made even worse now due to economic crisis and grave financial cuts, and therefore the NGOs as a social movement mostly lack networking and strategic coordination, except for the Platform against gender violence in Catalonia, situated in Barcelona. Nevertheless, the most significant example of exemplary good practice is the audio-visual discourse by the anti-violence campaigns of the Ministry for Equality (17).

The governmental campaigns are characterised by contextualising depictions of (potential) victims or survivors, pointing beyond the individual dimension, establishing intimate partner violence as a societal problem, illustrating mini-narrations including victims, survivors, perpetrators, witnesses, children, the social environment and society. The Ministry for Equality with their specific communication and awareness raising politics constitutes the visibility and sayability of the eradication of violence against women as the task of everybody, creating a transitory vision of social change, shaping the accounts of the social world based on gender equality. The governmental organisation breaks with the Symbolic Order, providing contextualised images including women as (potential) victims and survivors not limited as bearers of meaning, but staged as maker of meaning. Moreover, displaying reflections of witnesses of gender-based violence, men as colleagues, friends, relatives of victims and perpetrators, creates bifurcated lines of resistance to the common individualisation and othering of intimate partner violence. The audio-visual discourse transmits acts of solidarity, social responsibility and transitory change, challenging the dispositive power arrangements, at least as a sayability and visibility.

In addition, the anti-violence initiatives on the level of the Autonomous Communities, (e.g. Catalonia), NGOs, and individual contributions to the anti-violence movement, cover multi-faceted aspects of intimate partner violence. Initiatives of

survivor NGOs focus on the transformation from victim to survivor, which constitutes a shift of the dispositive power constellations, converting women experiencing male-to-female intimate partner violence into active players of the anti-violence movements. The impulse of resistance and political struggle is maintained by, among others, the network NGO *Plataforma contra les Violències de Gènere* (United Platform against Gender-based Violences). Moreover, they underline and accentuate the governmental practice of providing regularly statistics; i.e. the visibility and sayability of intimate partner femicide, by regular public acts of commemoration of the victims of femicide⁸⁶. Thus, we can observe not only lines of light and enunciations concerning the active role of survivors and the societal responsibility, but also regarding lines of responsiveness and public grieving about the loss. In the sense of Butler (2009), we can assume that women murdered by their (ex)partners are constituted as grievable lives, not only on the individual dimension as members of family, as friends or colleagues, but also for society. This implicates a completely signification of responsiveness on the public sphere, whereby the victims of intimate partner femicide are publicly enunciated as an account of societal loss, grievable by a name and hometown.

In completion, the oeuvre of the theatre and filmmaker Susanna Barranco and the performance group *Dones de Blanc* provide profound insights on the complexities of intimate partner violence, breaking with silence and creating more lines of enunciations and lights. Documentaries include survivors as protagonists and interviewees telling their story, as well as perpetrators and experts. The performances compose of dramatisations of gender-based violence staging the process of suffering, proceeding to liberation and empowering solidarity. Finally, the Symbolic Order is challenged, the silenced issue of symbolic violence enunciated. Isabel Coixet uniquely addresses symbolic violence perpetrated by the state and media apparatus through contextualising sexism, and misogynist discrimination including representations of violence against women by footage of TV advertisings and TV magazines. Visual discourse in Spain predominantly contextualises intimate partner violence, mostly without catering on merely victimising depictions. The governmental initiatives provide

⁸⁶ The events of commemoration was not included in the sample as there is no specific material provided.

bifurcated lines of disclosure promoting patterns for social change without isolated representations of victims or the individual dimension of intimate partner violence. Isabel Coixet creates a line of breakage, presenting a new shape by disclosing the dispositive power arrangements exercised through media representations. Barranco illustrates the bifurcations of gender-based violence apparatus, displaying complex aspects enacted by the involved persons, survivors, perpetrators, experts, and reflects profoundly on societal contexts.

Shaping the accounts of the social world through disclosure and contextualisation, the Spanish anti-violence initiatives predominantly exemplify high professionalism and a broad comprehension in communication and awareness raising politics, reflecting and mirroring the understanding of intimate partner violence as a complex and societal phenomenon, as a task for everyone.

According to Foucault (1999, p. 64), “visibility is a trap”, and thereby refers to disciplinary mechanisms of power, dividing the ‘normal’ and ‘abnormal’ by branding them. Assumingly, we can observe the ‘branding’ of women experiencing male-to-female intimate partner violence mostly as the ‘abnormal’ isolated passive victim in pan-European and Austrian initiatives, and as an individual ‘women’s issue’. In fact, this is a trap, obscuring the social roots and complex contexts of gender-based violence. In Spain however the phenomenon is commonly encompassed as societal task, involving and depicting it as such without othering women experiencing violence. As a common significance on all levels we can observe the entanglement with gendered body norms and aestheticisation emerging from the beauty and fashion industry, as well as from the film and advertising industry. This leads to the conclusion, that even being a victim or survivor of violence, one has to be represented with a perfect face, a perfect body, and a perfect appearance; i.e. a predominating doctrine of aestheticisation of entangled apparatuses.

Coming back to the differences, it seems that Austria’s communication and visual politics are based on a rather narrow approach, focusing on the protection of fundamental rights to life, health and freedom to victims, which also reflects the

grounds and foundation of the anti-violence legislation. This approach implemented in Austria tackles around the “victim’s rights to support and protection from violence”, which is the also the title of the brochure referring to legislation for the protection from violence in Austria, (Domestic Abuse Intervention Centre Vienna and Association of Austrian Autonomous Women’s Shelters 2009). In a different way, the Spanish anti-violence legislation is based on the understanding of gender-based violence rooted and emerging from patriarchal structures.

Consequently, the support and protection of victims constitutes only one part of the broad approach comprising the societal phenomenon including instruments for complex monitoring and social change. On this basis, it may be inferred that the lines of manifested resistance and breakage of the dispositive power arrangements perpetuating gender-based violence emerge from different conceptual foundations of violence against women. As a hypothesis, it seems that these dissimilar formations are reflected in different elements of the dispositive, here evidenced regarding the visual discourse by the anti-violence movements addressing the societal aspect in Spain, and transmitting the bias of individualisation and victimisation in Austria. On the contrary, the broad conception of the CoE campaign including the levels of legislation, services, legal applications as well as information and the media is not reflected in their audio-visual material. Similarly with UNRIC and UN Women, although understanding violence against women as a major obstacle to ending gender inequality and discrimination globally, as well as referring to the broad approach of the Istanbul Convention 2011, the awarded posters do not provide visions to gender equality.

The European Union as such has not yet started any European wide information or awareness raising initiative. Given these indications, we can conclude a deforming transmission of gender-based violence as victimisation and individualisation by the CoE and the UNRIC/UN Women campaigns, focusing on both the ‘women’s issue’, and on communication and awareness raising politics by the European Union. This seems to communicate male-to-female partner violence as a ‘non-issue’, a matter of so little importance that it ought not to become a focus and interest and action, a matter of non-communication silencing and veiling the complex societal issue. The results on the

European level clearly implicate a gap in progressively shaping audio-visual discourse towards innovative transformation and social change, thus reinforcing clichéd imagery perpetuating the strategic imperative of maintaining male power as the matrix of apparatus.

9.2 Study limitations and strengths

The research consists of an extensive sample encompassing the pan-European campaigns and major initiators of the women's anti-violence movement, including their manifesting in governmental and NGO institutionalisations, and relies on data over a time span of five years, therefore provides strength regarding the general results of the visual discourse analyses. Limitations are given through the diversity of encompassed organisations and initiatives regarding different conditions, contexts as well as objectives. Nonetheless, comprising the main campaigns including exceptional initiatives allows to contrast coherent data, given in Spain by survivor NGOs and film makers, and in Austria by the NGO contributions of Klappe auf. On the European level, it is important to acknowledge the differentiation between the CoE and the UNRIC/UN Women campaign. The CoE implemented the campaign as one level of a broad initiative to progress in anti-violence policies and measures in the European region, providing posters and video spots produced by professional PR agencies. The UNRIC/UN Women campaign is based on the concept of the ad competition create4theun addressing the issue of violence against women.

The disseminated posters are contributions by citizens and residents of 48 European countries, awarded by an expert jury (V1), by public votes (V2), and by an international Advertising agency (V3). Moreover, on the country level, we find the different conditions concerning legal frames, budget and funding of governmental institutions and NGOs in Austria and Spain, which is taken into consideration by including background and contexts in the analyses. Due to the extensive amount of material varying in different formats of still and moving images, including different types of audio-visual items, a detailed analysis of all 65 audio-visual items could not be realised. Certainly, more nuances of differences and communalities could be found if

specific methods of visual studies would have been applied to each item of the sample. Nevertheless, as visual discourse analysis does not rely on quantity, and offers a comprising methodology for the diversity of material, the challenge is addressed by the development of method and operationalisation taking into account these limitations. On the country level, for Spain I want to emphasise the existence of the huge amount of material on different databases providing research findings, documentation and publications, as well as the large extent of anti-violence initiatives across Spain, which is impossible to encompass. In Austria, as well, many more anti-violence activities are taking place over, before and after the research period, however these are difficult to grasp in practicable selection criteria. Therefore, due the difficulty of over viewing, the main initiators and initiatives have been discussed, with one of the leading NGO network experts in each country for the control of the sample.

Thus, in spite of the possibility to encompass even more material of anti-violence initiatives, or to apply an even more profound examination of the selected items, the given sample and findings comprise of the main players and their contributions in the form of audio-visual material shaping the social account of gender-based violence.

As there is no specific theory on gender-based violence establishing it as an apparatus in the sense of Foucault's *dispositif*, the contextualisation of his theoretical approach, outlined in chapter 5, in order to think of gender-based violence as an apparatus may appear foreshortened. Here I want to stress, that this thesis does not aim to establish a new theory on gender-based violence but aimed to find a way of including theoretical foundations appropriate to encompass manifestations of power arrangements of gender based violence in the visual. Thus, a theoretical perspective on intimate partner violence as apparatus is to be understood as a tool and presumption for the conception of encompassing the visual discourse as an element of this presumed *dispositif*. The implementation of this dispositive perspective is to be understood as an assumption delineated as an idea, as a concept from a discourse-theoretical point of view, to be worked out as a proper approach to grasp intimate partner violence in further theorising projects on the subject.

9.3 Implications for policy and future research

Acknowledging the outstanding work of Austrian NGOs by far-sighted and innovative projects, as well as the exemplary Austrian anti-violence legislation including the legal status of intervention and violence protection centres as autonomous NGOs, Austria necessitates to implement continued communication politics and awareness raising strategies, as well as continuous monitoring, as part of a still missing national plan of action. A necessity also given by the Istanbul Convention, which Austria commits to ratify by the end of 2013. Article 13 obligates states to fulfil the target to ensure the wide dissemination of the promotion and conduction of awareness raising campaigns or programmes, which includes, “to increase awareness and understanding among the general public of the different manifestations of all forms of violence covered by the scope of this Convention” (CoE 2011, p. 11). The failure of monitoring intimate partner violence and applying concrete politics to raise awareness hinders the progress in knowledge transfer to the general public, encompassing all segments of society and stimulating a social change. Certainly, the implementation of monitoring systems and respective communication and awareness raising policies necessitate foundations on a broad and structural conception of violence against women, to overcome the one-sided transmission of an individualised victimising issue. A bias, which also can be observed by the lack of the survivors’ voices and their vivid participation in public discourse and the movement, indicating the missing social climate and empowering solidarity encouraging the authentic speaking out of victims and survivors. In Spain, and other countries like the United Kingdom, survivors groups are state of the art, and participate in conferences. The Spanish NGOs and the Ministry for Equality exemplify creating and providing a climate and social environment to enable the appropriation of agency by survivors. The social account needs new bifurcations challenging and socially changing the dispositive power arrangements, which yet narrowly focus on the victim, visually and discursively trapped in the passive role of non-agency.

Considering Spain, changes of political power in governments raises the risk of backlashes, to lose achieved manifestations of resistance moistening and changing the

dispositive power arrangements, as the closure of a significant amount of women's NGOs in 2011, and the current intention of modification of the Spanish law on sexual and reproductive health and rights clearly show. Thus, the sustainability of current outstanding communication and awareness politics, as well as achievements of gender equality, need to be assured for continued progress of social change and the eradication of gender-based violence. Moreover, funding for the Spanish NGOs addressing violence against women constitutes an absolute necessity, as usually the NGOs are drivers of progress and raise awareness on deficiencies, particularly in concerns of structural and state violence, which is not addressed by the governmental campaigns. To give an example, deficiencies concerning structures came up as an urgent topic at the conference *Forum against gender-based violence* in Barcelona, in 2012⁸⁷. These concerns about the justice system were addressed by specific presentations, workshops and in the final session of the conference's European day, where various survivors spoke up about the indignant and unacceptable situation whilst awaiting their trial at court. The NGOs and the Platform as conference organiser and encompassing network then had no resources for communication activities to raise awareness and to claim for a remedy of this perceived defect.

Regarding the European Institutions, information and awareness raising activities need to address social responsibility, and provide means for social change involving citizens, by increasing knowledge and understanding of intimate partner violence in all its aspects and dimensions. Implementation of legal instruments as for instance the Istanbul Convention or the European Protection Order necessitate accompanying gender-sensitive campaigns to create a European sphere of a common complex comprehension of violence against women. Overcoming the status of intimate partner violence as a 'non-issue' by the European Union implies a high priority for respective communication and awareness raising politics and should rely on the results of the Eurobarometer on the Europeans view on domestic violence, (European Commission 2010a). Moreover, fostering primary prevention addressing gender equality and involving the media to solve the problem of symbolic violence is urgently needed.

⁸⁷ Author's own notes as presenter and participant at the conference *Forum Europeo contra les violències de gènere*, 15th November 2012, Barcelona

Concerning research, developing theoretical approaches based on the concept of apparatus, the Foucauldian *dispositif*, analysing profoundly the dispositive power arrangements, as well as establishing specialised research institutions collecting and analysing findings across regions and continents, should be taken into account. As violence against women is subject to different disciplines and multiple approaches, we also need encompassing research that is appropriate to map the apparatus, as well as the transmitted biases and pertinacious power arrangements, in order to reflect on necessities and alternatives. Research on the issue of intimate partner violence in the field of media and visual culture is fragmented and under-researched. At the same time the contexts of gender and visual culture comprise the intersecting fields, transmitting lines of force, perpetuating the dispositive power arrangement on gender-based violence, and constitute manifestations of symbolic violence. Thus, it is necessary to increase knowledge about the underlying messages and visual shapes transmitted by the anti-violence movement, to implement instruments of self-evaluation and critique. Pre- and post-tests of campaigns, as conducted in Spain, facilitate strategic planning to advance sub-topics regarding the major circulating myth and stereotypes about intimate partner violence. Moreover, we need to know which parameters and factors constitute a climate for speaking out and active participation for survivors and prevention from secondary victimisation. In order to obtain an even more encompassing view on the issue, it would be interesting to include homepages, social media, press releases, and re-connect these discourses with mainstream media, legal texts, political speeches, to disclose the entangled lines of force, lines of light and lines of resistance.

Concerning the biases of representing individualisation and victimisation, we need further research addressing all factors and elements of power constellations, including perceptions of initiators, audiences, survivors, as well as analysing contexts of legislation, political and media discourse. Why do initiatives fail to disseminate mobilising imagery towards societal responsibility and empowering solidarity? Why do anti-violence initiatives rather refer to secondary prevention and seemingly underestimate the value of primary prevention coping with gender equality? Why do we find

“domestic violence against women” as a ‘non-issue’ of awareness raising politics in the European Union, although exactly the issues of awareness and perception has been analysed by the European Commission (2010a) providing significant results?

In conclusion, implementing awareness raising and communication policies based on a broad and structural comprehension to overcome biases and proceed in knowledge transfer towards social change is vitally important. Anti-violence initiatives can benefit from the results of Europeans’ view on domestic violence against women (European Commission 1999b, 2010a), and other comparable research taking into account the knowledge, perception and awareness about gender-based violence already appropriated by the general public. Moreover, it is important to address visual culture as an element of power constellations, and to obtain the results of the visual landscape capable to untangle, to de-re-construct the formations and lines of the underlying strategic imperative maintaining male power as the apparatus’ matrix. Therefore, I advocate for dispositive analyses of intimate partner violence against women, and its entanglements with the apparatuses of gender, politics, economics, media, visual culture, advertising, beauty and fashion industry. This PhD thesis, addressing the audio-visual discourse of the anti-violence movements as part of the social apparatus, transforming and/or perpetuating violence against women especially in its symbolic dimension, is to be understood as a first piece of the dispositive puzzle, drawing up a map of practices and interrelations. We need further analyses disclosing the unknown landscapes of underlying ideological imperatives transposed by the complexity of images, their allied texts; consciously or unconsciously transmitted by their initiators, and creators. Thus, further research applying the dispositive perspective on discourses of the different players, as advertising, film and television industry, government, supranational and non-governmental organisations, can unveil the entanglements in order to develop strategies to bring in new and transitory forms of visibilities and sayabilities.

Generally, information and awareness raising constitute important and valuable measures for primary prevention to create a scenario for transitory visions of a life free from violence and gender inequalities, capable to empower survivors, overcome

secondary victimisation, sensitise society and bring awareness about responsibilities. As a matter of fact, the women's anti-violence movement provides essential and indispensable contributions to shape the audio-visual discourse by providing alternative views, and setting counterpoints to predominating representations, and the visual apparatus striving, stipulating dominant fiction and the symbolic dimension of violence against women.

As media and visual culture, in such multi-faceted ways, exercise symbolic power and violence, we necessitate the development and application of strategies adequate to target social change and transitory visions of a society united to eradicate violence against women and proceed to gender peace. As the findings of my research clearly show, the initiators' awareness about the structural dimensions does not necessarily mean the implementation and transfer of these complexities by the campaigns, as initiators to a significant extent restrain to the individual dimension and the isolated depiction of victims without further contexts.

In the optimal case, (visual) communication on intimate partner violence matches immediate effect by stirring at emotions and psychological impact, as well as the transfer of complex meanings. Explaining violence facilitating a deep and profound comprehension needs the telling of stories, comprehensive narrations, as we know from visual culture, the film and advertising industry. These stories necessitate a distinct conduct to dominant fiction, a new symbolic order, transposing social accounts of complex understandings without dichotomising. Judith Butler (2009, p. 33) leaves no doubt that "the body is a social phenomenon: it is exposed to others, vulnerable by definition." Therefore Butler (2009, p. 43) establishes life as precarious a priori, and the subject as each having the power to destroy and to be destroyed, stating that "we are bound to one another in this power and this precariousness." Similarly, the anti-violence against women movement demands the engagement of the public to break the silence about gender-based violence.

Instead of referring to individualisation and victimisation we need to be aware about and transmit the complexity of gender-based violence, interlinked to Butler's

concept of vulnerability, social interdependence and grievable life. The concept of the precarious life is capable to dissolve the boundaries of victim, survivor and non-victim, to end the othering of women experiencing violence, and to disclose lines of invisibilities and unsayabilities. We need a social climate, where victims' and survivors' can speak without running the risk of being subject to discrimination or feelings of shame, in a climate without othering and dichotomising discourses. A public sphere and society, where speaking out constitutes liberation, empowerment, solidarity and social recognition, as demonstrated by the survivors' NGOs in Spain.

Johan Galtung (1996) establishes peace as the opposite of violence, (not of war). Thus to end my research project, I advocate for further policies and research to reflect on the meaning and constitution of peace, tackling the consolidation of a life free from violence for all women and girls. Obviously centring on prevention and protection is not enough. Transformation and social change means also to ask how to constitute constellations beyond violence - since complex problems need new solutions and the shaping of transitory visions.

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ANNEX 01: List of visuals V1-V65

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
I1	V1	UNRIC, UN Women	Create4theUN	Violence is not always	2011	Poster	Europe	http://competition.create4theun.eu/entry/168493
I1	V2	UNRIC, UN Women	Create4theUN	Treat me like a woman	2011	Poster	Europe	http://competition.create4theun.eu/entry/167112
I1	V3	UNRIC, UN Women	Create4theUN	Words	2011	Poster	Europe	http://competition.create4theun.eu/entry/170634
I2	V4	Council of Europe	CoE campaign	Stop domestic violence against women	2007	Poster	Europe	http://www.CoE.int/t/dg2/equality/domesticviolencecampaign/Source/Affiche_violencedomestique_A2_GB_high.pdf
I2	V5	Council of Europe	CoE campaign	Stop domestic violence against women	2007	Video (35sec., colour, English)	Europe	http://youtu.be/jqfNekxvtbs
I	V6	Klappe auf collaboration - AOEf	Klappe Auf*)	Weißt du, was dein Kind spielt? [Do you know what your child is playing?]	2009	Video (1:43min, colour, German)	Austria	http://diestandard.at/1256745529454/Klappe-1-Weisst-du-was-dein-Kind-spielt
I3	V7	Klappe auf collaboration - LEFÖ	Klappe Auf	Gesetze können Gewalt verstärken [Laws can reinforce violence]	2009	Video (2:51min., colour, German)	Austria	http://diestandard.at/1259280670941/Klappe-4-Gesetze-koennen-Gewalt-verstaerken

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
I3	V8	Klappe auf collaboration - WIDE	Klappe Auf	"Download der Kosten" von oben nach unten unten ["Download of costs" top to bottom]	2009	Video (6:08min., colour, German)	Austria	http://diestandard.at/1256745598787/Klappe-2-Download-der-Kosten-von-oben-nach-unten
I3	V9	Klappe auf collaboration - AOEF	Klappe Auf	Raus aus der Gewaltspirale [Getting out of the cycle of violence]	2010	Video (3:04min., B/W, German)	Austria	http://diestandard.at/1289608310500/Klappe-1-Raus-aus-der-Gewaltspirale
I3	V10	Klappe auf collaboration - Miteinander Lernen - Birlikte Öğrenelim	Klappe Auf	Blaue Augen [Blue eyes]	2010	Video (3:57min., colour, German)	Austria	http://diestandard.at/1289608327033/Klappe-2-Blaue-Augen
I3	V11	Klappe auf collaboration - ÖBV - Via Campesina Austria	Klappe Auf	Gleiche Rechte am Bauernhof? [Equal rights on the farm]	2010	Video (6:24min., colour, German)	Austria	http://diestandard.at/1289608476160/Klappe-4-Gleiche-Rechte-am-Bauernhof
I3	V12	Klappe auf collaboration - AOEF	Klappe Auf	Schrittweise / Alltag in einem Frauenhaus [Step by step / Daily routines in a women's shelter] (short version of V18)	2011	Video (7min., colour, German)	Austria	http://diestandard.at/1319183560082/Klappe-1-Alltag-in-einem-Frauenhaus
I4	V13	AOEF	Frauenhelpline	"Verliebt. Verlobt. Verprügelt." [Enamoured. Engaged. Battered.]	2007	Poster	Austria	http://www.haltdergewalt.at/frauenhelpline/new/plakat2007.jpg
I4	V14	AOEF	CoE campaign	Frauenhelpline gegen Männergewalt 0800/222 555 [Women's helpline against male violence]	2007	Video (30sec., colour, German)	Austria	http://www.haltdergewalt.at/frauenhelpline/spots.htm

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
I4	V15	AOEF	Frauenhelpline	“Verliebt. Verlobt. Verprügelt.“ (2) [Enamoured. Engaged. Battered.]	2008	Poster	Austria	http://www.haltdergewalt.at/frauenhelpline/new/plakat2008.jpg
I4	V16	AOEF	MissHandelt	Frauenhelpline gegen Männergewalt 0800/222 555 [Women’s helpline against male violence]	2010	Poster	Austria	http://www.haltdergewalt.at/frauenhelpline/new/plakat2010.jpg
I4	V17	AOEF	MissHandelt	Frauenhelpline gegen Männergewalt 0800/222 555 [Women’s helpline against male violence]	2010	Video (38sec., colour, German)	Austria	http://www.haltdergewalt.at/frauenhelpline/spots.htm
I4	V18	AOEF	Klappe Auf	Schrittweise [step by step] (Long version of visual V12)	2011	Video, 13min, colour, German	Austria	http://diestandard.at/1319183560082/Klappe-1-Alltag-in-einem-Frauenhaus
I4	V19	AOEF and Domestic Abuse Intervention Centre Vienna	Silent witnesses	Silent witnesses	2011	Exhibition (photo)	Austria	http://www.linz.at/images/26112012ddruck.jpg
I5	V20	Verein Wiener Frauenhäuser	Wenn Liebe weh tut [When love hurts]	Wenn Liebe weh tut [when love hurts]	2007	poster	Austria	http://images.derstandard.at/20060611/Frauenhausauge.jpg
I5	V21	Verein Wiener Frauenhäuser	Wohnungsanzeige [apartment listing]	Auch in den schönsten Wohnungen geschehen hässliche Dinge [Even in the nicest apartments ugly things happen]	2010	Newspaper ad	Austria	http://www.frauenhaeuser-wien.at/derstandard/anzeige1.htm

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
15	V22	Verein Wiener Frauenhäuser	Wenn das Schlafzimmer der gefährlichste Ort wird	Wenn das Schlafzimmer der gefährlichste Ort wird [When the bedroom becomes the most dangerous place]	2011	Poster	Austria	http://www.frauenhaeuser-wien.at/images/bg_w1_voll.jpg
15	23	Verein Wiener Frauenhäuser	Wenn das Schlafzimmer der gefährlichste Ort wird	Wenn das Schlafzimmer der gefährlichste Ort	2011	Video (60sec, colour, German)	Austria	http://www.frauenhaeuser-wien.at/images/60sec_werbespot.mp4
16	V24	City of Vienna, municipal councilor Sandra Frauenberger	Der richtige Standpunkt gegen Gewalt [the right position against violence]	Der richtige Standpunkt gegen Gewalt [The right position against violence]	2009	Poster	Austria	https://www.wien.gv.at/menschen/frauen/images/frauenberger.jpg
16	V25	City of Vienna, municipal councilor Sandra Frauenberger	Der richtige Standpunkt gegen Gewalt [the right position against violence]	Der richtige Standpunkt gegen Gewalt [The right position against violence]	2010	Poster	Austria	https://www.wien.gv.at/menschen/frauen/themen/gewaltpraevention/standpunkte/prominente.html
17	V26	Gobierno España/ Ministerio de Igualdad	O16	Constantes Vitales [vital signs]	2007	Poster	Spain	http://www.msssi.gob.es/campanas/campanas07/img/telefono016.jpg
17	V27	Gobierno España/ Ministerio de Igualdad	O16	Constantes Vitales [vital signs]	2007	Video (1:44min, colour, Spanish)	Spain	http://www.youtube.com/watch?v=jgZ6RtIa_VI

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
17	V28	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	Ante el Maltratador Tolerancia 0 [Zero tolerance to (male) abusers]	2008	Video	Spain	http://www.youtube.com/watch?v=5ro4NkAHhkY&list=PLD02D7EF91B324836&index=12
17	V29	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	Mamá, Hazlo por Nosotros, ACTÚA [Mum, do it for us, act]	2008	Video	Spain	http://www.youtube.com/watch?v=UjSa4TP2pNM&feature=share&list=PLD02D7EF91B324836
7	V30	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	No se te ocurra ponerme la mano encima, JAMÁS [Do not think of raising your hand against me, NEVER]	2008	Video (21sec., colour, Spanish)	Spain	http://www.youtube.com/watch?v=7Jt1Ofuba3w&list=PLD02D7EF91B324836
17	V31	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	Tolerancia01 Dejas de ser un Hombre [0 tolerance - You stop being a man]	2008	Poster	Spain	http://www.msssi.gob.es/campannas/campanas08/pdf/Tolerancia01.pdf
17	V32	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	Tolerancia02 - JAMÁS- no ponerme la mano encima Poster [0 tolerance- NEVER - don't raise your hand against me]	2008	Poster	Spain	http://www.msssi.gob.es/campannas/campanas08/pdf/Tolerancia02.pdf
17	V33	Gobierno España/ Ministerio de Igualdad	Tolerancia 0	Tolerancia03 Mamá Hazlo por Nosotros [0 tolerance - Mummy, do it for us]	2008	Poster	Spain	http://www.msssi.gob.es/campannas/campanas08/pdf/Actua.pdf
17	V34	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo	Ya No Tengo Miedo. A Hacer Mi Vida [I am no longer afraid - of leading my own life]	2009	Video (23sec., colour, Spanish)	Spain	http://www.youtube.com/watch?v=RgWqqe5sAEI

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
17	V35	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo	Ya No Tengo Miedo. Al sonido de sus llaves [I am no longer afraid - of the sound of his keys]	2009	Video, (23sec., colour, Spanish)	Spain	http://www.youtube.com/watch?v=P6pJ5RXHzW8
17	V36	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo [I am no longer afraid]	Ya No Tengo Miedo. Ante el Maltrato, Todos y Todas a Una [I am no longer afraid - all for one]	2009	Video (42sec., color, Spanish)	Spain	http://www.youtube.com/watch?v=4LAU3c7cvPM
17	V37	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo	YaNoTengoMiedo1 llaves Todos y Todas a Una [I am no longer afraid - all for one]	2009	Poster	Spain	http://www.msssi.gob.es/campannas/campanas09/pdf/YaNoTengoMiedoINGL.pdf
17	V38	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo	YaNoTengoMiedo2 futuro hijas e hijos [I am no longer worried - about my children's future]	2009	Poster	Spain	http://www.msssi.gob.es/campannas/campanas09/pdf/YaNoTengoMiedoINGL.pdf
17	V39	Gobierno España/ Ministerio de Igualdad	Ya no tengo miedo	YaNoTengoMiedo3 hacer mi vida [I am no longer afraid - make my life]	2009	Poster	Spain	http://www.msssi.gob.es/campannas/campanas09/pdf/YaNoTengoMiedoINGL.pdf
17	V40	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Tarjeta Roja [Red card]	Tarjeta Roja [red card]	2010	Video (1:56min. color, Spanish)	Spain	http://youtu.be/UbLG91FKp-k
17	V41	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Tarjeta Roja	Tarjeta Roja [red card]	2010	Poster	Spain	http://www.msssi.gob.es/campannas/campanas10/tarjetaRojaM.htm

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
17	V42	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	En la violencia de género, no hay una sola víctima	En la violencia de género, no hay una sola víctima [In case of gender-based violence, there is no single victim]	2010	Poster	Spain	http://www.msssi.gob.es/campannas/campanas10/pdf/victima.pdf
17	V43	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	En la violencia de género, no hay una sola víctima	En la violencia de género, no hay una sola víctima [In case of gender-based violence, there is no single victim]	2010	Video (24sec, colour, Spanish)	Spain	http://youtu.be/nH1r_MuqZnA
17	V44	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Elige Vivir [Choose to live]	Elige vivir aislamiento [choose to live - isolation]	2011	Video (47sec, colour, Spanish)	Spain	http://www.msssi.gob.es/campannas/campanas11/videos/aislamiento_1_ing_40.flv
17	V45	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Elige Vivir	Elige vivir autoestima [choose to live -selfesteem]	2011	Video (25sec., colour, Spanish)	Spain	http://www.youtube.com/watch?v=ZhQA4CvdcEo
17	V46	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Elige Vivir	Elige Vivir amenaza [choose to live - threat]	2011	Video (46sec., color, Spanish)	Spain	http://www.msssi.gob.es/campannas/campanas11/videos/amenaza_1_ing_40.flv
17	V47	Gobierno España/ Ministerio de Sanidad, Servicios Sociales e Igualdad	Elige Vivir	Elige Vivir [choose to live]	2011	Poster	Spain	http://www.msssi.gob.es/campannas/campanas11/img/eligerVivir2.jpg
18	V48	Susanna Barranco, Associació Teatral Mousiké	Ferides [Wounds];	Ferides [Wounds];	2008	Docu-mentary	Spain	http://susannabarranco.com/DOCU.html

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
18	V49	Susanna Barranco, Associació Teatral Mousiké	L'amor no fa mal [Love does not hurt]	L'amor no fa mal [Love does not hurt]	2009	Theatre play, (trailer, 1:05 min)	Spain	http://youtu.be/n_XX3ZY6VbY
18	V50	Susanna Barranco, Associació Teatral Mousiké	L'amor no fa mal	L'amor no fa mal [Love does not hurt]	2009	Poster	Spain	http://susannabarranco.com/DA/DA_LAMOR.html
18	V51	Susanna Barranco, Companyia Susanna Barranco	Buits [Voids]	"Buits - Vacíos" [Voids],	2011	Documentary (DVD, 51min, colour, Spanish)	Spain	http://www.youtube.com/watch?v=YcYxg25SiVo (trailer)
19	V52	fundacionanabella	Campaña Supervivientes [Survivor's Campaign]	Supervivientes [Survivors]	2010	Poster	Spain	https://www.facebook.com/photo.php?fbid=330955390270362&set=pb.317413164957918.-2207520000.1364660325&type=3&theater
19	V53	fundacionanabella	Campaña Supervivientes	Supervivientes [Survivors]	2010	Poster	Spain	https://www.facebook.com/photo.php?fbid=330955220270379&set=pb.317413164957918.-2207520000.1364660325&type=3&theater
110	V54	Institut Català de la Dona, Generalitat de Catalunya	talla amb esl mals rolltlos (Cut with bad patterns)	talla amb esl mals rolltlos - l'amor ha de ser lliure [cut with bad patterns - love has to be free]	2007	Video; 31sec., colour, Catalan	Spain	http://www.youtube.com/watch?gl=ES&hl=es&v=7dvJ6af_jf8

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
I10	V55	Institut Català de la Dona, Generalitat de Catalunya	talla amb esl mals rolltlos	talla amb esl mals rolltlos - l'amor ha de ser lliure	2007	Poster	Spain	http://www.gencat.cat/big/img/511/BIG_511511920083011_00.jpg ; http://locals.jerc.cat/imatges/noticies/reus/amor-lliure-1449.jpg
I11	V56	Isabel Coixet, RTVE	50 años de... [50 years of...]	La mujer, cosa de hombres [The woman, a men's thing]	2009	TV episode, 26min, colour.	Spain	http://www.rtve.es/alcarta/videos/50-anos-de/50-anos-mujer-cosa-hombres/1491834/
I12	V57	Plataforma unitària contra les violències de gènere	Fòrum Contra les Violències de Gènere [Forum against gender-based violence]	III Fòrum Contra les Violències de Gènere de l'any 2007 [III Forum against gender-based violence of the year 2007]	2007	Poster	Spain	http://www.violenciadegenere.org/pcvg/images/stories/pdf/programaforum2007.pdf
I12	V58	Plataforma unitària contra les violències de gènere	Fòrum Contra les Violències de Gènere	IV Fòrum Contra les Violències de Gènere de l'any 2008	2008	Poster	Spain	http://www.violenciadegenere.org/pcvg/images/stories/pdf/programa_forum_2008.pdf
I12	V59	Plataforma unitària contra les violències de gènere	Fòrum Contra les Violències de Gènere	VI Fòrum Contra les Violències de Gènere de l'any 2010	2009	Poster	Spain	http://www.violenciadegenere.org/pcvg/images/stories/pdf/programa_forum_2009.pdf
I12	V60	Plataforma unitària contra les violències de gènere	Fòrum Contra les Violències de Gènere	VI Fòrum Contra les Violències de Gènere de l'any 2010	2010	Poster	Spain	http://www.violenciadegenere.org/pcvg/images/stories/pcvg/diptic_concurs_2010.jpg
I12	V61	Plataforma unitària contra les violències de gènere	Fòrum Contra les Violències de Gènere	VII Fòrum Contra les Violències de Gènere de l'any 2010	2011	Poster	Spain	http://www.violenciadegenere.org/pcvg/images/stories/pdf/20111117_programa_forum_definitiu.pdf

Initiator nr.	Visual nr.	Initiator	Initiative	Title	YEAR	Type of Medium	Europe / country	Source (available at: URL, accessed January-June 2013)
I13	V62 a	Dones de Blanc	La Solitud de les dones d'aquí i d'allà [The solitude of women here and there]	La Solitud de les dones d'aquí i d'allà [The solitude of women here and there] part I	2008	Performance (video part I, 4:47 min, colour)	Spain	http://youtu.be/lZyC-VI_Pkg
I13	V62 b	Dones de Blanc	La Solitud de les dones d'aquí i d'allà [The solitude of women here and there]	La Solitud de les dones d'aquí i d'allà [The solitude of women here and there] part II	2008	Performance (video (part II, 7:48 min, colour)	Spain	http://youtu.be/CbVV2Semu7o
I13	V63	Dones de Blanc	Lluny de ser qui sóc [Far from who I am]	Lluny de ser qui sóc [Far from who I am]	2010	Performance (album of 13 photos)	Spain	https://www.facebook.com/media/set/?set=a.546507952037819.1073741825.199290443426240&type=3
I14	V64	Dones de Vol	Abre fronteras [Open frontiers]	Abre fronteras [open frontiers]	2010	Logo, free card	Spain	https://fbcdn-sphotos-a-a.akamaihd.net/hphotos-ak-prn1/19443_101531023212903_538765_n.jpg
I14	V65	Dones de Vol	La Trampa [The trap]	Prou [Stop]	2011	Poster	Spain	http://www.donesdevol.org/wp-content/uploads/cartell1.jpg

*) Klappe auf: in 2009 was initiated in collaboration with: DieStandard, AOEf, CARE Österreich, Frauensolidarität, LEFÖ, Miteinander Lernen, WIDE; in 2010 was initiated in collaboration with: DieStandard, CARE Österreich, Frauensolidarität, HORIZONT3000, Katholische Frauenbewegung Österreich, LEFÖ, Miteinander Lernen/ Birlikte Ögrenelim, AOEf, ÖBV - Via Campesina Austria, WIDE; in 2011 was initiated in collaboration with: DieStandard, Amnesty International - Netzwerk Frauenrechte und Arbeitsgruppe für verfolgte GewerkschafterInnen, CARE Österreich, Frauensolidarität, Katholische Frauenbewegung Österreich - Aktion Familienfasttag, LEFÖ, Miteinander Lernen/ Birlikte Ögrenelim, AOEf, WIDE

ANNEX 02: Biographical note

Birgit Wolf, Gender and Communications Researcher, Activist and Networker, Member of the Executive Board of the Austrian Women's Shelter Network (AOEF) including WAVE – Women against violence Europe; Founding Member of Research group HERMES (UAB).

From March 2009 – February 2013 PhD Scholar at the Dep. for Audiovisual Communication and Advertising, at Autonomous University of Barcelona (UAB), Spain. Graduated at University of Vienna, Master in Journalism and Communication Science in 2004, Master in History and Theory of Audiovisual Representation at Dep. for Audiovisual Communication and Advertising, UAB, in 2010. Lecturer at the Universities of Vienna and of Salzburg from 2004-2006; Director of the Master Program *PR & Integrated Communication*, MSc and Member of Academic Staff at International Center for Journalism from 2005-2007, Danube University Krems (Austria). From 2007-2008 Public Relations Officer at Information Center against Male Violence, Austrian Women's Shelter Network, Vienna. From 2009 to 2013, Member of Teaching Staff at the Dep. for Audiovisual Communication and Advertising, Autonomous University of Barcelona, Spain. In 2013 Member of Research Staff at Department of Interactive Media and Educational Technologies, Danube University Krems, Austria.

Home: <http://genderview.wordpress.com>

Contact: gender.visual@gmail.com