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A WAY TO JUSTICE
How to use the Facilitator’s Guide and DVD

You are holding in your hands a facilitation guide for discussions around the documentary film, *A Way to Justice: engaging men for women’s rights and gender transformation.*

This guide will help you lead discussion about issues raised in and by the film. The summaries and questions offered are intended as tools to promote discussion. If you (the facilitator) or viewers come up with additional questions related to the film, so much the better.

Included in the guide are:

- *Guidelines for how to prepare for and facilitate effective film screenings;*
- *Extensive summaries and discussion questions for each part of the film and for each of the principal narrator-interviewees*
- *Information about additional resources on gender, violence, conflict and post-conflict issues, refugee issues, and HIV/AIDS*

The film and the guide can be used on their own or employed as part of a broader training.

The film is not intended for children, partly because of the subject matter, partly because the film demands focus that few children are capable of on such issues.

*Note: Please watch the film and read all the way through this guide before you show and facilitate a discussion.*
Introduction

This guide is for those facilitating or leading discussions, whether you are a university professor, a neighborhood activist, or an NGO, government or UN staffer. It might also be useful as a stand-alone resource.

We recommend that you watch the film and read through this guide before screening the film publicly and facilitating group discussion. You’ll want to think carefully about how best to guide conversations to motivate people to speak and reflect deeply.

The film focuses on men and women who have struggled against gender-based violence, the HIV/AIDS pandemic and the impact of conflict and civil war, including the problems faced by displaced populations.

Four autobiographical stories from Africa constitute the core of the film. Each of the stories takes us from physical hurt and emotional confusion to personal redemption and resolution through activist engagement. Other narrators - from Africa, Brazil, India, and the United States - tell their story and provide both history and analysis of this historically unprecedented work.

By ‘gender transformation,’ our narrators and their movement seek to undo the social, cultural, political, historical and ideological constraints that say ‘a woman must be this way’ or ‘must do this kind of work’ and ‘a man must behave in such a way’ or ‘do only these kinds of work.’ For women, loosening these constraints is clearly liberating. Our narrators will also argue that gender transformation liberates men, in a double sense: women’s freedom and equality is good for men, and men’s freedom from rigid or self-destructive masculinities is beneficial.
The film’s format is simple: our narrator-analysts talk to the camera or to an unseen viewer. Their words, their stories, their insights are powerful.

**Sonke Gender Justice Network** and the **MenEngage Alliance** developed this film to educate students, activists, academics, NGO staff, UN agencies, government officials and the general public about violence and HIV/AIDS, their relation to gender inequality and how men and women are increasingly ‘engaging’ men and boys to confront these problems.

Established in 2006 and working across Africa from its South Africa base, **Sonke** focuses on involving men and boys in preventing gender-based violence, reducing the spread of HIV and AIDS and promoting gender equality and social justice.

Some 400 non-governmental organizations (including UN agencies) from more than 50 countries participate in the **MenEngage Alliance**. Formed in 2004, the Alliance links member organizations to promote region- and global-wide engagement of men and boys to promote health, reduce violence and support gender equality.

The 40-minute film was born out of the October 2009 MenEngage Africa Symposium in Johannesburg, South Africa. Organized by Sonke and MenEngage, the symposium brought together several hundred activists, educators and policy makers from Africa, Asia, Europe, and South and North America. During the symposium, 21 activists were interviewed extensively about their life and work. Eleven of them (seven men and four women) were eventually used in the film.

Sonke’s participation in the film and study guide reaffirms the organization’s commitment to make widely available the most compelling
stories and reflection from Africa’s grassroots, from both men and women, including ‘victims’ who have transformed their pain into a passion to change the world around them. For several years, Sonke (in collaboration with the Center for Digital Storytelling in the United States) has sought to bring inspiring stories about serious issues facing communities throughout southern Africa.
Africa, AIDS, Violence and Gender

While the growing movement to engage men in gender justice and gender transformation efforts is global and our narrators work on three continents, this film’s focus is Africa. This is not to point an accusing figure at the continent. Rather, the film demonstrates that, despite the stereotype of them as incurably resistant to women’s right and gender transformation, African men are increasingly vocal and active in support.

As you likely know, the global AIDS pandemic has had its most devastating effect in sub-Saharan Africa, particularly in southern Africa. Some sixty percent of the world’s population with HIV lives in Sub-Saharan Africa. In some countries between a quarter and a third of adults are HIV positive.

Violence also continues to scar sub-Saharan Africa and hinder economic development. South Africa has one of the highest rates of domestic and sexual violence in the world. Every six hours a woman is killed by her intimate partner in the troubled ‘beloved country’ – the highest rate of any nation in the world.

Some of the deadliest wars and ‘ethnic cleansings’ of the late 20\textsuperscript{th} century erupted in sub-Saharan Africa. Conflicts in west and central Africa each involved several countries, whether in providing combatants, funding, training, or refuge. Two of the film’s principal narrators were refugees from a conflict in those regions. But both of these narrators also reflect the widespread consciousness-raising among men - ‘the silver lining’ - that emerged after the bloodletting in and around their homeland.
One assertion of all our narrator-analysts and of the rising movement of which they are part is that gender-based violence and HIV/AIDS are intimately tied together by inequalities of power that pervade almost all aspects of people’s life. Gender-based violence reflects and expresses that unequal power...but it also suggests women’s resistance to inequality.

Women’s resistance (and men’s growing support for that resistance), though, often lives a desperate, hidden life. By offering to the viewer stories of men and women who evolved from ‘ordinary victims’ or ‘ordinary men’ into community leaders combating gender-based violence and the spread of HIV, the film gives voice to that resistance. Resistance to gender-based violence, to gender-based inequality and to rigid gender roles are surely part of the unsung story of human rights activism in Africa and the world in the late 20th and early 21st century.

We hope that this film inspires you to participate in the growing global movement demanding gender justice.
Sharing the Stories

Equipment and Organizing a Screening

- Advertize and/or invite to your showing and discussion sufficiently in advance. Be clear about where and when and how long the whole event will last. Make sure to reserve the space.
- Before the day of the showing, make sure your equipment (DVD player and TV, or computer, video projector, and audio speakers) works and that you know how to hook up and use it.
- Depending on the size of the audience, you might need audio speakers for everyone to hear properly.
- If you are projecting the film, make sure you have a large enough white or light-colored surface

How to Screen the Film - suggestions

- During the screening, make sure there are not other things going on, including other noise, that might interfere with your viewers’ attention. The film demands strong focus.
- Make sure seats or space allow the entire audience to see and hear well.
- The sound needs to be loud enough for everyone to hear, but not so loud that it distorts the sound, making it hard to understand.
- The film looks best in a very dark setting. The room should be as dark as possible; close the blinds and shut off the lights.

Preparation as a facilitator for the showing and discussion

Make sure also that you’ve thought about the issues in the film. Read additional material about gender-based violence, HIV/AIDS, gender equality and in the growing field of ‘masculinities.’ The more you have read and reflected, the better the discussion will likely be. If you are uncertain about being able to facilitate, bring in someone who can help you.
If you suspect some of your participants have been through any of the traumatic experiences talked about in the film, you need to be sensitive.

This guide provides in abridged form the contents of the film and possible questions to ask. But you should probably develop your own more tailored plan for viewing and discussion.

**Facilitating the discussion - things to keep in mind**

*You shouldn’t expect to get through all the questions; the guide provides more questions than an audience can handle in one sitting*. Group discussion usually takes longer than one expects; so if there are questions or issues that you definitely want to get to, keep one eye on the clock.

The film, divided into eight parts, is complex, containing half a dozen personal stories threading through it, as well as analysis and history of the movement and its ideas and practice.

It might be best to show and discuss the film part by part, or perhaps two or more parts at a time. **The DVD has selectable chapters corresponding to the eight parts (plus a ninth chapter of the credits) of the film.** If you decide to show the film and hold discussions in that way, you must know how to stop and re-start where you left off. You might also suggest having viewers note things on a piece of paper.

If your audience is large, you might want to divide into smaller discussion groups for some of the discussion time.

It is probably best for you (the facilitator) to offer questions and stimulate discussion, rather than provide answers.
Find ways to involve as many people as possible in discussions, but don’t push people to participate if they continue to resist.

Make sure unpopular opinions are not silenced or disregarded.

Keep the discussion moving, but without forcing an agenda that goes against the flow of where people’s interests are leading.

Sometimes you might want to summarize what a person has said, draw out or clarify a point that a person has attempted to make but not quite made.

At the same time, encourage people to talk to one another, rather than to you the facilitator.

If someone says something you (the facilitator) disagree with or something controversial, resist the temptation to jump into the conversation. Let others in the audience respond.

Keep notes if that seems useful, including to help you with a future showing and discussion.

If someone or a few people are dominating a discussion, ask them to hold back to encourage others to participate.

Try to help people express themselves, including about personal experiences that might be sensitive, embarrassing or awkward.

Disagreement among your audience-participants is not bad. It is often the way people get clearer about ideas, events, and experiences. But if
disagreement turns into personal attack or into an argument that is peripheral, find a way to raise discussion to the level of important ideas.
The Film: Summaries and Questions

Each part below contains a summary of what the film’s narrator-interviewees say and a related list of questions grouped by topic. The questions in the guide are a tool to help promote discussion. Feel free, of course, to come up with other questions.

The film is all ‘talking heads,’ but they are – we think – moving and insightful ones. In order of appearance:

Jenni Gatsi, Namibia
David Tamba, Sierra Leone
Pascal Akimana, Burundi
Trevor Davies, Zimbabwe

Gary Barker, U.S.A., Brazil
Lydia Mungherera, Uganda
Abhijit Das, India
Lynn Ngugi, Kenya, United Nations High Commission for Refugees

James Arana, U.S.A
Jonah Gokova, Zimbabwe
Dawn Cavanagh, South Africa
Tyler Crone, U.S.A.
General discussion questions for all parts of the film
- How did you feel after watching the film? What affected you or sparked your interest the most? Why?
- What are some of challenges the narrators faced? What are the ways he or she did handle them…or could have handled them?
- What if any new ideas were presented? What did you learn from the film?
- What ideas or assertions did you most strongly disagree with?
- What does it mean to be a man? What are the normal attributes of a man - and what are the attributes that he might have in ‘a better world’?
- Do you feel more (or less) optimistic about ‘gender transformation’ after watching the film?
- Our principal narrators might be unusual in taking their bad experiences and turning them into good, in other words both not repeating the pattern of abuse and neglect that they were subjected to and using their experience to work with others who suffered similarly. Why do abused people often end up abusing in turn? What might have helped our narrators to do differently?
- Is men’s violence ‘taught’ or is it innate? Does society teach violence or try to control it?
Part 1 Better if I could die
Part 1 weaves together the initial stage of the story of each of our four principal narrators. (The title itself comes from David Tamba’s concluding remarks of this Part.) Part 1 is about their pain, both physical and emotional.

Jenni Gatsi’s story: The film’s first narrator is Jenni Gatsi, who lives in Namibia. As a young girl, she watches her father beat her mother. She can’t understand why her father would beat the woman “he says he loves.” Later, following tradition, others have picked out her husband without consulting her. Her husband puts out cigarettes on her face and hits their infant daughter. Gatsi ends up running away. She could tolerate the physical abuse, she says, but not the emotional one.

David Tamba’s story: Our second narrator is David Tamba, from Sierra Leone. When his story begins, Tamba and his children and wife are refugees [in the neighboring country of Guinea]. Fellow refugees who try to flee from an armed group accosting them are shot dead. Tamba is beaten. His wife is taken from him, and she is one of many women gang-raped. He is unable to do anything. He says he feels defeated and victimized because he is unable to protect himself and his family.

Pascal Akimana’s story: Our third narrator is Pascal Akimana, from Burundi. Pascal’s father is arguably the opposite of what a father should be – hurtful, abusive, and mean. As a young boy, Pascal watches his father bully and beat his mother. His father tells his mother to shut up, not to question why he is out late. His father says he is “the man in the house”; she is “only a woman.”
Later, after Pascal’s father chases Pascal’s mother away, we learn that the father has at least one other woman he is intimately involved with, whom he later marries. The father also beats Pascal. Pascal eventually threatens his father that he’ll join the rebels and come back to shoot him.

Eleven year-old Pascal and his two younger sisters flee across the border to the DRC [Democratic Republic of the Congo] when the political-ethnic conflict erupts again in Burundi. His father and stepmother go elsewhere. Across the border, Pascal is tied up and beaten by men [Congolese soldiers] and his 10-year old sister is raped in front of him. Because of what happens to them and the abandonment they feel, Pascal questions why they had ever fled the conflict, “better to die back in Burundi…. Why were we born? What have we done [wrong]?”

Trevor Davies’s story: Our fourth narrator is Trevor Davies, who lives in Zimbabwe. More than a decade ago, in the 1990s, Davies’ 20 year-old son died of AIDS. His son had returned to the U.K when Davies and his wife divorced. Davies always told himself he didn’t have enough money to fly out to see his son, even after he got sick. Davies was so out of touch with his son that he was surprised when he was called and told his son had died.

Part 1 Questions:
1) Emotional pain
   - What are the ways in which our four narrators - Jenni Gatsi, David Tamba, Pascal Akimana and Trevor Davies - suffer emotional pain?
   - What are the ways men are hurtful toward spouse and children without using physical force?
2) A child’s confusion
- What impact do you think witnessing domestic violence has on children and on their subsequent behavior as adults?
- How common is the young Gatsi’s confusion about love and violence?

3) Blaming oneself
- By blaming himself for what happens to his wife and kids, has Tamba accepted a rigid gender role? Or is that how any father should rightly feel in the same situation?
- Why does Akimana ask the concluding series of questions of himself? Why does he blame himself?

4) Fathers and family
- When Akimana’s father says, “I’m a man in the house”, what might he think that entitles him to do?
- Why does a father sometimes mistreat his children?
- What can be done to change how fathers’ act toward their wife and kids?

5) A father’s responsibility
- Is it wrong for a father to focus on his career? Does that make him a bad father?
- What responsibilities, if any, does a father or parent have to a grown son or daughter?
Part 2 Origins and arguments for engaging men
Part 2 introduces three other narrator-analysts: Gary Barker, a pioneering American health and gender activist, who also works in Brazil; Lydia Mungherera of Uganda; and Abhijit Das from India.

Lydia Mungherera: Mungherera tells us that Uganda was the first country in Africa to effectively combat HIV infection, back in the 1990s, as the president openly led the efforts. [The other key instance of lowering the prevalence was in Gay communities in the developed world.] But, as Mungherera explains, gender inequality has led to a resurgence of the disease, with domestic violence one of the drivers of the epidemic.

Abhijit Das: Das says that most men don’t like other men using violence against women, but they remain silent. He explains a key movement strategy for dealing with gender-based violence: start by educating and mobilizing those men silent about other men’s violence. The silent ones, he explains, will do something after they see the example of this new anti-violent male ‘leadership.’

Gary Barker: As one of the founders of the MenEngage Alliance, Barker serves here as historian of the growing movement for gender equality. Big international meetings starting in 1994 in Cairo [the UN’s Cairo Conference on Population and Development] began advocating greater positive male involvement to deal with AIDS and violence. Female activists especially, Barker says, realized the need to engage men.

Men slowly began doing what Barker calls “project work”: condom promotion, vasectomy advocacy, maternal and child health care. But, he says, there was nothing linking the different efforts or giving them the necessary “political edge,” nothing that made them into a movement.
Barker talks about how Brazilian feminists told him their country could pass stronger laws against gender-based violence, but there was no room to jail a quarter of all men (estimated to have used violence against a woman). They told him that male allies of the women’s rights movement had to figure out “what to do with men.”

Barker and Mungherera tell us that efforts to engage men were born out of the conviction that empowering women and passing laws was not stopping the spread of HIV and gender-based violence. Men themselves had to change or challenge gender inequality. (Later in the film we will hear much more about this.)

At the end of this Part, Barker explains one of the guiding beliefs of the movement: Unless there is gender transformation, there will be no great progress against the spread of HIV/AIDS. At this point, however, no one in the film has yet explained the meaning of ‘gender transformation.’

**Part 2 Questions:**

1) **Gender, violence and HIV**

- What, if any, do you think the relation is between gender inequality, male violence and HIV infection?

2) **Organizing strategies**

- Do you think speaking to the ‘silent men,’ rather than the perpetrators of violence, is a good strategy?
- Can you think of other instances where a similar strategy of organizing ‘the people in the middle’ has been effective?
3) Men must change fundamentally
- Why are men generally more reluctant than women to get tested for HIV?
- Do you believe it’s necessary for men to be fundamentally ‘transformed’ for them to get themselves tested in significant numbers?
- Are there dangers in the conclusion that to stop gender-based violence and HIV transmission the underlying inequalities must be addressed or ended? Is it possible that in aiming at such broad, fundamental change, much of the work that is being accomplished narrowly as separate projects will be lost?
- What do you think ‘gender transformation’ means?
- How can we overcome cultural or traditional norms?

4) Respecting yourself and your partner
- Barker speaks about the changes in consciousness that men might need to make in order to go willingly for HIV testing: “seeing their bodies” differently, “reflecting about power” and “acknowledging the personhood or humanity” of a sexual partner. Why are these changes important in the battle against HIV/AIDS?
- How do power imbalances contribute to being more susceptible to HIV infection?
Part 3  Turn the story around: Guinea (West Africa) refugee camps

Part 3 tells of the path-breaking work accomplished in refugee camps in the country of Guinea during the 1990s. Refugee David Tamba (whom we met in Part 1) and Lynn Ngugi, a Kenyan working for many years for the United Nations High Commission for Refugees (UNHCR), narrate all of Part 3. Their joint story unearths one of the crucial and perhaps surprising origins of the contemporary movement.

Lynn Ngugi: During her many years working in refugee camps and conflict settings with victims of sexual violence, Ngugi has already concluded that policies and programs focusing on girls and women (the victims) and their rights are not effective enough. Put aside the accepted strategies, she thinks, and go talk to men and boys who might be perpetrators or who might even be victims of a sort. Little will change for women unless the message makes sense to men.

Ngugi explains that although they initially blame the war and their refugee circumstances for rapes inside the camps, a group of men, including Tamba, soon realize what they must do. Eventually, men to whom Ngugi speaks begin intervening to stop other men from abusing women.

David Tamba: Tamba is aware that some of his fellow male refugees are bullying and terrorizing the camp. But he feels emasculated by his experiences as a refugee and wants to be left to stew in his anger and hurt. Then after Tamba hears other stories of even worse suffering than he himself experienced, he realizes he must gather a group of men to campaign in support of women in the camp. In so doing, he says, he is also helping to heal himself of the psychological and physical damage done to him by the violence, including the rape of his wife.
One of the main ways Tamba successfully reasons with violent men is by asking them whether they would beat or violate their own sisters, mothers, daughters or aunties. So (he tells them) if you beat or rape or disrespect a woman, you are beating, raping or disrespecting someone else’s mother or aunty. Respect of someone close to you teaches respect for others more distant.

Part 3 Questions:
1) Suffering psychologically
   - What is Tamba’s suffering?
   - How might it affect a man’s sense of self when he is unable to protect himself or his family from violence?
   - Usually only women were thought of as ‘disempowered’; can men be also?

2) Turning pain into passion
   - How do you think doing this work helps heal Tamba and other activist men?
   - Does getting men to think of their own mother, sister, daughter or aunty to make them realize the wrongfulness of abusing women sound like a sensible approach?
   - What other arguments and reasoning can men use to speak convincingly to men, men who have been violent and men who haven’t but who simply did nothing about it?

3) Refugees
   - Is a refugee setting a more difficult or an easier one in which to do this work?
   - Are the lessons, reasoning and strategies learned in the camps applicable to other situations?
Part 4  Growing bit by bit
Part 4 traces other moments of the’ movement-in-formation.’ In this Part, Jenni Gatsi’s personal story exemplifies the shift from victimhood to activist, and from working with women to engaging men. Trevor Davies, Lydia Mungherera, Gary Barker, and Lynn Ngugi add other pieces of history and reflection.

Jenni Gatsi: Gatsi tells us how she put her life back together, with her kids by her side, renting a small house, working at whatever manual domestic labour she can find. She has left the violent first husband whom she was forced to marry and has now remarried “a wonderful man.” But then, with what she calls her usual misfortune, her young child gets sick and dies from AIDS. (Another child died earlier) She knows she must have HIV too. She sees how woman with HIV are struggling and being stigmatized. Though she has little education, she decides she must do something for these women.

Later Gatsi tells us she has organized ‘psycho-social’ women’s support groups throughout the region. One day, without informing a certain group of women, she brings male parliamentarians to see them. The women are seated on the ground taking their medicine for HIV infection and, lacking money for food, are eating dirt to protect their stomach from the medicine.

It’s a “blessing in disguise,” explains Gatsi, because the parliamentarians see how tough these women’s life is. One parliamentarian is so moved that he wants to set up men’s groups to do something.

Gatsi recounts two other stories, the first of a young man who attends her workshops and then gets tested for HIV. He tests HIV positive, but at Gatsi’s urging decides to tell his girlfriend, who tests HIV negative. If not
for her workshop, Gatsi says, the young man would not have told his girlfriend and would have continued having sex with his girlfriend without a condom. Because of his honesty in telling his girlfriend, the girlfriend says she won’t leave him.

Gatsi’s second story is of an older man who tells Gatsi how blind he was to his wife and women’s suffering generally. But after attending Gatsi’s workshop his eyes are open. He tells Gatsi to speak to as many men as she can; they will change.

**Trevor Davies:** Davies tells us that he worked for many years as a photographer on freelance assignments for large international NGOs. He was always asked to focus on women and children. Men were not simply ignored, Davies says, they were seen as obstacles to development. He decides that he will no longer do what the NGOs want. Instead, he will highlight the positive role men can and are playing in development - as partners with women. His decision eventually pays off when he is given a prominent photographic award for “transforming the landscape.”

**Lydia Mungherera:** Mungherera narrates how pleased she was when men began coming to the Mama’s Clubs, asking to sit and discuss their issues amongst themselves and join the effort to go out into the community to talk with and “sensitize” other men about gender issues. The men of the Mama’s Clubs will tell other men to get tested, will tell them they can live a full life even if HIV positive.

**Lynn Ngugi:** Ngugi tells us (that after her time in Guinea) she was working against gender-based violence in refugee camps in Sierra Leone, populated by people fleeing the long war in neighboring Liberia. Fortunately, she was able to call on the expertise of former refugee David
Tamba and his friends from the Guinea camps. They trained Liberian men to become educators themselves. Later, she says, Tamba and colleagues began a national organization throughout post-conflict Sierra Leone.

**Gary Barker:** Barker notes several surprising places – post-Soviet Mongolia, post-genocide Rwanda and Cambodia, macho Mexico, and cowboy Texas - where there are now men challenging the dominant culture by working with other men to confront gender-based problems and by talking about a new, progressive fatherhood.

**Part 4 Questions:**

1) **HIV/AIDS stigma**
   - How are people with AIDS stigmatized?
   - Has AIDS stigma lessened in your country since you first became aware of it? If so, how has that happened?
   - What other things might be done to further lessen the stigma?

2) **Education as the key**
   - Is the cause of men’s abusive behavior a lack of education about women’s realities?
   - What other causes for men’s behavior might there be – and what other means of changing men could be used?
   - What arguments would you use with a man to get him to test for HIV?
   - How would you persuade a man to tell his wife or girlfriend his HIV status?

3) **Men as partners**
   - Why did the NGOs want Davies to bring back only pictures of women and children?
Do you think these NGOs’ strategy was a sensible one? What problems arise from not having images that show men as caring partners in development?

Are men partners in development, and not (at least experienced by many women as) obstacles to development?

4) Poverty and AIDS
- What are the various ways that poverty make the lives of people with HIV/AIDS harder still?

5) Men and women in the movement
- Who can best educate and mobilize men and boys to deal with gender-related problems – women or fellow men?

6) Why men get involved:
- Why would men get involved in this activism work?
- What cultural or political factors in your country have encouraged or discouraged women’s rights and equality, broader gender concerns, and men’s positive engagement?

7) Scaling up
- What might be the difficulties and problems in ‘scaling up’ the work from a small group, or work in a refugee setting, to much bigger efforts (as we hear Tamba has done)?
Part 5 Fatherhood

Part 5 examines several aspects and criticisms of the movement. **Trevor Davies** and **James Arana** (from the U.S.A) talk about teaching men to be more loving, responsible fathers. They also tell us how they use discussion of fatherhood as a way to get men talking about and reflecting on broader gender issues. Arana points out that men are often confined by their culture, tradition and fear of other men’s judgment. Davies tells viewers that this responsible, progressive fatherhood is not some narrow white middle-class liberal issue – poor black men in the townships are embracing it.

Part 5 Questions:

1) Fatherhood

- Why might fatherhood be easier for men to talk about than domestic violence or issues around sex?
- How do tradition and culture create, define or limit what it means to be a father?
- Why do fathers and husbands sometimes rule a family by fear?
- Why might people think that a new ‘fatherhood’ is just important for middle-class fathers? Are their different types of what we might consider ‘good fathering’, depending on class, race, family structure, or location?
- Are there ways in which men have been wrongly excluded from their children’s life, whether by law, culture or women’s empowerment?
- Are gender relations, especially within the family, a zero-sum game, where women’s gain is men’s loss?
Part 6  Feminism and women’s organizations
Part 6 ‘discusses’ the relation of male activists to women’s activism.  
Jonah Gokova, from Zimbabwe, explains that men in the movement use insights and analysis from both feminism and liberation theology to critique and understand gender relations. But, Gokova adds, ‘engaged men’ also now understand that their involvement and the goal of gender equality liberates them.  

Dawn Cavanagh of South Africa, and Tyler Crone of the U.S.A are two of the many veteran feminist activists closely watching this new male engagement. Cavanagh charges that this new movement and large international organizations (including the United Nations) that push greater male involvement are mistakenly using instrumental thinking to succeed: ‘we want women’s equality in order to deal with HIV/AIDS or to stop violence’, not ‘we want women’s equality because that’s what we believe.’ Cavanagh also fears the ‘scaling up’ of work that is based on a superficial analysis. If this activism wants to be a movement, she says, it must address the root causes of the various problems.  

Crone points out that ‘engaging men’ is “the flavour of the month” for both donors and the media. ‘Engaging men’ also presents a dilemma for feminists and women’s groups, which already struggle to survive. Its current popularity, Crone says, hampers the ability and the willingness to wrestle with the tough questions of where men’s and women’s orientations might clash. Without an “honest conversation,” there can be no “shared vision.” Women’s groups are signing on to ‘engaging men,’ but sometimes largely to get funding.  

Cavanagh thinks that men will try to take the movement’s leadership, which rightly belongs in the hands of women, “the oppressed.”
Overcoming the intimate hell created by many of the men in her life, Jenni Gatsi, remains ever practical. Men have too much power in society, she says, for women to try to control the broad movement on their own - women will get or achieve little in that way.

**Part 6 Questions:**

1) **Liberating to men**
   - Why might male engagement in this activism be ‘liberating’ for men?
   - How would gender equality liberate men?

2) **Feminism for men**
   - What are the key insights of feminism that men in this movement should use?
   - Does feminism have all the answers that men need in doing this work? Where might the holes in feminism be?

3) **Pragmatic, instrumental approach to organizing**
   - Is there a problem with using (what a critical Cavanagh) calls an instrumental approach to engaging men, that is engaging men to solve separate problems rather than through their deeper commitment to gender equality?

4) **Movement goals**
   - Must a movement address the root causes of a problem to be effective?

5) **Funding**
   - What are the dangers, if any, to this movement if large funders like the World Bank shape its agenda?
6) Women’s organization and male engagement:
• Should women alone decide the direction of the movement for women’s rights and gender transformation?
• What should the role of men be in this movement?
• Might women end up compromising too much in order to work with men?
• What is the best way for women and men to work toward gender equality and transformation?
• Based on your experience, do you think men will take over the movement and steer it in ways that women’s organizations might not like?
• How should women respond to the growing popularity of funding and favouring male involvement?
Part 7 The world won’t fall apart
Part 7 addresses the main doubt that critical observers, including feminists, have about the movement’s potential: Why would men give up power and privilege?

Gary Barker and Trevor Davies offer numerous pieces of an overall answer. Barker notes that there are already laws in many places that ensure women’s rights and adds that a new generation of boys is used to the idea of women and girls as equals and breadwinners.

Furthermore, most men in the world, Barker says, don’t feel ‘empowered’ – they are at the mercy of other men’s power over them: “The power that some men have is not the power that all men have.” Finally, patriarchy hurts men too, Barker says, by offering largely violent and self-destructive roles (“the way we raise boys”).

Davies asserts that patriarchy is already weakening because more and more men are out of work and in poverty. An increasing number of men see “patriarchy as a prison,” restrictive and hurtful to them too.

Part 7 Questions:
1) Male privilege and power
   - Do you think men will give up the power and privilege embedded in patriarchy? Are the narrators’ arguments convincing?
   - Do you think patriarchy is weakening, or just evolving into a different patriarchy? What evidence would you cite to support your argument?

2) What laws do
   - How helpful have laws protecting women’s rights been in your country and elsewhere?
• What could be done to make laws more effective in achieving women’s rights?

3) Young men and their attitude to women’s rights
• Are young men today more accepting of women’s equality?
• What evidence about young men’s behavior from your own experience makes you think as you do?

4) Patriarchy hurts men
• Does patriarchy hurt men enough to push them to give up the patriarchal privileges they enjoy?
• Might men just try to develop a new kind of patriarchy that is less hurtful to them (but just as bad for women)?
Part 8  From the past into the future: finding a way to justice

Carried largely by David Tamba’s narrative of the “degree of reasoning” that emerged out of Sierra Leone’s civil war, the concluding section of the film is part philosophical, part recent history.

Tamba tells us that the war taught lessons to him and to many other men in his country. They realized they mistreated women and excluded them from public life. Those errors helped lead the country into a vicious war. In war’s wake, Tamba believes Sierra Leone is finally on the long, bumpy road to justice. Women have been elected to public office in far greater numbers and new sweeping laws protecting women’s rights have been put in place.

Pascal Akimana notes that he wasn’t raised to be good, responsible and nonviolent, including to his mother and other women. But he changed and became an activist because of his bad experiences. He particularly wants to engage his hurtful father.

Gary Barker reflects on where this new activism must aim. Activism on particular projects must also evolve into a movement at the grassroots that leads to changed government policy, is transmitted by the media, and that becomes central to the lives and other struggles of men and women around the world.

James Arana says it will take a while for the changes to happen, because we need to learn “new ways of being with each other.” Trevor Davies calls for a “fatherhood revolution” – men being responsible for their offspring, no matter the course of their relationship to the mother.
Dawn Cavanagh says she and other women are hopeful about this new male activism. With a note of amazement and hope, Jenni Gatsi says simply, “Things are changing, the world is changing.” Tamba closes the film by saying he is trying “to change the mindset of men, how they look at things, how they do things…the world is not just built for men alone.”

Part 8 Questions:

1) The movement and status quo structures
- Are the long-term goals of the movement in opposition to the goals of governments and powerful institutions?
- Should we expect the media to publicize and promote the movement and its goals?
- What can be done to get the best and most coverage possible?

2) Changing men and a changing world
- What stands in the way of Davies’ “fatherhood revolution” and what encourages it?
- Are men and the world changing for the better, as Gatsi suggests?
- If it’s hard to learn a language, might it be too hard to learn, what Arana calls, “new ways of being”?
- Can what Tamba calls men’s “mindset” be changed without going through even greater conflict and cataclysm?
- Will it take huge crises in our societies for men to change?
- Might not certain crises (e.g. global warming) lead instead to an ever-harsher male mindset and patriarchy?
Resources

GENDER-BASED VIOLENCE AND AIDS
Sonke Gender Justice Network www.genderjustice.org.za

MenEngage Alliance www.menengage.org

Women’s Peacemakers Program (International Fellowship of Reconciliation) www.ifor.org/WPP

REFUGEES
International Rescue Committee (IRC) www.theirc.org
UNHCR www.unhcr.org/cgi-bin/texis/vtx/home
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