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| STORY NAME: | Being 20: Zanka Bla Violence | | |
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| EDITOR'S NOTES: | N/A | | |
| SOURCE: | Le Desk : https://www.youtube.com/watch?v=CybDFV0BsNo&feature=youtu.be | | |
| | Open Media Hub – http://www.openmediahub.com <i>"This production was supported by OPEN Media Hub with funds provided by the European Union"</i> | | |
| LANGUAGE: | French | DURATION: | 00:02:00 |
| JOURNALIST: | Ever Miranda Palacio | EMAIL: | eneasever@gmail.com |
| SLUGLINE: | Being 20, Le Desk, Maroc, Zanka Bla Violence | | |
| HEADLINE: | <p>Yousra Badaoui, is the coordinator of the artistic collective Zanka Bla Violence. The collective wants to address the issue of street harassment against women through art and culture. Its objective is to awareness of men and women on this "reality" still very present in Morocco.</p> <p>All kinds of experiences like forum theater or social experiment, are used to provoke Moroccans reaction. Each of these experiences is directly linked to the issue of harassment and violence against women in public spaces. The objective is to raise awareness by asking different points of view. Promote exchanges, sharing and the proposal of solutions in order to reduce the prevalence of this violence.</p> | | |
| DATELINE: | Rabat, Morocco - 01/06/2020 | | |
| SCRIPT: | 1 00:00:01,560 --> 00:00:04,880 70% of women are victims of violence during their lifetime. 2 00:00:05,320 --> 00:00:08,440 2 out of 3 Moroccan women are victims of violence. | | |

3

00:00:08,440 --> 00:00:13,280

Sexual harassment in the public space is a men common practice in Morocco.

5

00:00:15,120 --> 00:00:23,040

Whether clothing, or verbal or political, public space is not something that belongs to women.

8

00:00:23,040 --> 00:00:38,880

It is a territory monopolized by men. Our approach is artistic.

10

00:00:33,600 --> 00:00:43,200

It allows us to touch emotions and to make people reacts before remembering their preconceptions and prejudged already established.

14

00:00:43,200 --> 00:00:49,680

Our goal is just not to remain passive in face of alienation because of violence.

17

00:00:51,680 --> 00:00:59,480

So, one part of the experience is to dress two plastic mannequins. A male mannequin and a female mannequin.

20

00:00:59,480 --> 00:01:02,960

To answer two questions: What does a man who doesn't harass look like?

22

00:01:02,960 --> 00:01:07,440

and the second is: What a woman should look like not to be harassed?

25

00:01:07,440 --> 00:01:11,280

For Zanka theater, it's forum theater.

27

00:01:11,280 --> 00:01:17,600

And the situation we are performing is precisely a passive attitude facing violence.

29

00:01:17,600 --> 00:01:21,400

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| | <p>It's a harassment situation and the audience is supposed to react.</p> <p>31 00:01:25,240 --> 00:01:29,240</p> <p>So, the only communication channel is social networks.</p> <p>33 00:01:29,240 --> 00:01:35,520</p> <p>A form of harassment on social media it might be interesting to do a visual creation related to that.</p> <p>36 00:01:35,520 --> 00:01:41,520</p> <p>We exchange our thoughts not to stagnate precisely in this decisive moment.</p> <p>39 00:01:41,520 --> 00:01:45,440</p> <p>If society is alienated with violence there is no place for debate.</p> <p>41 00:01:45,440 --> 00:01:47,640</p> <p>So, we try to provide legitimacy for debate.</p> <p>43 00:01:48,920 --> 00:01:53,240</p> <p>And to give to women victims of violence a space for expression.</p> <p>46 00:01:53,240 --> 00:01:58,680</p> <p>And also explain to them, that their suffering is legitimate and so is their fight.</p> |
| SHOTLIST: | Wide medium and close shots of the character at home, accompanied by archive images of his work during a national tour. |
| SCRIPT: (Original language) | <p>1 00:00:01,560 --> 00:00:04,880</p> <p>70% des femmes sont victimes de violences au cours de leur vie.</p> <p>2 00:00:05,320 --> 00:00:08,440</p> <p>2 femmes marocaines sur 3 sont victimes de violences.</p> <p>3 00:00:08,440 --> 00:00:13,280</p> |

Le harcèlement sexuel dans l'espace public est une pratique courante au Maroc.
5
00:00:15,120 --> 00:00:23,040
Qu'il soit vestimentaire, verbal ou politique, l'espace public n'appartient pas aux femmes.
8
00:00:23,040 --> 00:00:38,880
C'est un territoire monopolisé par les hommes. Notre approche est artistique.
dix
00: 00: 33,600 -> 00: 00: 43,200
Il nous permet de toucher les émotions et de faire réagir les gens avant de remémorer leurs préjugés déjà établis.
14
00: 00: 43.200 -> 00: 00: 49.680
Notre objectif n'est pas de rester passif face à l'aliénation due à la violence.
17
00: 00: 51,680 -> 00: 00: 59,480
Ainsi, une partie de l'expérience consiste à habiller deux mannequins en plastique. Un mannequin homme et un mannequin femme.
20
00: 00: 59.480 -> 00: 01: 02.960
Pour répondre à deux questions : à quoi ressemble un homme qui ne harcèle pas?
22
00: 01: 02,960 -> 00: 01: 07,440
et la seconde est: à quoi devrait ressembler une femme pour ne pas être harcelée?
25
00: 01: 07,440 -> 00: 01: 11,280
Pour le théâtre Zanka, c'est le théâtre forum.
27
00: 01: 11,280 -> 00: 01: 17,600
Et la situation que nous menons est précisément une attitude passive face à la violence.
29
00: 01: 17,600 -> 00: 01: 21,400
C'est une situation de harcèlement et le public est censé réagir.

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| | <p>31 00: 01: 25,240 -> 00: 01: 29,240 Ainsi, le seul canal de communication est les réseaux sociaux.</p> <p>33 00: 01: 29,240 -> 00: 01: 35,520 Une forme de harcèlement sur les réseaux sociaux, il pourrait être intéressant de faire une création visuelle liée à cela.</p> <p>36 00: 01: 35,520 -> 00: 01: 41,520 Nous échangeons nos pensées pour ne pas stagner précisément dans ce moment décisif.</p> <p>39 00: 01: 41,520 -> 00: 01: 45,440 Si la société est aliénée par la violence, il n'y a pas de place pour le débat.</p> <p>41 00: 01: 45,440 -> 00: 01: 47,640 Nous essayons donc de donner une légitimité au débat.</p> <p>43 00: 01: 48,920 -> 00: 01: 53,240 Et pour donner aux femmes victimes de violences un espace d'expression.</p> <p>46 00:01:53,240 --> 00:01:58,680 Et expliquez-leur également que leur souffrance est légitime, tout comme leur combat.</p> |
| CAMERA OPERATOR: | Yusra Badaoui, Ever Miranda |
| VIDEO EDITOR: | Ever Miranda |
| MUSIC RIGHTS: (If applicable) | N/A |