

Gender Equality Policy in the Arts, Culture and Media Comparative Perspectives



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Comparative Summary

Purpose

This study presents a comparative view of the situation of women in the fields of the arts and culture and the media in selected European countries (France, Italy, the Netherlands, Poland, Sweden, and the United Kingdom). Specifically, in light of a 2016 Report that analyzed data over a 20-year time period and identified critical issues for the German context (Schulz, Ries & Zimmermann, 2016), the purpose here is to compare the German case to the experiences and policies of the other European countries and provide input for potential future action in five areas:

- **Advancement to leadership positions** in arts, cultural and media institutions;
- **Access and opportunities** to jobs, career patterns and award systems;
- **Pay and pension** harmonization;
- **Reconciliation of work and family life** for self-employed workers and employees; and
- **Monitoring tools and evaluation schemes** for achieving greater gender equity.

One main question captures this study's perspective: What can Germany learn from its European neighbors to improve the working conditions and career advancement opportunities for women in the activity fields of arts, culture and media?

To guide the investigation, a first set of questions introduces the topic of gender equality:

- To what extent are gender mainstreaming and gender equality issues of concern in the particular country? To what extent are they a topic of current affairs in the country's arts, culture and media domains?

A second set of questions looks at national and sectoral initiatives to achieve gender-mainstreaming objectives:

- Which measures are already in place or are under discussion? Which of these measures do stakeholders perceive to be best suited to promote gender mainstreaming and approach gender parity in the chosen activity field? Regarding both general measures and sectoral instruments, how effective is the process of implementation?
- Which problems persist? Which approaches and measures look most attractive for correcting the sectoral gender imbalance in each country? These include:
 - Self-regulation or legally binding policies
 - Policies that apply to the country or fields as a whole or more targeted measures
 - Policies that include positive incentives or policies that include negative sanctions and
 - Including the gender issue in all relevant policies or targeting gender issues through specific measures.

Women in arts, culture and the media 1990s to 2017 – What has changed, what has not

As in other branches of the economy, the situation for women in the arts, culture and media sector has improved generally since 1990s, as the following examples indicate:

Advancement to leadership positions: The German federal and state governments have effectively redesigned funding guidelines to make the development strategies at public cultural institutions more gender equal. As a result, the female share of leadership positions has increased, for example, at libraries, art museums, and specialty museums. There are more women on music boards (13% in 1994 vs. 22% in 2014), in top functions at ballet companies (50%), and in creative leadership positions at theaters (30% of directors). There is also a noticeable increase in the number of exhibitions, films, and dance productions featuring female artists and/or female perspectives (Schulz, Ries & Zimmermann, 2016);

Access and opportunities to jobs, career patterns and award systems: The number of support measures specifically directed to women has increased. In academia, affirmative action policy has led both to improved support structures for women in professional training as well as improved access to career advancement tracks for female academics (BMBF, 2017). There are now special award systems for women only as well as prizes and honors for women in support of career re-entry after parental leave (Schulz, Ries & Zimmermann, 2016). The German government also provides financial support to women's professional networks and advocacy groups to facilitate their promotional activities to achieve gender equity (e.g. pro Quote Media, pro Quote Regie).

Reconciliation of work and family life: The German government has made progress in transforming its reconciliation policy to focus less on women as mothers and more on family schemes that regard both parents as caretakers (BMFSFJ, 2017). In order to facilitate women's career re-entry, it has made accessibility to subsidized childcare a federal policy priority.

Monitoring tools and evaluation schemes: To improve the empowerment of women in the arts, culture, and media sector, the German federal government recently established a number of measures, such as periodic updates on the status of women in the field, and a Gender Equality Committee (DKR, 2017).

While these developments are certainly positive, serious issues remain in terms of highest-level leadership representation, income and pension, and female career patterns:

Female under-representation in decision-making: At the biggest German media organizations, women hold 20% of board seats and 21% of top management positions (strategic and operational levels) [European Institute for Gender Equality (EIGE), 2013]. Though women lead 48% of German cultural administrations, they hold only 16% of the decision-making positions at major culture departments (EC, "2017 Report on Equality", 2017, p. 7). In the academic arena, as presidents, the female share in Germany is 20% for art colleges; as members of faculty, women comprise 39% (Schulz, Ries & Zimmermann 2016, pp. 76, 82).

Gendered distribution of advancement opportunities and support: While the female share of students in the fields of "arts and humanities" and "journalism and information" comprises about 66% (Eurostat data for 2014), their access to advancement opportunities declines as the qualification level increases. The more prestigious and, above all, the more endowed an academic position is in the cultural and media sector, the higher the tendency that it is held by a man (Ries, 2016, p. 406).

Gendered pay differentials for equal work: Though the most recent national gender equality report shows that the pay gap in Germany is closing, women still earn less than men do overall in the arts, culture, and media sector. Among artists covered by the social security scheme, women earn less than men do for equal work in 58 of 59 fields of activity. As a result, they receive smaller pensions, which in turn increases their risk of old-age poverty (Zimmermann & Schulz, 2016, p. 487f.).

Family care-taking responsibilities as a career obstacle: The majority of women still reduce their labor market participation in order to take care of children and elderly parents. In 2015, only 10% of women with minor-aged children worked full-time (fathers: 83%); in 2012, 69% of these mothers worked on a part-time basis (fathers: 6%). The allocation of parental benefits also points to gendered family roles, with 90% of mothers (fathers: 6%) taking 12 months of leave or longer to care for their child. The resulting gaps in mothers' professional biographies often limit their career re-entry chances, especially in terms of career advancement. Another consequence is reduced pensions (Ries 2016, p. 406).

Lack of routinely available data for the arts, culture and media sector that report by gender: any stand-alone report is less effective at producing change than regular monitoring. The 2016 Report is the first comprehensive examination, since the 1990s, of gender trends and the impact of equality instruments to improve the status and empowerment of women in the arts, culture and media sector in Germany.

To better assess key findings on gender equality policy in cross-national perspective, the European Commission offers some useful benchmarks for Member States. EIGE collected data to measure the level of commitment to equality policy and organized the results in a ranking. Important indicators are the number of structures in place at federal and local level (e.g. federal ministry for women or equal treatment, equality ombudsmen, gender equality agency) as well as the concrete application of mainstreaming tools (like gender-sensitive budgeting and audits, gender equality training, gender planning and impact assessments).

With an overall score of 8.5 (out of a total of 16 points), the EIGE mainstreaming barometer ranks Germany only slightly better than the EU average of 8.4 (see Fig. 1, EIGE, "Country Specific Information - Germany", 2017). Though a second score of 2 points indicates a high level of commitment, the German government performs poorly at structural level (1.0 out of 4 points), i.e. in the implementation of measures and structures to achieve gender equality across all economic sectors. The fourth score reflects the country's dedication to applying established tools and methods for monitoring. Here, Germany comes in at 5.5 out of 10 points, which is slightly better than the EU average of 4.4.

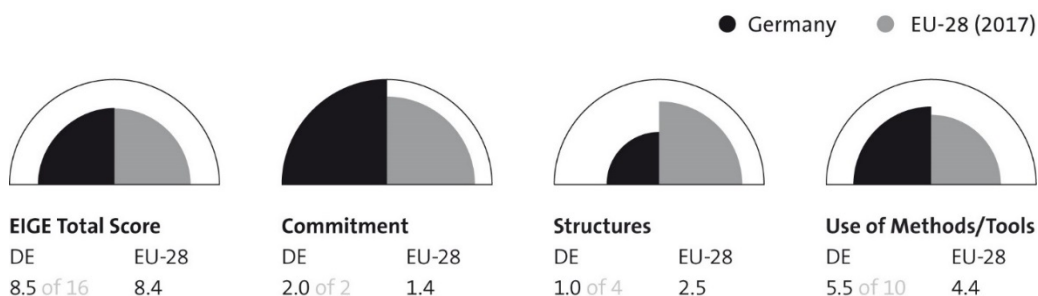


Fig. 1: Gender mainstreaming barometer (DE)

Key findings for Germany

How does the German situation compare? We looked at five major areas across six different EU member states. Specifically, we found that:

Advancement to leadership positions: In terms of females in leadership positions among large media organizations, Germany performs slightly below the EU average, with only 22% of operational managers, compared to the EU average of 33%. An exception are women in the position of CEOs. In Germany, of the four biggest media organizations, one has a female CEO. In the EU overall, the ratio is one in six.

Figures 2-7 compare German progress towards gender equality across the five issue areas identified above with the other countries studied (France, Italy, the Netherlands, Poland, Sweden, and United Kingdom) and EU averages. They allow for a cross-country comparison of the development of selected equality indicators over the period under study (2005 to present). The slope of the line connecting the two values gives a visual indication of the direction of the change. A line slanted away from the dotted horizontal line (indicating absolute gender parity for the indicator) marks an increase in inequality, whereas convergence with the dotted line indicates a reduction in inequality.

Access and opportunities to jobs, career patterns and award systems: In Germany, the share of women among cultural workers is relatively close to parity (see Fig. 2). It stood around 48% in 2015. This is closer to balanced male-to-female ratio than the other countries in the study and the EU as a whole. Accordingly, women participate equally in employment in the cultural sector. This only considers women who do participate in the labor market, though. When looking at gaps in labor participation rates between males and females, we find that German women are more than 10% less likely to participate in the labor market than men are (see Fig. 3). In European comparison, this is above average. Compared to the other countries studied, Germany performs better than the majority. Moreover, there is a general upward European trend, meaning that male and female labor participation rates are converging.

Pay and pension harmonization: Compared to the other countries in the study, the gender pay gap in “arts, entertainment, and recreation” in Germany is the widest among all countries studied, as shown by the black line in Figure 4, which is the furthest away from the dotted line indicating no gender pay gap. Moreover, the gender pay gap widened from 2008 to 2014. In terms of pensions (not specific to arts, culture and media), German women also suffer the highest gender gap among all countries studied. However, the situation improved slightly between 2013 and 2015 (see Fig. 5). Despite their considerably lower pensions, the German gender gap in poverty risk (the percentage difference between poverty risk for men and women) was above the EU average in 2015, and just in the midfield of all the countries considered (see Fig. 6). This is a considerable improvement over the 2005 values, when Germany’s poverty risk gap for retirees was much wider than the EU average.

Reconciliation of work and family life: Figure 7 gives an impression of how formal full-time childcare coverage has changed from 2006 to 2015. While this indicator does not directly measure inequality, inadequate childcare coverage can protract inequality by preventing mother’s participation in the labor market. There is an upward European trend in full-time daycare. Germany, in particular, shows significant improvement in providing full-time childcare services and passing from below-average full-time childcare coverage to above average.

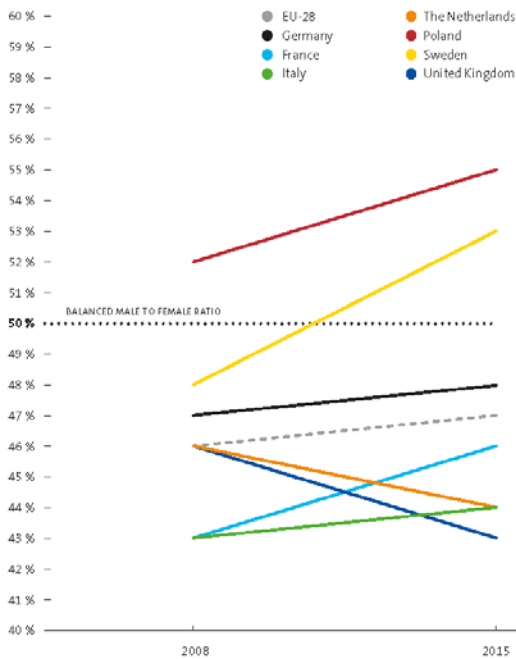


Fig. 2: Share of women among cultural workers

Interpretation: In 2008, 43% of all Italian cultural workers were women.

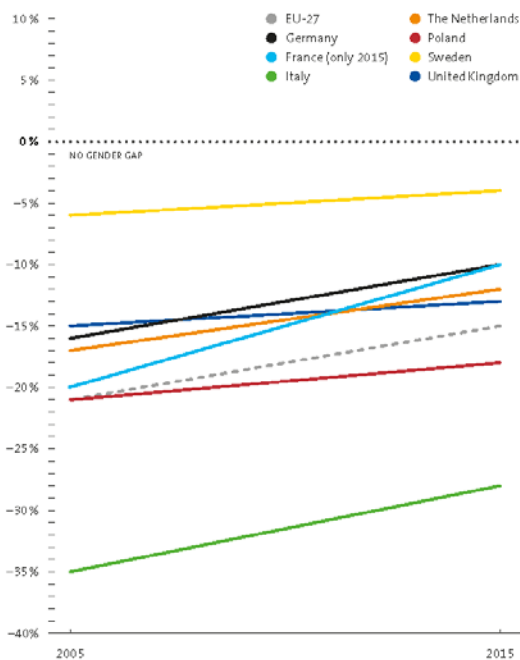


Fig. 3: Gender gap in labor participation rate

Interpretation: a value of -16% means that women's participation rate in the labour market is 16% lower than men's, e.g. they are 16% less likely to hold a job. **Notes:** Gender pay gaps are displayed with inverted algebraic signs, so that widening gender gaps (=increased inequality) are represented by downward-sloping curves. Data for France in 2005 was sourced from the World Bank, as data was unavailable from Eurostat.

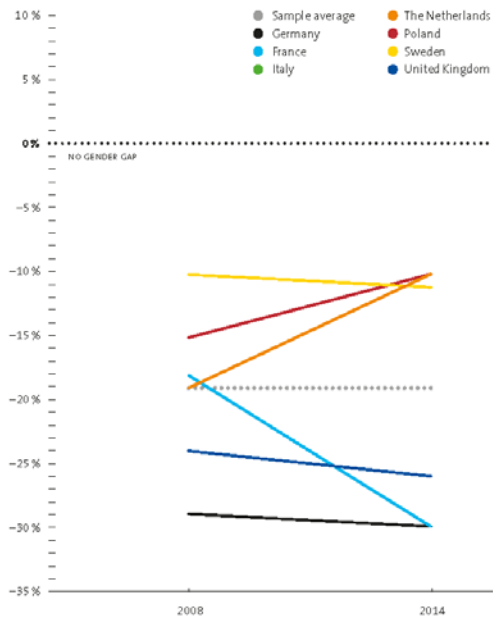


Fig. 4: Gender pay gap in "arts, entertainment, and recreation"

Interpretation: In 2014, Polish women working in the fields of arts, entertainment, and recreation earned 10% less than their male counterparts. **Note:** Gender pay gaps are displayed with inverted algebraic signs, so that widening gender gaps (=increased inequality) are represented by downward-sloping curves.

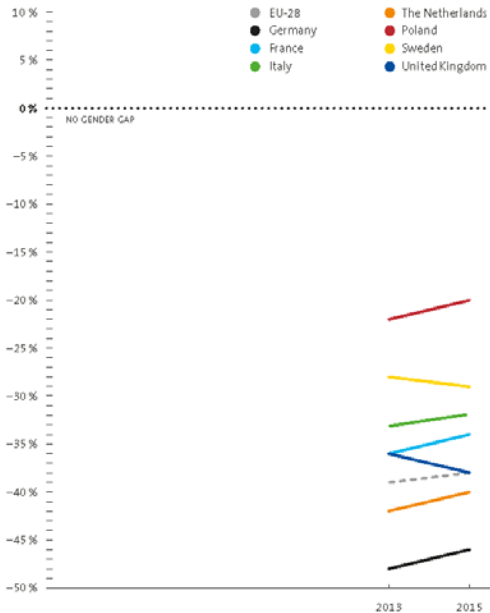


Fig. 5: Gender pension gap

Interpretation: In 2015, Swedish women received on average 29% lower pensions than Swedish men. **Note:** Gender pay gaps are displayed with inverted algebraic signs, so that widening gender gaps (=increased inequality) are represented by downward-sloping curves.

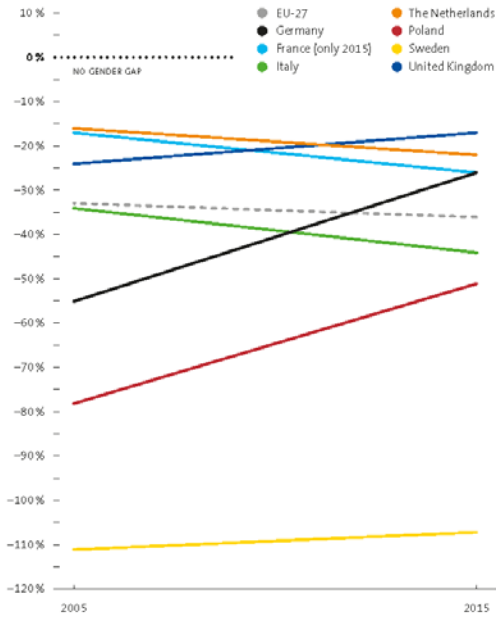


Fig. 6: Gender gap in poverty risk for retired women

Same as above, but with inverted algebraic signs

Interpretation: a value of -107% in Sweden in 2015 means that Swedish elderly women are more than twice as likely to be at risk of poverty. **Note:** Gender pay gaps are displayed with inverted algebraic signs, so that widening gender gaps (=increased inequality) are represented by downward-sloping curves.

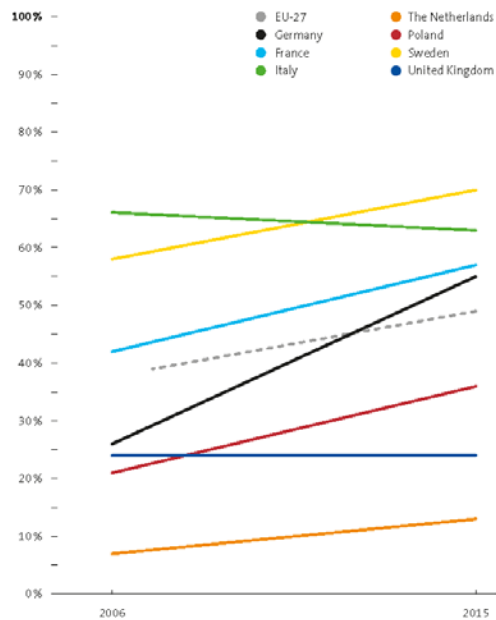


Fig. 7: Children in pre-school (full-time, aged 3+)

Note: A rising value indicates that a bigger share of children aged 3 years to the minimum school age is attending full-time daycare.

The following two scatter plots (see Fig. 8 and 9) explore the association of the gender pay gap of the economy as a whole with the sectoral gender pay gap in “arts, entertainment, and recreation” and “information and communication” (NACE Rev. 2). The two sector classifications correspond roughly to “arts” and “media”, with some caveats. Specific information about the definitions of the NACE Rev. 2 classifications is in Appendix A: Methodological Notes.

Overall (see Fig. 8 and 9), an association between gender pay gaps for the economy as a whole and for the arts and media domains seems to exist in Germany, the UK, Sweden and the Netherlands. For the other countries, the sectoral gender pay gaps behave independently from the gender pay gap of the economy as a whole (see Fig. 8). Germany displays a high gender pay gap that is above the EU average both for the

economy overall and for both sectors examined. Poland stands out because of the low gender pay gap, both overall and in the arts sector, although there is a high sectoral gender gap in the media domain (see Fig. 9). Italy reveals another pattern, marked by a very high sectoral gender pay gap for the arts in combination with a low overall pay gap.

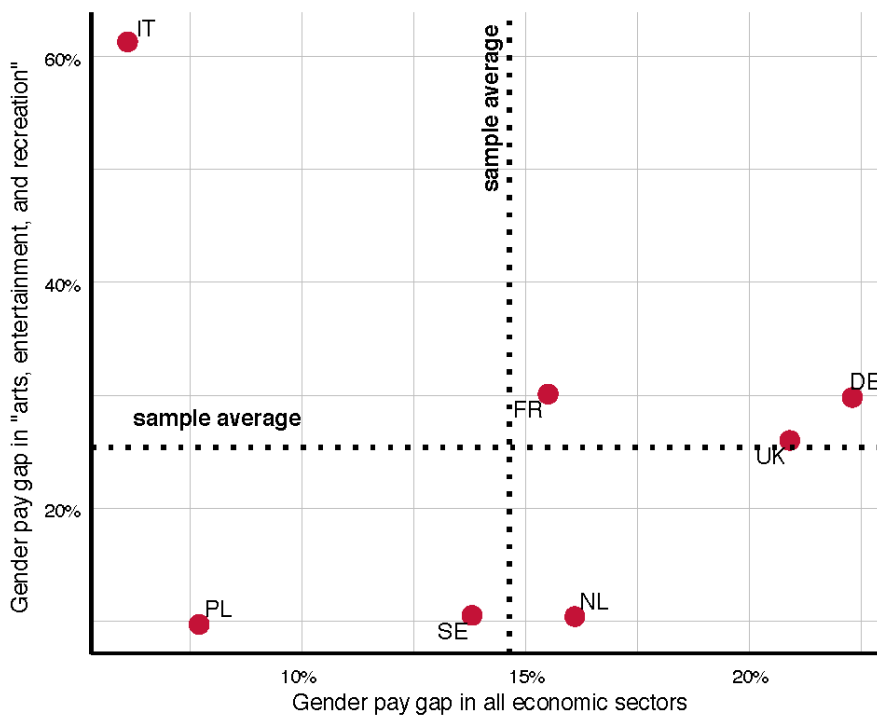


Fig. 8: Gender pay gap in economy overall and the creative-cultural domain

Interpretation: The gender pay gap in the Netherlands in the economy overall is slightly higher than the sample average (dotted vertical line), but the sectoral gender pay gap in “arts, entertainment, and recreation” is far below the sample average (dotted horizontal line).

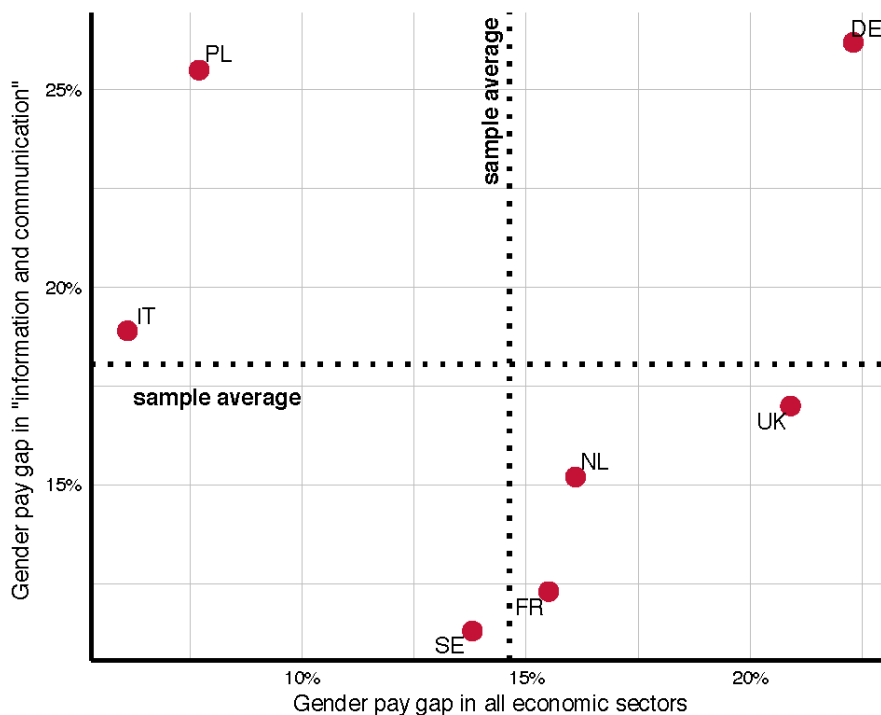


Fig. 9: Gender pay gap in economy overall and the media domain

Interpretation: In Germany, the gender pay gap in the economy overall, as well as in "information and communication" is far beyond the sample averages (dotted lines).

Key findings for six EU Member States

France shows clear commitment to gender equality. It has installed adequate structures, shows dedicated use of gender mainstreaming methods and tools, and maintains the gender mainstreaming cycle by subjecting its actions to independent external evaluation and follow-up. In order to go beyond mere equality in numbers to deconstruct negative female imaging and representation in and by the media, the government uses the aid of grass roots and civil society organizations for independent monitoring and follow-up activity. The French Culture Ministry, media monitoring agency and media organizations are making good progress towards equal empowerment for men and women.

Italy has some adequate measures and structures in place to minimize the gender gap and harmonize work and family life. However, the government's leeway to respond by implementing strategic action plans seems limited by a powerful persistence of a conservative societal attitude towards equality between men and women. Accordingly, gender equality is not currently a top strategic priority. Although the arts and cultural domain shows more progress towards a gender balance, relative to the business-oriented media sector, women's lack of influence on key decisions of policy and organizational procedure correlates with the poor progress at implementing gender mainstreaming at sector level.

For the **Netherlands**, a general gender mainstreaming policy does not exist on a broad scale, as adequate structures already do exist for more gender equality in the key areas identified above. With its keen interest on improving women's financial independence, the government has initiated several measures to promote women's career re-entry and advancement to top decision-making positions. In particular, the Dutch public sector offers women good opportunities for career development and leadership advancement. In close association to the public

sector, the creative-cultural domain is more similar in terms of advantages than the business-oriented media domain is. Looking at challenges, traditional gender stereotyping in and by the media is considered the greatest hindrance to transformational change. In addition, Dutch society exhibits another notable trend worthy of consideration: the Dutch work-family model emphasizing part-time work and individualized childcare by mothers (increasingly by fathers, as well) remains very popular among the Dutch population. Accordingly, many accept the breadwinner model and a part-time work-family life course perspective.

The distinguishing feature of the case in **Poland** is the stark contrast between the economic situation of women and the current government's commitment to gender equality policy. While women do well in the economic sphere, indicated by low gender pay gaps, high working hours and almost equal wealth distribution between men and women, the current government appears disinclined to advance gender equity and address critical issues such as social security and tax regulations for artists, curators etc.

Sweden is well on route to achieving gender equality. A key influencing factor is the government's effective use of gender mainstreaming methods and tools. The government is clearly dedicated to achieving equal access in the arts and culture domain and representational equality across the sector. There is also evidence of good progress to dismantle discriminatory structures in the media sector. Generous reconciliation policy and childcare coverage support these processes. Not least, Sweden's use of extensive monitoring, evaluation and follow-up mechanisms in close collaboration with a gender research institute and civil society actors represents a near best-case scenario worthy of study for further application in other countries.

The **United Kingdom** has equal treatment legislation that prohibits discrimination by sex and allows remedial action to promote equality. However, there are no specific regulatory measures in place, such as a quota system, to improve the gender balance for women. The national government leans against regulatory measures to reform disadvantageous workplace structures limiting women's representation in key leadership positions. Moreover, existing British legislation that could narrow the gender pay and pension gap seems less effective at improving women's empowerment. On the other hand, the new disclosure rules may be a sign of future progress in the UK.

Learning from Neighbors

What are some of the good practices to improve the gender balance and equity in key areas from across these countries? The following selection serves to highlight some of the positive developments that could inform the German debate.

Advancement to leadership positions

In the context of the 2014 Real Gender Equality Act, the **French** public service media organizations France Télévisions and Radio France agreed to promote gender quotas for women. Among the experts invited to TV and radio shows, at least 30% must be women; in terms of media portrayal, there must be at least 25% female representation.

The **Dutch** government implemented the Talent and Empowerment programs to modify employment structures, support women's career re-entry after childbirth and increase women's representation in decision-making positions.

In collaboration with the independent platform WOMENInc, the **Dutch** public service media organization NPO has developed a matchmaker program that facilitates women's selection for key positions in media reporting programs covering all sectors. The program has a tailored networking approach to raise

gender awareness and help replace underlying discriminatory structures in the media sector.

Sweden uses the cultural sector as a societal role model to achieve real gender equality. The Culture and Democracy Ministry implements “good practice” workplace culture by filling board vacancies as well as top decision-making leadership positions in central and decentralized national services – by equal qualifications - with women. The real equality (50%) rule provides the basis for reform.

The **Swedish** public broadcasting service board SVT applies the tool of gender coding to achieve the goal of equal representation (or a difference within 10%) among male and female managers according to the 50% rule; moreover, the board is moving to mainstream all decision-making, thereby making gender planning a pre-requisite in every action undertaken at SVT.

Access and opportunities to jobs, career patterns and award systems

French media organizations contribute to national mainstreaming activity with measures that address the underlying gender issues in the preliminary stages of program planning, such as women’s portrayal in news and entertainment, specialist and ordinary situations, prime time and alternative time slots:

- The 51 Percent (#The51percent, @FRANCE24) is an online news magazine program that looks at women who are reshaping the world. By portraying women in the full spectrum of leadership experiences, this portal follows a strategy that amplifies the success of women, thereby creating space to imagine counter stereotypes.
- France Télévisions cultivates a diversity strategy comprising four pillars: gender, ethnic-cultural, socio-cultural and disability. The message of corporate responsibility is not only a marketing strategy; it also reflects the diversity of the French population. It has a directory of experts available for consultancy to program designers and journalists. The directory passes a strict quality control procedure on a regular basis; as well, the mainstreaming activity is monitored regularly.

In **Italy**, the professional network Gi.U.Li.A. is committed to sensitizing the journalistic profession and Italian civil society to overcome gender stereotypes in favor of balanced representations of women and men in the media. The network organizes both career-entry and further education training seminars on news-making; offers a blog to discuss issues of equal opportunities and cultural initiatives, and promotes gendered use of the Italian language.

In an effort to overcome gender stereotypes and occupational segregation in the media landscape, the **Dutch** training program VIDM offers professional training and networking opportunities to women to improve their access to expert media roles and their entry into thematic domains traditionally marked as male.

In order to overcome the underlying bias in standardized decision structures to distribute research funds, select professors, and honor academics in their fields of expertise, the **Swedish** Ministry for Culture and Education collaborated with the Swedish Secretariat for Gender Research to develop alternative models to the peer review system. A pilot project is scheduled to begin in 2019.

In the framework of the **Swedish** government’s mainstreaming activity, the funding line “gender equality in music life” aims to improve the visibility of female musical talent. With earmarked government funds, the Swedish Performing Arts Agency realized a project to equalize gender booking at music festivals during the 2017 season. Due to the program’s success, the Swedish Performing Arts Agency has decided to repeat the measure.

In the **United Kingdom**, Women in the Creative Industries Day at the Women of the World Festival addresses ways of overcoming gender inequality. In the past years, the panels and workshops brought together artists, art managers and policy makers to highlight challenges to gender equality specific to the creative sector. This form of self-organization among creative professionals, coupled with advocacy efforts, can inform policy-making by giving artist a voice “loud” enough to hear.

Pay and pension harmonization

French equality law offers concrete tools to reduce gender-based pay and pension differences. Three measures are noteworthy:

- Obligatory salary negotiations at sector level on an annual basis – the tools used are collective bargaining and an Annual Gender Equality Report;
- A special social security regime for non-salaried atypical performing artists and creators that disregards employment discontinuity and includes health insurance, unemployment benefits, insurance for incapacity and death, retirement pensions, housing aid and subsidies for professional training;
- Compensation for the loss of pension due to maternity leave – mothers receive extra trimesters of contribution for each child and pension increases of 10% for three children or more.

Polish labor law provides for wage transparency. What is more, the advocacy group Citizens’ Forum of Contemporary Art successfully influenced cultural institutions (museums, galleries) to reform their salary schemes, guaranteeing minimum remuneration for male and female artists alike.

In **Sweden**, there is individual-based taxation, which places women’s individual social security needs above those of the family collective. For the cultural labor market, the **Swedish** Arts Grants Committee oversees artists’ financial and social conditions and monitors policy developments and the implementation of social security systems as they relate to artistic activity.

Relevant characteristics of the **Swedish** cultural policy approach are strong national funding based on the principle of equality among all status groups; collective contracts; and well-developed organizational structures of collaboration between government bodies and cultural institutions as well as with independent research associations, professional advocacy groups, and trade unions. As such, these arts organizations serve as beacons for gender equity in procurement and committee selection.

Reconciliation of work and family life

The **Italian** initiative Brave Fathers (Padri coraggiosi) (2006), a web and media campaign sponsored by the Provincia of Bologna and funded by the European Social Fund, aims at raising awareness about the need to share caring activities among parents.

The **Italian** Family Audit process (Family Audit Certificate) has helped to raise general awareness of the disadvantageous conditions in Italy for working women and mothers. So far, the program’s system of external monitoring, including impact assessments and follow-up, has benefitted over 35 000 workers.

The part-time flexible working culture in the **Netherlands**, known as the Dutch model, is a good practice for women who prefer the traditional family model, which prioritizes their role as mothers. A good practice that puts men in the focus of work-family reconciliation is the Dutch concept of “Daddy days”.

Swedish parental leave policy is generous and has a clear focus on burden sharing between women and men in terms of domestic and family care-taking responsibilities. The leave policy includes tax incentives for parents who share caretaking responsibilities and is highly flexible, allowing parents several options as to how and when they choose to use their time off until their child reaches 12 years of age. Even parents who are not in employment or who adopt children receive coverage.

Sweden's generous, publicly funded childcare system is also helpful for mothers who work in atypical situations common to the arts, culture, and media domains. Each child is guaranteed a place at a public preschool and no parent is charged more than 3% of their salary, with fees capped for the country's highest earners. The government covers all other costs. In addition to the widespread full-time opening hours of public nurseries, overnight and weekend services are also available.

Monitoring tools and evaluation schemes for achieving greater gender equity:

In the framework of its Gender Equality roadmap, the **French** Culture Ministry applies several monitoring tools in exemplary fashion. The national statistics office monitors sectoral progress to close the gender gap in the creative-cultural fields by creating gender statistics in regular cycles using sex-disaggregated data. Findings are published annually as open data in the Equality Observatory. To monitor progress in the media industry, several different stakeholders, including the French audiovisual monitoring agency CSA, use broad scale gender mapping to identify problematic gender issues in imaging, visibility, and content concerning men and women in reporting. Notably, monitoring by the CSA to highlight sexist prejudices and glorifying representations of violence in television and radio shows has resulted in a commitment by the French public service media organizations France Télévisions and Radio France to submit regular quantified reports to the State. A final good practice in this regard is the French Culture Ministry's application to the external evaluation agency (AFNOR) for an independent gender evaluation.

Civil society advocacy has been a key driver to enabling accountable media in **Italy**. The Italian public service media organization Rai (Radiotelevisione Italiana Spa) has committed itself to organizational reform. The measures involve gender-sensitive programming, annual monitoring with publicly available reports, and implementing gender-neutral communication policies. The international research consortium Global Media Monitoring Project (GMMP) has coordinating centers for the Italian context at the Osservatorio di Pavia and the University of Padua. GMMP prepares international studies every five years as a policy advocacy tool on the status of equality progress at media organizations. The GEMMA Observatory (Gender and Media Matters) analyzes media discourses and the activity of media organizations from an academic perspective. The aim is to refocus attention on the role of media as key definers of gender identities.

The **Dutch** Minister of Education, Culture and Science submits a policy letter, called the Emancipation Monitor, on the status of emancipation issues every two years to the State. Publishers are the Netherlands Institute for Social Research (SCP) and Statistics Netherlands (CBS). To improve its overall monitoring activity in this area, the Dutch government collaborates with gender research institutes, autonomous women's councils, and NGOs.

The **Swedish** government holds gender equality to be on par with all other political issues. In a gradual process, Sweden aims to transform the public sector into a role model for real gender equality in all areas of society, i.e. "best practitioner" of available mainstreaming measures and tools. The Culture Ministry is the first to apply the strategy, whereby every authority and institution is obligated to apply gender mainstreaming in daily decision-making, resource allocation, and norm creation. The roadmap "Include Gender!" is the basis for reforms. In developing this and other strategies, the government collaborates with the Secretariat for Gender Research at the University of Gothenburg. Also, in support of this transformation,

the **Swedish** Minister for Culture and Democracy collaborates with other Nordic countries in a Council of Ministers (Nordforsk Forum) to learn from its neighbors, cooperate and discuss effective strategies to achieve various policy objectives. Within this context, NIKK is the institutionalized forum for inter-state discussion on gender equality and gender mainstreaming policies and practices.

Concluding Remarks

This comparative study seeks to inform the German debate about gender equity in the fields of arts, culture, and media. As we have seen, the six EU member states that served to put the German case into context offer a wide range of options to explore, some specific to the field, others more general. Given that the German deficits are most pronounced around issues of women's representation in key leadership positions, persistent, even worsening, pay and pension inequities, work-family balance, and an underdeveloped monitoring system, especially the policy measures taken in France, the Netherlands and Sweden can certainly offer value guidance to Germany.

The following country reports present more background information, statistical data and examples of policy measures and tools, including monitoring tools and evaluation, of gender-related aspects primarily in the fields of arts and cultures and the media.

Introduction to Country Reports

The following study seeks to identify lessons and practices for improving the gender balance for women in the arts, culture and media domains. For this purpose, it examines six European countries that together offer sufficient variation with respect to political-administrative systems, national traditions and experiences, and cultural and gender-related policies in place. The countries are France, Italy, the Netherlands, Poland, Sweden, and the United Kingdom. Key findings at country level follow the policy area focus derived from the German case described above:

- Advancement to leadership positions
- Access and opportunities
- Pay and pension differences
- Reconciliation of work and family life

Concerning the fifth key issue “monitoring tools, evaluation schemes and follow-up”, the report widens the perspective to include information on additional methods and instruments proven useful for a sectoral approach.¹

Research Questions

One main question captures this study’s perspective: What can Germany learn from its European neighbors to improve the working conditions and career advancement opportunities for women in the activity fields of arts, culture and media?

To guide the investigation, a first set of questions introduces the topic of gender equality:

- To what extent are gender mainstreaming and gender equality issues of concern in the particular country? To what extent are they a topic of current affairs in the country’s arts, culture and media domains?

A second set of questions looks at national and sectoral initiatives to achieve gender-mainstreaming objectives:

- Which measures are already in place or are under discussion? Which of these measures do stakeholders perceive to be best suited to promote gender mainstreaming and approach gender parity in the chosen activity field? Regarding both general measures and sectoral instruments, how effective is the process of implementation?

¹ Note that the country reports are largely based on “desk-studies” and available statistics of the gender-relevant policies in place in the selected European countries, enriched by the inputs of various country experts. It does not represent a complete and comprehensive review of all material that might be available locally. Time limits and other project-related constraints determined the scope and depth of analysis. For example, we did not conduct a survey of women artists and professionals in the field of arts and culture and the media, as would have been necessary to include the opinions of those affected most immediately.

- Which problems persist? Which approaches and measures look most attractive for correcting the sectoral gender imbalance in each country? These include:
 - Self-regulation or legally binding policies
 - Policies that apply to the country or fields as a whole or more targeted measures
 - Policies that include positive incentives or policies that include negative sanctions, and
 - Including the gender issue in all relevant policies or targeting gender issues through specific measures.

The qualitative perspective also focused on gender issues like imaging and stereotyping, visibility (representation, networking, alliances) and voicing (presence as experts, forms and formats of content) in and by the media.

Method

This report combines a quantitative and qualitative approach to highlight the gender gap in cross-national comparison. The aim was to provide information on gender equality in the division of work, gender earnings equality, the social regulation of the work-family balance, and differences in progress at sub-sector level. Tables and diagrams illustrate trends leading up to the status quo – wherever possible, over a 10-year period from 2005/06-2015/16 – and provide the basis for considering the real progress of both equality and non-discrimination policy as well as gender mainstreaming activities at ministerial level.

Indicators

In order to measure and compare the gender equality progress quantitatively over time, the report uses the following gender indicators, depending on data availability:

Advancement to leadership positions (with creative-productive and decision-making power)

- Voluntary and legally binding gender-related quotas
- Proportion of women leaders in the media sub-sector
- Proportion of women leaders in the creative-cultural sub-sector
- Proportion of female workers in the creative-cultural and media domains
- Female presence as creators at cultural institutions and directors of artistic productions (by genre)

Access and opportunities

- Tertiary education (by subject area: “arts and humanities”, “journalism and information”):

- Ratio of female to male students in preparation for the labor market
- Ratio of female to male senior researchers
- Women’s share of support measures, prizes and scholarships
- Proportion of women in selection committees and juries
- Proportion of women in art, music and film academies resp. artist residencies

Pay and Pension Differences

- Pay differences (Nace Rev. 2 categories for “culture” and “media” economic activity) by sex
- Types of employment relationship (full-time vs. part-time vs. self-employed) by sex
- Pension differences and poverty risks of pensioners by sex
- Pension schemes for mothers
- Healthcare coverage and social security regimes for atypical workers by sex

Reconciliation of Work and Family Life

- Types and range of maternity protection and maternity leave entitlements; legal provisions against discrimination at the workplace (in cases of pregnancy, early career re-entry after giving birth)
- Types and range of parental leave entitlement and entitlement to flexible and short-time work hours for mothers and fathers
- Child care services²

Methods and Tools

The ability to assess the gender impact of policies depends on a broader perspective that analyzes the methods and tools used by each country. The following list aligns with EIGE (EIGE, “Methods and Tools”, 2017):

- Gender analysis
- Gender audit
- Gender awareness raising
- Gender budgeting
- Gender equality training
- Gender evaluation

² Although relevant for some of the countries under discussion in this report, the indicator “elderly care services” remained unexamined due to time constraints.

- Gender impact assessment
- Gender indicators
- Gender monitoring
- Gender planning
- Gender procurement
- Gender statistics
- Gender-sensitive stakeholder consultation
- Institutional transformation
- Sex-disaggregated data.

Country Reports

France

The following analysis illustrates the extent and spectrum of French gender related interventions towards equality with key findings, figures and tables to visualize the status quo.

National Gender Equality

In 2000, gender mainstreaming reached a new level of importance in French national policy debates when the country passed its first parity law stipulating gender quotas in political representation.³ In the following decade, the situation on the ground developed progressively. In 2010, the government pushed for more social cohesion by installing a directorate to coordinate the implementation of mainstreaming strategies at multiple levels of society (SDFE).⁴ In 2012, France committed itself publicly to real equality between men and women by moving to representational parity in the highest levels of government and a national strategic agenda that prioritized gender training of public servants, gender budgeting, gender impact assessments and non-stereotyped representation in public policy.⁵

Moreover, in 2014, France passed a Real Gender Equality Act (GE Act) that foresaw the development of measures to overcome gender inequality at the workplace and gender stereotypes in the media, to improve protection from domestic violence, reform parental leave, and ensure political, social and professional parity.⁶ Most recently, in May 2017, France's newly elected president re-confirmed the nation's strategic commitment to gender equality by appointing equal numbers of men and women to his cabinet. Reviews of this most recent declaration of the 50% rule give insight into the dimension of gender mainstreaming as a topic of current affairs, as they point to a shifted status of gender away from a formal compliance to an established representational criterion for French government (Beckwith, 2017). That a balanced representation of men and women is now expected – rather than demanded – can be viewed as a successful outcome of active gender mainstreaming, alliance building and legally binding gender quotas in political and public sector decision-making bodies.⁷

³ This law required all French political parties to put equal numbers of men and women candidates into most election slates. For further details on gender quotas in French politics, see International IDEA, 2017.

⁴ The “Service for Women’s Rights and Equality between Women and Men” (SDFE) reports to the General Directorate for Social Cohesion within the Ministry of Solidarity and Health and to the Ministry of Labor. The SDFE’s task is to promote women’s rights and gender equality at national, regional and departmental level. The SDFE coordinates 26 regional and 100 district Delegations for Women’s Rights and Gender Equality (EIGE, “Country Specific Information - France”, 2017).

⁵ Accordingly, a Minister of Women’s Rights was re-installed to the cabinet (after a hiatus since the 1980s). The Ministry coordinated action among different ministerial areas and monitored mainstreaming efforts using an Interministerial Committee for Women’s Rights and Gender Equality and an official action plan. A committee of ministerial high-ranked public officials for gender equality (hauts fonctionnaires à l’égalité) were assigned a mandate to develop a suitable mainstreaming approach and design gender equality plans for their respective policy areas. Each ministry sent a representative into a consultative High Gender Equality Council (HCEfh). The HCEfh pooled the competences and resources of several bodies that had previously worked separately to improve the effectiveness of gender impact assessments and the evaluation of gender equality policies (HCEfh, 2017).

⁶ Loi n° 2014-873 du 4 août 2014.

⁷ President Macron also replaced the Ministry of Women’s Rights with a Minister of State for Gender Equality, attached to the Office of the Prime Minister as one of four national strategic priorities. The change seems progressive, in that it can divert the power struggles typical at ministerial level and put a women’s advocate automatically at the table of every policy decision.

The overall gender equality situation for women living in France corresponds to the EU-28 average in most regards (see Appendix B: Gender Check). The most notable positive deviations from the EU average are among the indicators regarding family life. In France, childcare coverage for children up to three years of age is well above the EU average. In correlation to this finding, France also has the highest fertility rate among women in the EU, at two children per woman.

In terms of gender mainstreaming, France has a dense institutional network of 26 regional and 100 district Delegations for Women’s Rights and Gender Equality to implement and monitor strategies at national, regional and departmental level.⁸ According to the EIGE gender mainstreaming barometer, which measures the level of commitment, structures in place and use of methods and tools in a given European country,⁹ France is developing well in comparison with the EU-28 average (see Fig. 10, EIGE, “Country Specific Information - France”, 2017). EIGE gives the country a total score of 14 out of 16 points. The EU average is 8.4.

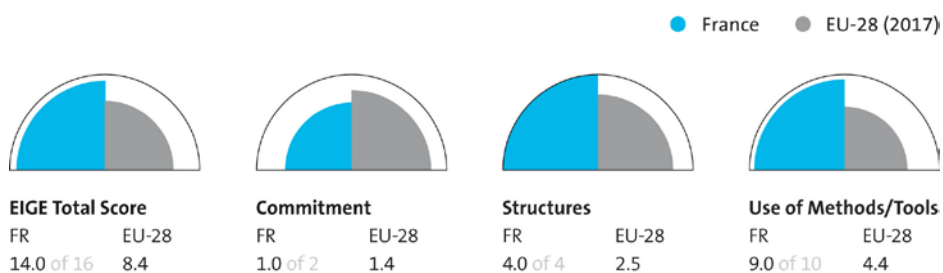


Fig. 10: Gender mainstreaming barometer (FR)

Concerning the government’s commitment to achieving overall gender equality, EIGE gives France a score of 1 out of a total of 2 points (EU-28: 1.4). This ranking is lower than expected, given the country’s comprehensive legal framework to promote gender equality and women’s rights across the domains of social, political and economic life. On the other hand, the lower score might be an indication of loopholes in existing legislation and regulations, such as weak enforcement of quotas. France scores 4 out of 4 points for the effective implementation of positive enabling structures to achieve gender equality (EU average: 2.5). France also has shown consistent dedication to the use of established gender mainstreaming tools and methods like gender impact assessment, gender analysis and evaluation using disaggregated data, capacity building and gender planning. For this category, France received a rating of 9 out of 10 points, whereas the EU average only reaches 4.4.

Key Findings

Re-viewing the French situation at sector level,¹⁰ we also find measures in place to promote a positive enabling environment that allows for the development of a non-biased situation for women. Since 2013, France has an Observatory on Gender in Culture and Communications that reports annually to the Minister of Culture on the development status of sectoral parity issues and mainstreaming activities. In the construction of a new law in 2016 on freedom, creation, architecture and heritage, the Culture Minister fully integrated the gender perspective and set down

⁸ Responsibility for overseeing their activities lies with the SDFE. Cf. this report footnote 4.

⁹ EIGE defines the policy process as a multi-stage cycle, including defining, planning, implementing and checking (monitoring and evaluating). The gender mainstreaming cycle considers the use of methods and tools like gender audits, gender planning and budgeting, consulting with stakeholders or providing gender equality trainings, monitoring, and reporting in regular cycles using sex-disaggregated data. More details are provided at the EIGE website (“Gender Mainstreaming”, 2017).

¹⁰ The ministers who have the power to promote change in the activity field of arts, culture and media are all women: Minister of Culture: Françoise Nyssen; Minister of Higher Education, Research and Innovation: Frédérique Vidal; Minister of Solidarity and Health: Agnès Buzyn; Minister of Labor: Muriel Pénicaud.

concrete parity goals in a gender equality roadmap.¹¹ Gender equality in media organizations is regulated by labor laws, notably the Roudy (1983) and Genison (2001) laws (Biscarrat, Coulomb-Gully & Méadel, 2016, p. 114). Overseen by the French Higher Audiovisual Council (CSA) and the HCEfh¹², affirmative action may be used to remedy gender discrimination at the workplace (ibid.; CSA, 2017, pp. 6f., 24f., 34-36). Further monitoring of the media sub-sector occurs through the Observatory for Press Careers (Observatoire des métiers de la presse) (id., pp. 115f.). In other words, good structures are in place to monitor and evaluate the implementation of gender equality policy, including mainstreaming and budgeting, for the activity field of arts, culture and media.

The following assessment within the key policy areas shows the extent to which inequalities still exist as regards women's access to and visibility in the professions (see Fig. 11), women's access to top decision-making positions and other career opportunities as well as availability of adequate social security to women as mothers.

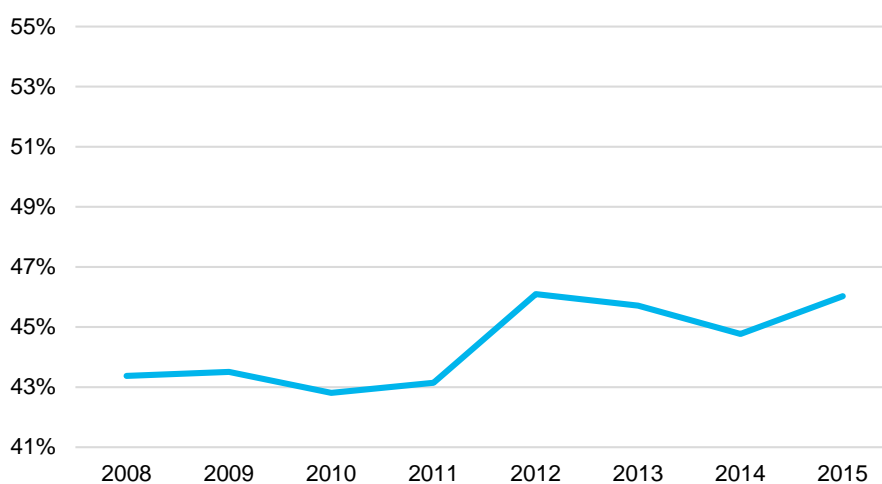


Fig. 11: Share of women among cultural workers (FR)

Advancement to Leadership Positions

In 2011, France adopted mandatory gender quotas as a tool to redress the gender imbalance on board-level decision-making bodies;¹³ voluntary self-regulation codes were also introduced for private sector domains (Prat, Mueller, Slaughter & May, 2016, pp. 6-10).¹⁴ In 2012, another law¹⁵ regulated the representation of men and women in executive functions in public service (administrative and supervisory boards of public institutions, high councils, juries and selection committees), with a 40% quota to be reached by 2018 (Lépinard & Lieber, 2015, p. 12). The Real GE Act of 2014 consolidated these measures into one framework. The Equality and Citizenship Act of January 2017 provides for a quota of at least 40% of each sex in the commissions of public institutions under the supervision of the Culture Ministry or in decentralized services. That means, committees of experts who decide on the distribution of grants or financial assistance, make acquisition

¹¹ Loi n° 2016-925 du 7 juillet 2016.

¹² See this report, footnote 5.

¹³ The so-called Act of 2011 (Loi n° 2011-103 du 27 janvier 2011 relative à la représentation équilibrée des femmes et des hommes au sein des conseils d'administration et de surveillance et à l'égalité professionnelle) established a 40% minimum quota of members of each sex on the governing and supervisory boards of companies. For details, consult Prat, Mueller, Slaughter & May, 2016 pp. 6ff.

¹⁴ For instance, the AFEP/MEDEF-Code, was introduced for industry.

¹⁵ Loi n° 2012-347 du 12 mars 2012.

selections, award licenses, or make selections for international competitions are now also required to meet the 40% gender quota (Ministère de la Culture, 2017).

The 40% gender quotas also entail sanctions for non-compliance, e.g. vacant board seats; however, while companies and institutions are required to report annually on their gender balance, no instrument currently exists to ensure compliance. In response, both of the government's high councils for gender equality (HCEfh) and for professional equality (CSEP) between men and women have called for the creation of a special monitoring agency to this end.

What is more, opportunities for women to shape artistic programming in the musical genre is still almost non-existent. For the 2016-17 season, men held 93% of all positions as composers, conductors, soloists, and opera stage directors (Ministère de la Culture, 2017, p. 36).

As of January 1, 2017, women held 29% of all directorship posts at creative and cultural institutions (visual arts and performing arts) that receive subsidies from the Ministry of Culture (id., p. 29). This is a slight improvement over the power division recorded in 2016 (26% women); however, the difference relates to a modified calculation for orchestra leadership to reflect the number of female directors-general (9) at the 24 orchestras listed. The same houses listed no female musical director.

More women than men are at the head of plastic arts institutions (art centers and regional contemporary art collections) (62% and 60%, respectively). At performing arts institutions, male leaders are in the majority, with only 17% women leaders at the 13 operas and 12% women in the contemporary music scene (86 structures). In 2016, women led 43% of the 30 French museums (id., p. 30). At the top 100 cultural enterprises (books and press, audiovisual, advertising, video games, performing arts), there are only 12 female directors (id., p. 31). Among these, the largest female representation is in the books industry (27% or 3 of 11 directorship posts) and the smallest female representation is in the audiovisual sub-sector (3% or 1 of 29 posts).

In the media domain, the share of women in leadership positions at the four biggest French public and private media organizations¹⁶ is greater than in Germany in highest level (CEOs, board members) and mid-to senior level (operations managers) decision-making positions, but the numbers are still well below the 40% mark (see Fig. 12, EIGE 2013, p. 93; own compilation). A comparison with the EU-27 regarding female representation on boards and in operational management ranks France slightly lower than the EU average. Though it is not visualized in Fig. 12, the management of media organizations at the local level is even less gender balanced (Biscarrat, Coulomb-Gully & Méadel, 2016, pp. 116ff.).

¹⁶EIGE data collection in June-October 2012. The survey of 99 media organizations across 27 EU member states and Croatia includes public and private sector broadcasters (radio and television) and major newspaper groups.

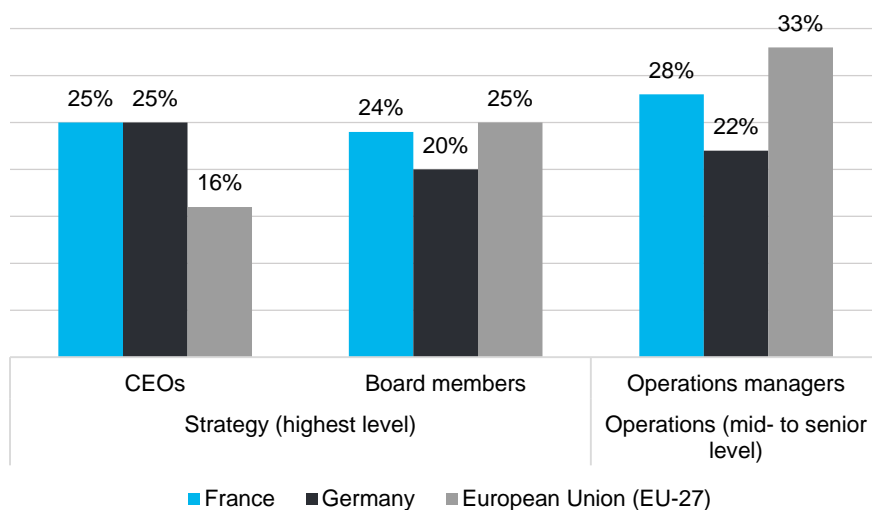


Fig. 12: Women in leading positions, French media sub-sector (%)

A forthcoming study by Nenadic & Ostling (2017, forthcoming) uses 2016 data from the Media Pluralism Monitor to highlight equality issues at public service media (PSMs). According to the researchers, France PSMs (France Télévisions, Radio France and France Média Monde) have a comprehensive gender equality policy in place. They also have integrated it into daily practice with regard to personnel issues and programming content. According to the data in the Media Pluralism Monitor 2016, French PSMs have a female board representation of 47% (id., p. 19).

A look at the arts and cultural domain reveals that among the 100 directorships at subsidized national, territorial and associative cultural institutions offering tertiary education, women fill 31 posts (Ministère de la Culture, 2017, p. 31). A small-scale comparison of leading French film schools, universities with a high profile in the area of “arts and humanities” and the most popular museums reveals a high proportion of female leadership (presidents, directors, board members, senior level and departmental management) (see Table 1, data for 2017; own compilation; more information on these data are in Appendix C: Women in Leadership).

Table 1: Women in leading positions (FR), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|------------|
| Selected film schools/academies | Ecole nationale supérieure Louis-Lumière | 4 | 75% | 25% |
| | La Fémis | 29 | 52% | 48% |
| | Groupe ESRA | 19 | 84% | 16% |
| | Average | | 70% | 30% |
| High-ranked universities in arts and humanities | Université Paris Sorbonne | 36 | 44% | 56% |
| | Université Paris 1 Panthéon-Sorbonne | 36 | 53% | 47% |
| | Ecole Normale Supérieure | 30 | 43% | 57% |
| | Average | | 47% | 53% |
| Highly frequented museums | Musée du Louvre | 19 | 42% | 58% |
| | Centre Pompidou | 15 | 40% | 60% |
| | Musée d'Orsay | 15 | 47% | 53% |
| | Average | | 43% | 57% |

Access and Opportunities

In France, female students far outnumber male students in the academic fields of “arts and humanities” and “journalism and information” (see Table 2, Eurostat; own compilation), which encompasses a broad spectrum of study areas to prepare students for careers in the activity field of arts, culture and media. At 66.1% for “arts and humanities” in 2015, the proportion is even higher than the EU-27 average, which stands at 64.4%. For “journalism and information”, the female representation is 63.4%, which is 5.1 percentage points lower than the EU average. The share of women among top-level researchers (grade A) in the field of humanities in France is not available (EC, “SHE Figures”, 2016, p. 133).

Table 2: Female share of students in “arts and humanities” and “journalism and information” (FR) (%)

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | France | EU-27 | France | EU-27 |
| 2013 | 66.71% | 64.67% | 62.95% | 67.46% |
| 2014 | 66.64% | 64.64% | 64.69% | 68.08% |
| 2015 | 66.15% | 64.43% | 63.43% | 68.62% |

The observed feminization of the tertiary education sector is not reflected in the cultural occupations in France, which remain somewhat male-dominated (43.3% women in 2015). The gender situation is slightly better among journalists, where the French Committee in charge of issuing press identification cards (Commission de la Carte d'Identité des Journalistes Professionnels, CCIJP) reports for 2014 that 46% of professionals were women (CCIJP, 2017). The discrepancy between student enrollment numbers and practicing professionals could relate to a lack of institutional support tailored to young women crossing the interface from professional training to market entry.

Two recent studies (WIME survey 2012-13 and GMMP monitoring report 2015) analyzed gender representation in French media content and found that women had far less access than men to high profile roles in factual news reporting. That means, women were portrayed less often than men as journalists and news anchors, political analysts and other professional news sources. The studies also revealed a high frequency of women in other types of newscast talking about daily routines or domestic issues (Biscarrat, Coulomb-Gully & Méadel, 2016, pp. 117-119).

To examine the gender distribution in creative arts award systems, this study collected data on the male to female ratio of recipients in two prize categories (established artists and upcoming talent) in the genres music, literature, fine arts and audiovisual arts over a 10-year period (2006/07-2016/17) (see Table 3; own compilation).¹⁷ Whereas women reached parity with men for prizes in the music genre (51%), they significantly did not as composers, conductors, soloists, and opera stage directors (93% men). Awards systems for film and audiovisual arts, too, though based on a small sample, show less than 10% of female honorees. By contrast, according to a recent study by the French National Center for Cinema (Centre national du cinéma et de l'image animée, CNC), the number of feature-length films (longs métrages) currently produced by women is increasing at a rapid pace (80% increase over the study period, 2006 - 2015) (CNC, 2017, p. 6).

¹⁷ Descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors.

Table 3: Female share of recipients, selected prizes and honors (FR) (%)

| | | Number of recipients | Women | Men |
|----------------------------------|---|-----------------------------|--------------|------------|
| Music | Victoires de la Musique | 11 | 18% | 82% |
| | Prix Constantin | 6 | 83% | 17% |
| | Average | | 51% | 49% |
| Literature | The Grand Prix du Roman de l'Académie Française | 11 | 9% | 91% |
| | The Goncourt Prize (Category: First Novel) | 10 | 20% | 80% |
| | Average | | 15% | 85% |
| Visual arts | Marcel Duchamp Prize | 11 | 18% | 82% |
| | Prix Théophile Schuler | 10 | 60% | 40% |
| | Average | | 39% | 61% |
| Film and audiovisual arts | César Award for Best Film | 10 | 0% | 100% |
| | César Award for Best First Feature Film | 15 | 13% | 87% |
| | Average | | 7% | 93% |

Pay and Pension Differences

While there is broad societal acceptance of the need to recognize the talents and achievements of women as artistic creators and cultural entrepreneurs and as journalists and experts in the fact-based media industry, the numbers above show that real access to decision-making is still limited for women. Furthermore, while progress towards gender parity is evident, gender pay differentials persist. For example, in the French audiovisual sector, a female film director earns on average about 40% less than her average male counterpart (CNC, 2017, p. 8).

If we broaden the perspective to look at the situation over time in arts, media, and recreation professions in France, we see a negative trend. In 2008, the overall gender pay gap was significantly smaller, at 18%, than in Germany. Between 2010 and 2014, there was a steep climb, with the pay differential in France rocketing up to 30% to exceed (slightly) the differential for Germany (see Fig. 13, Eurostat; own compilation). By contrast, the gender pay gap for the sub-sector “information and communication” was 11.8% in 2014.

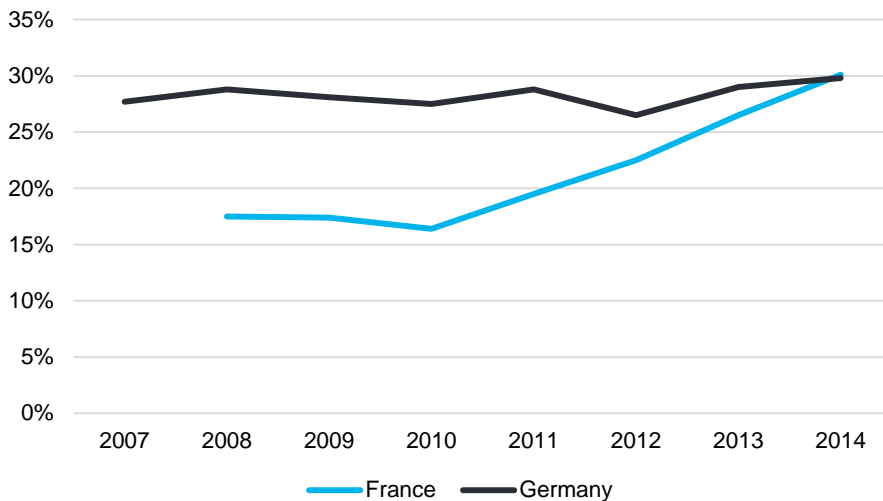


Fig. 13: Unadjusted gender pay gap for French workers in “arts, entertainment, and recreation” (%)

At the same time, we observe that women working in the sub-sector “arts, entertainment and recreation” tend to be self-employed more often than women are in all economic sectors taken together (see Fig. 14, Eurostat; own compilation). In the sub-sector “information and communication”, the self-employment share among women is 6%. There can be a correlation between self-employment and poor healthcare and social insurance coverage, though it does not have to be the case.

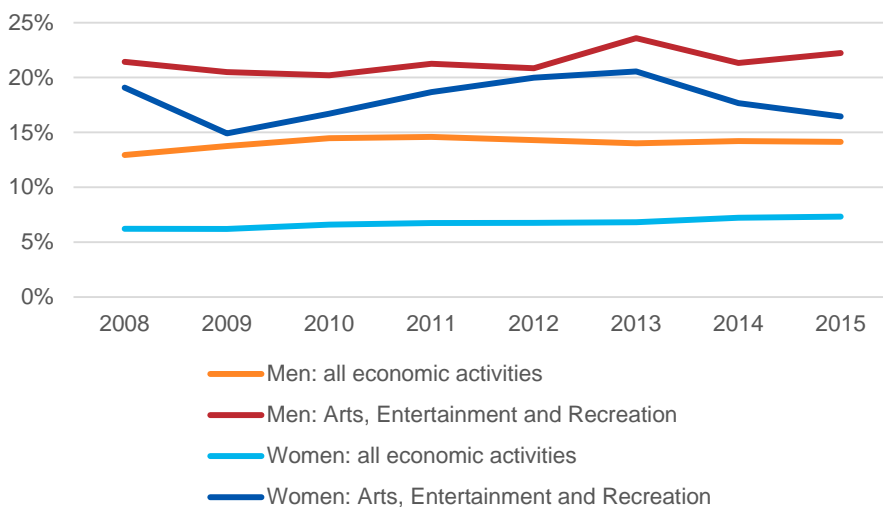


Fig. 14: Share of self-employed persons in all sectors and in “arts, entertainment, and recreation” (FR), by sex

In contrast to the numbers for the mixed category “arts, entertainment, and recreation”, the salaries of women working at cultural enterprises diverged less strongly from those of their male counterparts. Notable for 2014 is that women’s average hourly wage was still at 18% less than the average earnings of men; within this figure, the pay gap was smaller for women aged 18-29 years (5%) and higher for those aged 50 or older (24%) (Ministère de la Culture, 2017, p. 47). Among the 1% of top paid workers at cultural enterprises, 27% are women, while 57% of women are among the 10% of least well-paid workers (ibid.).

To address gender-based pay differentials, several measures are in place. French equality law, for instance, stipulates salary negotiations at sector level on an

annual basis (or at least every three years upon special agreement) for companies having more than 50 employees.¹⁸ The tools used are collective bargaining and an Annual Gender Equality Report (Rapport de situation compare – RSC). In 2016, an Action Plan with 14 measures was added to French labor law to develop “quality jobs” in the performing arts, audiovisual and cinema domains by lifting the barriers to gender equality for men and women. Also at sector level, the Culture Ministry’s 2017 Roadmap to Equality reiterates the importance of analyzing the causes of wage differentials in order to reduce the differences, thereby paying particular attention to the distribution criteria for bonuses (Ministère de la Culture, 2016).

France has a well-established special social security regime for non-salaried atypical performing artists and creators (i.e., temporary and occasional workers, intermittents du spectacle). This coverage, which disregards employment discontinuity, includes health insurance, unemployment benefits, insurance for incapacity and death, retirement pensions, housing aid and subsidies for professional training (CoE/ERICarts, “France”, 2017, p. 5).

The French labor policy mentioned above will most likely contribute long-term to improving female pensions. However, French female pensioners are still worse off than French working-age women. For the latter group, the gender pay gap across sectors is about 15%, while the gender pension gap stands at 33%. Compared to the EU averages, there is a smaller gender gap in pensions in France than in the EU-28 (see Fig. 15, Eurostat; own compilation).



Fig. 15: Gender pension gap for different age groups, EU and FR (%)

When compared to pensioners in the EU-27, the at-risk poverty rate, defined as the share of those persons whose disposable income is less than 60% of the median disposable income, is significantly lower for French pensioners of both sexes (see Fig. 16, Eurostat; own compilation).

¹⁸ Replacing the framework of previous legislation, the 2014 Real GE Act expanded the scope of the mandatory annual negotiations at companies with one or more representative unions. These sessions must now cover the following three areas: negotiation of career paths and employee diversity between men and women; ways to eliminate differences in compensation between men and women in accordance with Article L. 2242-7 of the Labor Code; and a review in light of the professional equality objectives of Article L. 2242-5 of the Labor Code.

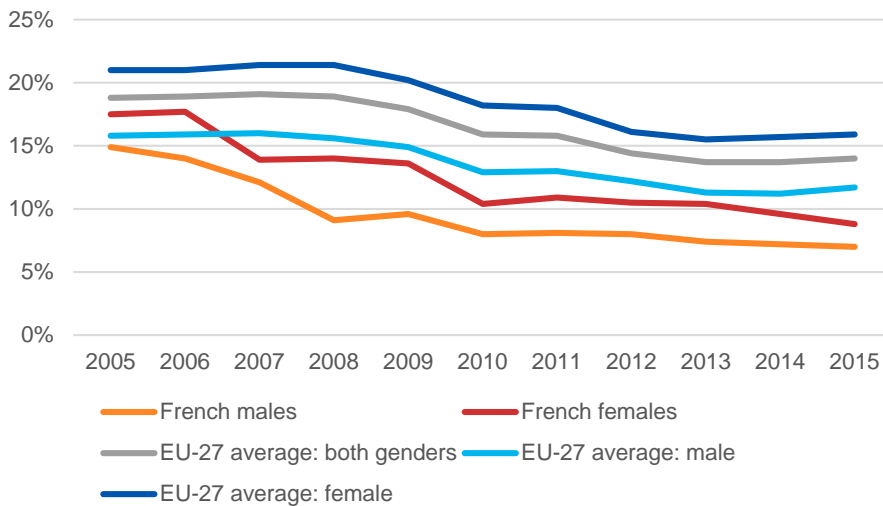


Fig. 16: At risk of poverty rate for pensioners (65+ years) (FR) (%)

The French pension system compensates women for the loss of pension due to maternity leave by means of extra trimesters of contribution for each child. Mothers who have three children or more also receive a pension increase of 10% (Lépinard & Lieber, 2015, p. 18).

Reconciliation of Work and Family

Until recently, French policies regarding the work-family balance were characterized by a primary focus was on maternity leave and early childhood care (id., pp. 20f.). The 2014 Real GE Act modified parental leave legislation to refocus attention on shared responsibility between mothers and fathers.¹⁹ By balancing the burden of caretaking, the law intends to make women's and men's lifetime incomes more equal and to heighten the awareness and willingness among secondary caretakers (in France, usually fathers) for the multiple responsibilities of work, family and household. The law authorizes additional absences for workers whose spouse is pregnant, in order to attend three obligatory medical exams during pregnancy. Third, it provides increased protection against dismissal of fathers during the four weeks following a birth.²⁰

The Real GE Act also protects self-employed workers with an associate status ("collaborateurs libéraux") through a contract suspension period and protection against breach of contract on the ground of pregnancy or paternity leave for fathers (Lépinard & Lieber, 2015, p. 21).

The 2014 GE Act also guarantees women a right to return to an equivalent position after maternity leave. However, career re-entry of mothers after childbirth is still challenged due to a lack of organizational support and traditional gender stereotypes. Moreover, evidence on women's career choices have shown a correlation between refusing a promotion and fear of divorce (Revillard, 2016, p. 5). This gender perspective is getting increased attention in the framework of sustainable people-centered development concepts (ibid.).

¹⁹ Parents of one child may take six months leave; with the birth of a second child onwards, 2.5 years of parental leave are granted; French law then provides for an extension of six months more, if the second parent – usually the father – agrees to take the leave. For an overview of the background, purpose and content of the 2014 law, including references to relevant passages of the legal text, consult Potter, 2014; Lépinard & Lieber, 2015; Laulom, 2017.

²⁰ Fathers of newborn children cannot be dismissed during this four-week period. The only admissible grounds for dismissal are: gross negligence or the inability to comply with the contract for a reason other than the birth of a child.

French fiscal policy also negatively impacts married women's career re-entry because it indirectly encourages the traditional social roles of men and women to reconcile work and family life by making the breadwinner model more financially sustainable (Lemière, 2014). The Active Solidarity Income (Le Revenu de Solidarité Active, RSA) aims to prevent poverty and facilitate career re-entry, but the "family quotient", which entitles parents to tax reductions for every new child entering the family, and the "conjugal quotient", which prohibits couples from filing individual tax declarations, disincentivizes employment of the partner who earns lower wages and has a lower labor participation rate or works part-time, which in French families still tends to be the mothers (id., pp. 233-235; cf. Stancanelli, 2017). The "complement RSA" also supports the traditional gender roles in terms of unemployment/employment in poor households. Of those receiving complement RSA, 60% have income earned by the men, which means that a higher proportion of women remain unemployed so that the household can continue receiving benefits (Lépinard & Lieber, 2015, p. 18).

On the other hand, by giving particular attention to the social circumstances of single mothers of children under the age of 3, the RSA supports their occupational re-integration to the labor force by providing special individual counseling and other benefits if they cannot find sufficient child daycare coverage (ibid.). These day nurseries "à Vocation d'Insertion Professionnelle VIP" fall under the dual responsibility of the Ministry of Labor and Ministry for the Rights of Women. On May 30, 2016, the ministers announced the establishment of this model throughout France (EC, "2017 Report on Equality", 2017, p. 15).

Looking at daycare coverage for French children under 3 years of age in 2015, we find that only about 40% are in daycare. Most are in full-time care (see Fig. 17, Eurostat; own compilation). Aside from a spike between 2007 and 2008, this number has remained relatively stable, with no improvements since 2006. In comparison to the low percentage of French children aged 0 to 3 in daycare, we observe that use of services in 2015 for children aged 3 to the minimum compulsory school age is much higher, with a total of 93% of children in daycare either full-time or part-time. Notably, the composition of daycare attendance has shifted from a majority in part-time care in 2006 to a majority in full-time care in 2015. Once children in France reach school age, all of them attend formal care, allowing their caretakers to work. Just as with children aged 3 years to the time they start school, we observe a trend towards a larger share of all-day schooling.

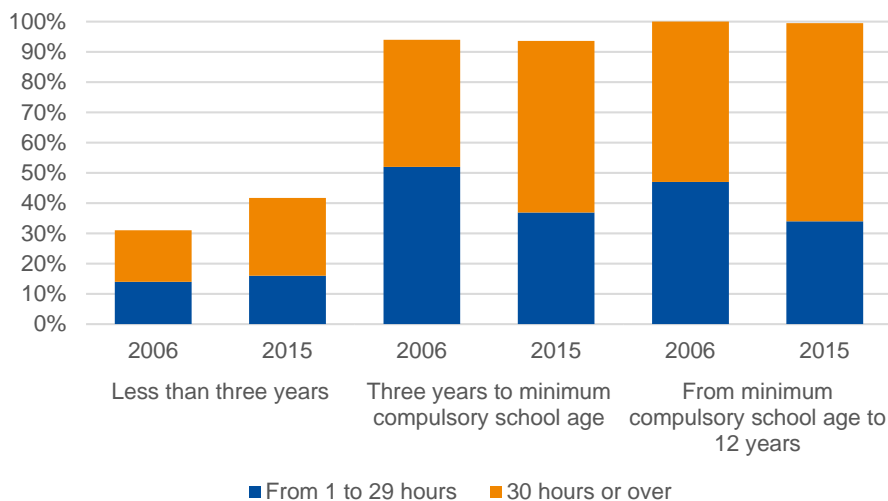


Fig. 17: French children in daycare, by age group and weekly duration of service (%)

Mainstreaming Methods and Tools

As stated above, the CSA is responsible for monitoring the media (television and radio). In 2010, the government extended the agency’s mandate to monitor sexist prejudices and representations of domestic violence in television and radio shows. In 2013, the agency issued seven sanctions. In the context of the 2014 Real GE Act, the CSA called on the industry to obligate itself for 2014 to mainstream gender issues in all dimensions. France Télévisions and Radio France and other PSMs committed to regular quantified reporting to the State. They also agreed to promote gender quotas for women employees in their teams and women experts in the studios (targets: among the experts invited to TV and radio shows, at least 30% must be women; in terms of media portrayal, there must be at least 25% female representation) (cf. CoE, 2014, p. 19; EIGE, “Country Specific Information - France”, 2017).

Also in 2014, the HCEfh proposed adding a gender stipulation to public funding schemes in order to pressure the media industry to develop gender balanced hiring schemes and ensure the production of non-sexist representations of women in programming content (HCEfh, 2014). This proposal also recommended making available to social actors a collection of proven monitoring and evaluation tools in order that they may also control broadcasted text and images for negative gender stereotyping. In 2015, the CSA agreed to collaborate with the HCEfh to monitor progress (HCEfh, 2015). As a result, gender issues in the media are now documented in France. Gender mapping, which is required on a broad scale, tracks the progress of deconstructing bias in imaging, visibility, and content concerning men and women in the media (Biscarrat, Coulomb-Gully & Méadel, 2016, p. 115).²¹

In France, top-down efforts to promote gender awareness in a way that is transformative for the media industry require the active support of civil society actors, such as NGOs and audiovisual networks – both French national networks and French chapters of pan-European alliances. Among them, the French network *Deuxième Regard* and the umbrella organization *European Women’s Audiovisual Network (EWA)* conduct research and monitor the development of gender mainstreaming activities in the audiovisual domain through independent monitoring with quantified measures. They also work in the areas of female leadership training, mentoring, and outreach for female career starters. These

²¹ France participates in the Global Media Monitoring Project (GMMP), which has reported every five years since its inception in 1995 as part of the Area J recommendations (= core critical area “women and media”) of the Beijing Platform for Action (BPfA). The GMMP, a long-term international monitoring project, charts the progress of quantitative and qualitative media gender equality.

grass roots initiatives also provide the government with support in drafting legislation.

For the activity field of arts, culture and media, the French Culture Ministry publishes an annual progress report (“Equality Observatory”) on implementation of sectoral parity legislation and other measures towards gender equality. It looks at the male-female gender balance for companies with 50+ employees, artistic and cultural achievement and production, income, employment and the composition of working teams, decision-making boards at companies, and selection boards for competitions and professional exams. The “Press Careers Observatory” monitors the media industry and offers a wide variety of sectoral career trainings.

Finally, the French government encourages companies and ministries to mainstream gender proactively using an “Equality Label” within the independent AFNOR evaluation scheme. In 2017, the Ministry of Culture itself applied for this label (Ministère de la Culture, 2017, p. 5).

Assessment

The French government takes a legislative approach to improving women’s empowerment and the gender balance between men and women. Supplementing the broad legal apparatus is a multi-level reporting system to assess progress at sector level. In that sense, gender equality issues should receive similar degrees of attention, at least formally, in the creative-cultural and media domains. Gender mainstreaming is working slowly to raise awareness of gender issues in both sub-sectors.

One substantial difference remains: The media domain self-regulates and tends to prioritize broader issues like equality in overall numbers and negative gender stereotyping. Less attention is given to inequality in employee power relations, remuneration and advancement opportunities of men and women. Accordingly, there is still also a tendency within media organizations to ignore calls for equality monitoring and sex-disaggregated data collection; among those who comply, the process sometimes only serves to establish the status quo, after which the reporting stops.²² This remains a problem as long as there is no legal requirement to comply.

As to the question of gender quotas, legally binding interventions have proven effective in France, but certain sectors would perform better with sanctions and active follow-up in cases of non-compliance. Self-regulated targets have also been effective whenever the existing power structures support gender-based organizational change and alliance building to mainstream the overall workplace environment.

French fiscal policy supports families but tends to foster gender inequality in that it discourages the household partner who works less, usually the women, to increase their work hours or to pursue higher paid career advancement opportunities. Moreover, married couples are required to file joint tax returns, which forces the partner who earns less, usually the women, to prioritize the familial constellation over their individual social security needs. On the other hand, the French pension policy reduces the burden of motherhood by giving supplements that increase with the birth of each additional child.

Disregarding the above-mentioned inequalities between men and women in the five key areas, the situation in France aligns with OECD data measuring *de facto* gender equality success (2012, p. 39). The French data indicates a coherent, coordinated gender equality policy that follows the three-pronged approach “public institutions, incentives, and accountability”:

²² Biscarrat, Coulomb-Gully & Méadel describe such an example by the CSA (2016, p. 117).

- Strong public institutions and mechanisms to ensure accountability for fulfilling gender equality and mainstreaming commitments;
- Tools for evidence-based and inclusive policy making that account for potentially different effects on women and men;
- Effective monitoring mechanisms and reliable gender-disaggregated evidence for making informed policy decisions.

In conclusion, we find that France shows clear commitment to gender equality: it has installed enabling structures, uses gender mainstreaming methods and tools, and maintains the gender mainstreaming cycle by subjecting its actions to independent external evaluation and follow-up.

Good Practices

The 2014 Real Gender Equality Act promotes gender quotas to improve women's advancement to leadership positions. The French public service media organizations supports this move with additional quotas to improve women's visibility: at least 30% of the experts invited to TV and radio shows must be women; in terms of media portrayal, there must be at least 25% female representation.

French equality law offers concrete tools to reduce gender-based pay and pension differences. Three measures are noteworthy:

- Obligatory salary negotiations at sector level on an annual basis – the tools used are collective bargaining and an Annual Gender Equality Report;
- A special social security regime for non-salaried atypical performing artists and creators that disregards employment discontinuity and includes health insurance, unemployment benefits, insurance for incapacity and death, retirement pensions, housing aid and subsidies for professional training;
- Compensation for the loss of pension due to maternity leave – mothers receive extra trimesters of contribution for each child and pension increases of 10% for three children or more.

The French Culture Ministry applies several gender monitoring methods and tools: it uses gender monitoring in regular cycles with gender statistics using disaggregated data that is published annually as open data in the Equality Observatory. It also has submitted itself to independent gender evaluation by an external evaluation agency (AFNOR).

French media organizations also contribute to national mainstreaming activity with interventions that address the underlying gender issues in the preliminary stages of program planning, such as women's portrayal in news and entertainment, specialist and ordinary situations, prime time and alternative time slots):

- The 51 Percent (#The51percent, @FRANCE24) is an online news magazine program that looks at women who are overcoming discrimination and bias to reshape the world (see France 24, "#THE 51%, 2017). By portraying women in the full spectrum of their experiences, the program helps its audience to imagine what it means to be stereotyped as inferior. The underlying logic is that heightened identification strengthens the tendency to show solidarity with women, to value their accomplishments and, in consequence, to promote gender equality as a fundamental human right.
- France Télévisions cultivates a diversity and equality strategy in all areas of business and media content. Mainstreaming activity is monitored regularly

and a directory of expert consultants supports the mentality change both by fielding questions from program designers and journalists and by submitting to strict and periodic quality control.

Italy

The following analysis illustrates the extent and spectrum of Italian gender related policies, measures and instruments.

National Gender Equality

In Italy, gender mainstreaming became a topic of national concern in 1996, when the government implemented the 4th EU Plan of Action on Gender Equality (1996-2000) (Berger & Dorsch, 2010). A newly established Ministry of Gender Equality received the task of overseeing structural changes and designing reforms to overcome the traditional gender perspective. After harmonizing 11 previous laws on equal opportunities, the Italian government published a revised gender equality policy in 2006 called the National Code of Equal Opportunities between Women and Men (EIGE, “Country Specific Information - Italy”, 2017; cf. Renga, 2017).

Italy now also has a National Commission for Equal Treatment²³ that develops equality policy related to labor participation. The Department for Equal Opportunities between Men and Women aids the government to design and implement legislation in the overall pursuit of gender equality.²⁴ Though media coverage of recent political action²⁵ does indicate at least a partial societal readiness to accept change, the negative reactions to the bolder openness of the 2014 government and the current administration towards representational gender parity²⁶ highlight the persistence of a conservative attitude towards equality between men and women. This traditional political tendency is also evident in the recent public discourses on laws to support civil unions. Traditional beliefs (familism, Catholicism) about the family, gender roles and care obligations are particularly dominant in the Mezzogiorno (Marra, 2012).

Accordingly, efforts by civil society representatives to support moving forward in the implementation process of measures to overcome the gender gap are more effective in Italy at regional and local levels.²⁷ At the same time, the territorial approach makes it difficult to analyze equality policy implementation processes and policy effectiveness for the Italian arts, culture and media sector from a cross-national perspective, as this report does. Since there is no central repository that

²³ Established by Law no. 125/91, the Comitato Nazionale Parità develops policy instruments to promote female employment and improve the equality of men and women at the workplace (Ministero del Lavoro e delle Politiche Sociali, 2017).

²⁴ As in other EU member states, the principle of equal opportunity is grounded in the Italian Constitution (Articles 3, 37, 51). Several government bodies are responsible for overseeing and enacting legislation related to the various facets of gender equality and equal opportunity policy. The Department for Equal Opportunities between Men and Women [Dipartimento per le Pari Opportunità (Presidenza del Consiglio)] is responsible for “all matters relating to the design and implementation of equal opportunities policies”. It has a supervisory role in conjunction with state, regional and local authorities as well as with equality and equal opportunities bodies in Italy and abroad (European Union, United Nations, Council of Europe and OECD). The Department oversees the functioning of the Commission Secretariat for Equal Opportunities between Men and Women (DPCM, “Competenze”, 2017).

²⁵ In 2016, the Ministry of Health declared a national Fertility Day to be celebrated annually on September 22nd (Ministero de la Salute, 2016). The idea behind the plan was to raise awareness of the declining birth rates in Italy and offer services to promote fertility and procreation. However, it received heavy criticism as an inappropriate act of state intervention and elicited calls, instead, for improved labor policy that would ease the burden of work-family life and dismantle the discrimination of women that focuses their societal value on motherhood (Coppolaro-Nowell, 2016; Piangiani, 2016).

²⁶ In 2014, PM Renzi introduced Italy’s first parity cabinet and even assigned female ministers the responsibility over the traditionally powerful portfolios of foreign affairs and defense. However, the women ministers took office amidst strong general, highly sexualized criticism by both women and men. At the time of writing, there are five female ministers among the 18 portfolios within the Italian Council of Ministers. Even before Renzi’s move, the Italian government under PM Monti approved legislation in 2012 that promoted gender equal political representation (Decreto Legge no. 215/2012). To ensure compliance, the law also empowered “equality advisors” to monitor the activity of the selection committees (Palomar, 2013).

²⁷ This information was validated for the current times by competent authorities in Italy (July 2017).

analyzes sub-national data or measures in relation to national equality activity, the following key findings can only provide a limited view into the Italian context.

Regarding the international catalogue of women’s human rights, Italy has made most progress in protecting women against violence. Regarding the other issues that focus on minimizing the gender gap in terms of pay and pensions, access to leadership positions and award systems, and opportunities harmonize work and family life, there seems to be a correlation between the government’s leeway to implement strategic action plans and the Italian attitude that still views these deficiencies as “women’s problems.” That means, even when there is political consensus for changing organizational structures and equalizing access to opportunities (for instance, access to high-level decision-making positions and research funding in academia), no adequate institutional structures and measures are put in place, all too often leaving women to fend for themselves (see below).²⁸

In comparison with the EU-28 average, the overall gender equality situation for women living in Italy is poor (see Appendix B: Gender Check). Italian women do worse than the EU average in the economic realm and in their access to leadership positions in society. However, a look at the numbers over time reveals a significant exception: the “Golfo-Mosca law” positively influenced the gender balance in terms of board membership. For instance, in 2012, the female share of board members in Italian media organizations and in parliament was lower than in the EU-28. By 2015, however, Italy was at the top of the European Commission’s ranking measuring progress to increase the share of women on the boards of largest listed companies (presidents, board members and employee representatives) – with a 20.4% increase since 2010, the Italian quotas have been effective (De Pril & Roberts, 2016, p. 21). Over the same five-year period, change at the European level was just under 11% (cf. EC, “2017 Report on Equality”, 2017).

In terms of gender mainstreaming progress, the EIGE barometer ranks Italy, with an overall score of 10.0 (out of a total of 16 points), slightly better than the EU-28 average of 8.4 (see Fig. 18, EIGE, “Country Specific Information - Italy”, 2017). This score reflects the Italian government’s commitment to achieving overall gender equality.²⁹

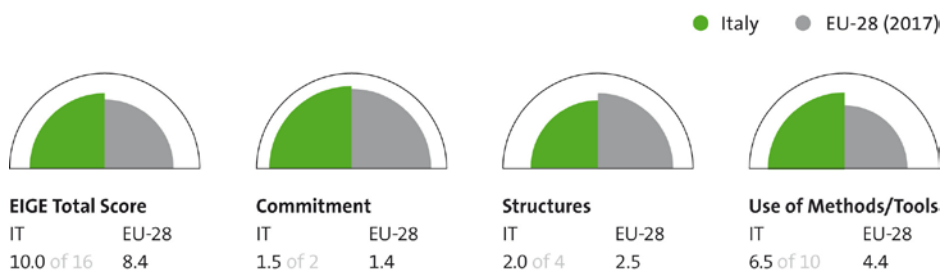


Fig. 18: Gender mainstreaming barometer (IT)

At structural level, Italy scores 2.0 (out of 4 points), or 0.5 points below the EU average of 2.5, which indicates that the country lags behind in its efforts to implement broad positive enabling structures to achieve gender equality. In terms of the country’s dedication to apply established gender mainstreaming tools and methods like gender impact assessment, gender analysis and evaluation, capacity

²⁸ A notable example derives from the academic context, as reported by a competent authority in Italy (July 2017): at a recent meeting, the Conference of University Rectors (CRUI) acknowledged the poor gender balance among men and women in its own rows and set up a commission to understand better and develop a path towards gender equality. They assigned responsibility to the (only) three women among them.

²⁹ EIGE defines the policy process as a multi-stage cycle, including defining, planning, implementing and checking (monitoring and evaluating) (“Gender Mainstreaming”, 2017). Within the gender mainstreaming cycle, attention should be given to methods and tools like consulting with stakeholders or providing gender equality training to the actors involved and making sex-disaggregated data routinely available.

building and gender planning, Italy comes in at 6.5 (out of 10 points), which is slightly above the EU average of 4.4.

According to a recent OECD report, the Italian government's 2017 budget plans include gender budgeting as a new tool³⁰ to further gender responsive policy-making (Downes, von Trapp & Nicol, 2017, pp. 2, 8, 10). The Italian gender budget would be an official experiment to assess the impact of fiscal policy by gender. This information is relevant because the pilot has the capacity to initiate broad gender mainstreaming, provided there is adequate high-level political support to disseminate the findings and secure their operational implementation (Quinn, 2009).

Key Findings

Re-viewing the Italian situation at sector level, we see the same tendencies as at national level.³¹ There is evidence of gradual improvement both at regional levels, notably in the application of gender-sensitive language, and in the local context, whereby universities have started implementing gender budgets.³² However, national-level mainstreaming efforts are limited to the workplace environment at the Ministry of Cultural Heritage and Activities and Tourism (MiBACT). Since 1974, MiBACT has been under the leadership of a male minister 23 times, under the leadership of a female minister only two times: in 1988-1989 and in 1998-2001.

The following assessment within the key policy areas shows the extent to which inequalities still exist as regards women's access to and visibility in the professions (see Fig. 19), women's access to top decision-making positions and other career opportunities as well as in terms of work-family balance.

³⁰ Gender budgeting was actually introduced several years earlier in Rome in the framework of an international academic seminar that was financed with the support of the Special Commission for Equal Opportunities.

³¹ In general, cultural policymaking focuses on the preservation of traditional Italian culture (heritage and landscape safeguard and valorization). In general, no monitoring structures are in place to check and effectively coordinate the activities of the many departments, each of which has an individual mandate for cultural action (CoE/ERICarts, "Italy", 2016).

³² Recent interviews with competent authorities in Italy have validated this claim for the current times (July 2017).

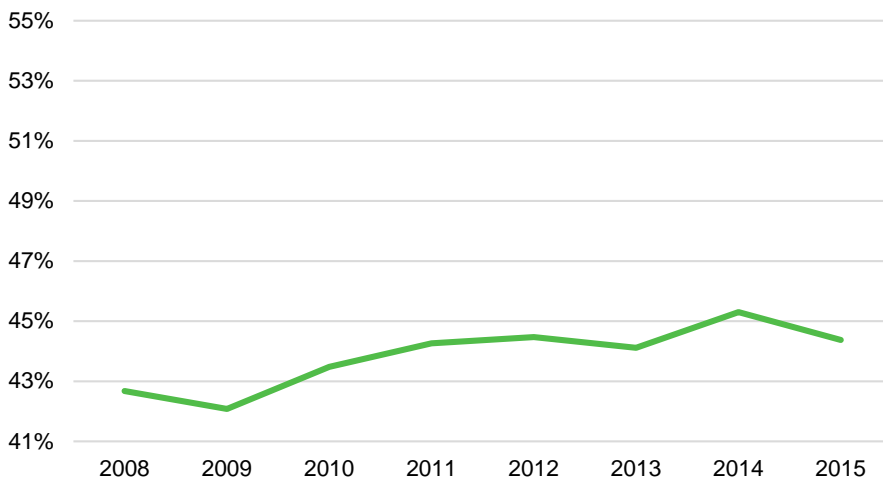


Fig. 19: Share of women among cultural workers (IT)

Advancement to Leadership Positions

In 2011, the Italian government introduced a temporary quota regulation (“Golfo-Mosca law” or Law 120/2011) as a “shock measure” for directorial boards of listed companies and publicly owned companies (Profeta, 2016; cf. Ferrari, Ferraro, Profeta et al., 2016, pp. 11f.).³³ The law covers three electoral phases³⁴ and stipulates a gradual increase of female representation to 20% of members by August 2012; by 2015, the number must equal 33.3%. In case of non-compliance, companies first receive notice by the regulatory body of the Italian stock exchange CONSOB to reintegrate the board. In a second instance, monetary penalties are issued (30% Club, “Italy”, 2017).³⁵ By this measure, the percentage of women on boards of listed companies has increased from 6% to 30%. (Profeta, 2016).

Looking more specifically at the cultural and media domains reveals that positions of power are still strongly male-dominated, with minimal alliance building to improve the representation of women at the highest levels. An exception to the rule is the MiBACT framework. For example, in 2015, the Culture Minister reformed the management of Italy’s most prestigious art heritage institutions and hired 20 new directors, half of whom were women. When asked by journalists whether the parity appointment in such a significant arena of Italian life and economy was an indication of progress towards gender equality, the Minister pointed instead to overall improved selection mechanisms for decision-making bodies in the arts and culture domain.³⁶

Looking at the female share of leadership in Italy’s four biggest media organizations, we find that women are under-represented in highest level (CEOs, board members) and mid-to senior level (operations managers) decision-making positions; notably, the female share of operational leadership positions in Italy is especially low (see Fig. 20, EIGE, 2013, p. 93; own compilation). Moreover, compared to Germany and the EU-28 average, Italy has fewer female media board

³³ Italy was the second European country, following Norway in 2005, to introduce gender quotas to accelerate the process towards economic gender equality and to promote women’s empowerment. France and Germany followed suit later.

³⁴ Boards are elected every three years.

³⁵ As the web site explains, “The 30% Club Italy was launched on October 26th 2015 as a business-led, not-for-profit initiative aimed at reaching at least a 30% participation of women in leadership (executive positions and boards) by 2020” (<https://30percentclub.org/about/chapters/italy>).

³⁶ The appointments took place in August 2015. Minister Francheschini responded to queries by stating that gender had no influence in the appointments, which were made based on appropriate experience, qualifications and Italian language skills (Scammel, 2015; Art Net, 2015). However, this may be simple rhetoric to defuse the criticism of quotas (Profeta, 2016).

members, but it is on even footing with Germany in the number of CEOs. Here, both countries are somewhat above the EU average.

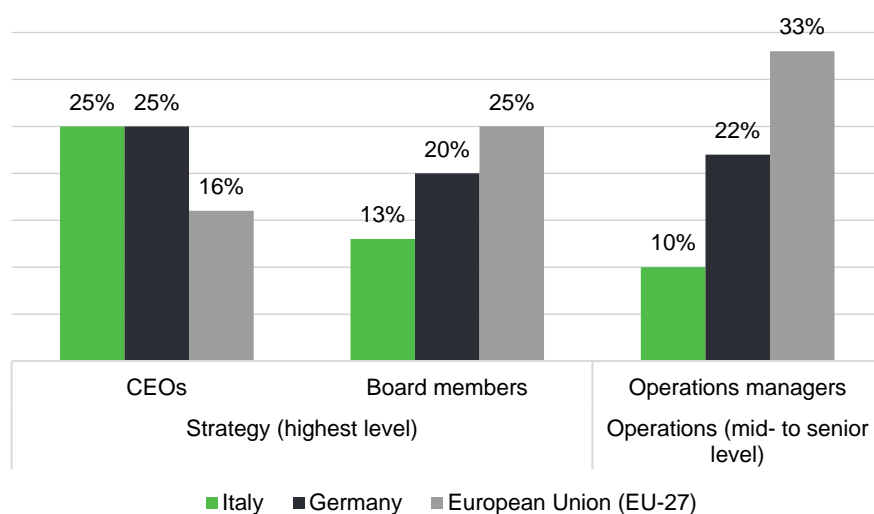


Fig. 20: Women in leading positions, Italian media sub-sector (%)

With a view to the artistic-cultural domain, a small-scale comparison of leading Italian film schools, universities with a high profile in the area of “arts and humanities” and most popular museums reveals an overall female representation of 37% in leadership positions (such as directors, members of the board of directors, administrative councils and other statutory bodies). Women hold a majority of the highest-level positions at 63%. (see Table 4, data for 2017; own compilation; for more information consult Appendix C: Women in Leadership).

Table 4: Women in leading positions (IT), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|------------|
| Selected film schools/academies | Centro Sperimentale di cinematografia | 11 | 18% | 82% |
| | ZeLIG - School for Documentary, Television and New Media | 4 | 50% | 50% |
| | Scuola d'Arte Cinematografica Gian Maria Volonté | 5 | 20% | 80% |
| | Average | | 29% | 71% |
| High-ranked universities in arts and humanities | Università Roma La Sapienza | 41 | 20% | 80% |
| | Università Degli Studio di Milano | 13 | 31% | 69% |
| | Università Cattolica del Sacro Cuore | 18 | 6% | 94% |
| | Average | | 19% | 81% |
| Highly frequented museums | Galleria degli Uffizi | 5 | 20% | 80% |
| | Galleria dell'Accademia di Firenze | 10 | 70% | 30% |
| | Castell Sant'Angelo | 4 | 100% | 0% |
| | Average | | 63% | 37% |

These positive trends in academia may be a reflection of the gender mainstreaming efforts undertaken over the last few years at the local level of academic institutions, which enjoy a high degree of independence in Italy. For

example, the Universities of Turin, Padua and Modena have adopted gender-sensitive language and use gender budgeting.³⁷

Access and Opportunities

To counteract gender discrimination, the Minister of Labor and Social Policies and the Italian Advertising Self-Regulation Institute (Istituto di Autodisciplina Pubblicitaria) signed a Memorandum of Understanding (MoU) on January 13, 2013. The MoU aims to ensure that commercial communication would:

- prevent the use of images that portrayed violence against women or incited violence against women;
- protect women's dignity, respect the principle of equal opportunity and spread positive values regarding women's imaging;
- pay special attention to gender representation and respect the identity of men and women in accordance with the evolution of their respective societal roles; and
- avoid using gender stereotypes (CoE, "Gender Equality and the Media at National Level", 2014).

As developments between 2010 and 2015 have shown, the path to gender-neutral communication policies is through strong civil society advocacy. For instance, the popular feminist women's movement "If Not Now, When" (Se Non Ora Quando, SNOQ) effectively challenged the "machismo" that had taken hold of some media during the Berlusconi era to put the topic of respect for the rights and dignity of women on the national political agenda (Macharia et al., 2015, pp. 16f.). Their 2011 initiative "Appeal Women and Media" (Appello donne e media) resonated with the national public broadcasting company Rai (Radiotelevisione Italiana Spa), which committed to producing gender sensitive programming content and to annual monitoring of progress to modify news and entertainment programs (Rai, 2015; Isimm Ricerche & Università degli Studi Roma Tre, 2017).³⁸ The Equal Opportunities Committee of the Italian Ministry for Economic Development now also openly supports the initiative, which aims to move beyond gender awareness-raising to adopt a code of ethics "Women and Media" for the entire media industry (Ministero dello Sviluppo Economico, "Appelli", 2017).

Parallel to these developments, two other notable initiatives emerged that fostered an equitable and dignified representation of women in print media, digital news media and radio broadcasting: the newspaper Corriere della Sera created a blog called "The 27th Hour" (La 27esima ora)³⁹ and a group of over 800 professional women journalists founded the association Giornaliste Unite Libere Autonome (Gi.U.Li.A.). La 27esima ora uses the web to disseminate gender-sensitive content and promote social and cultural initiatives, including the launch of a radio program called Radio27. The professional network Gi.U.Li.A. is also committed to sensitizing the journalistic profession and civil society to overcome

³⁷ A notable development at regional level, the Tuscany region has also started implementing gender mainstreaming into its administrative structures. Recent interviews with competent authorities in Italy have validated these claims for the current times (July 2017).

³⁸ The 2016 Rai programming report was conducted by Isimm Ricerche & Università degli Studi Roma Tre (2017). It involves content analysis of 700 programs across all genres (news, magazines, talk show, fiction, etc.). In focus of the investigation are, from a gender perspective, programming features, imaging, representation etc. The report also highlights good and bad practices (idem). For other media monitoring reports at territorial level, see the ISIMM Ricerche website: <http://www.isimm.it/monitoraggi.html>.

³⁹ In their report on the GMMP context in Italy, Monia Azzalini and Claudia Padovani state that the 27esima ora blog "has become an important space for debate on themes of relevance to women, their lives, problems related to violence, life-work balance, employment and several other issues. One year after its launch, the blog registered over seven hundred thousand monthly contacts, thus emerging as one of the top ten blogs in the Italian web-sphere." (Macharia et al., 2015, p. 17).

gender stereotypes. The network organizes both career-entry and further education training seminars on news making, offers a blog to discuss feminist issues of equal opportunities and cultural initiatives, and promotes using gender-sensitive language.⁴⁰

Another comprehensive initiative to counteract female stereotyping is the periodic work conducted by the international consortium Global Media Monitoring Project (GMMP).⁴¹ As a grass roots organization, the GMMP encourages multi-stakeholder dialogue and networking through public debates on gender topics with national and regional relevance (Stati Generali delle Donne); they publish or disseminate research results on gender, media and communication by specialists across Italy (Macharia et al., 2015, p. 18). Similarly, Italian universities have started organizing themselves locally to participate actively in affirmative action. The first such interuniversity center for the study and dissemination of gender cultures originated in November 2013 among six academic institutions in Milan (cf. *Culture di Genere*, 2017).⁴²

In light of these positive developments, a notable negative example at state level serves to highlight the complexity of the Italian context: The independent regulatory agency AGCOM has not committed at national level to supporting organizational change at media organizations by cultivating gender-sensitive public communication.⁴³ This position is all the more remarkable, considering that AGCOM's regional operators (CORECOM) are entitled to conduct monitoring activities. This is evidenced by the fact that CORECOM agencies participated in the last round of the GMMP project and, in 2014, also published a report with their results. This means that funding is available and invested at local and regional levels, but not nationally (Bonerba, Damiani, Dominici et al., 2014; cf. also Dominici, 2015).

Looking at female university students enrolled in the academic areas "arts and humanities" and "journalism and information", which are the primary programs to prepare students for careers in culture and media professions, the share of female students exceeds the male share by far, making up roughly three quarters of the student body (see Table 5, Eurostat; own compilation). Despite the share slightly decreasing since 1998, it still clearly exceeds the European average. At the same time, however, as we also observed in the French case, the obvious feminization in Italy of tertiary-level professional training in "arts and humanities" and "journalism and information" does not correlate with a similar female share in cultural labor participation. The share of women working in culture employment is also smaller (44%) than the European average (47%). Of all grade A researchers in the humanities, 35.9% were women in 2013. Despite the high share of female students, top-level researchers tend to be male. In the area of "humanities" in Italy in 2013, women made up 35.9% of all top-level researchers (EC, "SHE Figures", 2016, p. 133).

⁴⁰ To support respectful language use, the journalists' union (Giornaliste Unite Libere Autonome (GiULiA)), published a handbook entitled "Donne, grammatica e media. Suggestimenti per l'uso dell'italiano" in 2015. (Also see the journalists union's publication "Tutt'altro genere d'informazione" from the same year).

⁴¹ The Italian GMMP data collections are coordinated by the Pavia Observatory and the University of Padua, in conjunction with eight other Italian universities. Further information is available online at: <http://whomakesthenews.org/gmmp>.

⁴² Other good practices include the Observatory GEMMA (Gender and Media Matters), established in 2010 (<http://www.coris.uniroma1.it/node/7295>) and the Memorandum of Understanding "Donne e Media", signed by the Emilia Romagna Region in 2014 (<http://parita.regione.emilia-romagna.it/entra-in-regione/documentazione/documentazione-temi/media-e-comunicazione/2022-protocollo-d2019intesa-donne-e-media-per-promuovere-una-rappresentazione-rispettosa-del-genere-femminile-nell2019ambito-dell2019informazione-e-della-comunicazione>).

⁴³ In July 2017, Claudia Padovani, University of Padua, GMMP, stated in a telephone interview, "To my knowledge, AGCOM has not made a commitment to fostering gender equality in the media as indicated by the provisions starting from section J of the Beijing Platform for Action."

Table 5: Female share of students in “arts and humanities” and “journalism and information” (IT) (%)

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | Italy | EU-27 | Italy | EU-27 |
| 2013 | 71.13% | 64.67% | 64.61% | 67.46% |
| 2014 | 70.49% | 64.64% | 64.25% | 68.08% |
| 2015 | NA | 64.43% | NA | 68.62% |

In terms of career promoting opportunities, Italy does not offer any specific funds, grants, scholarships of relevance to artists of either sex (CoE/ERICarts, “Italy”, 2016). However, in 2017, MiBACT did develop a special format to honor women artists on International Women’s Day (March 8). In order to celebrate “the world of women” (MiBACT, 2017), the Ministry granted all women free access to cultural heritage sites across the country where special events, talks and exhibitions would illustrate influential works of art by and of women. In support of the measure, MiBACT also created an informational Instagram page about women in art and initiated a Twitter movement using the hashtag #8marzoalmuseo (#March 8 at the museum) and setting up the parameters for a “digital treasure hunt” to find and share discoveries of significant women depictions and valuable works by women artists (Bulman, 2017; The Local, 2017).

To capture a first impression of gender distribution in creative arts award systems, this study collected data on the male to female ratio of recipients in two prize categories (established artists and upcoming talent) in the genres music, literature, fine arts and audiovisual arts over a 10-year period (2006/07-2016/17) (see Table 6; own compilation; descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors).

Table 6: Female share of recipients, selected prizes and honors (IT) (%)

| | | Number of recipients | Women | Men |
|----------------------------------|---|----------------------|------------|------------|
| Music | Targhe Tenco: Canzone | 9 | 11% | 89% |
| | Targhe Tenco: Opere Prime | 6 | 0% | 100% |
| | Average | | 6% | 94% |
| Literature | Premio Campiello | 10 | 50% | 50% |
| | Campiello Giovani | 10 | 60% | 40% |
| | Average | | 55% | 45% |
| Visual arts | Arte Laguna Prize | 59 | 46% | 54% |
| | Furla Award | 5 | 40% | 60% |
| | Average | | 43% | 57% |
| Film and audiovisual arts | Golden Lion (“Leone d’Oro”) | 7 | 14% | 86% |
| | Young Cinema Award (“Premio Arca Cinema Giovani”) | 11 | 18% | 82% |
| | Average | | 16% | 84% |

The data reveal a strong female under-representation among recipients of music awards (6%) and prizes for film and audiovisual art (16%).

Pay and Pension Differences

Though women and the highly educated increasingly support the dual-earner family model, a majority of Italians, maintain traditional attitudes that align with a male-breadwinner model (Blome, 2017, pp. 15ff.). Italian pension policy is not

harmonized with work-family policy. As a result, since more women than men reduce their labor participation or become non-active in order to take care of children or elderly parents, they also receive lower pensions than their male counterparts do. In Italy, there are no childcare credits, as is the case in France.

In the cultural labor market, there is a high wage gap, notably in the performing arts, where female artists earn about 1/3 less than their male counterparts (CoE/ERICarts, “Italy”, 2016, p. 47). In “arts, entertainment, and recreation”, the gender pay gap was 61.3% in 2014, which is high, considering that the gender pay gap in the economy overall was 7.4% in the same year. In the sector “information and communication”, the gender pay gap in 2014 was 18.9%.

We also observe that women working in “arts, entertainment, and recreation” have a much higher share of self-employment than the average across all sectors of economic activity (see Fig. 21, Eurostat; own compilation). This could come with higher social insecurity, but more flexibility. It should be noted, that this share is higher still for men working in the same field. Compared to the European average, the share of self-employed persons in the sector is generally much higher in Italy. In the sub-sector “information and communication”, the self-employment share among women was 13% in 2016.

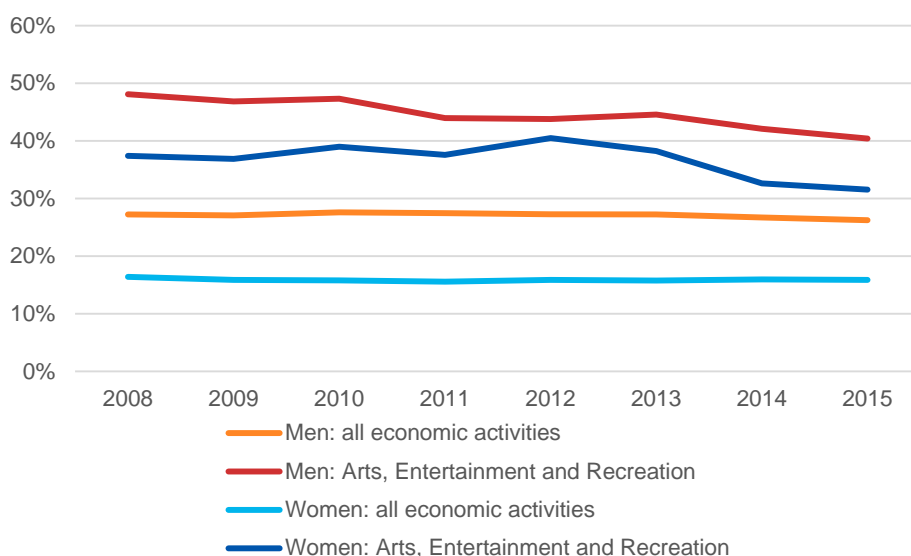


Fig. 21: Share of self-employed persons in all sectors and in “arts, entertainment, and recreation” (IT), by sex

The Italian pension gap (38%) falls just short of the European average of 40%, revealing a pronounced gender inequality (see Fig. 22, Eurostat; own compilation). Law 214/2011 regulates the equal treatment of Italian men and women in terms of pensions, but as current pensions are the result of pension rights accumulated over a lifetime, it will take time for such policy to take effect. Moreover, equal treatment within the pension scheme can still lead to lower pensions if women workers work and earn less.

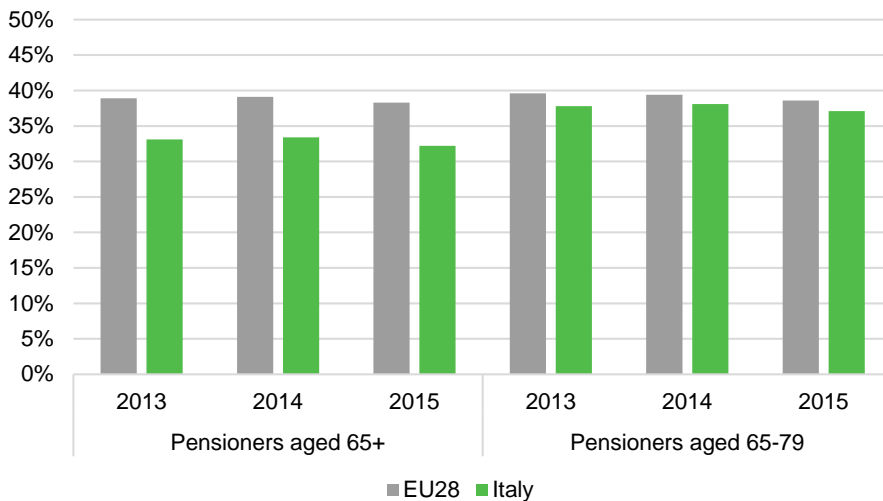


Fig. 22: Gender pension gap for different age groups, EU and IT (%)

A very significant gender gap exists between the at-risk of poverty rate of male and female pensioners in Italy (see Fig. 23, Eurostat; own compilation). Whereas female pensioners experience a higher risk of poverty compared to EU-pensioners in general, male Italian pensioners enjoy at risk of poverty rates below the EU average. The differences are even more pronounced when considering European male and female averages separately: Whereas the poverty risk for Italian male pensioners is on par with that of European male pensioners, Italian female pensioners do worse than their European counterparts do. In 2005, more than one in four female Italian pensioners was at risk of poverty. However, there is a general trend, both in the EU and in Italy, towards lower risk of poverty rates for pensioners, also affecting female pensioners and reducing the risk of poverty rate for Italian female pensioners to 17% in 2015 (down from the aforementioned 25% in 2005).

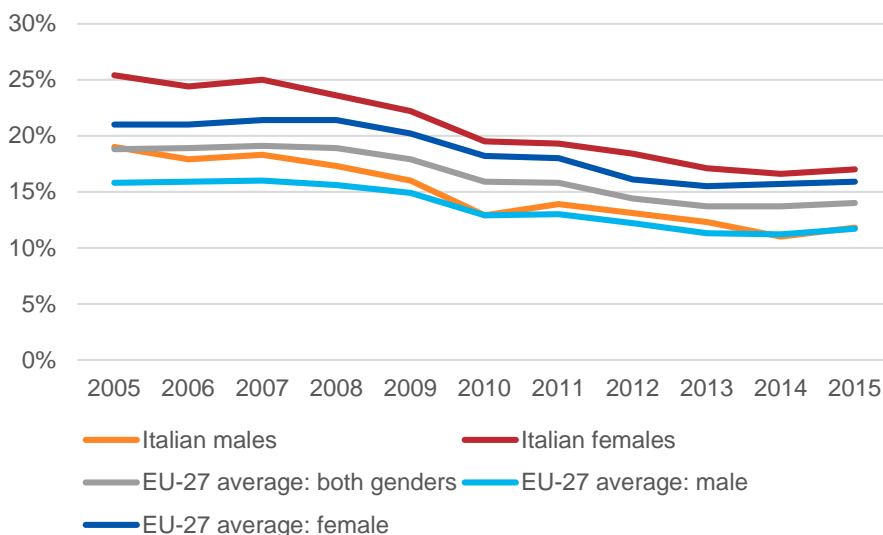


Fig. 23: At risk of poverty rate for pensioners (65+ years) (IT) (%)

Reconciliation of Work and Family

Italian work-family policy is changing, albeit slowly due to the persistence of traditional definitions of the cultural roles and societal expectations of women and men (Rosselli, 2014; Downes, von Trapp & Nicol, 2017, p. 4). While more fathers now take responsibility for familial care and domestic tasks, the burden of care still falls disproportionately on women (cf. National Fertility Day campaign from

September 2016: Ministero de la Salute, 2016). The Italian scholar Elisabetta Ruspini relates this tendency to the concept of familism, which “requires and encourages a specific, two-gender model, whereby the gender categories ‘woman’ and ‘man’ carry with them specific expectations about how to act, what to do, [...] and so on” (Ruspini, 2015, p. 64). Among its four components, familism relies on subjugation of the self to the family and family interdependence, placing “a strong emphasis on the quality of intra-family care” (ibid., p. 66). Moreover, as Ruspini points out, Catholicism tends to reinforce a familistic perspective due to the similarity of values; especially in times of tight budget constraints, there is less societal incentive to prioritize the needs of women over those of the family (id., pp. 64f.).

For similar reasons, working-time flexibility and part-time work has also remained controversial (id., pp. 66ff.). In 2014, around 32% of employed women worked part-time in the country, compared with 9% of employed men (Eurostat, 2014). In a very recent effort to improve the situation, the Italian government passed new legislation (Law 81/2017) in June 2017 that regulates “smart working”, i.e. flexible work arrangements for both men and women.⁴⁴

The institutional rigidities of the Italian labor market explain the peculiar pattern – in contrast to the development in most industrialized countries – of only a modest increase in female labor force participation, in particular for mothers with young children, and a sharp decline in the fertility rate. In addition, the publicly funded childcare system is highly disadvantageous for mothers of small children (under three years old). For women who choose to re-enter the workforce full-time in the first years after childbirth, public childcare is often not an option at all, as daycare facilities have limited daily hours of operation. The increased costs for families discourages women with children from re-entering the labor market (Winkler, 2016).

Law 183/2014 JOBS ACT contains several norms regulating maternity leave and reconciliation policies. Compulsory maternity leave duration is more generous than in other European countries.⁴⁵ It is paid at 80% of previous earnings and covers a period of five months maximum; usually the mother leaves work two months before the birth of her child and returns within three months after the birth. It is also possible to leave work one month before the birth and then take up to four months once the baby is born. In response to the 1996 EU directive on parental leave, the Italian government enacted new legislation (Law 53/8 March 2000 Provisions for the support of maternity and paternity, for the right to care and training and for the coordination of urban temporalities) in 2000 that provides parents with the option of parental leave and introduces the individual, rather than non-transferable, right of male employees to take time off work in order to care for their children during the first eight years. Both parents are guaranteed the right to take leave from work for up to a maximum of six months each and ten months together. Fathers deciding to make use of leave for a period of at least three months (even if not consecutive) allow the couple an additional “bonus” month. In total, parents could take up to 11 months of leave.⁴⁶

Law 92/2011 regulates paternity leave. It provides fathers with a right to take a fully paid leave of absence of not more than two days. Though increasing, in 2016 only 12% of fathers used their right to take parental leave. Two notable examples encourage fathers to contribute more to family responsibilities:

- The web and media campaign *Padri coraggiosi* (Brave Fathers), which is sponsored by the Provincia of Bologna and funded by the European Social

⁴⁴ LEGGE 22 maggio 2017, n. 81. Italy actually has had advanced legislation addressing the issue of job sharing since 2003 (Legislative decree no. 276, 2003), though it seems it was not used much.

⁴⁵ These data on maternity and parental leave were reported in a recent interview by Elisabetta Ruspini in July 2017.

⁴⁶ More information is provided in: Bosoni, Crespi & Ruspini, 2016.

Fund, aims at raising awareness about the need to share caring activities among parents.⁴⁷

- Implemented in 2008 by the Italian Province of Trento, the Family Audit Certification is a complete family audit process that helps organizations to improve their reconciliation structures for mothers and fathers. The program's effective system of external monitoring, including impact assessments and follow-up, stakeholder networks (unions, employers, family and social organizations, research organizations), and benefits systems, has convinced beyond territorial borders to become a pilot project at national level in 2011 (EIGE, "Country Specific Information - Italy", 2017). However, although the practice is evidently transferable, its costs might be an issue in a time of economic crisis.

Looking at the percentage of children below the age of three attending daycare in Italy, we find evidence of limited capacity: only a small fraction of this age group attend daycare, in 2015, 27% of children were placed in public care facilities (see Fig. 24, Eurostat; own compilation). Moreover, between 2006 and 2015 the percentage did not rise above 30%. We also find that there is no trend in the development of placing children below the age of three into formal childcare. In comparison, when it comes to children aged three years to the compulsory school age, childcare coverage is much higher, amounting to 86% coverage in 2015.

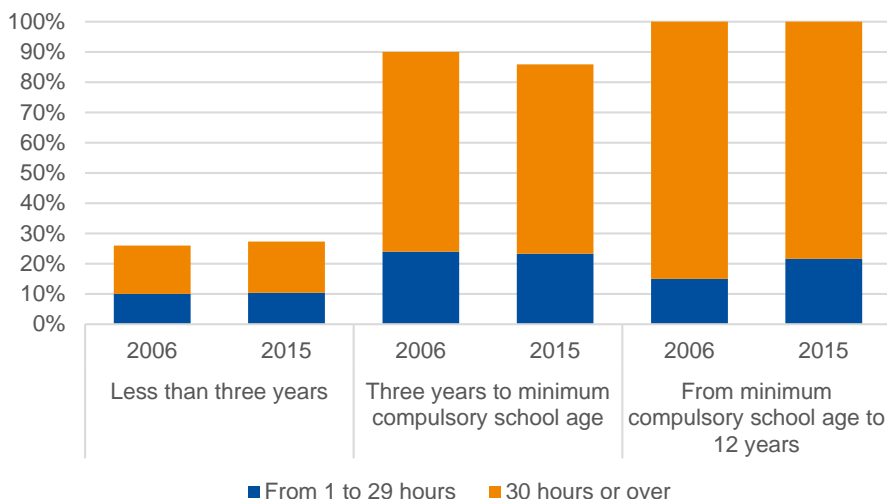


Fig. 24: Italian children in daycare, by age group and weekly duration of service (%)

Mainstreaming Methods and Tools

As reported above, use of the mainstreaming tool “gender-sensitive language” is widespread, significantly in the media, but also in academia and, to a limited extent, at institutional levels, as the work done by the Corecom Umbria in 2014 reveals. In 2015, the Council of Ministers also instituted a commission on the use of gender-sensitive language.

There are also gender equality structures with at least formal advisory and monitoring functions in place at national and local government levels.⁴⁸ Due to their weak development, the government engages independent agencies (e.g.

⁴⁷ <http://www.cittametropolitana.bo.it/pariopportunita/Engine/RAServeFile.php/f/pagina-internet-padri.pdf>

⁴⁸ The National Commission for Equality of Men and Women and the Equal Opportunity Commissions operate at local level, the Network of Equality Advisors monitors employment practice on all levels, and the National Committee is responsible for proposing, informing and promoting positive actions in the field of equal opportunities in the labor market.

GMMP, Fondazione Giacomo Brodolini – FGB) and academic research centers to act as consultant experts, analyze the findings of political studies and make recommendations for future action. Though mainly research based, these project relationships can include data collection to monitor gender equality.

In terms of a national action plan to introduce gender mainstreaming systematically, there was the Strategic Impact Assessment on Equal Opportunity (Valutazione di Impatto Strategico Pari Opportunità, VISPO), designed between 1999 and 2006 as a gender assessment tool for regional and local governments implementing structural programs; the Directive to Introduce Gender Mainstreaming in Public Administrations (Direttiva parità e pari opportunità tra uomini e donne nella Pubbliche Amministrazioni) from 2007; and the Prodi-Finocchiaro Directive (D.P.C.M.) from March 27, 1997 (EIGE, “Country Specific Information - Italy”, 2017).⁴⁹ However, aside from notable exceptions applying the VISPO policy,⁵⁰ there was no sufficient follow-up to make these guidelines a basic point of reference for equality policymaking in Italy.

Assessment

Italy shows mixed progress at implementing gender mainstreaming. However, media monitoring and civil society groups coupled with cross-sectoral alliances, such as in the 30% Club, are showing impact. These positive measures are also improving the underlying political conditions that can promote a more effective, gender-sensitive legal framework.

Good Practices

In order to raise awareness of women as artists, a project known as #8marzoalmuseo (March 8 at the Museum) celebrates their contribution to the country’s arts and cultural heritage. In support, an informational Instagram page about women in art and a Twitter movement using the hashtag #8marzoalmuseo (March 8th at the museum) initiated a digital treasure hunt at the cultural sites themselves. This campaign is notable as a soft or gradual measure to heighten general awareness of women’s cultural and artistic influence and generate appreciation for female artistic production and creativity.

In addition, the Family Audit Certification uses a well-developed methodology to promote family work-life balance planning in six areas (work organization, work-family balance culture, communication, fringe benefits and services, family district, new technologies). An external monitoring agency monitors the program in regular intervals.

⁴⁹ These guidelines were officially in force until 2006, but sources in Italy have confirmed that they were not applied and disappeared from the official tools kit soon after implementation (online exchange with competent authorities in Italy, August 2017).

⁵⁰ For example, the Campania region used the VISPO guidelines in 2003. “The implementation of the VISPO model in the Campania Regional Operative Programme: guidelines and operational strategies for managing, assessing and replanning structural funds” is available as a Word document online.

The Netherlands

The following analysis illustrates the extent and spectrum of Dutch gender related interventions towards equality with key findings, figures and tables to visualize the status quo.

National Gender Equality

The Netherlands has a longer tradition of emancipation policy and equality legislation than most other EU Member States have.⁵¹ However, no specific measures are in place to promote gender-balanced political representation. Women currently hold seven of the 19 cabinet positions (including ministers and state secretaries); there has never been a woman as prime minister. Responsibility for equality issues lies with the Ministry of Education, Culture and Science (OCW). Within the OCW, the Director-General of Higher and Vocational Education, Science and Emancipation manages emancipation policies as a single non-discrimination portfolio and policy framework for women and LGBT people (Holtmaat & Loenen, 2017).⁵²

As in Italy, the early years of Dutch emancipation policy showed a strong correlation to European legislation and Directives. In the last few years, the emphasis has shifted away from government initiatives in favor of citizen autonomy⁵³ and increased civil society participation towards equality. Among its current priorities, Dutch equality policy aims to increase the economic independence of women, which means getting more women into work and making it possible for men and women to share work and care responsibilities more equitably (SCP & CBS, 2014; 2016).⁵⁴ However, a study published in October 2016 by the World Economic Forum revealed that the conditions for women in the Netherlands may have worsened. On the WEF Global Gender Gap Index, the Netherlands has dropped three spots to rank 16th out of the 144 countries measured for equality between men and women putting it below countries like Rwanda, Burundi and Nicaragua (NL Times, 2016).⁵⁵ The report detected no progress in the area of employment and income equality and sees the Netherlands falling far behind countries such as Finland, Norway, Sweden and Switzerland.⁵⁶

⁵¹ The earliest equal treatment legislation dates from 1975, when the Equal Pay Act came into force. In 1980, this Act was included in the Equal Treatment Act (ETA) for Men and Women in Employment, which was followed in 1994 by a General Equal Treatment Act (GETA) (Vegter, 2016). See also Plantenga & Remery, 2015; Berger & Dorsch, 2015.

⁵² The OCW is composed of a governing body and several executive services and inspectorates. Beneath the issues “education”, “science” and “gay rights”, the government seeks to promote equal rights, opportunities and responsibilities for men and women. New gender and LGBT policy developments are published regularly in Principal Letters (Hoofdlijnenbrief) and statistics etc. are published every two years in Emancipation Monitors (Plantenga & Remery, 2015, p. 8).

⁵³ According to the government’s logic, autonomy refers to the opportunity to make choices; in order to make choices people should be healthy. Therefore, the focus of this policy is strengthen autonomy in conjunction with measures to improve health and well-being. Equality implies taking into account differences between men and women in order to guarantee equal treatment (OCW, “Dutch Gender”, 2013).

⁵⁴ On May 10, 2013, the OCW sent a Principal Letter outlining the equal opportunities policy to the House of Representatives, whereby the government shall view issues relating to gender equality in terms of both individuals and the relationships between them, based on mutual respect and social cohesion (OCW, “Hoofdlijnenbrief”, 2013, p. 5). The 2014 Emancipation Monitor redefines the core values underpinning this revision, prioritizing autonomy and economic independence for women (SCP & CBS, 2014, pp. 127f.). Cf. also the OCW traveling information campaign “Power on Tour” (KRACHT an Tour) to raise gender awareness and promote measures towards female economic independence (<http://www.krachtontour.nl/>) (SCP & CBS, 2014, pp. 127).

⁵⁵ The Global Gender Gap Index looks at differences between men and women in a given country in terms of economic participation, access to education, political influence and health and life expectancy.

⁵⁶ Data from the WEF Global Gender Gap 10/2016: 74% of Dutch women participate in the labor market, as compared with 85% of Dutch men. Women primarily have part time jobs (64%), while only 30% of men work less than full-time. Most significantly, women in the Netherlands earn significantly less –

Compared to the average European woman, the status of Dutch women in terms of gender equality varies greatly depending on one's view. The Netherlands is a strongly individualized culture, with a strong concept of motherhood; that means caring for one's own children is an important social obligation for women, with fathers tending to be the primary breadwinners for the family (Kniijn, 1994; Mills, 2015).⁵⁷ For women who choose to re-enter the labor force early after giving birth, there is a good daycare system with adequate coverage for children up to the age of three.⁵⁸ When viewed from this perspective, the part-time and flexible working culture typically referred to as the Dutch model is an advantage for women that offers better options for reconciling work and family life. Notably, according to UNICEF, Dutch children are also the happiest in the world (UNICEF, 2013).

When viewed from the economic perspective of the national government, due to changes in the welfare system, as indicated above, the high share of women in part-time work correlates with a high share of women (47%) who are not able to support themselves independently (men: 26%) (OCW in numbers, 2017). A look at the distribution of wealth in the Netherlands also indicates a high gender inequality: despite the recent efforts to improve their financial independence, Dutch women still own less than a quarter of all wealth in the country (see this report, Appendix B: Gender Check). Considering that the pay gap is also relatively high and the percentage of women in top leadership positions in all economic sectors is low, it seems evident that women in active pursuit of career advancement and leadership opportunities are at a disadvantage in the Netherlands.

In terms of government intervention to minimize the gender gap, the activity of the OCW still tends towards soft measures. It guides the other ministries, which retain their authority to implement emancipation and non-discrimination measures in their own policy fields. The government does not use the term gender mainstreaming in policy documents. However, it did introduce the mainstreaming tool "gender budgeting" in 2011, albeit in a limited version. A government report documenting developments for the period 2008-2013 also gave testimony to "gender-sensitive stakeholder consultation" and "gender analysis", the goal being to help policymakers, politicians, and practitioners develop a gender-sensitive approach to political activities that would aid in countering domestic violence and improve women's economic independence (OCW, "Sixth Periodic Report", 2014). Fig. 25 (EIGE, "Country Specific Information - The Netherlands", 2017) gives insight into the status of these interventions to improve gender equality in the Netherlands.⁵⁹

minus 52% – than their male counterparts do. Even in equivalent positions, women earn 32% less than men do in the Netherlands. Women fill only 26% of managerial positions in the country.

⁵⁷ Recent interviews with competent authorities in the Netherlands have validated this claim for the current times (July 2017).

⁵⁸ As the data in this report show (see below), the recent financial crisis clearly affected the paternalistic role of the Dutch State; as a result, many of the generous benefits afforded to mothers in support of the part-time working culture have been cut or reduced, forcing many families to reconsider their sole reliance on the husband's income (Mills, 2015).

⁵⁹ We refer to the EIGE criteria ("Gender Mainstreaming", 2017).

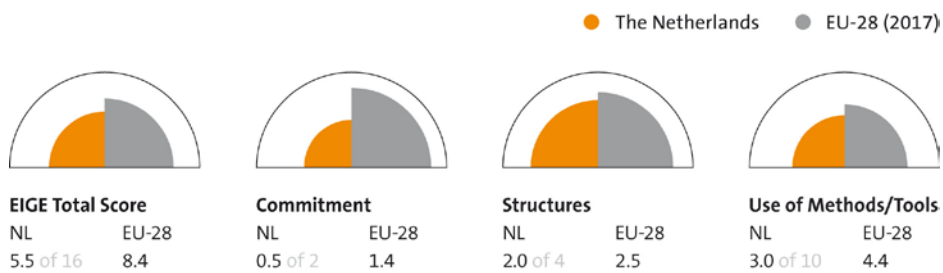


Fig. 25: Gender mainstreaming barometer (NL)

With an overall score of 5.5 (out of a total of 16 points), the EIGE barometer ranks Netherlands well below the EU-28 average of 8.4. As this score reflects a government’s commitment to achieving overall gender equality, the official Dutch commitment to gender mainstreaming ranks relatively low in the scale. At structural level, the country scores 2.0 (out of 4 points), or 0.5 points below the EU average of 2.5, which refers to the implementation of positive enabling structures to achieve gender equality. Here, as well, the lower score indicates structural deficiencies. In terms of the country’s dedication to applying established gender mainstreaming tools and methods like gender impact assessment, capacity building and gender planning, the Netherlands comes in at 3.0 (out of 10 points), which is also clearly below the EU average of 4.4 and, therefore, less positive in terms of the EIGE barometer. Fig. 26 shows the share of women among cultural workers in the Netherlands.

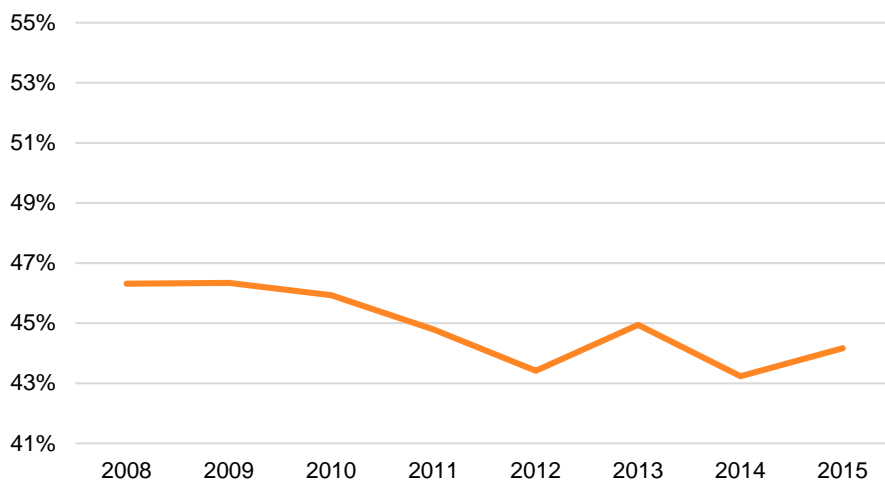


Fig. 26: Share of women among cultural workers (NL)

Key Findings

The OCW is currently headed by a woman.⁶⁰ Within the OCW, the Director-General of Culture and Media manages the Directorates Media and Creative Industry, Heritage and Arts and International Policy. In comparison with other economic sectors in the Netherlands, the cultural domain as part of the public sector is more gender equal. The media sector is less gender equal.⁶¹ As in the other countries selected for this report, it seems more difficult to enforce compliance in the commercial media industry than at public media organizations.

⁶⁰ Of the 29 representatives to head the OCW Ministry since 1918, three of the four most recent ministers have been women: Maria van der Hoeven (2002-2007); Marja van Bijsterveldt (2010-2012); Jet Bussemaker (2012-).

⁶¹ In addition to the recent research conducted by Rommes & Podesta (2016), these statements were validated through exchange with Antia Wiersma (ATRIA) in July 2017.

The following assessment within the key policy areas shows the extent to which inequalities still exist as regards women's access to, and visibility in, the professions, women's access to top decision-making positions and other career opportunities as well as availability of adequate social security to women as mothers.

Advancement to Leadership Positions

In 2012, the Netherlands officially declared itself against the European proposal for a legally binding quota of 40% women in non-executive boards, considering the measure too harsh. It chose instead to promote tailored solutions targeting gender balance on executive and supervisory boards with a special focus on non-listed firms (Plantenga & Remery, 2015, p. 8). A statute from 2011 was already in place for larger private and publicly listed companies to self-regulate. The aim targeted a 30% female representation on the supervisory and executive boards by 2016. There were no sanctions in place to enforce the target, but the rule did require companies to report (publicly) and give reasons in cases of non-compliance ("comply or explain" mechanism) (Fichtl, 2013). To stimulate organizational change, the Dutch OCW Minister also garnered the support of several companies to establish a database of 700 current and next generation female leadership talents (Knaapen, Lettinga & Mahabier, 2015). In November 2015, the OCW revealed in a Letter to parliament that the public sector had reached the target with 31% female representation on boards and in supervisory functions, while the private sector still lagged far behind (Diversity Team, 2016).⁶² Early in 2017, the government agreed to maintain the statutory goal until 2020 (OCW, "5000 bedrijven", 2017). The OCW also optimized the "women in leadership" database (Top Vrouwen Boardroom Empowerment, <https://www.topvrouwen.nl>) into a "good practice" for the Dutch context.

Looking at sector level, a 2010 OCW study on women in the cultural sector revealed – at 34.9% – a relatively high share of women in top functions, as compared with only 9% in the business sector. In late 2016, the Graydon bureau examined the male-female ratios across sectors in the Dutch economy; in "culture, sports, and recreation", the female share of women on boards and in top-ranking positions was 30%, and 21% in "information and communication". (De Smyter, 2016). These numbers confirm the general perception that the cultural sector has better selection mechanisms for women's advancement to decision-making levels than the media sector.

In fact, Dutch gender equality policies apply to the public service media domain, but they do not cover personnel issues (GMMP results, in: Nenadic & Ostling, 2017, forthcoming). The Dutch media sector also lack adequate measures to monitor media content. As a result, the OCW Minister introduced "women and media," specifically the focus areas "women in top media positions" and "stereotyping in the media," as a new column of the emancipation policy agenda for 2013-16 (OCW, 2013). This was a first, as the Dutch government had never before explored the theme in terms of national intervention measures (ibid.).

A look at the proportion of women among decision-makers in the four biggest Dutch media organizations⁶³ supports the claim that women are under-represented in the highest levels (CEOs, board members) and mid-to senior levels (operations managers) decision-making positions (see Fig. 27, EIGE 2013, p. 93; own compilation). In comparison with the situation in Germany, the data raise the question about advancement opportunities on a non-executive path (external entry to organization) vs. an executive track (internal promotion).

⁶² In comparison, the 2016 percentages for women on Dutch boards were ca. 10% – with 8.9% for directors on executive boards and 11.2% for commissioners on supervisory boards (Diversity Team, 2016).

⁶³ EIGE data collection in June-October 2012. The survey of 99 media organizations across 27 EU member states and Croatia includes public and private sector broadcasters (radio and television) and major newspaper groups.

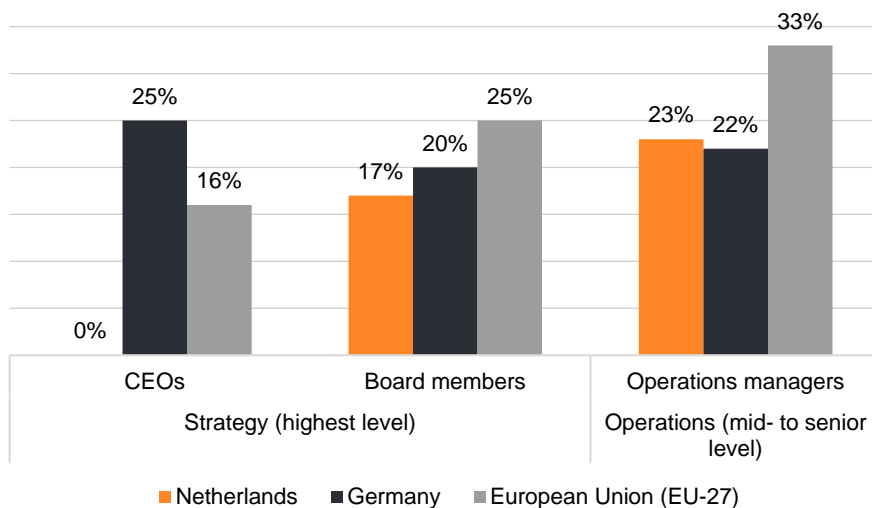


Fig. 27: Women in leading positions, Dutch media sub-sector (%)

In 2011, the government introduced the Talent and Empowerment programs, the aim of which was to modify employment structures in order to increase women’s representation at the top levels (OCW, 2011). These programs are still in place today, albeit with an altered funding scheme that places responsibility primarily on the local government level in collaboration with civil society stakeholders; federal support is only available as matching funds.⁶⁴

To further the equality movement and increase women’s power in society, NGOs, autonomous women’s networks and organizations have an active role as expert partners to the national government. However, a shift has occurred over the last twenty years that minimized the flow of public funds to support the research, consultancy and monitoring activities of these independent agents.⁶⁵ Today, the partnerships are structured more loosely, with more responsibility at local government level. As an alternative incentive to support women’s programs and leadership training etc., the OCW offers to match funds for program development and management by independent agencies.

In academia, a comparison of leading Dutch film schools, universities with prestigious “arts and humanities” faculties⁶⁶ and popular museums reveals gender parity (48% women) in the distribution of leadership positions (directors, members of steering committees, deans and members of management councils “*College van Bestuur*”) (see Table 7, data for 2017; own compilation; for more details, see this report, Appendix C: Women in Leadership). These numbers indicate positive structural conditions in the relevant academic fields for cultural employment, especially in comparison with the overall share of women professors at Dutch universities (17%). To promote more improvement, the OCW Minister recently announced funds for the appointment of 100 female professors within the year; in addition, Dutch universities promised to appoint an additional 200 female professors in the coming years (OCW, “De verschillen tussen”, 2017).

⁶⁴ The Netherlands Gender Equality Institute ATRIA confirmed the extension under changed conditions of these programs in an online exchange with the report project team in July 2017.

⁶⁵ This information stems from recent online exchange and telephone interviews with competent authorities in the Netherlands (July 2017).

⁶⁶ The share of women among professors in all fields is increasing slowly (just over 6% of professors were women in 2000, which crept up to almost 15% in 2013). If the current pace continues, gender parity in academic scientific positions will be achieved only in 2058 (OCW, 2015, p. 35).

Table 7: Women in leading positions (NL), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|------|
| Selected film schools/academies | Nederlands Filmacademie | 9 | 67% | 33% |
| | Frank Mohr Institute Academie Minerva (Hanzehoogeschool Groningen) | 3 | 0% | 100% |
| | University of the Arts Utrecht | 7 | 57% | 43% |
| | Average | | 41% | 59% |
| High-ranked universities in arts and humanities | Universiteit Leiden | 8 | 50% | 50% |
| | Universiteit van Amsterdam | 10 | 50% | 50% |
| | Universiteit Utrecht | 8 | 38% | 63% |
| | Average | | 46% | 54% |
| Highly frequented museums | Rijksmuseum | 10 | 30% | 70% |
| | Van Gogh Museum | 16 | 44% | 56% |
| | Noordbrabants Museum | 5 | 100% | 0% |
| | Average | | 58% | 42% |

Access and Opportunities

Since 2011, the OCW Joke Smit Prize honors individuals showing strong commitment to improving the position of women in the Netherlands (OCW, “Joke Smit-pris”, 2017). Referred to by the Ministry as an “encouragement award” to promote women’s emancipation, awardees receive a piece of art and a cash prize valuing EUR 1 000. The prize is awarded once every 2 years.

In the Netherlands, female tertiary students slightly outnumber male students in the subject areas “arts and humanities” and “journalism and information” (see Table 8, Eurostat; own compilation), i.e., in the study areas that prepare students for careers in the culture and media sector. We also observe that the proportion of female students remains stable over time. However, the gender imbalance among arts and humanities students is significantly smaller than in the remainder of the EU, with a difference of almost 10 percentage points (Eurostat).

Table 8: Female share of students (%) in “arts and humanities” and “journalism and information” (NL)

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | Netherlands | EU-27 | Netherlands | EU-27 |
| 2013 | 49.56% | 64.67% | 67.16% | 67.46% |
| 2014 | 49.61% | 64.64% | 67.57% | 68.08% |
| 2015 | 50.03% | 64.43% | 67.87% | 68.62% |

Women make up 25.7% of the highest-level researchers in “humanities” in the Netherlands (EC, “SHE Figures”, 2016, p. 133). At the same time, females also make up a smaller proportion of all workers in Dutch cultural employment than across the EU (Eurostat. Cf. this report Fig. 26). In 2011, 45% of Dutch women were active as creative artists, while the female share for other creative professions stood at 38% (Van Liemt, 2014).

Widening the perspective, the Royal Netherlands Academy of Arts and Sciences (KNAW) documented a serious gender imbalance among its ranks, registering 87%

of its 556 members as men in 2016 (Enserink, 2016).⁶⁷ In a move to remedy the situation speedily, the President of KNAW announced special female-only elections. Concurrent to regular election rounds, which allow 16 members annually into the Dutch Academy, the women-only fast track seeks to recruit 10 new female members in 2017 and six more in 2018. Notably, the idea for this uncommon approach to redressing the disparity came from two male board members. The proposal was also approved by a large majority of KNAW members (73%) (ibid.).

To capture a first impression of gender distribution in creative arts award systems, this study collected data on the male to female ratio of recipients in two prize categories (established artists and upcoming talent) in the genres music, literature, fine arts and audiovisual arts over a 10-year period (2006/07-2016/17) (see Table 9; own compilation; descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors).

Table 9: Female share of recipients, selected prizes and honors (NL) (%)

| | | Number of recipients | Women | Men |
|----------------------------------|-----------------------------------|----------------------|------------|------------|
| Music | Edison Oeuvre Prize | 12 | 17% | 83% |
| | Dutch Music Award | 10 | 30% | 70% |
| | Average | | 23% | 77% |
| Literature | Libris Literary Prize | 10 | 10% | 90% |
| | BNG Prize for New Literature | 10 | 60% | 40% |
| | Average | | 35% | 65% |
| Visual arts | Prix de Rome | 5 | 60% | 40% |
| | The Johannes Vermeer Award | 7 | 29% | 71% |
| | Average | | 44% | 56% |
| Film and audiovisual arts | Golden Calf Award | 10 | 40% | 60% |
| | Golden Film Award ("Gouden Film") | 149 | 28% | 72% |
| | Average | | 34% | 66% |

To enhance women’s access to prestigious media roles as experts as well as to thematic domains traditionally marked as typically male, the program called VIDM (Vaker in de media – More often in the media) follows a dual approach combining professional training for women with a gender sensitive communication policy to overcome occupational segregation in the media industry. Journalists participate as professional coaches; the added benefit through this role is a heightened awareness of their own decision-making tendencies. Through VIDM’s comprehensive training program, women learn how news is made and how gender imbalances develop; they also enter into networks with journalists in the framework of extensive on-the-hand skills training (how to build a media profile, how to approach media organizations, how to speak and how to present themselves in different formats in front of an audience. VIDM operates two websites: the first one (vidm.nl) connects journalists with suitable women experts, while the other (vakerindemedia.nl) serves as an entry point for women experts to enter the database of experts, which VIDM uses to deliver them as experts to the media arena. The trainees pay for the courses to cover program costs (EIGE, “Training Media Savvy”, 2017)

Another program designed to strengthen the media presence of women as experts and transform the gendered expert mentality, the national broadcasting company “Netherlands Public Broadcasting Company (NPO)” collaborates with the independent platform “WOMENInc” (<https://www.womeninc.nl/>) to facilitate the

⁶⁷ Among current members of the Dutch academy, fewer than half are below the retirement age. In this smaller group, women have better representation (24%) (Enserink, 2016).

matchmaking process among its editorial staff and relevant women in key positions in all sectors. The shortlisted female candidates go through a type of “speed dating” process by visiting the editorial floors and holding short interviews with program editors. Depending on the framework of the program, candidates participate in screen tests, panel discussions, or interviews and learn the tools of the media performance trade – whether in the role of expert, panel discussant or opinion maker. This practice has the dual benefit of delivering relevant female talent to the media organizations and extending the editorial staff’s network. The personal and tailored approach also facilitates an exchange of knowledge and ideas, which ultimately can lead to improved content and reporting structures.

This section ends with a note on three interesting measures for the arts domain, even though they do not have a gender dimension.

The Law on Work and Income for Artists (WWIK) came into being in 2005, aiming to provide a supplementary income to recent arts graduates and to establish artists in case of a temporary drop in income. It was available to both creative artists (e.g. sculptors and choreographers) and performing artists (e.g. dancers, actors). In 2012, the government abolished the WWIK as it saw no reason anymore to have separate social assistance rules for professional artists, since they are, in principle, capable of earning a living. Additional help for professional artists would remain available in a standard way through the Social Assistance Program for the Self-employed (BBZ-Besluit Bijstandsverlening Zelfstandigen). The BBZ provides financial assistance, under certain conditions, to the self-employed faced with a temporary drop in income and to those who start their own company (SZW, “BBZ”, 2017).

Although not designed as a gender-sensitive measure, the Dutch government does provide funding (monthly stipends) to help talented male and female art academy graduates jumpstart a professional art career.⁶⁸In addition, artists can apply for funding by public and private foundations. A further important source of support derives from national, provincial, and local governments whenever they commission artworks for public places (World Culture Encyclopedia, 2017).

The Netherlands also has a good practice designed to assist male and female dancers in their transition to new careers after their dancing lives, called the Retraining Programme for Dancers (SOD – Stichting Omscholingsregeling Dansers), the SOD provides career-counseling, refunds for the study cost of retraining and supplementary income support once dancers have ended their careers (Omscholing Dansers Nederland, 2017). A grant from the OCW Ministry provides the program’s financial basis, to which there are monthly contributions paid as a percentage of the dancers’ salaries shared between employees (1%) and employers (4%). The salary deduction occurs automatically for dancers working at dance companies that receive long-term state subsidies and are covered by the Collective Labor Agreement. Self-employed dancers may also pay into the system, but they have to cover the 4% monthly contribution themselves. Dancers can receive sums up to a total of EUR 10 000 through this program, but only after 60 months of contributions.

⁶⁸ Mondriaan Fonds also has a program called “Work Contribution Young Talent”. The stipend targets promising artists within four years completing their training. Candidates must also have a year of artistic practice in order to receive the funds (up to EUR 19 000 for a period of 12 months), which may be used for anything related to the development of new work (research, materials, equipment, projects at home or abroad, participation in exhibitions and events etc.). The aim is to encourage artistic development and cultural enterprise that may influence contemporary art in the Netherlands (<https://www.mondriaanfonds.nl/aanvraag/werkbijdrage-jong-talent>).

As part of its basic infrastructure, the Dutch cultural Ministry distributes grants etc. through six funding agencies: Fund for the Performing Arts (Fonds voor de Podiumkunsten), Fund for Cultural Participation (Fonds voor Cultuurparticipatie), Mondriaan Fund (Mondriaan Fonds), Dutch Film Fund (Nederlands Fonds voor de Film), Dutch Arts Fund (Nederlands Letterenfonds), and Stimulation Fund for the Creative Industry (Stimuleringsfonds voor de Creatieve Industrie) (OCW, “Kamerbrief Cultuurstelsel”, 2013, p. 7).

Pay and Pension Differences

According to the Global Wage Report, there is a 20% gender pay gap for women journalists in the Netherlands; they also fare worse in terms of employee benefits. (WageIndicator, 2017).⁶⁹ In comparison, while a significant gender pay gap also exists between men and women working in “arts, entertainment and recreation”⁷⁰, hovering around 20% between 2007 and 2011, it has since gone down significantly, hitting 10% in 2014 (see Fig. 28, Eurostat; own compilation). Dutch performance in this regard is significantly better than Germany’s, which experienced a relatively stable gender pay gap in the “arts, entertainment, and recreation” sub-sector at the same time. The Dutch gender pay gap for the sub-sector “information and communication” was 15.2% in 2014.

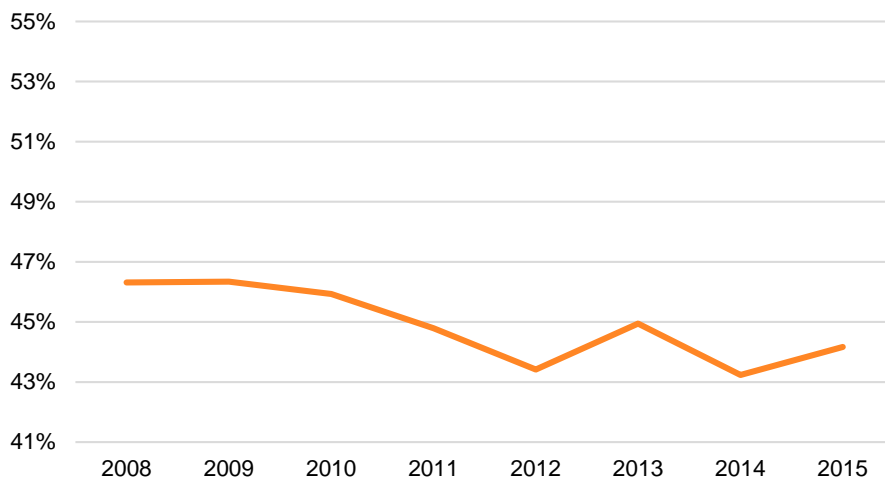


Fig. 28: Unadjusted gender pay gap for Dutch workers in “arts, entertainment, and recreation” (%)

We also looked from another perspective at the pay differentials for men and women workers and compared them with normalized differences to expressing working hours in full-time equivalents (FTE). We found a gender gap in yearly income between part-time and full-time workers: women working part-time jobs in “arts, entertainment, and recreation” professions earn slightly more than men working in the same jobs do, but their full-time counterparts earn much less. (see Fig. 29, Eurostat; own compilation). Our findings on the aggregated yearly income, with harmonized working hours using FTE, reveal that women earn 26% to 27% percent less per year, on average, than males working in the same sector (cf. the data with similar results for the Swedish context in this report, Fig. 46).

⁶⁹ Using the international dataset of the Wage Indicator Foundation, this 2012 report collected data during 2009-2011 through the Wage Indicator Salary Surveys from ca. 2 000 journalists around the world. Among them, 159 journalists responded for the Netherlands.

⁷⁰ This report defines the NACE Rev. 2 categories in Appendix A: Methodological Notes.

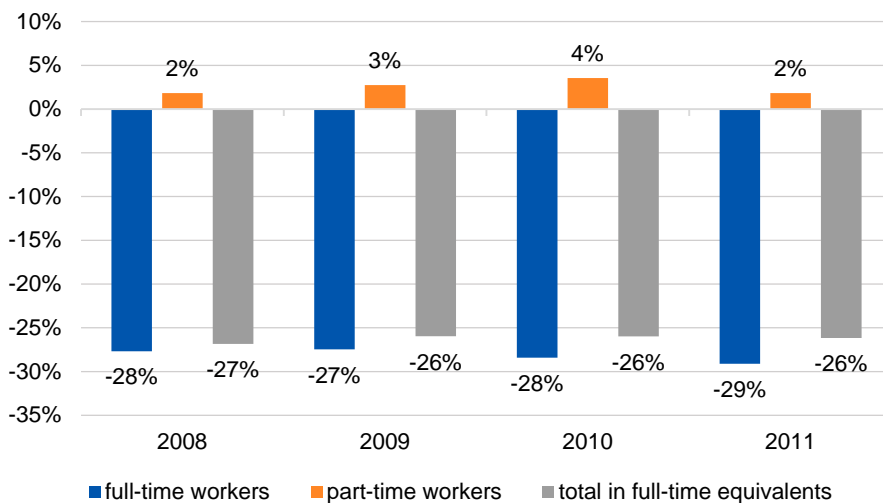


Fig. 29: Gender income gap in "arts, entertainment, and recreation", full-time vs. part-time (NL) (%)

We also looked at the numbers for self-employment (see Fig. 30. Eurostat; own compilation). On average, 64% of people active in the arts in the Netherlands are self-employed, as compared with 16% for the labor force as a whole (Eurostat, 2015). People in other creative professions are also more often self-employed (20%), but much less so than people who are active in the "arts" domain. The highest percentages are among creative artists (70%) and the activity group of writers and translators (79%) (Van Liemt, 2014, p.7). In the sub-sector "information and communication", the self-employment share among women was 16% in 2016.

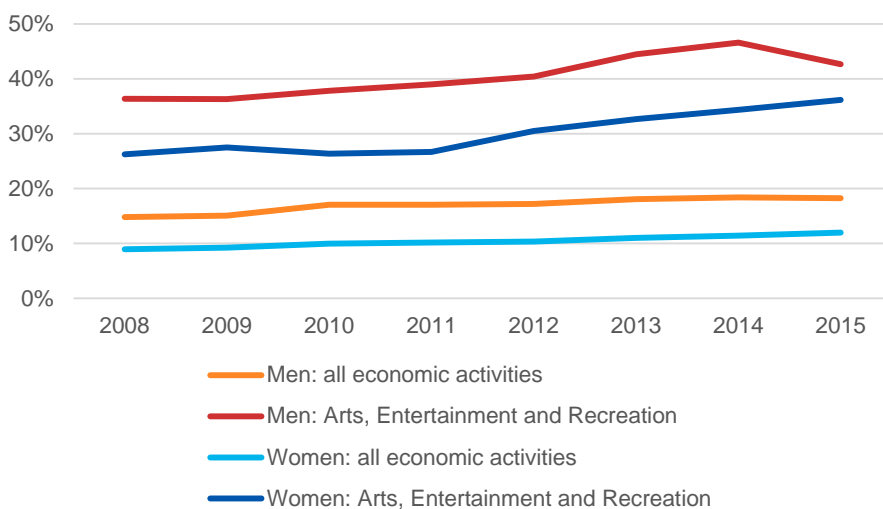


Fig. 30: Share of self-employed persons in all sectors and in "arts, entertainment, and recreation" (NL), by sex

Related to these numbers is the wider dimension of the gender gap at the end of a working life. The pension gap in the Netherlands is consistently higher than the EU average (see Fig. 31, Eurostat; own compilation). The NGO WOMENInc. and Mijnpensioenoverzicht.nl conducted a survey revealing that one in three women is worried about her retirement, while 25% of the women surveyed know nothing about their pension status. The study also found out that six out of ten women do not know when they should start planning for retirement (WOMENInc, 2017).

Examining the pension gap over a three-year period revealed that Dutch female pensioners have much less money at their disposal than their male counterparts,

with the gap hovering around 40% for pensioners aged 65 years and older. Narrowing the age group to pensioners between 65 and 79 years reveals an even greater imbalance. In 2013, female pensioners in this age group received only half as much old age pension as male pensioners in the same age group received. There was a small improvement between 2013 and 2015, but the pension inequality is still pronounced.

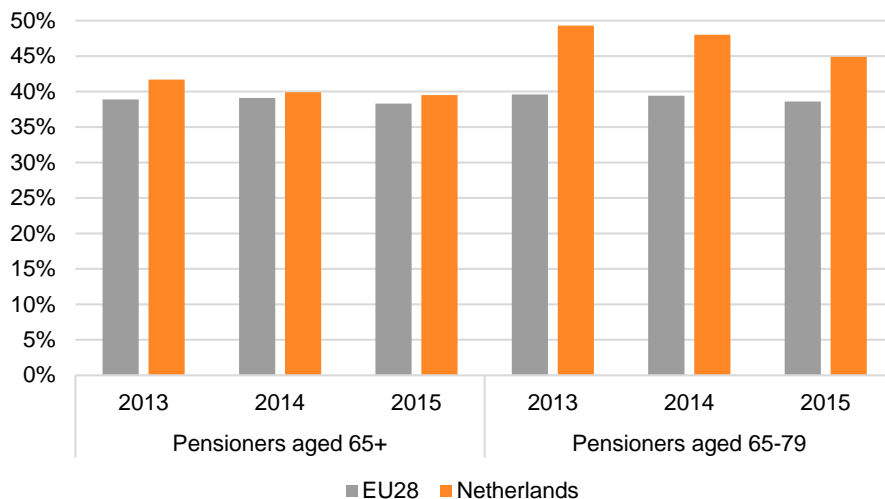


Fig. 31: Gender pension gap for different age groups, EU and NL (%)

Since women generally still earn less than their male counterparts do or have less steady employment histories due to family care responsibilities, they have a higher risk of falling into old age poverty. On the upside, Fig. 32 (Eurostat; own compilation) shows that the real poverty rate among elderly women does not diverge substantially from that of elderly men for most of the reporting period. A similar progression indicates the existence of strong transfer systems that protect pension-age women from falling into poverty.

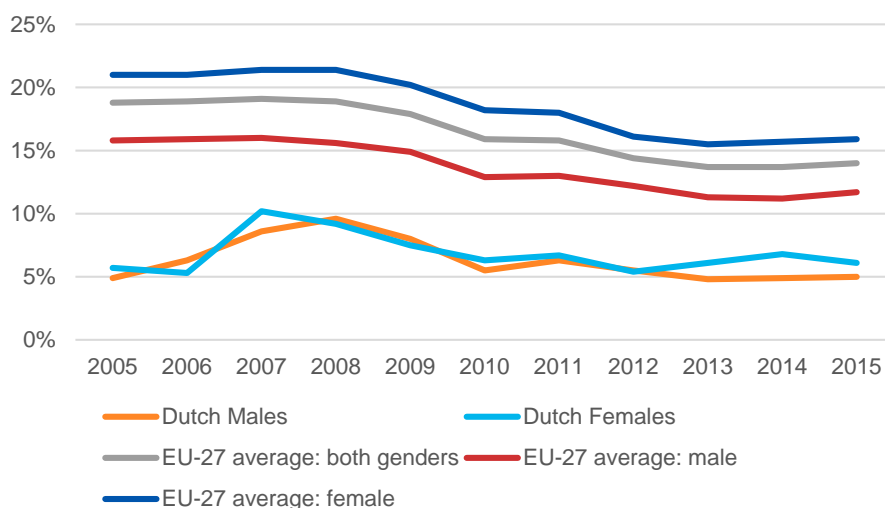


Fig. 32: At risk of poverty rate for pensioners (65+ years) (NL) (%)

Reconciliation of Work and Family

Overall, 73% of women work part-time in the Netherlands (OCW, “De verschillen tussen”, 2017). Use of childcare services correlates to the part-time working model and to the short and unpaid character of parental leave. The high part-time rate is

often cited to explain the relatively low number of women in top ranking positions (ibid.). In response to recommendations by the European Commission to increase the working hours of women, the Dutch government has initiated several policies. However, the phenomenon persists, being perceived as a local institutionalized method to reconcile work and family life (Dutch model and the “right to care”) (Hemerijck, 2017, pp. 177f.; Morgan, 2008, p. 51). Today, only 18% of families are single-earner households; the majority (58%) of families with children now reflects the so-called 1 ½ earnings model (anderhalf verdienersmodel), with women working more often than men in part-time arrangements (OCW, “De verschillen tussen”, 2017).

Nonetheless, the Dutch government continues to strive for increased female labor participation and women’s financial independence. In 2011, new tax measures reduced the fiscal disincentives of increased working hours. For the period 2014-2017, the government also agreed to increase the annual employee tax credit for workers with a lower income, which would give people on lower incomes higher net wages (FIN 2014). The general tax exemption was also abolished (including for families with children under the age of five) and the age limit was lowered for recipients of transitional entitlements (ibid.).

Leave and reconciliation policies grant four months of paid maternity leave, of which mothers must take at least ten weeks after delivery (Vegter, 2017, p. 21). For social security purposes, paid leave is defined as 100% of the daily wage, as remunerated by the employer. Significantly, as of January 2017, the daily wage used for this calculation is capped at EUR 205.77 per day, which means that mothers earning more than EUR 4 475. 49 are not entitled to the full 100% paid leave (ibid.). Dutch law protects women in cases of late birth and extends the paid leave in order to secure the ten-week break after birth. In the case of illness or pregnancy-related medical leave, women are also entitled to extend their paid leave up to a maximum of ten weeks (ibid.). Mothers do not have the right to share or transfer maternity leave (id., p. 26).

In conjunction with the Flexible Working Act (formerly: Adjustment of Working Hours Act), the Dutch parental leave law (ouderschapsverlof) entitles mothers to reduce their working hours (full-time to four hours/day) during their paid absence. Flexi-work arrangements are contingent upon employer willingness. However, the law stipulates that, if a mother returning to work applies to return only part time, it is only in exceptional circumstances that an employer may refuse her request.⁷¹

In the Netherlands, a father (partner of the mother) is entitled to a paid paternity leave of two days – to be taken within four months of the child’s birth – plus the day of the child’s birth (cf. the conditions in Italy). The employer pays these three days in full. (Vegter, 2017, p. 25) Under the current policy, fathers may take an additional three days of unpaid leave, which is then deducted from the statutory parental leave (see below). Dutch law also protects fathers on extended parental leave from discrimination or dismissal by employers (ibid.). Adoption leave entitles adopting parents to similar leave lengths as biological parents (Vegter, 2017, p. 22).

In October 2016, a proposal was made to extend the paid paternity leave for employed fathers from two to five days, but it was put on hold in April 2017 for the new government to review.⁷² The reformed policy, scheduled to take effect in January 2019, foresees payment for the three extra days to be provided from “collective funds”. Only employees would be entitled to it (id., p. 25.).

Both parents have the right to take unpaid parental leave (ouderschapsverlof). After employment of at least one year at a single place of employment, both

⁷¹ This claim was validated in an interview with Marlies Vegter in July 2017.

⁷² In April 2017, DutchNews.nl reported, “The decision to put the plan on hold was supported by the D66 Liberals, left-wing green GroenLinks and Christian Democrats, all of whom are in talks with the VVD on forming a new government. All three parties are in favour of more generous schemes than a three-day increase” (“Dutch Unions Welcome”, 2017). In June, the online news portal reported the new government’s decision to proceed with the debate (“MPs will Debate”, 2017).

parents may arrange for a caretaking leave of absence that they may then use up incrementally during the first eight years of the child's life. The total amount of unpaid leave depends on the number of hours usually worked and the duration of employment. Unpaid leave entitlement is 26 times the normal weekly working hours, which for a full-time employee means 26 weeks (6 months) of leave (id., pp. 22f.).

A common practice among Dutch fathers is to reduce working hours to a 4-day week over an extended time. This day off is commonly called the Daddy Day (Papa dag) (Angloinfo, 2017). Although this measure has become popular in the media and seems effective, labor unions report that only one in four fathers choose to take unpaid paternity leave (DutchNews, 2017). In contrast, a movement called "Fathers Want Leave" (Vader zoekt verlof) is a collaboration of 25 organizations who intend to extend paternity leave and make it equal to maternity leave, which would also entail extending the payment procedure for fathers. Currently, statutory maternity leave is 16 weeks; "Fathers Want Leave" calls for an extension to 20 weeks for both mothers and fathers.⁷³

In the Netherlands, the government commits publicly to "good and affordable childcare". However, since 2011 there is a strong downward trend for subsidies to childcare coverage (Hemerijck, 2017, p. 178). In 2015, the government also reduced the number of child-related support schemes from ten to four. Two of these, the General Child Benefit Act and the Child Allowance Act, provide income support, while the other two schemes promote increased labor participation, i.e. the income-dependent combination of tax credit and the childcare allowance (SZW, 2012). The policies are differentiated and focus on vulnerable groups, including single parents.⁷⁴ In consideration of the government's new focus on emancipation in terms of "citizen autonomy", reduced childcare assistance by the State can also be viewed as pressure to organize informal, unpaid care models (Plantenga & Remery, 2015). At present, childcare provisions are considered inadequate to meet demand and there are typically long waiting lists for most forms of daycare (ExpatFocus, 2017; Plantenga & Remery, 2015, p. 5).

Figure 33 reveals that 40% to 50% of children aged 0 to 3 years attend some kind of formal daycare in the Netherlands (see Fig. 33, Eurostat; own compilation). Most of this age group is in part-time care, which suggests that the majority of Dutch families spend a significant amount of time at home to raise their children for the first three years. The overall coverage is much better for pre-school children (around 90%) and schoolchildren below the age of twelve (full coverage). However, this formal care is also mostly part-time, meaning that family caretakers must work part-time or rely on supplementary informal daycare arrangements.

⁷³ In comparison, the European Commission would welcome 10 days paid paternity leave for new fathers (DutchNews, 2017).

⁷⁴ The project 'Own strength' aims to stimulate the labor force participation of low qualified women.

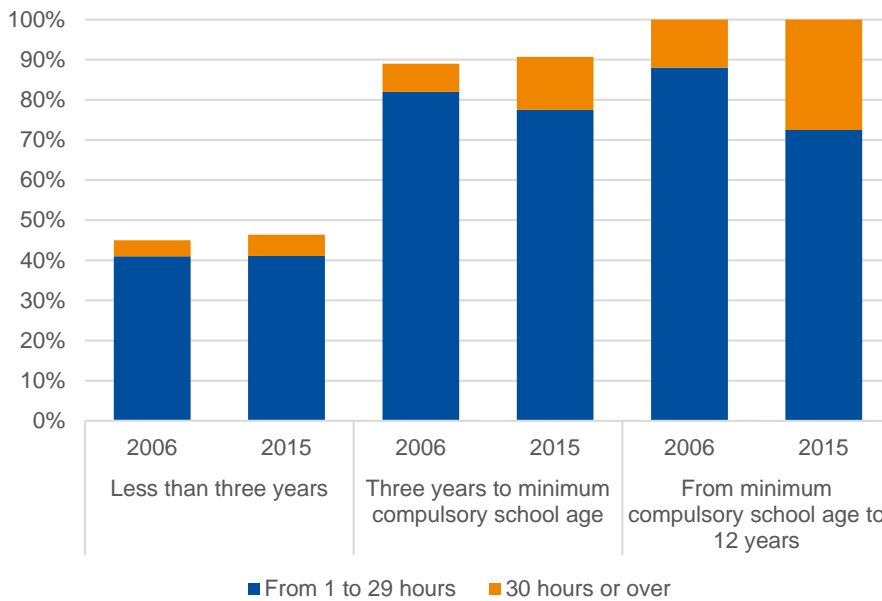


Fig. 33: Dutch children in daycare, by age group and weekly duration of service (%)

In another attempt to ease the transition of mothers into the labor market, the Dutch cabinet supports the development of full-time daycare schemes (hours of operation: 8.00 – 18.00h) (ExpatFocus, 2017). Full-time subsidized daycare facilities are also very popular in the Netherlands. However, as indicated above, the supply falls far below the current demand – with many applicants waiting up to 18 months for a spot. That means, in terms of actual daycare coverage, only a fraction of children is in full-time care.⁷⁵ Moreover, for parents with atypical working hours, such as artists, the Netherlands does not provide subsidized evening and night-time care facilities. Some private centers in the main cities do stay open around the clock, seven days a week and provide flexible childcare arrangements, but they are significantly more expensive (ExpatFocus, 2017).

With fundamental legislative changes (Agreement on Innovation and Quality of Childcare) already approved for implementation in January 2018, the Dutch government plans to make childcare allowances more generous for parents and to improve the standard of care quality. There will be more caretakers per child (2:4) and one-on-one mentoring for children at daycare and playgroup. In addition, a new requirement stipulates that all staff at nurseries and in playgroups must have excellent Dutch language speaking skills. Not least, parents may also receive another type of allowance if they use extended childcare coverage organized as “playgroups” (peuterspeelzaal) (SZW, “Kwaliteit kinderopvang”, 2017).

Mainstreaming Methods and Tools

The OCW Minister, as the responsible government entity, reports on gender-related issues in policy letters on a regular basis. In addition, the Emancipation Monitor is published every two years and provides sex-disaggregated statistics for a variety of areas like the labor market, education, health, and safety. The data are prepared by The Netherlands Institute for Social Research (SCP), a government agency that conducts research into the social aspects of all areas of government policy, and Statistics Netherlands (CBS).

In October 2012, responsibility for monitoring compliance with equal treatment legislation passed from the Equal Treatment Commission over to the new

⁷⁵ Payment is income-related (ouderbijdrage), with families contributing a percentage of the costs for care coverage based on their total family income (ExpatFocus, 2017).

Netherlands Institute for Human Rights.⁷⁶ In 2014, almost one fifth of completed cases at the Institute for Human Rights related to gender, while more than 40 percent of these related to pregnancy discrimination. The monitoring activity of the Institute for Human Rights has led to more overall gender awareness, with the result that the topic of equal treatment and protection against gender discrimination has become more of a political priority in the Netherlands. For instance, in 2014, the Minister of Social Affairs and Employment took measures to tackle pregnancy discrimination. The Netherlands Institute for Human Rights also advises the Social and Economic Council (SER), which is composed of employer representatives, union representatives and independent experts, on the topics of discrimination and equal treatment.

Not least, academic institutes, NGOs, professional women's groups and other civic organizations cooperate closely with the government to coordinate and improve policy development. ATRIA⁷⁷, WO=MEN, WOMENInc, and the Dutch Women's Council (NVR), have a particularly strong consultancy role for Dutch government on all gender equality and women's emancipation topics.

Assessment

According to the Emancipation Monitor, a substantial number of men and women in the Netherlands embrace the traditional family model and part-time work-family life course perspective that the so-called Dutch model assigns to women. For those who wish to follow upward career patterns, the public sector offers enabling structures for gender equality and therefore opportunities for Dutch women to pursue careers and advance to top decision-making positions. As with the public sector as a whole, the creative-cultural domain offers women more related advantages than the business-oriented media domain does.⁷⁸

In an analysis of the legal, organizational and cultural dynamics around quota, targets and other metrics in Europe and the U.S., diversity expert Michael Stuber highlights the Dutch example as paradigmatic for the prevailing gap between the political perspective and the business dynamics: "Politics talks about rights and representation, while business focuses on pipeline and potential. [...] The harsh language and simplified focus on representation in top positions has not helped much" (Stuber qtd. in Diversity Team, 2016). According to Stuber, if the biases encouraging disproportionate promotions that then lead to a representational imbalance are to be overcome, government must regulate consistently and monitor hiring processes, leadership procedures, and management and corporate cultures in regular intervals.

Good Practices

To stimulate organizational change through policy development and enable more women into the top leadership functions, the government improves its own monitoring activity by collaborating with gender research institutes, autonomous

⁷⁶ The Netherlands Institute for Human Rights is "the national human rights organisation, an autonomous supervisory authority that monitors compliance with human rights in the Netherlands. The Institute, appointed by law, has the duty to protect, promote and draw attention to human rights by means including studies, the issue of recommendations and the provision of information. The Institute reviews individual cases to assess whether persons have suffered from discrimination at their work, in education or as a consumer" (Netherlands Institute for Human Rights 2015, qtd. in: Plantenga & Remery, 2015, p. 8; see also Holtmaat & Loenen, 2017, p. 9).

⁷⁷ ATRIA – Institute of Gender Equality and Women's History was established in 2012, after a merger between Aletta, institute for women's history and E-Quality, Information Center for gender, family and diversity issues. ATRIA's motto is, "Sharing the past, debating the present and creating the future". The institute is one of the leading institutes on gender equality and women's history. The Institute's main activities are: dissemination of knowledge and information, consultancy and social and political debates about gender equality (<https://www.atria.nl/en>).

⁷⁸ On a promising note, increasing numbers of freelance women journalists are cultivating a network called Stichting Vrouw & Media (<https://vrouwenmedia.com>) that spans across the media sector to promote gender awareness and push for equal pay and improved advancement opportunities for women in journalism.

women's councils, and NGOs. The Talent and Empowerment programs also signal an active willingness to modify employment structures, support women's career re-entry after childbirth and increase women's participation in strategic and operational decision-making at the workplace.

In an effort to overcome gender stereotypes and occupational segregation in the media landscape, the training program VIDM offers professional training and networking opportunities to women to improve their access to expert media roles and their entry into thematic domains traditionally marked as male. The matchmaker program in collaboration with the independent platform WOMENInc also serves to facilitate women's selection for key positions in reporting programs covering all sectors. The added benefit of this program comes from the personal and tailored networking approach, which effectively raises gender awareness and is helping to replace underlying discriminatory structures in the media sector that would gradually lead to improved, more gender-sensitive content and reporting structures.

The part-time flexible working culture in the Netherlands can be considered a good practice for women who prefer the traditional family model, which prioritizes their role as mothers. A good practice that puts men in the focus of work-family reconciliation is the Dutch concept of "Daddy days".

Poland

The following analysis illustrates the extent and spectrum of Polish gender related interventions towards equality with key findings, figures and tables to visualize the status quo.

National Gender Equality

The Polish case is interesting because it suggests that two sets of values – indeed cultures – are present when it comes to gender issues: on the one hand, there is an egalitarian culture carried over from socialism that expresses itself in a high labor participation by women and a much lower gender pay gap; on the other, there is a traditionally conservative society with strong Catholic and rural values. Both are at odds with each other, as the economy continues to modernize and become more integrated in European markets. Their tensions played themselves out during the accession process and the need to adopt EU regulations on gender equality and non-discrimination, as they are now in the highly conflicted context of the nationalist-conservative PIS or “Law and Justice Party” government.

The pre-accession process in the mid to late 90s showed that Poland had insufficient legislative frameworks to guarantee gender equality and protect women from discrimination in all areas of society during the transition and post-transition phases (Maj, 2015, p. 234). Gender equality as a policy issue was soon pushed back once the country had acquired full membership status (id., pp. 236-240, 246-248). Investments in institutional equality structures declined, as did the government’s willingness to accept the role of civil society actors in equality policies (id., p. 242). While EU accession brought Poland many advantages, especially significant structural funds, developments have taken place in an increasingly tense situation: Polish society, including, of course, the role of women, seems caught between the remnants of former state socialism (which largely accounts for the more equitable economic role of women, but also lower levels of wealth and income) and conservative, anti-EU elements that seek to reestablish a Catholic-national society (and make for the lackluster, even backward looking gender-related policies of recent years). At the same time, the country has a large share of well-educated women seeking participation in a labor market that is rapidly changing, as the economy modernizes and becomes more fully integrated in the international system.

The most recent available National Action Plan for Equal Treatment 2013-16 (Krajowy Program na Rzecz Równego Traktowania) includes a general commitment to the strategy of gender mainstreaming, but it is limited to soft measures to make discrimination more visible to the public. The current government shows little interest in implementing any form of gender mainstreaming. To the contrary, the mandate and authority of the officers in charge of gender equality and non-discrimination have weakened severely since the current government took office in late 2015 (Bojarski, 2016).⁷⁹ Even though existing equal treatment and non-discrimination legislation explicitly offer measures for overcoming inequalities in the labor market, they play little role, particularly in terms of career advancement to governing boards and top strategic positions, work-family reconciliation (cf. Bojarski, 2016; Cukrowska-Torzewska, 2016; Zielinska, 2016) and access to career-enhancing opportunities (cf. Oleksy &

⁷⁹ In contrast to the lack of media coverage afforded to equality issues and the Office of the Plenipotentiary for Equal Treatment in 2016-17, compare the earlier activity of H.E. Małgorzata Fuszara, as summarized in her statement on March 2015 before the 59th session of the Commission on the Status of Women. After the government changed hands in the fall of 2015, Fuszara resigned from office. With several months delay, her replacement took office in January 2016, albeit in a newly created dual role as Government Plenipotentiary for Civil Society, which subsumed the duties of the annulled Office of the Plenipotentiary for Equal Treatment. At the same time, the newly elected Polish Parliament expressed strong disfavor of the Office of the Equality Ombudsperson and limited the budget for equal treatment measures (Bojarski, 2016).

Oleksy, 2016; Gromada, Budacz, Kawalerowicz & Walewska, 2015). Poland does not practice gender budgeting (Downes, von Trapp, Scherie, 2017).

And yet, despite the current backlash, an economic perspective on the Polish case reveals a dynamic situation. Overall, the economic position of women is on par with the EU-28 average (see Gender Check Poland in Appendix B). From among the selection of indicators chosen for the Gender Check in this report, the significant finding is the distribution of net wealth in Poland, which is much closer to parity than in any of the other countries studied. Although net wealth is much lower in Poland than in any of the other countries included in the study, Polish women dispose of 47.1% of net wealth, whereas the corresponding number in the EU stands at 37.9%.

What is more, with over 30% representation, women in Poland have good career opportunities at operational management level (Eurostat and OECD data). Polish women work more hours overall than the EU average and spend less time caring for family.

The economic standing of women might be a remnant value from the period of state socialism (Maj, 2015, p. 244). However, reductions in state assistance for families and the limited availability of childcare facilities in post-transition Poland put new demands on women (Cukrowska-Torzewska, 2016). When viewed together with the finding that women in Poland also spend less time, on average, taking part in sporting, cultural and leisure activities outside of the home, these trends also raise the question whether it is an economic necessity for mothers in Poland to contribute money to the family income, also in consideration of the strong urban – rural divide so characteristic of the country.

The Polish gender pay gap was – at 6.4% in 2013. It is one of the lowest among EU Member States, having declined significantly from almost 15% in 2007; this trend was the highest percentage decline in gender pay gap among all EU countries during the same period (Eurostat, 2015b; Oczki, 2016, pp. 108f.). In comparison with the gender pay gap in other countries selected for this study, it seems that Polish women are faring very well in economic terms. In order to understand the true extent to which gendered pay differentials exist in Poland, it is necessary to take other relevant labor-related factors into account (cf. ILO, 2015) (Oczki, 2016, pp. 106-112). In 2012, as Goraus & Tyrowicz report, Poland exhibited a large tertiary educational gap between men and women, with women tending to be better educated; women were largely over-represented in the labor segment “non-market services” (e.g. government, public administration), which on average have the highest wage categories across the Polish economy (2014, pp. 136f.). Women were also over-represented among employees in the public sector generally, where average hourly wages were 12% higher than in the private sector (ibid.). That means, in 2012, more females worked in areas where average wages were higher.

The validity of the narrow pay gap is contested among experts, questioning the comparability of definitions and indicators used by Eurostat versus those employed nationally (see below). Goraus & Tyrowicz argue that the actual gap could be as high as 20% (2014, p. 146). Moreover, their adjusted gender wage gap is far more stable over time, suggesting a persistent difference more typical of other EU member countries. “In fact, if variable at all, the adjusted gender wage gap conforms to the behaviour of unit labour costs – the more lax the labour market conditions, the higher the chances for women to be less unequally compensated” (Goraus & Tyrowicz 2014, p 146).⁸⁰

In terms of gender mainstreaming according to the EIGE Gender Mainstreaming Cycle, Poland received an overall score of 9.0 (out of a total of 16 points), which is

⁸⁰ This paper’s key finding results from analyzing the cyclical patterns of gender wage gap in Poland. Goraus & Tyrowicz used 72 datasets from the Labor Force Survey and obtained the estimates of raw and adjusted gender wage gap for each quarter during the period 1995–2012.

only slightly above the EU-28 average of 8.4 (see Fig. 34, EIGE, “Country Specific Information - Poland”, 2017)⁸¹

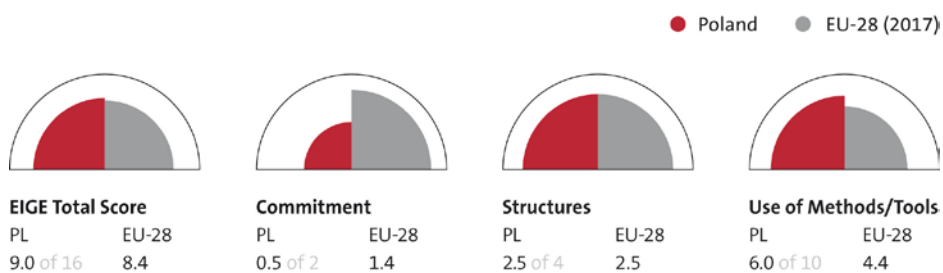


Fig. 34: Gender mainstreaming barometer (PL)

EIGE’s ranking suggests that the Polish government is moderately committed to improving the gender balance. At structural level, referring to the implementation of positive enabling structures to achieve gender equality, Poland scores 2.5 (out of 4) and is thus on par with the EU average. In terms of the country’s dedication to the use of established gender mainstreaming tools and methods like gender impact assessment, gender analysis and evaluation, capacity-building and gender planning, Poland received a rating of 6.0 (out of 10 points), which indicates slightly more commitment than on average in Europe (4.4).

Key Findings

The following assessment within the key policy areas shows the extent to which inequalities exist as regards women’s access to and visibility in the professions, women’s access to top decision-making positions and other career opportunities as well as availability of adequate social security to women as mothers. The following illustration shows that women are over-represented, at 55%, among cultural workers in Poland (see Fig. 35).

⁸¹EIGE defines the policy process as a multi-stage cycle, including defining, planning, implementing and checking (monitoring and evaluating). In terms of achieving equality for women and men, it is important to remember that the process is iterative and attention should be given to methods and tools like consulting with stakeholders or providing gender equality training to the actors involved and making sex-disaggregated data routinely available (EIGE, “Gender Mainstreaming”, 2017).

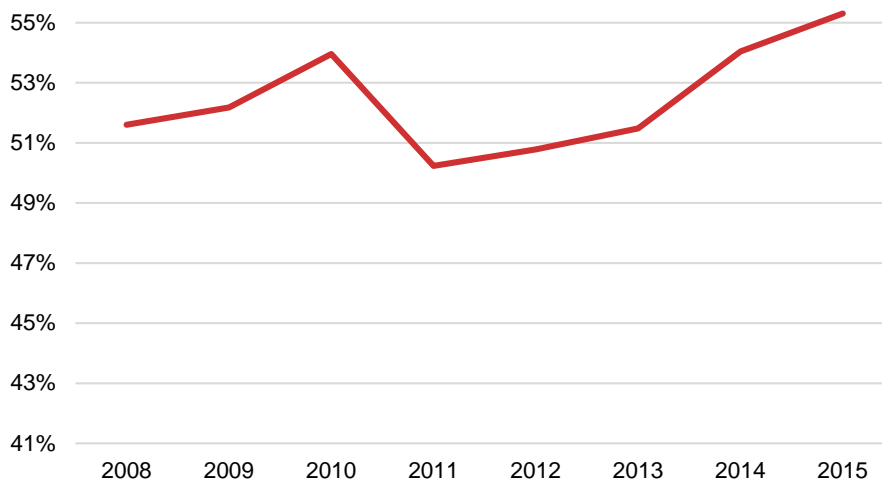


Fig. 35: Share of women among cultural workers (PL)

Advancement to Leadership Positions

In 2010, Poland established a quota for electoral lists for the Polish and European Parliaments and for regional government authorities, stipulating that at least 35% of candidates must be women; among the first three listed candidates, at least one must be a woman.⁸² In case of non-compliance, the electoral list must be revised within three days of notification or the Electoral Committee of the Polish Government will reject it. The decision for a quota system was a compromise, after women’s organizations and other civic society stakeholders pushed strongly in 2009 to achieve a legislated parity system. While the quota brought women more representation among political parties, it did not significantly improve their access to positions of power and influence within the political and legislative decision-making processes (Warat, 2014, p.48ff.).

Moreover, visible successful women in both politics (PL) and the labor market carry a stigma of being unfeminine, as the Polish scholar Warat notes (id., p. 66). This characterization helps to explain women’s difficult access to top functions and less frequent selection for leadership tracks and skills training programs in Polish organizational structures. Warat’s findings are supported by the numbers at Polish media organizations, where women are strongly under-represented on governing bodies (trustees, directors, programming authorities) (Oleksy & Oleksy, 2016, p. 145f.).⁸³ They also are less visible in top strategic management functions, as news anchors, as experts in factual reporting (22%) as well as in other authoritative roles in media content (e.g. as politicians – 12% - and as celebrities – 35%) (id., p. 152f.). A sampling of 2013 data disaggregated by sex for Poland’s four biggest media organizations⁸⁴ reveals that there are no women CEOs and only a small share (18%) of women on Polish boards (see Fig. 36, EIGE 2013, p. 93; own compilation). On the other hand, these numbers also indicate that women have significantly better career advancement opportunities as managers at operational level, more so at that level than women in Germany do. Women in Poland, it seems, encounter much more of a glass ceiling than women in the other countries included in this study.

⁸² The rule also stipulates that at least 35% of candidates must be men.

⁸³ It should be noted that, until most recently, these positions were filled by election in an open competition. This is no longer the procedure, since the current government has placed these strategic employment decisions in the portfolio of the Treasury Minister (Oleksy & Oleksy, 2016, p. 146).

⁸⁴ EIGE data collection in June-October 2012. The survey of 99 media organizations across 27 EU member states and Croatia includes public and private sector broadcasters (radio and television) and major newspaper groups.

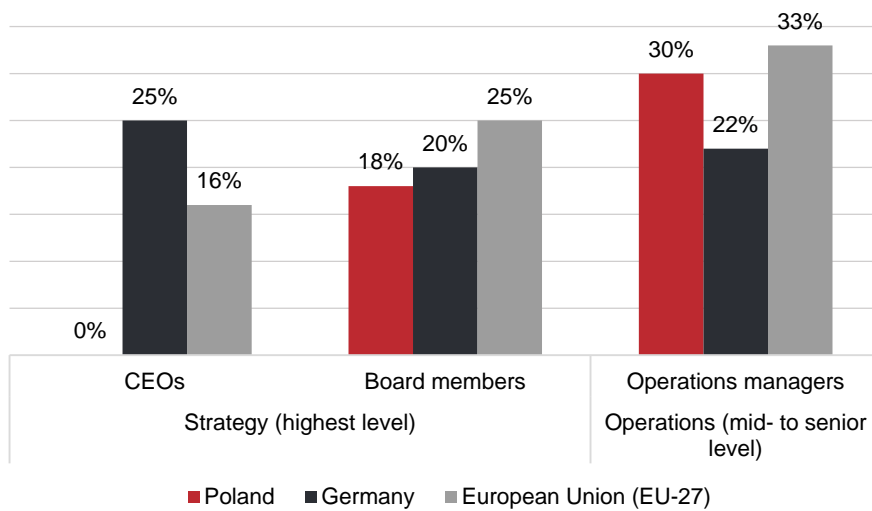


Fig. 36: Women in leading positions, Polish media sub-sector (%)

With a view to the current conditions under the Euro-skeptical PIS government (since late 2015), one of the first legislative changes introduced direct government control over the public service media (PSMs). As Oleksy & Oleksy point out, “According to the new regulations, the National Broadcasting Council would no longer have a voice in electing the president, vice-presidents or members of the Board of Trustees and Board of Directors of public media, both at central and local levels” (2016, p. 146). In addition, the government has reduced the number of PSM board members to three persons, who can be removed from office at any time at the government’s discretion (ibid.). This power shift might make it difficult for media organizations in Poland to fulfill their ethical responsibility to remain objective, to prioritize media receivers’ interests over the interests of the media institution and journalists, and to protect freedom of expression (cf. id., pp. 148, 150f.). Such restrictions apply to gender-related issues as well.

Comparing the male to female ratio of leadership positions at Polish cultural institutions, using a sample of leading Polish film schools, universities with a high profile in the area of “arts and humanities” and most popular museums, we discovered similarly low percentages of women (see Table 10, data for 2017; own compilation; more information on these data are in Appendix C: Women in Leadership.). For this comparison, we looked at the proportion of women and men in positions as chancellors, directors, councilmen and member of board directors.

Table 10: Women in leading positions (PL), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|------------|
| Selected film schools/academies | Lodz Film School | 6 | 33% | 67% |
| | University of Silesia | 9 | 56% | 44% |
| | Warsaw Film School | 4 | 0% | 100% |
| | Average | | 30% | 70% |
| High-ranked universities in arts and humanities | University of Warsaw | 5 | 20% | 80% |
| | Jagellonian University in Kraków | 8 | 38% | 63% |
| | Average | | 29% | 71% |
| Highly frequented museums | National Museum in Krakow | 14 | 7% | 93% |
| | Museum of King Jan III's Palace at Wilanów | 14 | 21% | 79% |
| | Royal Łazienki Museum in Warsaw | 11 | 9% | 91% |
| | Average | | 13% | 87% |

In addition, a 2015 study commissioned by the Katarzyna Kozyra Foundation showed that at Poland's visual art academies, women make up 34% of assistant professors, 25% of associate professors, and only 17% of full professors. These numbers are low, considering the 77% female share of the student body (Gromada, Budacz, Kawalerowicz & Walewska, 2015, p. 9f.).

Access and Opportunities

Similar to the expansion of tertiary education in other EU Member States, women in Poland have also made considerable gains in educational attainment. Today, 74% of medical university students and 57% of the professors are women (ibid.). Similar to the data for visual art academies, Gromada et al. also found out that art academies offering tertiary education and professional training in the domains of visual arts, music, theater, and film have a 65% female share of the student body and a 39% share of women as professors (id., p. 10).

When looking at the fields "arts and humanities" as areas of study that prepare young people for a career in culture and media professions, we observe that in Poland, women make up around 70% of all students, being somewhat above the EU average, which fluctuated between 66% and 65% during the period under study (see Table 11, Eurostat; own compilation). However, women make up only 27.1% of all grade A researchers in the "humanities" (EC, "SHE Figures", 2016, p. 133). We find a similar discrepancy in the academic career path opportunities for women artists in Poland, in that 77% of students at Polish art academies are women, whereas they constitute only 22% of the professors. At 34%, women fare better in this arena as assistant professors at mid-level.

Table 11: Female share of students in "arts and humanities" and "journalism and information" (PL) (%)

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | Poland | EU-27 | Poland | EU-27 |
| 2013 | 70.44% | 64.67% | 68.76% | 67.46% |
| 2014 | 70.14% | 64.64% | 68.66% | 68.08% |
| 2015 | 69.73% | 64.43% | 68.61% | 68.62% |

At the same time, women are also overrepresented among employees in the sector of arts, entertainment and recreation, which is not the case in the EU on average (see Fig. 35). However, one must keep in mind that not all students in arts and humanities end up working in arts, entertainment and recreation and that this sector also includes persons employed in sports and entertainment businesses not related to “culture” in the sense it is used in this report.

To capture a first impression of gender distribution in creative arts award systems, this study collected data on the male to female ratio of recipients in two prize categories (established artists and upcoming talent) in the genres music, literature, fine arts and audiovisual arts over a 10-year period (2006/07-2016/17) (see Table 12; own compilation; descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors.). Women authors fared best in this comparison, receiving 35% of literary awards.

Table 12: Female share of recipients, selected prizes and honors (PL) (%)

| | | Number of recipients | Women | Men |
|----------------------------------|---|----------------------|------------|------------|
| Music | Golden Fryderyk (Lifetime Achievement Award) | 36 | 11% | 89% |
| | Fryderyk - Best Debut (Popular Music and Jazz) | 16 | 31% | 69% |
| | Average | | 21% | 79% |
| Literature | Nike Literary Award | 10 | 60% | 40% |
| | Koscielski Award | 10 | 10% | 90% |
| | Average | | 35% | 65% |
| Visual arts | WRO Media Art Biennale | 11 | 27% | 73% |
| | Griffin Art Space Lubicz Prize | 4 | 25% | 75% |
| | Average | | 26% | 74% |
| Film and audiovisual arts | Eagle: Polish Academy Award for Best Film (Polskie Nagrody Filmowe: Orły) | 10 | 10% | 90% |
| | Eagle: Polish Academy Award for Discovery of the Year (Polskie Nagrody Filmowe: Orły) | 27 | 33% | 67% |
| | Average | | 22% | 78% |

Pay and Pension Differences

According to the Polish Constitution, men and women have the “right to equal remuneration for work of similar value”. The Polish Labor Code (LC) states, “Employees have the right to equal remuneration for equal work or work of equal value.” The Non-Discrimination Law prohibits “unequal treatment of natural persons with regard to sex [...] in respect to [...] conditions of undertaking and performing commercial or professional activity, including such performed upon employment contracts or civil-law contracts.” In order to achieve this goal, Polish labor law provides for wage transparency and the consensus among legal experts is that wage-related information (remuneration tables by position, rank or qualifications) can be disclosed without jeopardizing company secrets.⁸⁵

Taking a closer look at sector-level labor conditions, we find that performing arts institutions in Poland have a high number of employees and the general form of

⁸⁵ In another move to minimize the gender pay gap, the Polish Plenipotentiary for Equal Treatment and Ministry of Labor and Social Policy (now Family, Labor and Social Policy) pursued a project from 2012 to 2015 to implement a modified version of the European Logib system (Logib-PL). The project was completed as planned, but it did not make it into a legislative proposal before the current government took office. Since then, there has been no more news of implementing this preventive monitoring tool to promote more awareness of gender pay differentials (Zielinska, 2016, pp. 17-21).

employment is on full-time, open-ended contracts (Popovici, 2017, p. 16). Wages for the cultural domain are state-regulated according to the payment scheme for public servants (ibid.). However, at PLN 3 000 (ca. EUR 750), average wages for cultural workers are PLN 1 000 below the national average (PLN 4 000, ca EUR 1 000), which puts them among the worst paid in the Polish economy (Stokfiszewski, 2016). Moreover, artists do not receive health insurance coverage and are not covered by the social security system with pension contributions (ibid.).⁸⁶

In late 2015, the new Culture Minister announced a 5% wage increase (ca. PLN 150 or EUR 35) in cultural institutions and at art schools and state archives as well as tax relief for freelance artists. However, as Stokfiszewski points out, the Ministry of Culture and National Heritage is only allowed to intervene in wage and tax issues at institutions run directly by the Ministry, i.e., the National Theatre in Warsaw, the National Stary Teatr in Krakow, and the Grand Theatre-National Opera in Warsaw. As a result, these statements remain only an expression of good intention until the Ministry of Finance has made the related policy decision (ibid.).

At the time of reporting, it is unclear whether these measures have gone through. Nonetheless, the Minister's promise is an indication that the success achieved over the last few years by Polish artist groups and membership organizations like the Association of Polish Artists and Designers (Związek Polskich Artystów Plastyków, ZPAP) and the Citizens' Forum for Contemporary Art (Obywatelskie Forum Sztuki Współczesnej, OFSW) has not entirely dissolved (Sharp, 2017). Notably, the Agreement for Minimum Payment for Artists in Poland, which was negotiated by OFSW in 2014, still applies (<http://forumsztukiwspolczesnej.blogspot.co.uk>). This is an optional scheme that negotiates with individual publicly funded cultural institutions and galleries. By signing the document that sets minimum fees for a solo exhibition, they agree to pay both male and female exhibiting artists (European Artists' Rights, 2015). As designed, the minimum fee may not be lower than the national average monthly wage in Poland (Hutchinson, 2014).

As mentioned above, for Poland Eurostat measures a gender pay gap that is far lower than in the EU-27 for the field of arts, entertainment and recreation (see Fig. 37, Eurostat; own compilation). In addition, while remaining constant in the EU as a whole, Eurostat data shows that the gender pay gap in Poland has shrunk significantly over the reporting period, dropping below 10% in 2012, 2013 and 2014, which is the lowest value in the sample of countries in this report.

According to Desperak, however, this depiction (see Fig. 37) does not reflect the real conditions for women workers across sectors in the Polish economy, with Eurostat accidentally underestimating the gendered pay differentials for the Polish case.⁸⁷ The discrepancy in numbers results from differences of methodology: when the average monthly salary is compared instead of the average pay per hour (Eurostat method, GPG), the pay gap results are twice as large. For example, the GPG for 2014 was 7.7%. The average monthly salary gap for the same year (October) was 19.6%. According to other agencies' published reports concerning salaries in Poland, the salary gap in 2015 was 22%.⁸⁸

⁸⁶ As Stokfiszewski writes, the Polish cultural sector is characterized by poor working conditions, having "the lowest wages and the greatest lack of respect for labour rights"; by a "lack of health insurance, of social and pension contributions, the dominance of 'junk' contracts, in addition to low wages for artists or simply not paying artists at all for certain activities, including the exhibition of their works of art in public institutions" (2016).

⁸⁷ This data derives from an online exchange with Dr. Iza Desperak, University of Lodz (July-August 2017). Eurostat collects its data from the General Statistical Office of Poland (Główny Urząd Statystyczny, GUS). The Eurostat method (GPG) calculates the gender pay gap by comparing the average pay per hour of men and women. The GUS now also uses the GPG method, but this is a very recent development. Earlier, and still sometimes today, Polish calculations are based on the monthly salaries of men and women.

⁸⁸ For a list of published reports, see www.wynagrodzenia.pl. In other words, Desperak explains, the different measurements (on the same data) of the gender pay gap by these two methods suggest that at least one of the methods does not reflect the researched phenomenon properly. Other comparisons

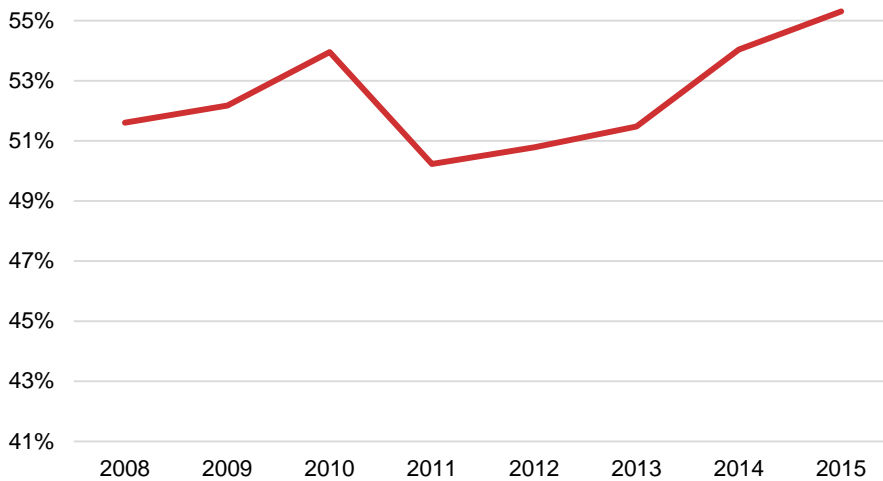


Fig. 37: Unadjusted gender pay gap for Polish workers in "arts, entertainment, and recreation" (%)

In comparison, for 2014, Eurostat measured the gender pay gap for the sub-sector "information and communication" to be 25.5%. The average wage was PLN 4 200 (ca. EUR 1 000) (Radzięta, Sedlak & Sedlak, 2015).

Very few women are self-employed in the sub-sector "arts, entertainment and recreation", as compared to the European average (see Fig. 38, Eurostat; own compilation). In the sub-sector "information and communication", the self-employment share among women was 8% in 2016.

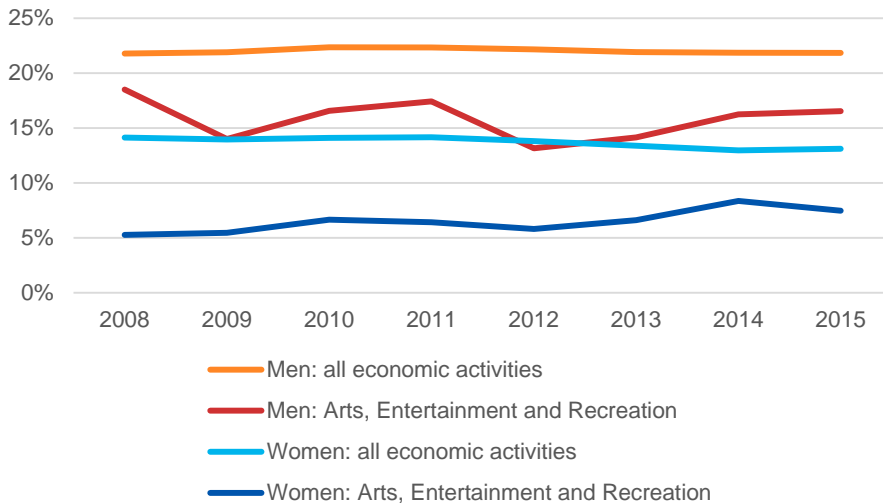


Fig. 38: Share of self-employed persons in all sectors and in "arts, entertainment, and recreation" (PL), by sex

Looking at the pension gap in Poland (see Fig. 39, Eurostat; own compilation), we find that the situation for female pensioners is much better than the EU average.

of salary differentiation using different tools (median) lead to similar results, which is why some researchers suggest that comparing monthly salaries serves better to illustrate the real occurring gender pay gap in Poland. Another problem with GUS data, as Desperak points out, is that it does not publish labor market statistics by gender or with a special focus on the status of women on a regular basis, but rather only once every several years. This lack of data makes it difficult to track the progress of efforts to reduce the gender pay gap for the Polish case.

In 2015, the pension gap between men and women aged 65 years and above was almost half the European average (PL: 20%; EU-28: 38%).

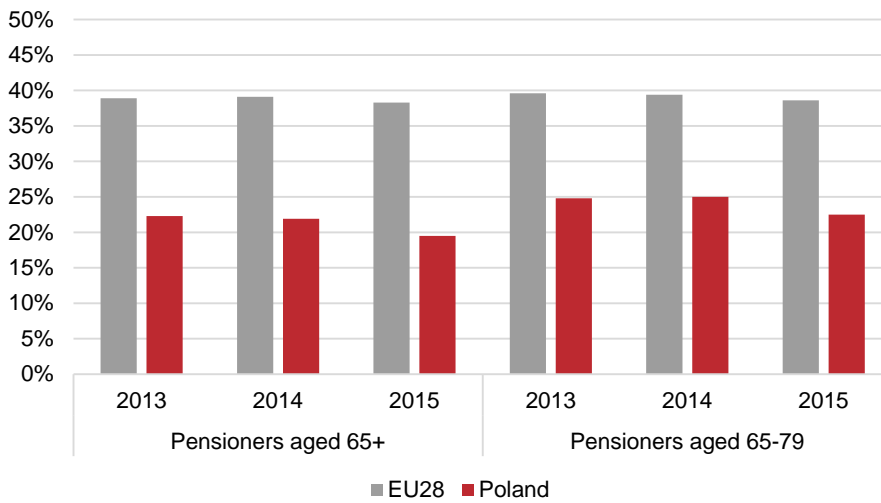


Fig. 39: Gender pension gap for different age groups, EU and PL (%)

At the same time, we see that the at risk of poverty rate of both Polish men and women has widened significantly, starting at a low value of 5.9% for men and 9.1% for women in 2005, up to 9.2% for men and 13.9% for women in 2015 (see Fig. 40, Eurostat; own compilation). In 2012, the poverty risk rate for Polish female pensioners was above the EU average for females. In 2015, the poverty risk for Polish female pensioners was similar to that of EU pensioners, being slightly higher than the rate for the average male EU pensioner and slightly lower than that of the average female EU pensioner. Moreover, the gender gap in poverty risk has decreased, corresponding to the decrease in the gender pension gap.

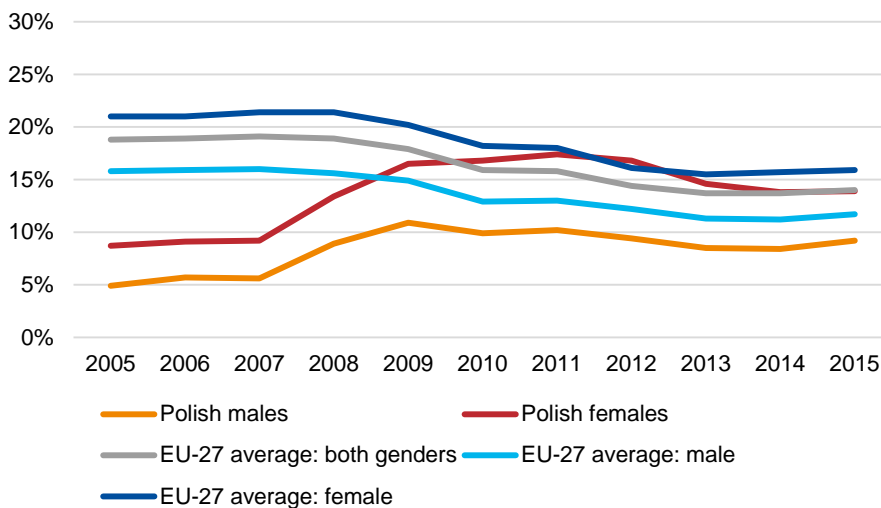


Fig. 40: At risk of poverty rate for pensioners (65+ years) (PL) (%)

These figures also reflect the process of equalization of retirement ages for women and men, which started in 2013. Before that, women were entitled to receive their pensions at 60 years of age, while men had to continue working until the age of 65. On the one hand, the policy aims to decrease the gender pension gap for women; on the other hand, legal experts point out that women are not likely to continue working longer in order to improve their pensions, with the result that they may now, under the changed law, have to wait longer to receive their retirement funds (Zielinska, 2016, p. 44).

Reconciliation of Work and Family

Poland has a flexible maternity leave policy; the length of leave granted to a mother depends on the number of children born from a single pregnancy (Zielinska, 2016, pp. 24ff.). If one child is born, the Labor Code allows mothers 140 days (20 weeks); if two children are born within the same pregnancy, the mother has the right to 217 days (31 weeks) of leave (id., p. 25).⁸⁹ The law does not provide protection to pregnant women directly before or after birth. In the absence of legally regulated pregnancy leave, the Labor Code caps the amount of maternity leave that a pregnant woman may use before birth at six weeks. There is no explicit reference to a legal provision ensuring continued pay during pregnancy or maternity leave, but the Law on Maternity Cash Benefits does refer to a comparable allowance. In Poland, adoption leave corresponds with the leave periods granted for childbirth (ibid., p. 24).

Notably, Poland's parental leave policy is weakly defined, especially since recent amendments to the Labor Code (January 2016) combined parts of the maternity and parental leave policies (Zielinska, 2016, pp. 28ff.). Accordingly, both parents are entitled to take parental leave, but the right is only valid directly after the maternity leave is exhausted. The system of coupling the leave duration with the number of newborns in a single pregnancy also applies here, although there are only two phases (32 weeks for birth to a single child and 34 weeks for more). Both parents have the right to parental leave, which is to be taken until the child (or children) turn six years of age. They may also share the leave and take it simultaneously (e.g., both parents take 16 weeks of leave together after the mother has used up all of her maternity leave). Parents are also entitled to unpaid parental leave. The same rules apply for adoptive parents. In comparison with the other countries selected for this study, Polish parental leave policy is less flexible than the Swedish and Dutch systems.

Polish legislation also provides for paternity leave, limited to two weeks (Zielinska, 2016, pp. 34f.). Paternity leave must be taken within the child's first 24 months of life ("use it or lose it" policy). Polish law also provides for a leave sharing arrangement, whereby mothers may transfer part of their maternity leave to the "insured" father (id., p. 36).

Relevant for the arts, culture and media domain, the legislation entitles all parents to parental and childcare leave independent of their type of employment contract. However, the policies differentiate between parents in part-time or full-time work relationships and temporary workers, with the latter group entitled to a parental leave of a total of 29 weeks (Zielinska, 2016, p. 29).

In contrast to the other countries selected for this study, there is only a low availability of formal childcare services. This imbalance indicates the use of traditional caretaking structures, such as grandparents. Daycare for Polish children 0 to 3 years old is basically non-existent, forcing caretakers, which are primarily women, to stay home and look after infants (see Fig. 41, Eurostat; own compilation). Considering that a Polish parent can take up to 3.5 years of unpaid parental leave plus a legal obligation to be able to resume work in an equivalent position, nudges many families – usually the mothers – towards staying home with their children. However, other cultural factors (e.g. traditional Catholic values) might also be decisive.

⁸⁹ The law regulates leave for up to five children in one birth (Zielinska, 2016, p. 25).

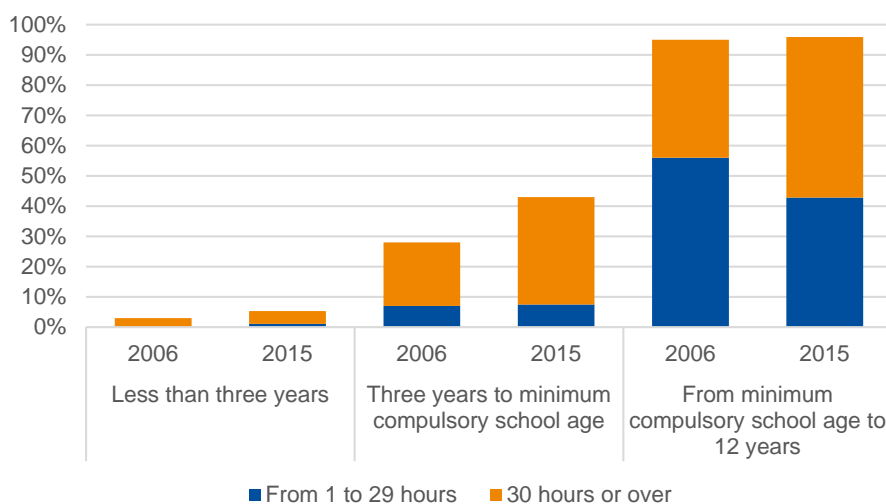


Fig. 41: Polish children in daycare, by age group and weekly duration of service (%)

For pre-school children (aged 3 years to minimum compulsory school age), the picture looks different (see Fig. 41). Over the period under study, the number of children in formal daycare increased strongly from 2006, when 28% of children in the age group attended daycare, up to 44% in 2015. Another finding is that over time, schooling in Poland seems to be moving from part-time schooling to all-day schooling, giving caretakers the opportunity to work full-time.

Mainstreaming Methods and Tools

In Poland, regular reporting on gender-related issues is under-developed. Neither the publicly assigned media monitoring institutions nor the for-profit agencies and private media companies examine the share of women working at public and private media organizations⁹⁰, they also do not report on women's representation in high and highest level management and decision-making bodies. Also left largely unexamined is the extent to which women actively participate in content programming (Oleksy & Oleksy, 2016, pp. 146f.).

A forthcoming cross-national study Nenadic & Ostling uses 2016 data from the Media Pluralism Monitor to investigate PSMs. Their research confirms the claims by Oleksy & Oleksy (2016) that none of the public media organizations has gender equality policies or regulatory codes to protect the constitutional right of women to equal treatment in terms of employment, remuneration, promotion or career enhancement opportunities, such as leadership trainings (Nenadic & Ostling, 2017, forthcoming, pp. 5f.).

In the creative-cultural domain, the situation is similar, with one comprehensive study available with gender statistics about Polish art academies.

Assessment

The distinguishing feature of the case in Poland is the stark contrast between the economic situation of women and the current government's commitment to gender equality policy. While women do well in the economic sphere, indicated by low (though contested) gender pay gaps, high labor market participation and

⁹⁰ Oleksy & Oleksy list the following media monitoring institutions in Poland: the National Broadcasting Council (Krajowa Rada Radiofonii i Telewizji) – to monitor the programming and licensing of electronic media, the Council of Media Ethics (Rada Etyki Mediów), which works together with the independent Monitoring Center of the Freedom of the Press (Centrum Monitoringu Wolności Prasy) of the Polish Journalists' Association, and the private, for-profit company Media Monitoring Center MEDIASKOP (Centrum Monitoringu Mediów) (2016, p. 147).

almost equal wealth distribution between men and women, the current government appears disinclined to advance gender equity and address critical issues such as social security and tax regulations for artists, curators etc.

That said, the main problem to investigating gender equality issues for the Polish culture and media sector is the lack of attention it receives by mainstream media. More importantly, few scholars examine the field in a systematic way.

Good Practices

In consideration of the conservative tendencies in Poland, several NGOs and women's organizations have initiated collaborations to improve partnering with EU institutions and international organizations dedicated to achieving gender equality. A notable example is the Coalition for CEDAW that created a network among the following organizations: Federation for Women and Family Planning, Foundation Feminoteka, KARAT Coalition, Foundation of Izabela Jaruga-Nowacka, Foundation MaMa, Foundation La Strada, Foundation for Equality and Emancipation STER, Foundation Women's Space, Foundation Trans-Fuzja, Institute of Polish Affairs, Polish Association of Antidiscrimination Law, Social Monitor of Education, Association of Women's Initiatives, Association for Legal Intervention, Association Lambda Warsaw, Polish Network of Policewomen, and Childbirth with Dignity Foundation (Grabowska, 2014, pp. 18-20; KARAT Coalition, 2017) (cf. the Coalition's social media site at: <https://www.facebook.com/Koalicja-na-rzecz-CEDAW-713935502018249>).

Another good practice in Poland concerns the labor law, which provides for wage transparency. Using available data for the cultural domain, the advocacy group Citizens' Forum of Contemporary Art successfully influenced cultural institutions (museums, galleries) to reform their salary schemes, guaranteeing minimum remuneration for male and female artists alike.

Sweden

The following analysis illustrates the extent and spectrum of Swedish gender related interventions towards equality with key findings, figures and tables to visualize the status quo.

National Gender Equality

Gender equality policy has been part of the Swedish national agenda since the 1970s. Over the years, the country has developed a comprehensive strategy that now prioritizes the use of gender mainstreaming to reach a real balance between women and men across society. All policy measures therefore follow the same objective of equal distribution of power and resources, including economic equality and equal opportunities to shape the conditions for decision-making. As gender equality is not secondary to other political issues, all the state authorities are obligated to apply gender mainstreaming in daily decision-making, resource allocation (gender-responsive budgeting), and norm creation (Government Offices of Sweden, 2017).⁹¹

In this strategy, the government foresees the public sector as a role model for the private sector and as “best practitioner” of available effective mainstreaming instruments and measures.⁹² The structural basis is the JiM program (Jämställdhetsintegrering i myndigheter, Gender Mainstreaming in Government Agencies, GMGA).⁹³ Introduced in 2013-14 and running until the end of 2017, GMGA provides implementation support to government agencies through the Secretariat for Gender Research at the University of Gothenburg (GENUS) (Nationella sekretariatet för genusforskning). Notable for the context of this cross-national study on gender equality in “arts, culture, and media”, the JiM program’s pioneer participants were the Arts Grants Committee (Konstnärdsnämnden) and the Performing Arts Agency (Statens Musikverk) (GENUS, 2015).⁹⁴

In terms of outcomes within the so-called Nordic model framework, the ongoing success of Swedish equality policy correlates to the following three main factors: individual-based taxation, which places women’s individual social security needs above those of the family collective; extensive public subsidization of parental leave and childcare arrangements; and extensive gender auditing and monitoring at the workplace (Weller, 2017). Introduced in 2008, the Swedish Discrimination Act (DA) (Diskrimineringslagen) forbids discrimination of any kind. An “Equality Ombudsman” agency enforces the law.⁹⁵ In its newest budget bill, the Swedish government has announced that it will follow up on the GMGA program and the work by GENUS by establishing a gender equality agency in January 2018

⁹¹ For more information about gender equality measures carried out by the local and regional authorities, see: <https://skl.se/demokratiledningstyrning/manskligarattigheterjamstallldhet/jamstallldhet.5874.html>.

⁹² The program’s first phase supported change at 18 public authorities. In 2015, the government expanded the program to include coverage for change at an additional 23 public authority agencies putting the total number at 41. This second phase has a budget of SEK 23 million (ca. EUR 2.4 million) for a period of four years (2015-19). (GENUS, 2015).

⁹³ For more information on GMGA, see the GENUS website at <http://www.genus.se/en/about-us/our-assignments/gmga>.

⁹⁴ Information about the JiM roadmap is available on the portal “Include Gender!” GENUS has been assigned the duty of managing the website (<http://includegender.org>), which also provides a wealth of information on gender mainstreaming tools and good equality practices for the general public.

⁹⁵ The Swedish government’s official gender equality website defines the Equality Ombudsman (Diskrimineringsombudsmannen, or DO) as the “government agency that fights discrimination and protects equal rights and opportunities for everyone. The Equality Ombudsman reviews situations concerning gender equality in the workplace, the school system and other areas. It is also responsible for ensuring that the law regarding parental leave is followed and that parents who go on leave are not adversely affected at work. The Equality Ombudsman primarily oversees compliance with the Discrimination Act. This law prohibits discrimination related to gender, transgender identity or expression, sexual orientation, ethnicity, religion or other belief, disability or age.” (Swedish Institute, 2017).

(Government Offices of Sweden, 2017). This new national equality strategy will have SEK 900 million (ca. EUR 94 million) at its disposal for the period 2017–2020; its focus will be on ending violence against women.

It is on this basis that the Swedish government goes beyond the other Nordic countries to declare itself officially a feminist government (Government Offices of Sweden, 2017). This notion of Sweden as a “truly woman-friendly” society resonates in the research literature, which cites economic equity and democratic parity as the core enabling traits (cf. Teigen & Skjeie, 2017). In 2017, a survey aimed to gauge global perceptions of the world’s biggest economies in terms of gender equality and well-being for women also ranked Sweden as the world’s Best Country for Women.⁹⁶

Is this fanfare justified? The numbers support the claim. A short Gender Check (see this report, Appendix B) reveals that women in Sweden, in general, fare significantly better than the EU-28 average. Most notable is the much better standing of women in economic terms⁹⁷ and in the political arena. They have a much higher employment rate than the female EU-28 average. Moreover, though Sweden does not have a quota regulation for political representation, the government has achieved near parity, with almost 50% equal representation of men and women in both the Swedish Parliament as well as the Swedish Government. Key driving factors are public opinion and general expectations among Swedish voters.

As stated above, Sweden actively implements gender mainstreaming to achieve parity on all operational levels across the public sector. Based on the criteria identified by EIGE within the so-called Gender Mainstreaming Cycle, however, Sweden only receives a total score of 13.5 (out of a total of 16 points) (see Fig. 42, EIGE, “Country Specific Information - Sweden”, 2017).⁹⁸ The EU-28 average is 8.4.

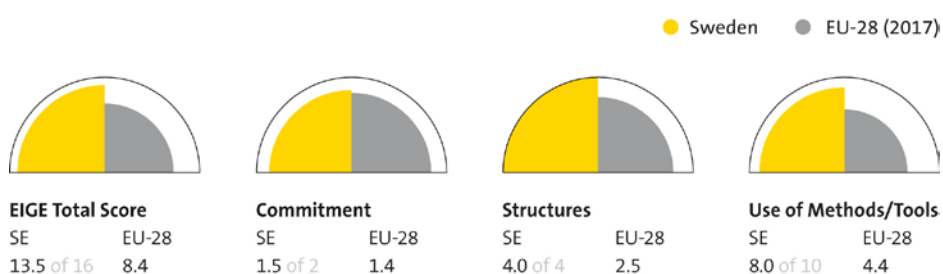


Fig. 42: Gender mainstreaming barometer (SE)

At structural level, Sweden scores a 4 out of 4 points, which is 1.5 points above the EU average of 2.5, referring to the implementation of positive enabling structures to achieve gender equality. In terms of the country’s dedication to apply established gender mainstreaming tools and methods like gender impact assessment, gender analysis and evaluation, capacity building and gender planning, Sweden comes in at 8.0 points (out of 10 points), which is above the EU average of 4.4. However, the Swedish score still seems too low when viewed in relation to publicly available data by the Swedish government.

⁹⁶ More than 9 000 women from across the globe participated in the survey, formed in partnership with global marketing company Y&R, BAV Consulting, and the Wharton School at the University of Pennsylvania (Haynie, 2017). In response to this ranking, Sweden’s minister for gender equality Asa Regner said in an interview with Business Insider.de, “Often, moms pay a penalty for working. They’re either hired less because employers think they’ll leave to have kids, or they have trouble keeping their old wages once they come back from maternity leave. Sweden eliminates those pressures — for both parents.” (Weller, “Sweden is the best country in the world for women — here’s why”, 2017).

⁹⁷ Notable deficiencies do remain in highest-level leadership representation and income, but they are more predominant in the commercial sector (Sanandaji, 2017).

⁹⁸ We refer to the EIGE criteria (“Gender Mainstreaming”, 2017).

One final note with a view to good practices:

Sweden has a long history of regional collaboration with other Nordic countries in the area of gender equality. Coordinated via the Nordic Council of Ministers, the Nordforsk forum enables Sweden to learn from its neighbors, cooperate and discuss effective strategies to achieve various policy objectives – also in the areas of gender equality and gender mainstreaming. Within Nordforsk, the Nordic gender equality cooperation brings together the Nordic gender equality ministers at least once a year to exchange on policy developments, gender research results etc. A Committee of Senior Officials for Gender Equality with representatives from all Nordic countries and autonomous areas supports the ministers between meetings. The Nordic Council of Ministers conduit for the collection and dissemination of national research, policy and practice in the area of gender equality from a Nordic perspective is the Nordic Information on Gender (NIKK). NIKK also offers a Nordic funding scheme to assist organizations for projects and collaborations related to gender equality. Since late 2012, NIKK has been situated at the Swedish Secretariat for Gender Research at the University of Gothenburg (GENUS, “Nordic collaboration”, 2016).

Key Findings

The cultural sector works according to the so-called Swedish model. Relevant characteristics are strong public funding based on the principle of equality among all status groups; collective contracts, and well-developed organizational structures of collaboration between the Ministry for Culture and governmental agencies such as the Arts Council, Arts Grants Committee, Swedish Performing Arts Agency, and the Public Art Agency, national institutions like the Royal Opera, Royal Theater, Museum of Modern Art and National Museum, and independent research associations, professional advocacy groups, and trade unions. All art domains enjoy a strong cultural infrastructure; both artist professionals and their organizations receive strong public sector support. As with all other areas in Swedish government, the governmental arts agencies apply gender mainstreaming at all decision-making levels.

At the “Women in the Creative Industries Day”, March 9, 2016 in London, Swedish Culture and Democracy Minister Alice Bah Kuhnke described the purpose of her dual portfolio as providing equal access to creative processes in arts and culture and achieving representational equality in the different cultural domains. Although, as she states, the “ideas, products, services and values generated in the culture and creative sectors are part of the solution to challenges facing society today [...] it is important to admit, that this sector has almost the same inequality issues as the society it is part of” (Regeringskansliet, 2017). Compared with the average of all business sectors, she continues, the gender balance in the cultural and creative industries “is better, but far from satisfying” (ibid.). A positive development in this direction is the special investment program in the context of JiM that improves women’s career paths in the arts and culture, specifically in the domains of music, museums, cinema and media.

The following assessment within the key policy areas shows the extent to which inequalities still exist as regards women’s access to and visibility in the professions, women’s access to top decision-making positions and other career opportunities as well as availability of adequate social security to women as mothers. The following diagram (see Fig. 43) shows the share of women among cultural workers in Sweden.

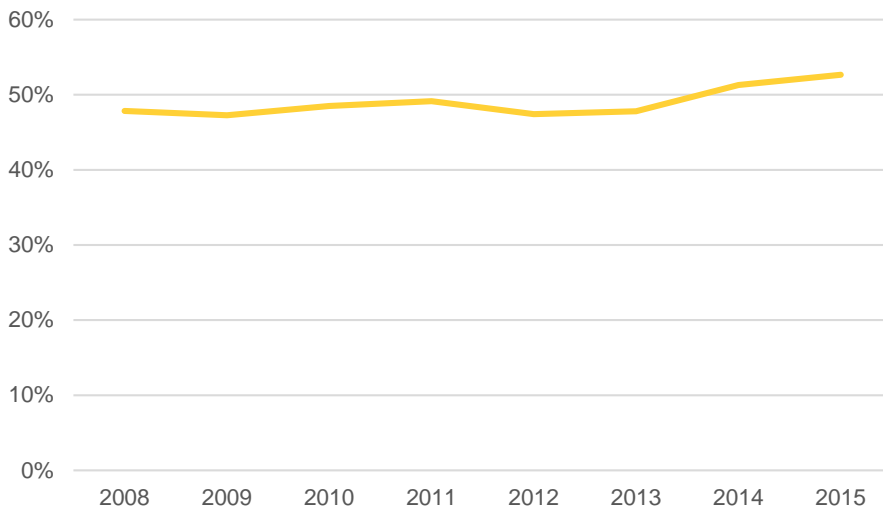


Fig. 43: Share of women among cultural workers (SE)

Advancement to Leadership Positions

Currently in Sweden, women hold 47.5% of jobs and 32% of board positions in listed companies. (EU average: 23%) (Agence France-Press, 2017). The country does not currently use legally mandated gender quotas⁹⁹ to stimulate organizational change for the benefit of women.¹⁰⁰ Nonetheless, state-owned companies have achieved gender parity among board members and women hold four of 10 board chairs.

The “Swedish Code on Corporate Governance” includes a voluntary guideline to distribute company board membership equally among the sexes (Votinius, 2017, p. 12). In addition, Swedish law permits the more common practice of positive discrimination within the labor market, but it is very difficult to apply (cf. GENUS, “Quotas and quota systems”, 2017). In terms of selection mechanisms for decision-making bodies in the arts, culture and media domain, Sweden stipulates that all decisions on the leadership of committees, commissions, or state authorities must involve the participation of the Gender Equality Division at the Ministry of Education and Science, which functions as the overall coordinator of the decision-making processes (UNESCO, “Questionnaire Gender Equality and Culture”, 2014, p. 3). The legal basis is the Discrimination Act.

A comparison of the creative-culture and media sub-sectors reveals near parity in the male to female ratio at leadership levels. A closer look at the female

⁹⁹ In a website article about quotas and quota systems, the Swedish Secretariat for Gender Research at the University of Gothenburg draws attention to a subtle distinction in the way society responds to quotas for men and for women (GENUS, “Quotas and quota systems”, 2017). Quotas that favor men do not often carry the stigma of those designed to favor women. Similarly, when governments choose to implement formal quotas to overcome occupational segregation in favor of increased male participation (e.g. in the care industry), “the focus is turned to the need to make the labour market more balanced, to increase the number of male role models [...] or to increase the status and pay of undervalued occupational groups.” (ibid.) In other words, it willingly allows the end, which is to improve the opportunities for men to shape themselves and their societal culture, to justify the means.

¹⁰⁰ In January 2017, the Swedish parliament rejected a move by the government to introduce a 40% quota for boards by 2019 that would have included financial sanctions (between SEK 250 000 and SEK 5 million (EUR 26 000 – EUR 521 000), depending on a company’s market capitalization) by non-compliance. The quota would have helped Sweden to meet the H2020 target of 40% representation of each sex by 2020 for boards at major European companies (Agence France-Press, 2017). Nonetheless, the fear of potential penalties seems to have acted as a catalyst, as 2017 has witnessed an increased effort to install women at the highest levels: in the year’s first five months, 33% of candidates put forward for board seats are women, which is up 2% on last year. As AllBright reports, that puts Sweden right behind Norway and France, both of which have legally binding quotas (AllBright, 2016; Savage, 2017).

representation in highest level (CEOs, board members) and mid-to senior level (operations managers) decision-making positions of major media organizations¹⁰¹ reveals that Sweden tops the list of countries under study in this report. This Nordic country surpasses EU-28 averages in all three categories (see Fig. 44, EIGE, 2013, p. 93; own compilation). In fact, more women than men sit on boards and belong to operational management teams. However, recent monitoring reports indicate that the percentage of women in highest level strategic and operational leadership positions at commercial radio and TV is lower than at public service broadcasters (PSMs) (Balkmar, 2016, pp. 208-210).

A recent comprehensive study by the politically independent non-profit foundation AllBright confirms our limited C-level data that PSMs and private sector media organizations are not changing at an equal pace (see Fig. 44).¹⁰² According to the OECD rating of public sector gender equality, Sweden leads among industrialized countries; in contrast, the Swedish private sector, especially the rapidly growing startup scene, lags behind. However, positive development is evident, as the number of women in listed companies' management groups has increased 6 percentage points from 2012 to 20% in 2016. So, private sector companies in Sweden are at least halfway to reaching "equal" representation (60/40 rule) (AllBright, 2016, p. 4).

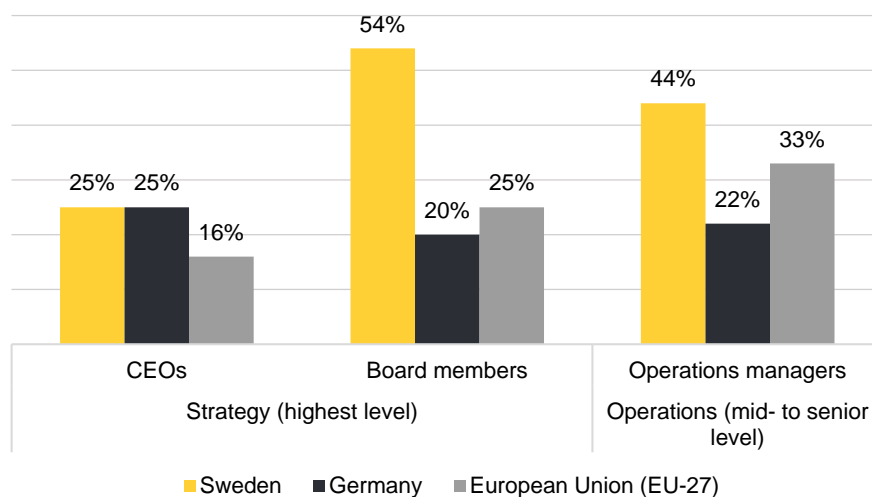


Fig. 44: Women in leading positions, Swedish media sub-sector (%)

A comparison of leading Swedish film schools, universities with prestigious "arts and humanities" departments and popular museums reveals a high proportion of female leadership (directors, board members or chairs in universities and museums, deans and vice deans, members of prefect councils), with women comprising over 50% of all positions (see Table 13, data for 2017; own compilation. Cf. also this report, Appendix C: Women in Leadership).

¹⁰¹ EIGE data collection in June-October 2012. The survey of 99 media organizations across 27 EU member states and Croatia includes public and private sector broadcasters (radio and television) and major newspaper groups.

¹⁰² The politically independent non-profit foundation AllBright conducts research and engages in awareness raising and consultancy activity to promote equality and diversity in senior positions in the business sector. Their focus is gender representation in business management teams and on boards of directors (AllBright, 2017).

Table 13: Women in leading positions (SE), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|------------|
| Selected film schools/academies | Stockholm University of the Arts | 17 | 53% | 47% |
| | Academin Valand Faculty of Arts at University Gothenborg | 22 | 55% | 45% |
| | Average | | 54% | 46% |
| High-ranked universities in arts and humanities | University of Stockholm | 21 | 67% | 33% |
| | Uppsala University | 12 | 17% | 83% |
| | Lund University | 16 | 44% | 56% |
| | Average | | 42% | 58% |
| Highly frequented museums | Skansen | 13 | 38% | 62% |
| | Vasamuseet | 1 | 100% | 0% |
| | Swedish Museum of Natural History | 7 | 29% | 71% |
| | Average | | 56% | 44% |

In order to improve gender equality in academia, Swedish policymaking started collaborating with gender researchers and initiatives in the 1990s. In January 2016, the government established the GMA program to mainstream state funded universities and the higher education sector. It has the same design as the GMGA mainstreaming program for the public sector; similarly, GENUS provides support.¹⁰³ A recent proposal in this context, scheduled to start in 2019, calls for a new model of allocating funding for research to Swedish higher education institutions in order to replace the peer review system, which tends to discriminate against women researchers due to existing power relationships and established (male) hierarchies.¹⁰⁴

Access and Opportunities

In order to improve women's access to advancement opportunities in the areas of performing arts, museums, movies and media, the Swedish Arts Council fulfills the national objective by mainstreaming gender equality in all of its funding lines and conducting periodic reporting (EIGE, "Culture", 2017).¹⁰⁵ Collaboration with sub-sectoral monitoring agencies has also led to the development of tailored programs for women artists. Notably in 2006, the Swedish government appointed a committee to investigate possibilities for improving women's access to advancement opportunities in the performing arts. The result was a 650-page document entitled *Plats på scen* (Places, please). At the government's initiative, the identification of problems and recommendations for future change led to the development of a vibrant dialogue culture, which in turn encouraged employers

¹⁰³ For more information, see <http://www.genus.se/en/about-us/our-assignments/gma>.

¹⁰⁴ As GENUS explains, "With the proposed model, an expert panel would assess three aspects of the research: scientific/artistic quality, quality-developing factors and the impact of the research outside academia. Gender equality is included as one of five items under quality-developing factors. Scientific/artistic quality would determine 70 per cent of the total score and the other two categories would contribute 15 per cent each." (GENUS, "Research funding", 2016).

¹⁰⁵ In 2010, the Swedish Arts Council adopted a broad strategy to monitor equality in the culture sector, give men and women equal opportunities to participate in cultural life and create a communication plan to promote gender equality in the arts and culture domain. The ultimate aim is to reach a 50/50 male-female distribution of its subsidies and grants. However, having to take into account other cultural policy objectives, the agency initiated the strategy with a 60/40 target using the "comply or explain" model. In terms of monitoring, gender distribution data is available in the yearly report. In terms of gender-sensitive communication and pr, the Arts Council has modified its interview procedures and marketing habits (for example, choice of images). Representation from a gender equality perspective is also an important factor when assigning experts to selection committees and working groups. (These data were provided in an online exchange by Elin Rosenström, Creative Europe Desk Sweden, Swedish Arts Council, in August 2017).

and unions to collaborate to develop special women's leadership trainings for positions as artistic and/or managing directors (Svensk Teaterunion, 2010).

For the 2011-2014 government, Sweden earmarked funding to strengthen gender awareness in the following cultural sub-sectors:

- Swedish Film Institute (Svenska filminstitutet): to improve young women's access to filmmaking opportunities;
- Performing Arts Agency (Statens musikverk): to strengthen the visibility of women in music;
- National Historical Museums (SHMM), within the Swedish National Heritage Board (Riksantikvarieämbetet): to improve the representation of women artists in collections and exhibitions;
- Swedish Media Council (Statens medierad): to undertake a qualitative study of gendered media use among the youth;
- Swedish Arts Council (Kulturradet), in collaboration with sports federations: to promote reading (UNESCO, "Questionnaire Gender Equality and Culture", 2014, pp. 4f.).

The Swedish Agency for Cultural Policy Analysis also received funding in order to evaluate these initiatives. In 2014, the Agency received follow-up funding to conduct a second, more extensive evaluation of all projects to strengthen gender equality within the cultural sector (ibid.).

The following findings look closely at the gender relation in the genre of music. Studies by the Swedish Arts Council, the Swedish Arts Grants Committee and the Equality Ombudsman have shown that the gender distribution in this domain deviates markedly from the national equality targets, with female musicians and composers largely under-represented. In response, the Swedish government has designed several initiatives to improve the gender balance. For example, in 2011, it gave a mission to the Swedish Performing Arts Agency, the Swedish Arts Council and the Swedish Arts Grants Committee to develop projects that would increase both women's visibility as musical composers as well as their access to career-enhancing performance opportunities. Called "gender equality in music life" (Jämställt musikliv), the initiative had a budget of SEK 8 000 000 (ca. EUR 840 000) and ran from 2011-2014.¹⁰⁶ Among the support measures they developed was a pilot project for gender equal booking at music festivals. Due to its overwhelming success,¹⁰⁷ the Performing Arts Agency decided in November 2016 to earmark SEK 5.2 million (EUR ca. 550 000) to establish this funding line for the 2017 season. Of the 55 festivals that applied for "equality support", 26 received grants, including Båstad Chamber Music Festival, Kalvfestivalen, Korrö Folk Music Festival, Stockholm Early Music Festival, Change Music Festival, and Gotland Chamber Music Festival. In September 2017, there will be a new opportunity for festival organizers to apply for "equal booking" project funds.¹⁰⁸

In 2016, the Swedish government gave the Arts Council and the Performing Arts Agency another common mission to remedy the over-representation of male composers in the repertoires of publicly-funded orchestras. Using multi-

¹⁰⁶ This information was validated in an interview with Eva Andersson (July 2017). Details of all gender equality projects funded by Statens Musikverket during the special assignment for gender equality 2011-2014 are available here: <http://musikverket.se/jamstalldhet/jamstalldhetsprojekten>.

¹⁰⁷ The Swedish-language final report on this special assignment is available here: <http://musikverket.se/wp-content/uploads/2015/11/Musikliv-i-balans-rapport-2015.pdf>.

¹⁰⁸ Other interesting projects for equal booking on music festivals is here: <http://musikverket.se/artikel/ga-pa-jamstalld-festival-i-sommar>.

stakeholder dialogue, the agencies meet with regional cultural councils, music institutions and operators, educational institutions in composition (academies, universities), national organizations, independent music organizations, and copyright organizations to discuss individual experiences, share knowledge and set joint goals. Agenda topics have highlighted the need for long-term initiatives and leadership that is willing to re-prioritize and take risks, for example by using gender-sensitive planning and budgeting and by performing new repertoires that give women composers more visibility.¹⁰⁹ The Swedish Performing Arts Association also supports an obligatory annual reporting policy for state-funded organizations.

Another notable musical support program called Popkollo arranges summer camps for young girls (www.popkollo.se).

In this context, it is also worth mentioning the civic society initiative Jämställd festival (<http://jamstalldfestival.se>). This NGO aims to increase gender equality in the music festival scene by preparing sex-disaggregated statistics.¹¹⁰ As part of the JIM program, the Performing Arts Agency reports annually using these statistics for as many occupational domains as possible, on the basis of which it assesses sectoral gender equality progress and identifies ways to improve the roadmap.

Looking at the media workplace, recent monitoring reports reveal that there is also horizontal segregation by sex, whereby the technical and financial sections are still over-represented by men. Nonetheless, many media organizations have implemented gender and equality plans, codes of conduct and practical mainstreaming measures to assess and improve the career patterns for women (Balkmar, 2016, pp. 208-210). At the national public service TV broadcaster Sveriges Television (SVT), gender equality is considered both an “asset” for its work and a “prerequisite for the public service mission” (Nenadic & Ostling, 2017, forthcoming, p. 6).

Accordingly, SVT’s gender equality policy stipulates gender-sensitive programming (choice of topic and focus) and strives for gender parity in the numbers of programming participants ($\pm 10\%$, measured over one year). To combat segregation by sex, SVT requires an equal gender composition ($\pm 10\%$) in all managerial levels and within each professional level. Moreover, SVT strives to dismantle the gender pay gap with a rule that average salaries for women and men in the organization as a whole and in each professional category should not differ ($\pm 3\%$). Monitoring and follow-up is conducted in-house on an annual basis (ibid.). While this example indicates good progress, the door for inequality remains open over the option of bonus payments. The Swedish public service radio company Sveriges Radio (SR) also has gender equality policies in place and works actively to improve the empowerment and visibility of its women workers (ibid.).

In terms of overall female representation among media experts (24%) and politicians giving expert and policy-related commentary in news and factual reporting (44%), Sweden is well above the EU average, which stands at 17%. In terms of visibility of women as subjects and objects of news and factual reporting, Sweden has 27% female representation, as compared with the EU average of 23% (Balkmar, 2016, pp. 213f.).

Looking at Swedish academia, we find that the balance between male and female students in “arts and humanities” in 2015 was similar to the EU average, with a female share of more than 60% studying these fields (SE: 61%, EU-27: 64%) (see Table 14, Eurostat; own compilation). Also correlating with the EU average, the share of female students in “journalism and information” (69%) was higher than

¹⁰⁹ This information was provided in an online exchange by Elin Rosenström (August 2017). The strategy to improve the gender balance of musical repertoires performed at Swedish orchestras also receives direct support by the Swedish Arts Council through a gender-sensitive support scheme for music composers (samverkan med komponister). With an annual grants budget of SEK 6 000 000 (ca. EUR 630 000) for the composition of new music, the share of women composers to receive funding over the last ten years has risen from below 30% to just below 50% (id.).

¹¹⁰ This information was reported in an interview by Eva Andersson (July 2017).

the number of than men who study in this area. The share of females among the highest-level researchers in “humanities” is significantly lower than parity, at 36.1% in 2013 (EC, “SHE Figures”, 2016, p. 133).

Table 14: Female share of students in "arts and humanities" and "journalism and information"

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | Sweden | EU-27 | Sweden | EU-27 |
| 2013 | 61.19% | 64.67% | 69.09% | 67.46% |
| 2014 | 61.28% | 64.64% | 69.29% | 68.08% |
| 2015 | 60.92% | 64.43% | 69.36% | 68.62% |

At the same time, women made up the majority of all workers in culture employment in Sweden, whereas cultural employment has a slight male overhang in the EU in general (see Fig. 43).

A comparison of women’s access to prizes and honors for artistic performance shows that women in Sweden receive only a small percentage of prizes and honors in the area of music (10%) (see Table 15, data for 2006/07-2016/17; own compilation; descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors). Slightly better chances are available for women in the film and audiovisual sub-sector (25%). In comparison with the other countries selected for this study, women in Sweden have achieved equal representation in the area of literature and are over-represented as honorees in the visual arts (50% and 61%, respectively).

Table 15: Female share of recipients, selected prizes and honors (SE), (%)

| | | Number of recipients | Women | Men |
|----------------------------------|---|----------------------|------------|------------|
| Music | Birgit-Nilsson-Prize | 3 | 0% | 100% |
| | Ljunggren Competition for Young Musicians | 10 | 20% | 80% |
| | Average | | 10% | 90% |
| Literature | Astrid Lindgren Memorial Award | 5 | 50% | 50% |
| | Peter Pan Prize | 5 | 50% | 50% |
| | Average | | 50% | 50% |
| Visual arts | Fredrik Roos Arts Grant | 12 | 42% | 58% |
| | Rolf Schock Prize (Visual Arts) | 5 | 80% | 20% |
| | Average | | 61% | 39% |
| Film and audiovisual arts | Guldbaggen Awards for Best Film | 10 | 30% | 70% |
| | Dragon Awards: Best Nordic Film | 10 | 20% | 80% |
| | Average | | 25% | 75% |

Pay and Pension Differences

The Swedish “Discrimination Act” (DA) deals with gender equality at work and calls upon employers to improve equality between men and women in terms of remuneration. Although the concept of pay is not defined in national legislation, the DA defines what work of equal value means for the government.¹¹¹ Employers

¹¹¹ Ch. 3 Sec. 2 par. 2 of the Discrimination Act reads as follows: “Work is to be regarded of equal value to other work if, on an overall assessment of the requirements and nature of the work, it can be deemed to be of equal in value to the other work. The assessment of the requirements of the work is to take into

should also promote equal pay growth opportunities for women and men. Pay and pay structures result through collective bargaining between social partners (Votinius, 2017, p. 16). Under the revised version of the law (2017), employers are obligated to protect workers from “harassment [...] related to an employer’s sex [...]”. Also, employers must not unfairly treat any employee or job applicant who is, has been or will be taking parental leave” (Swedish Institute, 2017).

For the cultural labor market, the Swedish Arts Grants Committee oversees artists’ financial and social conditions, monitors policy developments and the implementation of social security systems, and uses gender analysis as a tool. For example: in 2011, they published a report on “Artists’ Income from a Gender Equality Perspective” (Flisbäck, 2011). The main message of the report highlights the difficulty, even under the best of circumstances, to implement gender equality in practice. In 2016, a study entitled “Artists in Sweden: Demographics, Earnings and Social Status 2016” (Larsson, 2016) revealed that artists’ incomes have risen slightly, by 4% between 2006 and 2014; the gender distribution was also “more equal” than in 2004. The proportion of women increased from 45 to 48%, across all artistic fields. In the female-dominated occupational category choreographer, the proportion of men increased. In the group of artists, there was a 15% gender gap in 2014, with women’s median income 85% of men’s median income. In comparison with the median income, disaggregated by sex, of the entire Swedish population, the income difference among female and male artists was less pronounced (19% vs. 15%) (ibid.).

To complement the findings above in Fig. 44 and Table 13, which indicate that females participate more actively in decision-making at media organizations and in cultural institutions, we find an accompanying smaller gender pay gap in the fields of “arts, entertainment, and recreation” in Sweden compared to the European average (see Fig. 45, Eurostat; own compilation). The gender pay gap for the sub-sector “information and communication” was 11.3% in 2014.

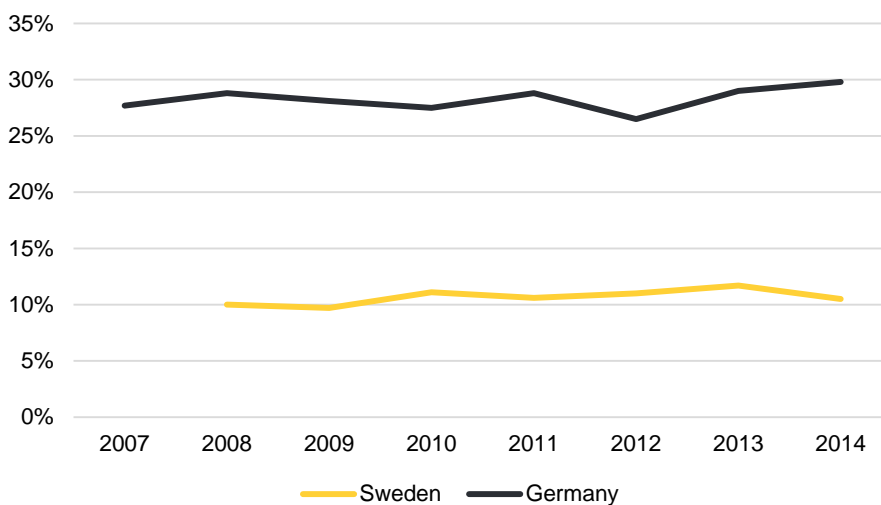


Fig. 45: Unadjusted gender pay gap for Swedish workers in "arts, entertainment, and recreation" (%)

Looking at the gender differential of annual income between full-time and part-time workers in the same sector, including data normalized into full-time equivalents, we find a similar pattern as in the Dutch data (see the chapter on the Netherlands, Fig. 29, and here, Fig. 46, Eurostat; own compilation). Women working part-time jobs have a higher annual income than their male counterparts

account criteria such as knowledge and skills, responsibility and effort. In assessing the nature of the work, particular account is to be taken of working conditions". See also the Equal Opportunities Act (SFS 1991:433).

do. However, women working full-time earn less than men who work full-time in the same sector.

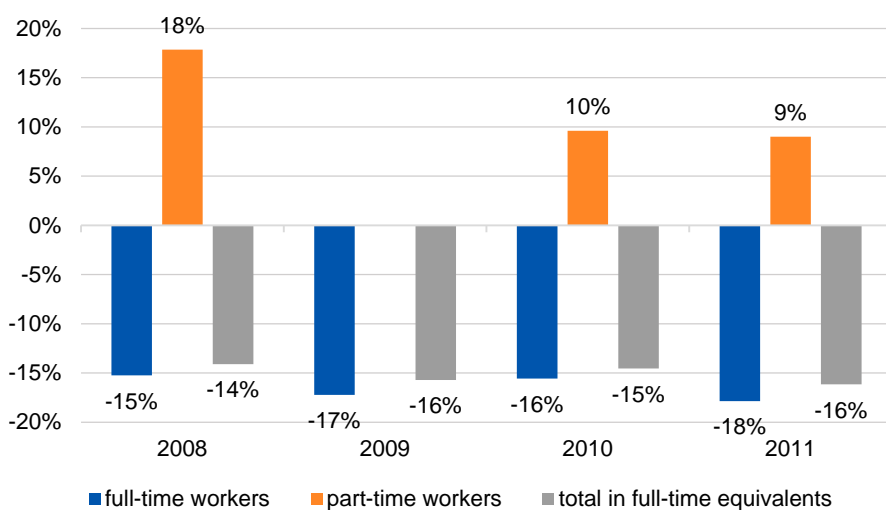


Fig. 46: Gender income gap in "arts, entertainment, and recreation", full-time vs part-time (SE) (%)

Possibly contributing to the lower gender differentials in monthly (pay gap) and annual earnings (income gap) is the low share of self-employed women in the cultural sector, which lies well below the European average, although it is higher than the average in all sectors of economic activities combined (see Fig. 47, Eurostat; own compilation). In the sub-sector "information and communication", the self-employment share among women was 7% in 2016.

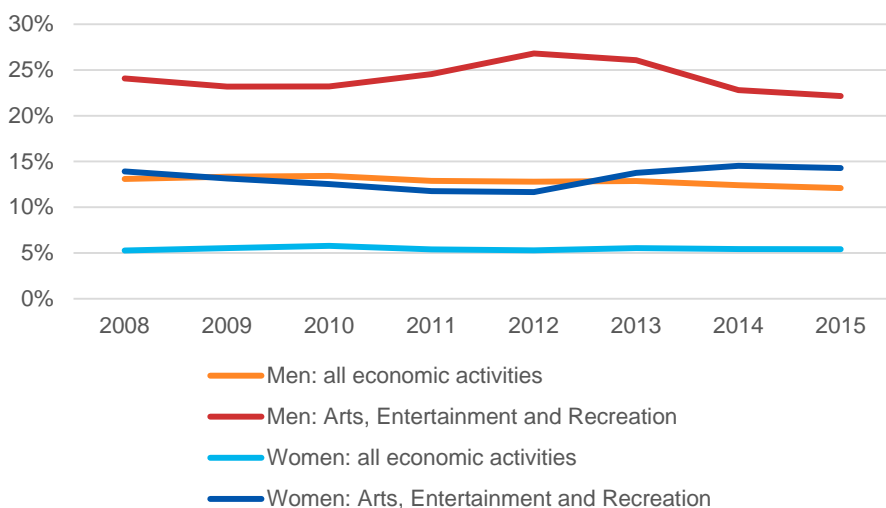


Fig. 47: Share of self-employed persons in all sectors and in "arts, entertainment, and recreation" (SE), by sex

Another important dimension of the gender gap is the difference in pensions. As women tend to earn less than their male counterparts do, differences in pension entitlements accrue over the course of a working life. In Sweden, this aspect of the gender gap is quite large, standing at 29% in 2015 for pensioners aged 65 years and above, although the situation is considerably better than the European average, which stood at 38% in the same year (see Fig. 48, Eurostat; own compilation).

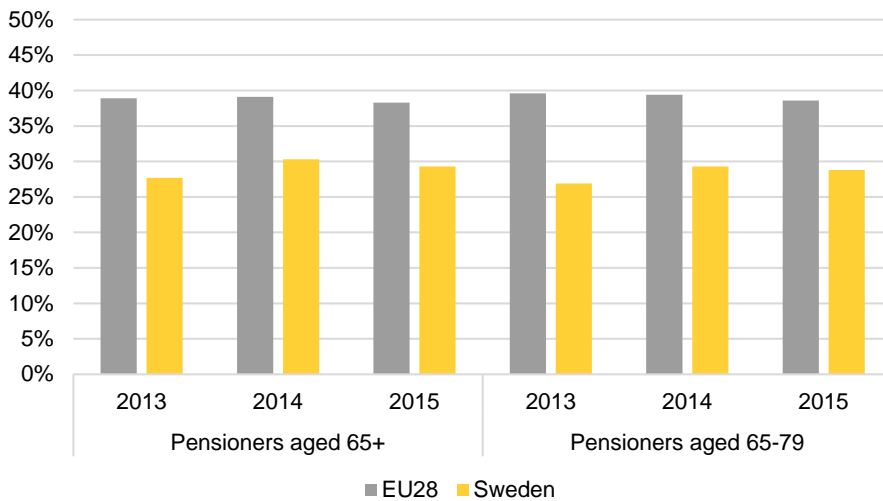


Fig. 48: Gender pension gap for different age groups, EU and SE (%)

The same finding is reflected in the poverty risk rate of female Swedish pensioners (see Fig. 49, Eurostat; own compilation). Women in Sweden are at a higher risk of falling into old-age poverty than men are, the difference being more than 12 percentage points in 2015. Peculiarly, older women in Sweden are also much more exposed to the risk of poverty than the EU average, while older Swedish men are at a lesser risk. When comparing female and male Swedish pensioners in comparison to their European male and female counterparts, we find that Swedish females have a higher poverty risk than EU males and females, whereas Swedish males have a lower poverty risk than both EU males and females. Moreover, contrary to the development in the EU overall, which saw falling poverty risk rates for pensioners, both men and women in pension age in Sweden experienced a sharp climb in risk rates after 2007, females even more so than men, resulting in a widening gender gap at the later stages of life.

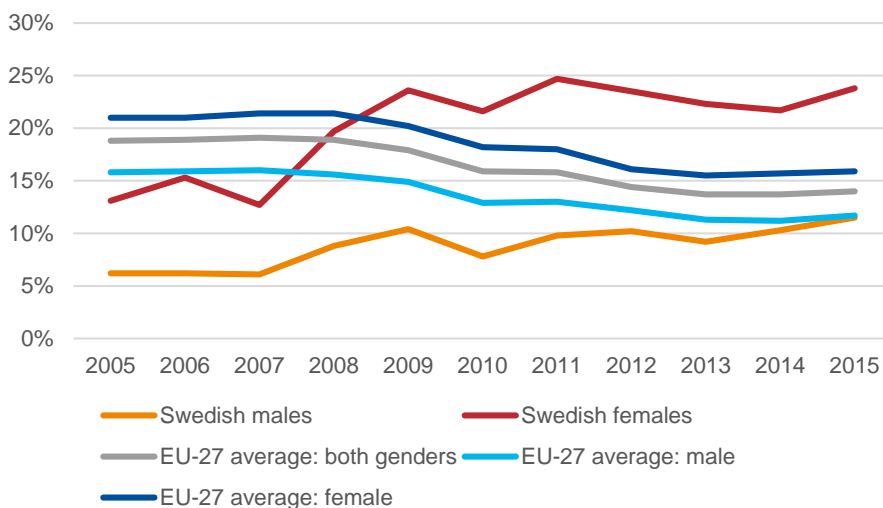


Fig. 49: At risk of poverty rate for pensioners (65+ years) (SE) (%)

Reconciliation of Work and Family

In general, Swedish work-family policy aim at gender balance. The Swedish government works closely with gender researchers to monitor and develop work-family polices conducive for bringing women into the workforce while supporting family life at the same time. Since the 1970s, over 80% of mothers work, and fathers have had the right to take paid time off (“daddy months”) (Savage, 2017).

Swedish parental leave policy may well be the most generous in the world. The policy grants 480 days of leave when a child is born. They may use the leave allocation until the child is 12 years of age.¹¹² The law allows parents a high degree of flexibility when determining how to take leave – whether by the month, week, day or even by the hour. For 390 days, parents are entitled to nearly 80 per cent of their pay, up to a maximum of SEK 942 (ca. EUR 100) per day. For the remaining 90 days of leave, there is a flat daily rate of SEK 180 (ca. EUR 19). The Swedish government also grants paid parental leave to parents who are not in employment. The law specifically allocates 90 days of leave to each parent, which cannot be transferred to the other (“use it or lose it” policy). An additional 10 days of leave is granted to one of the parents in connection with the birth of the baby, or 20 days if twins are born. If the parents share the transferable leave allowance, they both receive a SEK 50 (EUR 5) tax-free daily bonus for a maximum of 270 days.¹¹³

The publicly funded childcare system in Sweden is heavily subsidized, capping the costs at SEK 1 230 (ca. EUR 128) per month (Savage, 2017). Since 2006, the use of day care for young children aged 0 to 3 years has been in a slight upward trend from 44% of children in that age group back then to 64% in 2015 (see Fig. 50, Eurostat; own compilation). Notably, this age group is mostly in full-time day care, allowing caretakers the opportunity to participate in the labor market to a full extent. Use of formal day care for children aged 3 to the minimum compulsory school age has been consistently very high, exceeding 90% in all years under study, of which the overwhelming majority is full-time care. The Swedish system also subsidizes evening and overnight childcare.¹¹⁴

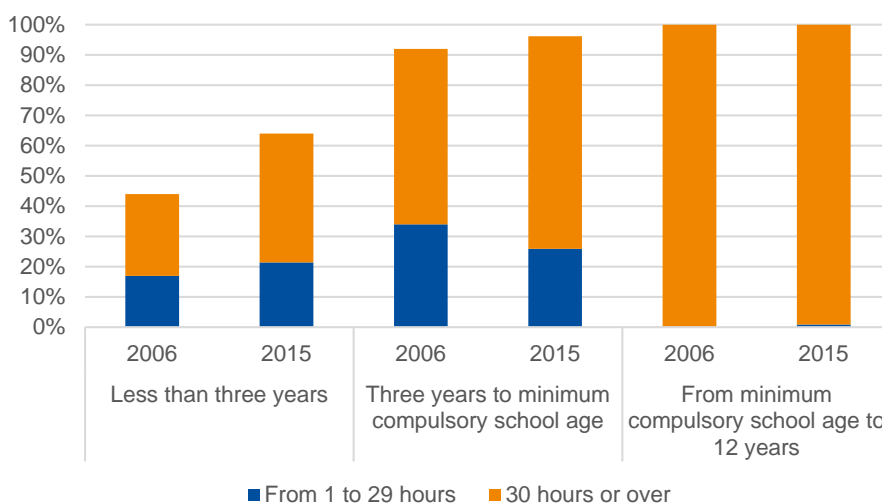


Fig. 50: Swedish children in daycare, by age group and weekly duration of service (%)

Close to 100% of Swedish students attend all-day school (or possibly half-day school with after school care), allowing parents to work full time (see Fig. 50, Eurostat; own compilation). However, the great availability of daycare in Sweden does not necessarily translate to much higher female labor participation rates when compared to other countries (“right to care”).

Notably, the Swedish government also supports gender mainstreaming for all members of the work-family sphere, including children. That means, in Swedish social and educational policy related to daycare facilities, the pre-school phase uses the design of gender pedagogy to work against gender stereotypes and assigned

¹¹² In 2014, fathers took 25% of the 480 days, or 120 days, while moms took 75% (360 days) (Weller, 2017; Votinius, 2017, p. 13).

¹¹³ For adopting parents, the law also grants a total of 480 days of shared leave from the day the child comes under the parents’ care. A single parent is entitled to the full 480 days.

¹¹⁴ Cf. Savage, 2013.

roles. The goal is to free children from the expectations and demands society has traditionally put on girls and boys (Swedish Institute, 2016).

Mainstreaming Methods and Tools

Sweden applies an extensive system of gender assessment tools (see “Include Gender!” (<http://includegender.org>) at all stages of policy development and in all policy areas.

There is also a well-developed follow-up of the implementation of gender equality policy. A gender audit supplements the annual Budget Bill. Gender impact assessments using an extensive system of gender indicators frames the policy review process. The government and its partners at sectoral level measure the effectiveness of national equality measures in regular intervals using sex-disaggregated statistics. A gender-training program is also used for the Swedish public sector.

Sweden engages in continued and active stakeholder dialogue with gender agencies, women’s professional networks and other gender advocacy groups to find common solutions. As mentioned above, the national government also seeks to learn from the Nordic neighborhood and exchange good practices in all policy areas, among which gender equality policy in all sectors has a prominent role.

Assessment

Sweden has made progress in terms of women’s participation and active involvement within the fields of arts, culture and media. The pro-active role of the Swedish government towards gender equality is noteworthy. Although Sweden relies more on a system of self-regulation in the business sector, the government does apply pressure on society as a whole by mainstreaming the public sector and reporting extensively on its own progress. In this context, the role of the Equality Ombudsman becomes relevant in that the position not only has the responsibility to monitor developments, but also to demand changes in order to secure equal rights and equal opportunities for men and women.

Heavily subsidized daycare as a full-time service seems to be a driving factor contributing to the low gender pay gap in the Swedish arts, entertainment and recreation sector, as interrupted careers caused by childbirth and childrearing contribute greatly to the gender pay gap.

Although media organizations generally align with the Swedish proactive approach by implementing diversity and gender equality policy, they also exhibit a phenomenon with decision-making becoming more concentrated: for example, by 2014 the female share of high editorial positions had increased over a ten-year period to 42%, but during the same time financial decision-making became concentrated in senior positions that are disproportionately held by men (Balkmar, 2016, p. 213).

Good Practices

The Swedish government holds gender equality to be on par with all other policy issues. In conjunction with the Strategy for the Work with Gender Mainstreaming in the Government Offices (Strategi för arbetet med jämställdhetsintegrering i Regeringskansliet), it collaborates closely with the Secretariat for Gender Research at the University of Gothenburg. Their roadmap “Include Gender!” is also the basis for real equality reforms (50% rule) to the Ministry for Culture and Democracy.

Coordinated via the Nordic Council of Ministers, the Nordforsk forum enables Sweden to learn from its neighbors, cooperate and discuss strategies to achieve various policy objectives that have proven effective for the region – also in the areas of gender equality and gender mainstreaming (NIKK).

The Culture Ministry implements “good practice” workplace culture by filling board vacancies as well as top decision-making leadership positions in central and decentralized national services – by equal qualifications - with women. In order to overcome the underlying bias in standardized decision structures to distribute research funds, select professors, and honor academics in their fields of expertise, the Swedish Culture Ministry collaborated with the Swedish Secretariat for Gender Research to develop alternative models to the peer review system. A pilot project is scheduled to begin in 2019.

The Ministry for Culture and Democracy collaborates closely with the Swedish arts organizations (Arts Council, Arts Grants Committee, Swedish Performing Arts Agency, Royal Opera, Royal Theater, Museum of Modern Art) and others, including independent research associations, professional advocacy groups, and trade unions to promote gender equity in all art domains; a strong cultural infrastructure helps artist professionals and their organizations to reach target. In this framework, the funding line “gender equality in music life” (jämställt musikliv) improves the visibility of female musical talent in Sweden. A notable development by the Swedish Performing Arts Agency is the project “Equal Booking” at music festivals.

For the cultural labor market, the Swedish Arts Grants Committee uses gender analysis to oversee artists’ financial and social conditions, monitors policy developments and the implementation of social security systems as they relate to artistic activity. PSMs like SVT are working pro-actively to guarantee equal pay for equal work.

In terms of pay and pension balance for men and women, Sweden allows for individual-based taxation for married couples.

Swedish parental leave policy has a clear focus on burden sharing between women and men in terms of domestic and family care-taking responsibilities. The leave policy includes tax incentives for parents who share caretaking responsibilities and is highly flexible. The policy also grants coverage to parents who are not in employment or who adopt. The publicly funded childcare system guarantees each child a spot at a public preschool; no parent is charged more than 3% of their salary, with fees capped for the country's highest earners. The Swedish childcare system has also started providing evening and nighttime coverage that is helpful for mothers in atypical work situations common to the arts, culture, and media domains.

Not least, the Swedish government makes use of the internet and new media to raise gender awareness and counteract negative gender stereotyping and gender discrimination, as do curricula from kindergarten to high school.

The United Kingdom

The following analysis illustrates the extent and spectrum of British gender related interventions towards equality with key findings, figures and tables to visualize the status quo.

National Gender Equality

In the United Kingdom, gender mainstreaming is not emphasized explicitly as a topic of national concern. Equal treatment legislation (Equality Act 2010) prohibits discrimination by sex and allows remedial action to promote equality; maternity, paternity, and parental leave legislation are in place, as is an employment rights act and related legal coverage to ensure that equal work is remunerated equally, regardless of sex (James, 2017, pp. 6f.). Responsibility for policies on women as well as for the cross-government equality strategy and legislation lies with the Secretary of State for Education and Minister for Women and Equalities; in the latter function, the Minister leads the Government Equalities Office (Gov UK, “Secretary of State”, 2017; id., “Government Equalities Office”, 2017).¹¹⁵ There is an Equality and Human Rights Commission in Great Britain and a comparable entity in Northern Ireland to protect citizens from discrimination as required by the EU gender equality law (James, 2017, p. 41).

However, there are no specific regulatory measures in place, such as a quota system, to improve the gender balance for women in leadership positions. Self-employed workers and those with atypical employment are not granted social protection (id., p. 33f.). In general, the national government leans against hard policies to work conditions. Accordingly, the 2017 Equality Act 2010 promises improvement to reduce the gender pay and pension gaps, but it is designed as a soft measure, emphasizing the need to report about gender pay differentials, without establishing regulatory measures to enforce compliance.

A look at the numbers reveals that the overall gender equality situation for women living in The United Kingdom is mostly on par with the European averages. The most notable positive deviation is the share of women who have attained tertiary education. At 34.6%, it stands more than 10 percentage points higher than the EU average at 24.1%. Conversely, the share of UK women who report working part-time or who do not participate economically due to childcare obligations is considerably higher than for men and women across the EU.

In terms of gender mainstreaming activity, the EIGE barometer gives the United Kingdom a combined score of 8 (out of a total of 16 points), which is slightly below the EU average of 8.4 (see Fig. 51, EIGE, “Country Specific Information - United Kingdom”, 2017).¹¹⁶

¹¹⁵ Prior to July 2014, these duties were covered by the Minister for Women and the Minister for Equalities.

¹¹⁶ We refer to the EIGE criteria (“Gender Mainstreaming”, 2017).

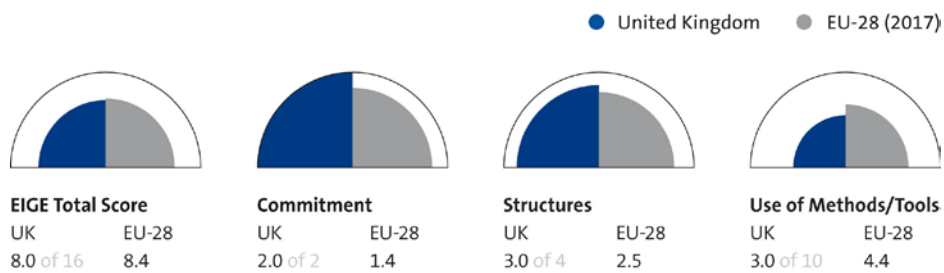


Fig. 51: Gender mainstreaming barometer (UK)

EIGE gives the UK government a score of 2 out of a total of 2 points, indicating a strong positive motivation, at national level, to apply gender mainstreaming to achieve equality for men and women; the European average is 1.4. This rating is unexpected, considering the UK's modest interest to intervene strategically in this policy area. At structural level, the country also scores above average, at 3 out of 4 points, or 0.5 points better than the EU average of 2.5. The structure score refers to the implementation of enabling structures to achieve gender equality. In terms of consistency in the application of established gender mainstreaming tools and methods like gender budgeting, gender analysis and evaluation, capacity building and gender planning, the UK does not perform well, coming in at only 3 out of 10 points, which is below the EU average of 4.4.

Although the United Kingdom has not formally introduced gender budgeting into its policy-making process, it has implemented the mainstreaming tool "gender impact assessment" (Downes, von Trapp & Nicol, 2017, p. 8f.), which involves documenting and analyzing any impact a legislation might have on gender-related issues (id. p. 10). Moreover, the UK also recently improved its monitoring activity using sex-disaggregated data – notably for the culture and media sector – and changed legislation for wage transparency at larger enterprises (250+ employees).

Key Findings

In the United Kingdom, the Department of Culture, Media & Sport (DCMS) regulates the creative-cultural and medial sector with the help of 43 agencies and public bodies, including the national arts body Arts Council England and the British Film Institute (BFI), the Theaters Trust (TTT) as well as the major publicly funded museums, BBC and Channel 4 public media corporations; several other councils collaborate with the government to offer career building information, such as e-skills (DCMS, "Single Departmental Plan", 2016). In the newest DCMS Single Departmental Plan 2015-2020, strategic aims to improve women's access and opportunities are only listed for the sports sub-sector (ibid.). Moreover, the Arts Council has committed to sex-disaggregated reporting, but current efforts to overcome representative and power imbalances are more general in nature, focusing policy and funding to achieve overall diversity; of the four strategic funds recently launched by the Arts Council, none was designed specifically to improve the career paths of women (DCMS, "Tailored Review", 2017, p. 36).

The following diagram (see Fig. 52) shows that in 2015, 43% of all cultural workers in the United Kingdom were women. Among this workforce, women held 36% of jobs in the "creative economy" (DCMS, "Official Statistics", 2016; British Council, 2016).

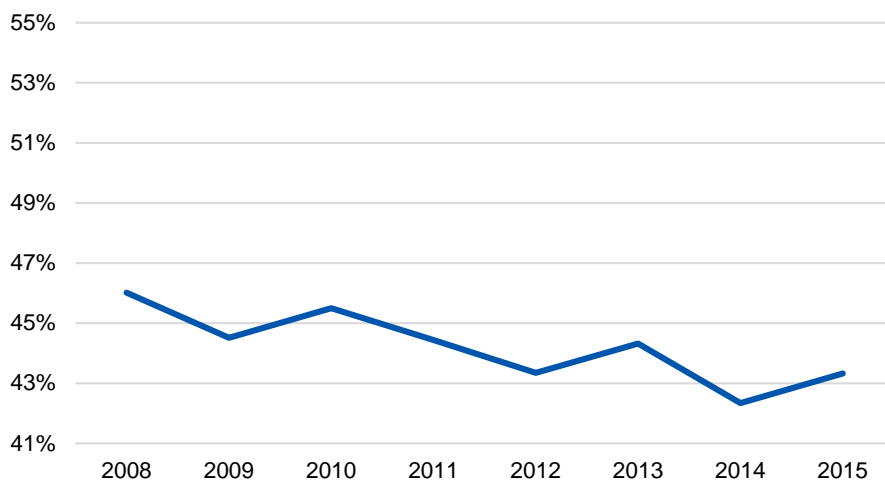


Fig. 52: Share of women among cultural workers (UK)

Advancement to Leadership Positions

In the UK, legally binding quotas are not used to stimulate changes nor are there any special provisions for achieving equal representation of women and men on governing boards. Instead, change has resulted through government encouragement using soft targets (33% female board membership in the top 300 companies by 2020) and by voluntary business-led initiatives, such as the 30% Club, that effectively have improved the gender balance in senior-level positions in the wider UK economy – in 2015, women constituted 26% of board membership and ca. 10% of executive board membership in UK’s top 100 companies (James, 2017, pp. 11f.; 30% Club, “United Kingdom”, 2017; Prat, Mueller, Slaughter & May, 2016, pp. 11, 13-15).

In 2017, the government continued its strategy of mild intervention by introducing a new wage transparency law that requires large companies to disclose data on pay and boni by gender. Although it does not impose sanctions for non-compliance, the Equality Act 2010 Gender Pay Gap Information Regulations 2017 can lead to more appointments of women to boards and senior decision-making positions (Prat, Mueller, Slaughter & May, 2016, p. 12). In a similar non-binding fashion, the British Financial Council that oversees the Corporate Governance Code also promotes gender diversity as an important means to avoid groupthink (id., p. 13). Notably, the Equality Act 2010 also allows for so-called positive action, such as leadership training, mentoring, targeted encouragement of promising talents to apply for certain jobs, and financial support of supplementary skills training; that means, there are mechanisms in place to correct gender imbalances in top leadership levels (id. p. 15; James, 2017, p. 11).

In the cultural and media domains men disproportionately hold senior and highest level decision-making positions. A comparison of published data at sub-sector level suggest that the media domain, with its business-oriented perspective, performs better at enabling women to reach their top career levels. Using 2013 data by EIGE to compare the female share of leadership positions in the media industry with the German data, we see that Britain’s four biggest media organizations have considerably better female representation on governing boards and a slightly better gender balance at operational leadership level (see Fig. 53, EIGE, 2013, p. 93; own compilation).¹¹⁷ Overall, however, with 27% representation at strategic and operational levels (including board membership), the situation in the UK, as in Germany and the EU in general, is still far from “equal” for women (60/40 rule).

¹¹⁷ EIGE data collection in June-October 2012. The survey of 99 media organizations across 27 EU member states and Croatia includes public and private sector broadcasters (radio and television) and major newspaper groups.

Moreover, while public sector media generally provide women more opportunities to advance to leadership positions, the BBC has never had a female Director-General in its history (est. 1922) (Ross, Ging & Barlow, 2016, p. 223).

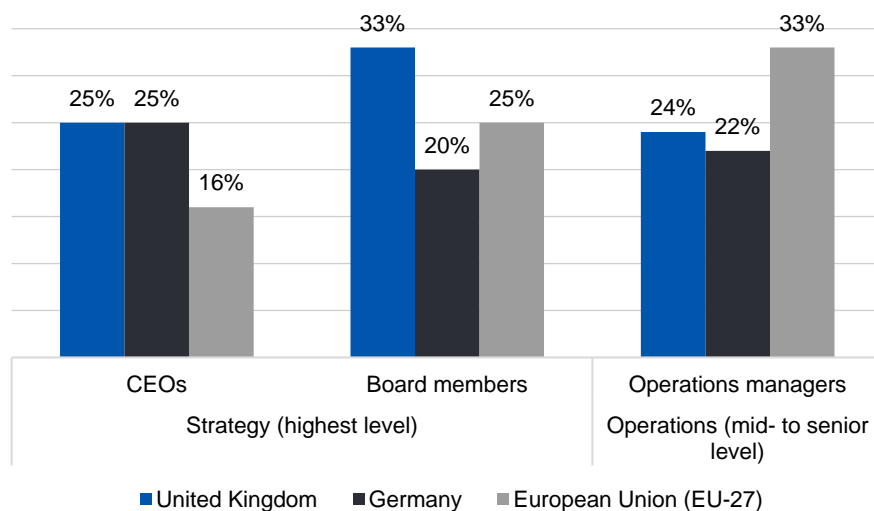


Fig. 53: Women in leading positions, British media sub-sector (%)

Concerning government-led initiatives to improve women’s representation in top functions within the creative-cultural sub-sector, singular appointments to key strategic positions may indicate a subtle transformative trend. To mention a notable example, the Culture Secretary’s most recent choice for a Trustee of the British Museum (4-year term, from 1 September 2015) is a woman Professor of Law, Gender and Social Policy who is affiliated to the Departments of Law and Social Policy and to the Gender Institute at LSE.¹¹⁸

Established in 2011 “to catalyse a culture shift in how the UK theatre industry thought about and responded to the challenges of persistent gender imbalances”, Tonic Theater now has an effective approach to improve women’s access to career-advancement paths across the arts and creative industries (Tonic Theater, “About”, 2017). Its Advance program works with England’s leading performing arts companies to remove barriers to female talent in top functions both on stage and in the structures of cultural management behind the scenes (id., “Advance”, 2017).

A comparison of leading British film schools, universities with prestigious “arts and humanities” departments and popular museums reveals a moderate proportion of female leadership (directors, board members or chairs in universities and museums, deans and vice deans, members of prefect councils), with women comprising over 37% of all positions (see Table 16, data for 2017; own compilation; more information on these data are in Appendix C: Women in Leadership).

¹¹⁸ Professor Nicola Lacey. More information on this appointment may be found at: <https://www.gov.uk/government/news/culture-secretary-appoints-trustee-to-the-british-museum>.

Table 16: Women in leading positions (UK), cultural sub-sector (%)

| | | Number of positions | Women | Men |
|--|--|---------------------|------------|-----|
| Selected film schools/academies | London Film School | 14 | 43% | 57% |
| | Met Film School | 10 | 30% | 70% |
| | National Film and Television School (NFTS) | 20 | 20% | 80% |
| | Average | | 31% | 69% |
| High-ranked universities in arts and humanities | University of Oxford | 25 | 36% | 64% |
| | University College London | 8 | 38% | 63% |
| | University of Cambridge | 22 | 41% | 59% |
| | Average | | 38% | 62% |
| Highly frequented museums | British Museum | 24 | 42% | 58% |
| | The National Gallery | 14 | 36% | 64% |
| | Tate Modern | 15 | 53% | 47% |
| | Average | | 44% | 56% |

Access and Opportunities

The 2016 Media Pluralism Monitor indicates improvements in terms of equal opportunities for women and men at publicly funded media organizations in the UK (Nenadic & Ostling, 2017, p. 6, forthcoming). A notable example is the Equal Opportunities and Diversity Policy at the BBC, where a follow-up procedure ensures its application to improve women’s career paths and representation in all areas of business and programming content (ibid.).

Looking at the percentage of women among the students enrolled in “arts and humanities”, we find that this field of study is clearly female-dominated, but less so than it is in the EU in general (see Table 17, Eurostat; own compilation). In comparison, the share of females working in cultural professions in the UK is much lower than in the EU in general and moreover experienced a downward trend in over the period under study. The study field of journalism and information is slightly less female-dominated, with women making up 58% of students in 2014. Contrary to the high share of females among students preparing for the cultural labor market, the share of females among the highest-level researchers in the field of “humanities” stood at 10.8% in 2013 (EC, “SHE Figures”, 2016, p. 133).

Table 17: Female share of students in "arts and humanities" and "journalism and information" (UK) (%)

| | Arts and Humanities | | Journalism and Information | |
|-------------|---------------------|--------|----------------------------|--------|
| | UK | EU-27 | UK | EU-27 |
| 2013 | 62.30% | 64.67% | 58.19% | 67.46% |
| 2014 | 62.50% | 64.64% | 57.76% | 68.08% |
| 2015 | 62.86% | 64.43% | NA | 68.62% |

In order to improve the transition phase of graduating women artists into the job market, the project University Women in the Arts offered mentoring for the period of April 2016 to April 2017 to selected female students in arts schools across the UK (Tuckett, 2016).

To capture a first impression of gender distribution in creative arts award systems, this study collected data on the male to female ratio of recipients in two prize categories (established artists and upcoming talent) in the genres music, literature,

fine arts and audiovisual arts over a 10-year period (2006/07-2016/17) (see Table 18; own compilation; descriptions of the prizes and honors as well as links to their websites are in Appendix D: Prizes and Honors).

Table 18: Female share of recipients, selected prizes and honors (UK) (%)

| | | Number of recipients | Women | Men |
|----------------------------------|--|----------------------|------------|------------|
| Music | Gramophone Award: Artist of the Year | 10 | 30% | 70% |
| | Gramophone Award: Young Artist of the Year | 10 | 20% | 80% |
| | Average | | 25% | 75% |
| Literature | Booker Prize | 10 | 40% | 60% |
| | Guardian First Book Award | 10 | 30% | 70% |
| | Average | | 35% | 65% |
| Visual arts | The Turner Prize | 10 | 40% | 60% |
| | New Contemporaries | 480 | 43% | 57% |
| | Average | | 42% | 58% |
| Film and audiovisual arts | BAFTA Award for Best Film | 10 | 10% | 90% |
| | BAFTA Rising Star Awards | 10 | 10% | 90% |
| | Average | | 10% | 90% |

Pay and Pension Differences

The UK Equality Act 2010 and the Statutory Code of Practice “Equal Pay” give women the right to equal pay for equal work (or work of equal value). They do not define explicitly the concept of pay. On its website, the British Equality and Human Rights Commission offers guidelines and further information for taking action against pay discrimination.¹¹⁹ In April 2017, a new regulation came into force that requires employers with 250+ employees to publish gender pay gap information on hourly wages, bonuses, and overall pay distribution for male and female employees; they can optionally disclose information that explains the pay differentials and future plans of action to dismantle them (James, “News Report”, 2017, p. 1). This new legislation belongs to the national strategy to “end the gender pay gap in a generation” (id.).

The UK gender pay gap in “arts, entertainment, and recreation” is similar Germany’s, with women earning almost 30% less than their male counterparts (see Fig. 54, Eurostat; own compilation). Like in Germany, no downward trend can be discerned. In the sub-sector “information and communication” the gender pay gap was 17% in 2014.

¹¹⁹ <https://www.equalityhumanrights.com/en/advice-and-guidance/equal-pay-equal-work-matter-law>

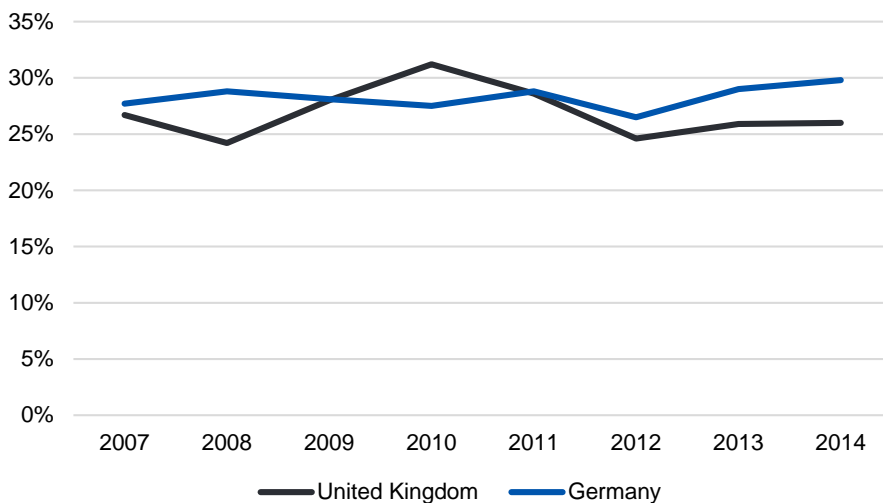


Fig. 54: Unadjusted gender pay gap for British workers in "arts, entertainment, and recreation" (%)

In contrast to the Netherlands and Sweden (see the respective chapters, Fig. 29 and Fig. 46), women working part-time jobs in “arts, entertainment, and recreation” in the UK do not earn more annually than their male counterparts (except for 2011) (see Fig. 55, Eurostat; own compilation). The income disparity between men and women working part-time has a slight downward trend, but this is probably due to a measurement bias in the database (PPS).¹²⁰ Additionally, since this graph displays yearly income, the difference in male and female income might be driven by different total working hours, which are grouped together as “part-time”.

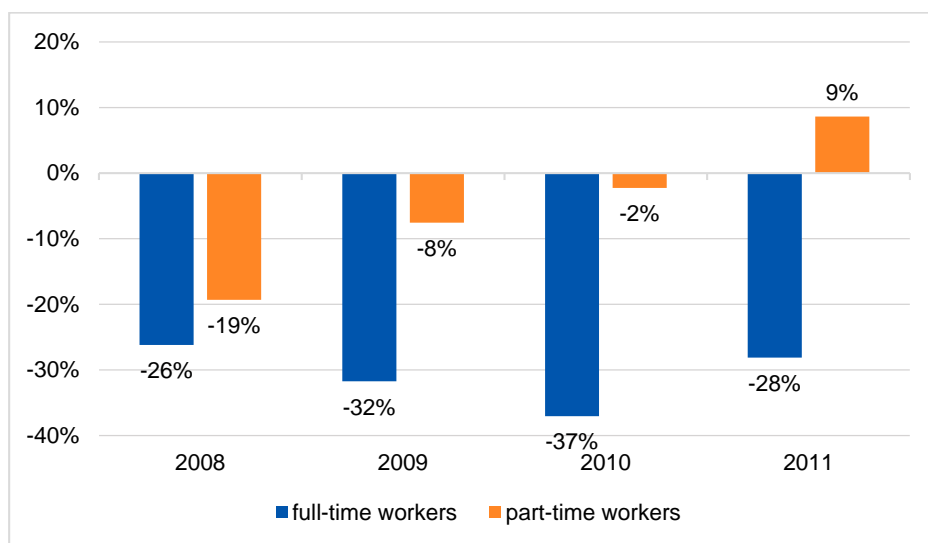


Fig. 55: Gender income gap in "arts, entertainment, and recreation", full-time vs. part-time (UK) (%)

Parallel to the gender pay and income gaps, the share of self-employed persons in the same domain is much higher in the UK than the average across all economic sectors (see Fig. 56, Eurostat; own compilation). This trend is valid for both men and women, which means that they potentially face higher economic uncertainty and fewer social security benefits. Compared to the European averages in the fields of “arts, entertainment and recreation”, British men are more likely self-

¹²⁰Longitudinal comparisons of data are difficult in PPS.

employment. In the sub-sector “information and communication”, the self-employment share among women was 13% in 2016.

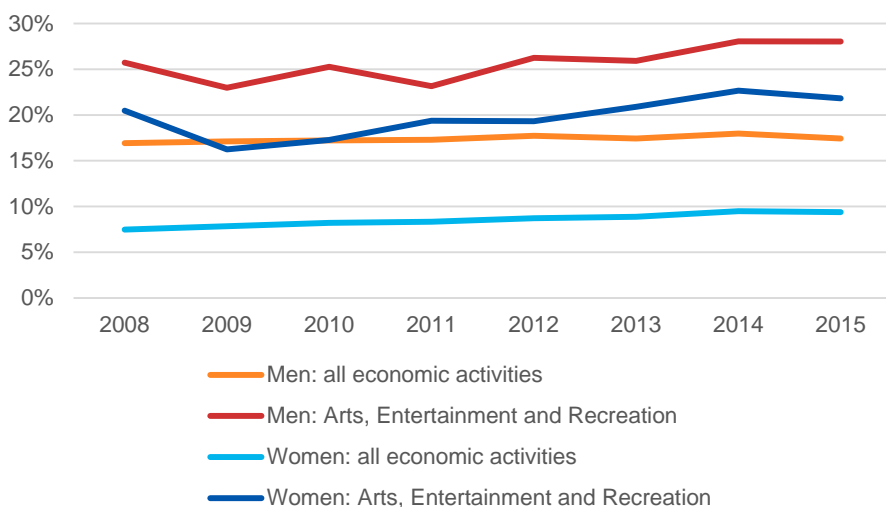


Fig. 56: Share of self-employed persons in all sectors and in "arts, entertainment, and recreation" (UK), by sex

Narrowing the focus to the British arts sector, a salary survey conducted in late 2015 by ArtsProfessional revealed that the average earnings of women working full-time on salary were lower than that of their male counterparts in almost every occupation, artistic domain, region and age group (Hill, 2015). That means, men earned more pay than women for “comparable” work at all levels. To mention one example, a woman employed as artistic director earned GBP 4 000 (ca. EUR 4 400) less on average than her male counterpart; even in the area of cultural management, where women are over-represented, men earned more on average (id.).

The pay and income differentials affect women’s financial independence in old age, as well (see Fig. 57, Eurostat; own compilation). The gender gap in British pensions is in the high 30% range, and corresponds to the situation in the EU as a whole.

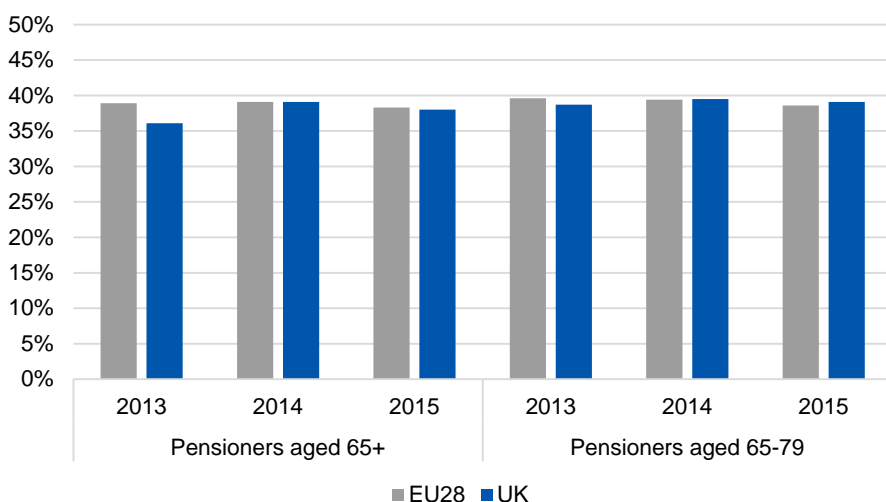


Fig. 57: Gender pension gap for different age groups, EU and UK (%)

Concerning the poverty risk rate for pensioners, British women are at slightly higher risk than British men (see Fig. 58, Eurostat; own compilation). However,

there is a general trend of decreasing poverty risk for British pensioners, which mirrors an EU-wide trend. At risk of poverty rates for female British pensioners were high when compared to the EU average in 2007, but the situation has improved since then. However, the UK has not caught up with the EU average yet. While male pensioners in the EU have a slighter poverty risk than the average EU female pensioner, they do significantly worse than the average EU male pensioner.

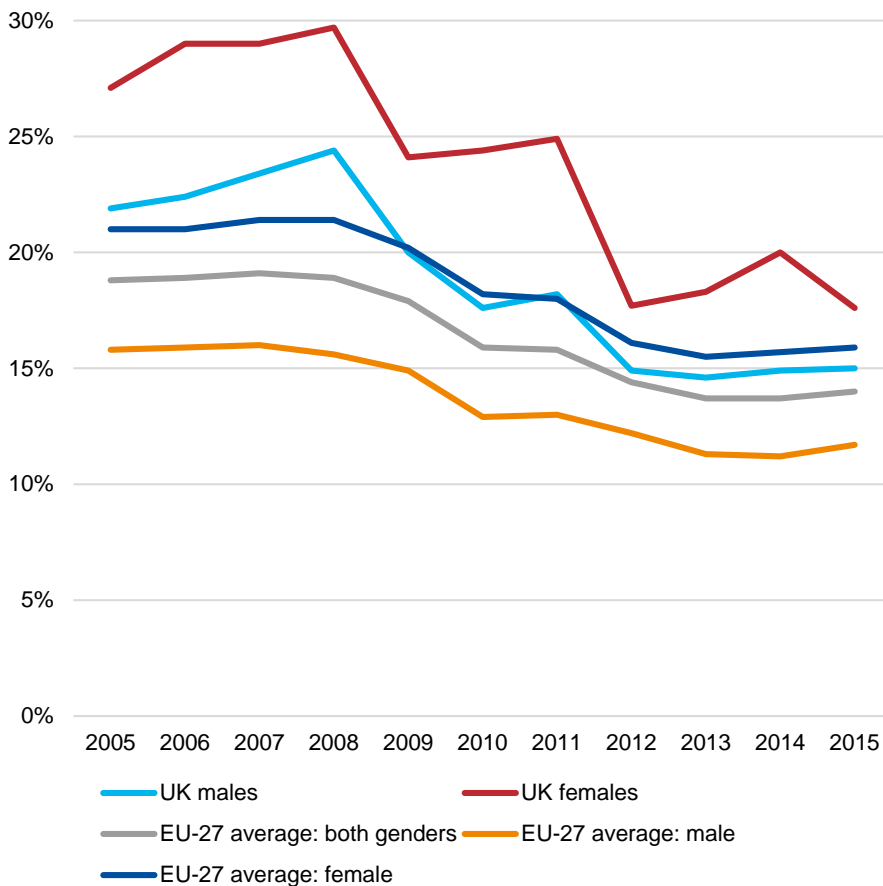


Fig. 58: At risk of poverty rate for pensioners (65+ years) (UK) (%)

Reconciliation of Work and Family

In response to demands by women’s organizations and civil society representatives, the UK government recently reformed national policy, making it easier for fathers to share in the familial caretaking responsibilities and for mothers to re-enter the workforce with more flexibility.

The Maternity and Parental Leave etc. Regulations [MAPLE in Great Britain (GB) and MAPLE NI in Northern Ireland (NI)] grant women 52 weeks of maternity leave (ML), of which two weeks (four weeks for factory workers) must be taken commencing with the day of childbirth (James, 2017, p. 21). As James (2017) explains, the policy provides for a continuation of the mother’s contractual benefits during ML, except for those regarding remuneration; instead, the “Statutory Maternity Pay (General) Regulations of 1986 for GB and of 1987 for NI regulate the financials with a so-called statutory maternity pay, which is fixed at 90% of the mother’s salary for six weeks plus additional coverage for the following 33 weeks at maximum EUR 194 (ca. GBP 140) per week (ibid.). As a further option, employers may supplement the statutory benefits. According to James, this is a common practice at universities, which tend to grant mother’s 100% of pay for 18 weeks, followed by the Statutory Maternity Pay as described (ibid.). Pre-requisite to receiving the benefits, female employees must give their employers “adequate notice” that they will take ML; as well, only mothers who earn more than GBP 112 (EUR 155) per week are entitled

(id., pp. 21f.). Mothers also have the right to share the period of ML with their child's father (id., pp. 23, 26f.). Fathers receive two week's paid paternity leave, provided they qualify in terms of the length of their current contractual employment (id., p. 26).

The UK grants parents 18 weeks of parental leave (PL) per child, with a week of PL defined as the same length of time that the particular employee normally works in a week (James, 2017, p. 23). In contrast to the regulations in other countries selected for this study, PL in the UK is less flexible, as it must be taken in blocks of at least one week at a time, but no more than four weeks may be taken in a single year; moreover, PL is only granted to "employees" with a full-time or part-time contract of employment, which excludes many from receiving parental benefits or protection; also, the employer has a right to postpone an employee's request for PL (id., pp. 23f.). PL is not remunerated by the employer, nor are parents entitled to a special allowance through social security schemes; however, their social security coverage does continue otherwise during PL periods (id., p. 25).

Adoption leave and leave benefits are regulated similar to the maternity leave legislation, except that only the primary adopter is entitled to full adoption leave (id., p. 22).

The reconciliation policy of the UK also offers mothers and fathers protection from dismissal or discrimination; however, mothers are entitled to return to the same job only if they do so within a period of ML that does not extend beyond 26 weeks (id., pp. 22, 26). National law does not provide parents with a legal right to flexible working time arrangements (id., p. 27).

Looking at the impact of caring responsibilities on the workforce within British theatre, the organization Parents in the Performing Arts (PIPA) reveals that men and women were treated differently when they became parents and that gendered assumptions were made about parenting responsibilities (Nordicity & Smith, 2017, p. 29). Survey responses from career-oriented mothers in the theater industry indicate a "motherhood penalty" on their path upward, citing pay levels, lack of receptiveness from employers to flexible working and the loss of networks during maternity leave as key driving factors. Women freelance workers expressed even more concern in this regard (id., pp. 49, 51).

In the UK, childcare coverage for children aged 0 to 3 years is limited (see Fig. 59, Eurostat; own compilation). Only about 30% of children in that age group attend formal daycare, and almost all of those attending do so part-time. This pattern limits the labor market participation for women. The situation is much better for children aged 3 years to the minimum compulsory school age, with about 90% of children in formal daycare in 2011. Surprisingly, this number dropped down to around 70% in 2012 and stayed on the same low level in 2015. A sharp reduction of the number of children in part-time daycare drove that overall decline in coverage. This strong fall in such a short amount of time either means that the operationalization of formal childcare was changed or that there were massive budget cuts in state-run childcare, which came into effect between 2011 and 2012. In 2017, there is more availability of free childcare coverage (30 hrs.) for working families with children aged 3 and 4.

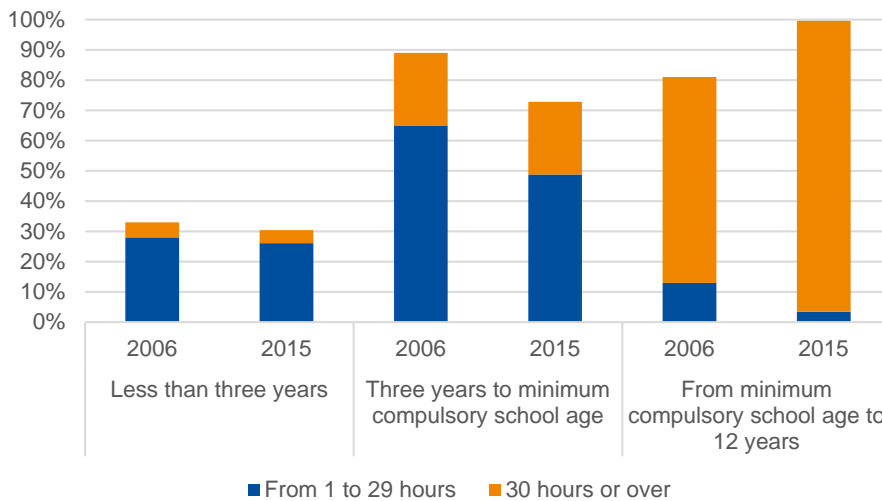


Fig. 59: British children in daycare, by age group and weekly duration of service (%)

Fig. 59 also illustrates that, by 2012, the overwhelming majority of British children (up to 12 years of age) attended an all-day school. Full-time school attendance can facilitate labor market participation of primary caregivers.

Mainstreaming Methods and Tools

As of 2016, with a view to diversifying the employment structures of the British media industry (indirectly also to improve the leadership opportunities for “minority” social groups among the media workforce, which includes the category of women), the government initiated Project Diamond (Ward, Dempsey & Politowski, 2016). Diamond stands for Diversity Analysis Monitoring Data. It was created by the BBC, Channel 4, ITV and Sky, and supported by Pact and Creative Skillset through the Creative Diversity Network (CDN, <http://creativitydiversitynetwork.com>). By providing periodic comprehensive monitoring and reporting using statistics that disaggregate data according to the four categories disability, ethnicity, gender and sexual orientation, Diamond promises to raise awareness for minority groups that have traditionally been disadvantaged in the media workplace culture and programming content (id., p. 16).¹²¹

To examine the gender gaps in the creative-cultural sub-sector, the availability of British sectoral research providing gender statistics has improved over the last few years, with professional groups and scholars taking the initiative to increase awareness of the gender dimension in the creative domains (e.g. Dodd, 2012; Hill, 2015). In 2014, the DCMS also published disaggregated employment data (DCMS, 2014). Most recently, with its 2018-22 data collection process, the Arts Council England has started monitoring the number of “female led” (51%) organizations in the national portfolio, i.e. organizations that hold funding agreements – among its diversity statistics (Arts Council England, “National Portfolio in Numbers”, 2017).

In April 2017, the British government also started the program Gender Pay Gap Reporting that requires “voluntary, private and public sector employers” with 250+ employees to publish sex-disaggregated wage and bonus data by April 2018 (Government Equalities Office, 2016). According to the government’s news story Gender Pay Gap Reporting Goes Live, about 9 000 employers will disclose information concerning over 15 million employees, which is nearly half of the UK’s

¹²¹ The full report and supplementary Excel file with first statistics from BBC may be accessed at <http://researchbriefings.parliament.uk/ResearchBriefing/Summary/CBP-7553>.

workforce (id., 2017). The Equality and Human Rights Commission will enforce the rules.

Assessment

Overall, in the UK, regulations are in place for equal treatment and protection from discrimination, in addition to the new disclosure rules on pay and pension gaps. However, James (2017) reports that getting justice in cases of inequalities or workplace discrimination is difficult for women, as mechanisms of enforcement seem underdeveloped and court fees are high (cf. James, 2016, pp. 16, 40).

Good Practices

Women in the Creative Industries Day at the Women of the World Festival addresses ways of overcoming gender inequality. In the past years, the panels and workshops brought together artists, art managers and policy makers to highlight challenges to gender equality specific to the creative sector. This form of self-organization among creative professionals, coupled with advocacy efforts, can inform policy-making by giving artist a voice “loud” enough to hear.

Concluding Remarks

A cross-national comparison of gender equality policy for the field of arts, culture and media confirms the data on the German national context that identified – with some exceptions – a persistent gender bias against women. While the overall situation has certainly improved, the countries selected for this study are progressing at different speeds.

In terms of women's **access to leadership roles and career opportunities**, the countries studied show that transforming the “culture of bias” requires adequate policies and awareness-raising, be it in terms of structures, attitudes and practices. The countries studied give support for legislating action, but also for the development of support structures for self-regulation. Moreover, alliances among stakeholders (for example, CEOs, board members, educators, journalists, and, of course, artists) have proven effective.

For improving **pay and pension gaps** in the cultural sector, the Netherlands and particularly Sweden offer examples of effective regulations and policy measures, especially when combined with soft measures and a lead role of the public sector.

The Swedish, French and Dutch cases provide valuable information about achieving a better **work-family balance** by encouraging a sharing culture between parents. All three countries have policies – also tax-related – that aim to engage fathers in caretaking and familial duties. In addition, these three country cases offer an alternative to the current dilemma in Germany, whereby a majority of women still consider having children a risk for their careers. Flexi-work, part-time work models and **subsidized childcare for all** parents – with part-, full- and evening-time availability – is beneficial to empowering women as members of a workforce that includes atypical working patterns.

Not least, this cross-national comparison has shown that stand-alone **monitoring** to measure the impact of gender mainstreaming instruments and equality or anti-discrimination policy is ineffective at producing change. Instead, a dedicated agency to follow the progress of organizational change and, in cases of non-compliance, to issue sanctions, is required for structural improvements.

In conclusion, the following factors seem relevant for achieving greater gender equality, raising gender awareness, and avoiding inadvertent discrimination:

- Designing and implementing appropriate policies to promote equality between women and men;
- Mainstreaming gender-responsiveness into all government action; and
- Conducting periodic, comprehensive monitoring.

Comparing the progression at sub-sectoral level reveals that incentives supported by public funding are effective means for effecting positive change for women in arts and culture as well as in the media.

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This report uses the following source abbreviations:

| | |
|--------|---|
| BMBF | German Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung) |
| BMFSFJ | German Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend) |
| CBS | Dutch Central Bureau of Statistics Centraal Bureau voor de Statistiek |
| CILECT | International Association of Film and Television Schools (Centre international de liaison des écoles et de television) |
| CNC | French National Centre for Cinema and the Moving Image (Centre national du cinéma et de l'image animée) |
| CoE | Council of Europe |
| CSA | Higher Audiovisual Council (Conseil supérieur de l'audiovisuel) |
| DCMS | British Department for Culture, Media & Sport |
| DKR | German Culture Council (Deutscher Kulturrat) |
| DPCM | Italian Department for Equal Opportunities (Presidency of the Council of Ministers) (Dipartimento per le Pari Opportunità) (Presidenza del Consiglio) |
| EC | European Commission |
| EIGE | European Institute for Gender Equality |
| GENUS | Swedish Secretariat for Gender Research (Nationella sekretariatet för genusforskning) |
| Gov UK | Government of the United Kingdom |
| HCEfh | High Council for Equality between Women and Men (Haut conseil à l'égalité entre les femmes et les hommes) |
| MiBACT | Italian Ministry of Cultural Heritage and Activities and Tourism (Ministero dei Beni e delle Attività Culturali e del Turismo) |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| OCW | Dutch Ministry of Education Culture and Science (Ministerie van Onderwijs, Cultuur en Wetenschap) |
| OECD | Organisation for Economic Co-operation and Development |
| SCP | Social and Cultural Planning Bureau Sociaal en Cultureel Planbureau |
| SFS | Swedish Ministry of Industry, Employment and Communications (Svensk forfattningssamling) |
| SZW | Dutch Ministry of Social Affairs and Employment (Ministerie van Sociale Zaken en Werkgelegenheid) |

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Appendices

Appendix A: Methodological Notes

Each country begins with a brief look at the status of national equality policy and gender mainstreaming as a government strategy. A **Gender Check** provides a basic overview of the social and economic position of the country's women in comparison with the EU average (see this report, Appendix B: Gender Check for data on France, Germany, Italy, the Netherlands, Poland, Sweden, and United Kingdom). Against this backdrop, the report presents key findings about mainstreaming activities and policy measures to improve the power of women in the arts, culture, and media domains. Analysis of publicly available quantitative data highlights trends and progress across the gender gap spectrum. Qualitative data analysis illustrates initiatives at national and ministerial levels to reduce the gender differentials. As far as possible, additional information aims to shed light on the underlying conditions that make the measures effective. The report closes with a summary of lessons learned and recommended good practices for the German sectoral context.

Qualitative data come from research literature, legislative histories, reports in the media, and exchange with competent authorities at country level. Another pool of sources relates to national labor law and other factors influencing the transferability of policies and good practices from the selected case contexts to the German culture and media sector. These sources aided the investigation of structural conditions: e.g. decision criteria, gender-specific suitability (based on life cycle factors), political and economic feasibility.

Quantitative data derives from the databases of Eurostat, ILO, and OECD, World Bank, European Institute for Gender Equality (EIGE), European Labour Force Survey, World Values Survey, United Nations Gender Inequality Index, World Economic Forum Global Gender Pay Gap Index, Social Watch Gender Equity Index, and UNESCO. The report also accessed national statistics portals organized within the European Statistical System (ESS), wherever data were available as disaggregated by sex and comparable across national and sectoral boundaries. Data about tertiary education institutions with professional training programs for careers in the fields of art, culture and media are from the International Association for Film and Television Schools (CILECT), Times Higher Education, European League of Institutes of the Arts (ELIA), International Federation of Actors (FIA), and European Women's Audiovisual Network (EWA).

The following **definitions** serve to frame the report's research scope:

The report seeks to improve the position of **women as a social group**, so it does not consider demographic markers like age, class, sexual orientation, or physical and other disabilities that would individualize women's experiences.

The report defines **culture and media** in the terms formulated by UNESCO and Eurostat (cf. Eurostat 2016; UNESCO, 2014; UNESCO 2005). Though our analysis does not include the domains of museums, libraries, archives, heritage issues, tourism, church affairs, or sports, some of the data derived from these sources does include them (e.g. gender gap data, share of self-employment data).

Cultural production and creation in the arts includes the performing arts (opera, dance, music, and theatre), visual arts, literary arts, and cinema and audiovisual arts.

We use the Council of Europe's definition of the **media** as "different technological processes that facilitate communication between the sender of a message and the receiver of that message" (CoE 2013).

Gender mainstreaming is a multi-dimensional strategy to achieve **gender equality**. Gender equality aims to change the structures in society, which contribute to maintaining unequal power relationships between women and men. Our definition of **gender equality** resp. **gender parity** aligns with the Council of Europe (CoE)ⁱ and identifies, as the key characteristics, equal visibility, empowerment, responsibility and participation of women and men in all spheres of public and private life. It also involves equal access to and distribution of resources between women and men and equal valuation of these resources. Our definition of **gender mainstreaming** aligns with the European Institute for Gender Equality (EIGE)ⁱⁱ and identifies the first step as the integration of a gender perspective into the preparation, design, implementation, monitoring and evaluation of policies, regulatory measures and spending programs, with a view to promoting equality between women and men, and combating discrimination. Beyond the dimension of content, gender mainstreaming also considers the issue of representation of women and men in the given policy area in all phases of the policy-making process.

The Council of Europe defines **gender budgeting** as an application of gender mainstreaming in the budgetary process. I.e., budgets undergo gender-based assessment, with a gender perspective incorporated into all levels of the budgetary process so that revenues and expenditures are restructured in order to promote gender equality.ⁱⁱⁱ

In order to increase the transferability of the findings measuring **women's advancement to leadership positions**, we simplified the functional differentiation to define the core aspect of **leadership** as the hierarchical and operational positions with decision-making, influencing and productive power. Our data refers to representation on boards and other decision-making bodies, including juries for awards, prizes and other notable activity; top management including CEOs and senior management functions.

Concerning the sections on **economic activity of women in the cultural sector**, data in diagrams and tables use **varying classifications for cultural employment**. The variation derives from the available source data. This means that our presentation of data sometimes extends beyond the scope of cultural activity and media sectors, as defined above, and sometimes captures a smaller horizon.

i The Gender Equality Commission (GEC) of the CoE was established to help ensure the mainstreaming of gender equality into all Council of Europe policies and to bridge the gap between commitments made at international level and the reality of women in Europe. The GEC provides advice, guidance and support to other Council of Europe bodies and to member states. For an overview of all CoE Gender Equality Bodies, cf. CoE, "Gender Equality Bodies", 2017.

ii Established as an autonomous body of the European Union, EIGE contributes to and strengthens the promotion of gender equality, including gender mainstreaming in all EU policies and the resulting national policies, and the fight against discrimination based on sex, as well as to raise EU citizens' awareness of gender equality (EIGE, "About EIGE", 2017).

iii For more details, see Quinn, 2009. For definitions of other gender mainstreaming tools and methods, as listed below, please kindly consult the websites of EIGE and Council of Europe: gender analysis, gender audit, gender awareness raising, gender equality training, gender evaluation, gender impact assessment, gender monitoring, gender-sensitive stakeholder consultation, institutional transformation, and sex-disaggregated data.

To avoid confusion, we state the underlying classification explicitly for each diagram or table. Throughout the report, the following classifications are used:

Eurostat approaches the definition of **cultural employment** from both sectors and occupations. As regards **sectors**, it includes all persons working in a sector defined as cultural irrespective of whether or not the employment is in a cultural occupation. Accordingly, these data also include secretaries, technicians and other administrative staff working in one of the following domains: performing arts, audiovisual – multimedia, architecture, advertising, and art crafts. As regards **occupations**, the term cultural employment also includes all people in occupations relating to culture, even if the work is in non-cultural sectors.

The single-digit NACE Revision 2 classification **Arts, Entertainment and Recreation** covers some parts of the “culture and media” sector, as defined above for the present report (creative, arts and entertainment activities, libraries, archives, museums and other cultural activities). However, it also includes some irrelevant sectors (botanical/zoological parks, nature reserves, gambling and betting, sports and amusement recreation activities) and excludes some that otherwise belong to the domains of “culture” and “media”. Consequently, any analysis of our data within the broad sector “Arts, Entertainment and Recreation” should consider this fuzziness.

As the above classification does not include media professions, we also used the NACE Revision 2 classification **Information and Communication** in one instance, which includes film, television, broadcasting, journalism, etc. However, there are also sectors included which we do not want to consider within the report, such as telecommunications, computer programming and information service activities.

Purchasing power standard (PPS) is an artificial currency unit expressed in relation to the European Union (EU28). Basic figures are expressed in PPS, in terms of a common currency to eliminate the differences in price levels between countries and to allow for meaningful volume comparisons of Gross Domestic Product (GDP) between countries. Cross-country comparisons base calculations on PPS figures.^{iv}

A **full-time equivalent**, sometimes abbreviated as FTE, is a unit to measure employed persons or students in a way that makes them comparable although they may work or study a different number of hours per week. The unit is obtained by comparing a person’s average number of hours worked to the average number of hours of a full-time equivalent (worker / student). A full-time person counts as one FTE, while a part-time worker / student gets a score in proportion to the hours he or she works or studies. In the context of education, the FTE unit attempts to standardize a student’s actual course load in comparison with the normal course load (Eurostat, 2017).

The **relative median income ratio** for pensioners describes the ratio between the median disposable income of pensioners and the median disposable income of people working. A ratio above 1 means that pensioners have more money at their disposal than working-age citizens, whereas a ratio below 1 means that pensioners have less money to cover their costs of living.

iv One PPS has the same value for the purchase of goods and services in each country. However, price differences across borders mean that different amounts of national currency units are needed for the same goods and services depending on the country. PPS are derived by dividing any economic aggregate of a country in national currency by its respective purchasing power parities (Eurostat, 2017).

Appendix B: Gender Check

The following Gender Check tables provide a basic overview of the social and economic position of the women in France, Germany, Italy, the Netherlands, Poland, Sweden, and United Kingdom in comparison with EU-28 averages (data from 2012–2015). With the aim of opening another dimension of cross-national comparison, each table looks at the standard domains constituting the regulatory framework for European equality policy (**work, money, knowledge, time, power, and health**) as well as the domains **family** and **social status** to provide information on societal values and women's scope for action in each country.

Unless otherwise indicated, the data is from the Gender Equality Index 2015 (EIGE, 2015b). EIGE uses data primarily from Eurostat, but also from Eurobarometer, the European Foundation for the Improvement of Living and Working Conditions (Eurofound), the European Commission Directorate General for Justice (DG Justice), and the European Union Agency for Fundamental Rights (FRA).

Notes: “/” indicates data are not available. Color codes mean: Green = positive deviation from EU average, Red = negative deviation from EU average, Yellow = noteworthy data point (neither positive nor negative).

Table a: Germany

| Domain | Indicators | Unit | DE | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 39.2 | 59.1 | 38.8 | 55.7 |
| | Duration of working life | years | 34.9 | 39.9 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 1 969 | 3 125 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 21 107 | 22 543 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | 45.7 | 54.3 | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 21.5 | 25 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 65.1 | 34.9 | 64.6 | 35.4 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 66.8 | 33.2 | 68.1 | 31.9 |
| Time | Average weekly working time ^{ix} | hours | 30.5 | 39.2 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 32.1 | 23.3 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 80 | 20 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 8.5 | 8.8 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 28 | 72 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 32 | 68 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 18 | 82 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 21 | 79 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 63.8 | 67.1 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 83.3 | 78.6 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.4 | | 1.6 | |
| | Average age of women giving birth to first child | years | 30.6 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 11.6 | 0.3 | 5.0 | |
| | Children in child care, under age three years of age | % | 24 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 91 | | 83.0 | |
| | Employment rate in households with at least one child | % | 70.3 | 81.3 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 75.1 | 65 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | 69 | 62 | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | 80.2 | 63.1 | / | / |

v Eurostat data for 2014.

vi EC, "Wealth and Gender", 2017, Table 1A, p. 39. Net wealth is defined as total household assets excluding public and occupational pension wealth minus total outstanding household's liabilities.

vii Eurostat data for 2014.

viii Ibid.

ix Eurostat data for 2016.

x EIGE 2013.

xi World Value Survey Wave 6 2010–2014. Shown here is the percentage of respondents who ticked "disagree" or "strongly disagree" in response to the statement, "When a mother works for pay, the children suffer."

xii World Value Survey Wave 6 2010–2014. Shown here is the percentage of respondents who ticked "disagree" or "strongly disagree" in response to the statement, "On the whole, men make better business executives than women do."

Table b: France

| Domain | Indicators | Unit | FR | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 41.6 | 54.4 | 38.8 | 55.7 |
| | Duration of working life | years | 32.6 | 36.5 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 2 094 | 2 709 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 22 419 | 23 394 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | 35.3 | 64.7 | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 27.5 | 25.0 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 66.7 | 33.3 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 64.7 | 35.3 | 67.6 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 34.4 | 40 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 46.0 | 25.3 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 72.7 | 22.4 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 8.8 | 13.6 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 24 | 76 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 20 | 80 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 25 | 75 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 26 | 74 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 65.9 | 70.4 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 85.4 | 78.7 | 83.1 | 77.5 |
| Family | Fertility rate | % | 2 | | 1.6 | |
| | Average age of women giving birth to first child | years | 30.1 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 6.2 | 0.3 | 5.0 | |
| | Children in child care, under age three years of age | % | 40.0 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 95.0 | | 83.0 | |
| | Employment rate in households with at least one child | % | 69.7 | 82.1 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 61.5 | 66.8 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | 41.0 | 32.6 | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | 73.9 | 59.8 | / | / |

Footnotes: See page V

Table c: Italy

| Domain | Indicators | Unit | IT | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 30.6 | 52.1 | 38.8 | 55.7 |
| | Duration of working life | years | 25.4 | 35.3 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 1 935 | 2 536 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 17 641 | 18 695 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | 35.9 | 64.1 | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 14.1 | 25 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 70 | 30 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 64.3 | 35.7 | 67.6 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 32.8 | 40 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 55.3 | 36.5 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 73.4 | 11.9 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 8.9 | 12.2 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 13 | 87 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 21 | 79 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 11 | 89 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 11 | 89 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 65.0 | 72.2 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 84.8 | 79.8 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.4 | | 1.6 | |
| | Average age of women giving birth to first child | years | 31.4 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 10.4 | 0.2 | 5.0 | |
| | Children in child care, under age three years of age | % | 21.0 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 91.0 | | 83.0 | |
| | Employment rate in households with at least one child | % | 73.1 | 83.2 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 67.3 | 75.7 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | / | / | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | / | / | / | / |

Footnotes: See page V

Table d: The Netherlands

| Domain | Indicators | Unit | NL | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 36.1 | 59.1 | 38.8 | 55.7 |
| | Duration of working life | years | 37 | 42.2 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 1 645 | 2 698 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 20 990 | 22 019 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | 22.7 | 77.3 | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 26.2 | 25 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 50.4 | 49.6 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 67.6 | 32.4 | 67.6 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 24.9 | 35 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 64.1 | 48 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 76.1 | 36 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 18.7 | 19.1 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 25 | 75 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 39 | 61 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 22 | 78 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 20 | 80 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 72.1 | 79.4 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 83.0 | 79.3 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.7 | | 1.6 | |
| | Average age of women giving birth to first child | years | 30.9 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 21.5 | 1.4 | 5.0 | |
| | Children in child care, under age three years of age | % | 46 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 89 | | 83.0 | |
| | Employment rate in households with at least one child | % | 65.5 | 84.7 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 67 | 70.2 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | 83.1 | 74.1 | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | 85 | 77 | / | / |

Footnotes: See page V

Table e: Poland

| Domain | Indicators | Unit | PL | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 41.4 | 58.1 | 38.8 | 55.7 |
| | Duration of working life | years | 29.5 | 34.6 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 1 508 | 1 870 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 10 025 | 10 340 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | 47.1 | 52.9 | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 23.8 | 25 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 70.1 | 29.9 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 68.7 | 31.3 | 67.4 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 38.7 | 42 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 39.1 | 17.7 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 72.3 | 14.5 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 5.1 | 9 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 23 | 77 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 22 | 78 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 12 | 88 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 27 | 73 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 54.3 | 61.6 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 81.1 | 72.7 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.3 | | 1.6 | |
| | Average age of women giving birth to first child | years | 28.9 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 6.5 | 0.3 | 5.0 | |
| | Children in child care, under age three years of age | % | 6.0 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 36.0 | | 83.0 | |
| | Employment rate in households with at least one child | % | 66.4 | 69.8 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 49.3 | 61.5 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | 41 | 32.6 | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | 73.9 | 59.8 | / | / |

Footnotes: See page V

Table f: Sweden

| Domain | Indicators | Unit | SE | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 55.3 | 64.5 | 38.8 | 55.7 |
| | Duration of working life | years | 39.3 | 41.8 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 2 294 | 2 956 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 20 723 | 21 755 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | / | / | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 33.9 | 25.0 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 61.3 | 38.7 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 69.3 | 30.7 | 67.6 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 34.5 | 38.2 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 33.7 | 28.7 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 71.4 | 50.3 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 19.6 | 23.3 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 50.0 | 50.0 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 45.0 | 55.0 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 26.0 | 74.0 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 46.0 | 54.0 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 78.9 | 83.0 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 83.6 | 79.9 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.9 | | 1.6 | |
| | Average age of women giving birth to first child | years | 30.9 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 7.0 | 0.7 | 5.0 | |
| | Children in child care, under age three years of age | % | 52.0 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 96.0 | | 83.0 | |
| | Employment rate in households with at least one child | % | 73.1 | 92.9 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 66.6 | 71.1 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | 65.8 | 62.7 | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | 92.7 | 86.7 | / | / |

Footnotes: See page V

Table g: United Kingdom

| Domain | Indicators | Unit | UK | | EU-28 | |
|----------------------|--|-------|--------|--------|--------|--------|
| | | | F | M | F | M |
| Work | Employment rate (in FTE) | % | 40.9 | 58.9 | 38.8 | 55.7 |
| | Duration of working life | years | 35.1 | 41 | 32.2 | 37.6 |
| Money | Mean monthly earnings ^v | PPS | 1 818 | 2 779 | 2 018 | 2 528 |
| | Mean equivalized net income (16+ population) | | 19 227 | 19 941 | 15 329 | 15 997 |
| | Distribution of net wealth ^{vi} | PPS | / | / | 37.9 | 62.1 |
| Knowledge | Graduates of tertiary education | % | 34.6 | 25 | 24.1 | 22.8 |
| | Tertiary students in the fields of humanities and arts ^{vii} | % | 62.5 | 37.5 | 64.8 | 35.2 |
| | Tertiary students in the fields of journalism and information ^{viii} | | 57.8 | 42.2 | 67.6 | 32.4 |
| Time | Average weekly working time ^{ix} | hours | 31.8 | 40.8 | 33.6 | 40 |
| | Workers caring for and educating their children or grand-children, every day for one hour or more (15+ workers) | % | 40 | 24.1 | 44.6 | 27.4 |
| | Workers doing cooking and housework, every day for one hour or more (15+ workers) | % | 82.2 | 40.3 | 77.1 | 24.0 |
| | Workers doing sporting, cultural or leisure activities outside of their home, at least every other day (15+ workers) | % | 11.2 | 15.8 | 9.3 | 12.2 |
| Power | Share of ministers (18+ population) | % | 18 | 82 | 22 | 78 |
| | Share of members of parliament (18+ population) | % | 22 | 78 | 25 | 75 |
| | Share of members of boards in largest quoted companies, supervisory board or board of directors (18+ population) | % | 19 | 81 | 16 | 84 |
| | Share of members of supervisory board or board of directors in media organisations ^x | % | 27 | 73 | 24 | 76 |
| Health | Self-perceived health, good or very good (16+ population) | % | 73.2 | 76.4 | 65.6 | 71.1 |
| | Life expectancy in absolute value at birth | years | 82.8 | 79.1 | 83.1 | 77.5 |
| Family | Fertility rate | % | 1.9 | | 1.6 | |
| | Average age of women giving birth to first child | years | 29.8 | | 30.1 | |
| | Non-employment and part-time working relationship due to family obligations | % | 19.9 | 1.4 | 5.0 | |
| | Children in child care, under age three years of age | % | 27.0 | | 28.0 | |
| | Children in child care, from age three to the start of compulsory schooling | % | 72.0 | | 83.0 | |
| | Employment rate in households with at least one child | % | 57.8 | 78.4 | 66.6 | 80.7 |
| | Employment rate in households with no children | % | 66.7 | 68.4 | 65.0 | 70.2 |
| Social Status | Acceptance of working mothers ^{xi} | % | / | / | / | / |
| | Trust in the leadership qualities of women ^{xii} | % | / | / | / | / |

Footnotes: See page V

Appendix C: Women in Leadership

Film and Television Schools

Selection Criteria

Our data about women in leadership at film and television schools derive from several sources, based on the criterion of membership in the International Association for Film and Television Schools (CILECT), the world's largest umbrella organization for film schools. To become part of CILECT,^{xiii} film schools must have:

- Government accreditation and recognition as a higher education institution;
- Adequate infrastructure (facilities, financing and teaching staff) to support the educational process

These criteria ensure that the selected schools pass certain standards of quality, which warrants their inclusion in the list below. In cases where there were just very few film schools listed, we supplemented film schools organized in national associations: If that did not yield sufficient results, we included film schools listed on filmmaking.net,^{xiv} It contains lists of film schools that are user sourced. We narrowed down the number of film schools to include the three that are regularly cited as prestigious by websites about professional education in film, industry newspapers, and university rankings.

France

Source: French CILECT country profile^{xv}

- Selection criteria for three most important: Ranking of most cited programs in French film schools from L'etudiant, a French magazine for students.^{xvi}
- La Fémis
- Ecole nationale supérieure Louis-Lumière
- Groupe ESRA

Italy

Source: Italian CILECT country profile^{xvii}

Selection criteria for the most important: Multiple sources in newspapers and articles, mentioned in footnotes.

- Centro Sperimentale di Cinematografia^{xviii}
- ZeLIG - School for Documentary, Television and New Media^{xix}
- Scuola d'Arte Cinematografica Gian Maria Volonté^{xx}

xiii See CILECT's statutes. Available at http://www.cilect.org/gallery/statutes__rules.pdf (June 12, 2017).

xiv <http://www.filmmaking.net/filmschools/> (June 12, 2017).

xv <http://www.cilect.org/profiles/members/76/4> (June 12, 2017).

xvi <http://www.letudiant.fr/etudes/ecoles-specialisees/le-classement-des-formations-en-audiovisuel.html> (July 4, 2017).

xvii <http://www.cilect.org/profiles/members/83/4> (June 12, 2017).

xviii Mentioned among the best 15 film schools by trade paper "The Hollywood Reporter" (<http://www.hollywoodreporter.com/lists/best-film-schools-2016-top-920352/item/beijing-film-academy-international-film-920335> (July 4, 2017).

xix Listed among the most prestigious European film schools on Cineuropa, a pan-European portal for news, databases, and information on the film industry. Available from: <http://cineuropa.org/sc.aspx> (July 4, 2017).

xx Mentioned as one of the best film schools in Italy by "The Walkman Magazine". Available from: <http://www.thewalkman.it/studiare-cinema-ecco-le-cinque-scuole-migliori/> (July 4, 2017).

The Netherlands

Source: CILECT country profile^{xxi}

Selection criteria for the most important: Multiple sources in newspapers and articles, mentioned in footnotes.

- Netherlands Film Academy (Nederlandse Filmacademie)
- Frank Mohr Institute: Academie Minerva Groningen
- University of the Arts Utrecht

Poland

Source: CILECT country profile^{xxii}

Selection criteria for the most important: Multiple sources in newspapers and articles, mentioned in footnotes.

- Lodz Film School (Szkola Filmowa w Łodzi)^{xxiii}
- University of Silesia in Katowice (Uniwersytet Śląski w Katowicach): Department of Radio and Television^{xxiv}
- Warsaw Film School^{xxv}

Sweden

Source: CILECT country profile^{xxvi}

Source for ranking: as information on leadership positions was only available for a fraction of the schools in the CILECT country profile, this naturally narrowed down the selection of schools we could study.

- Stockholms Konstnärliga Högskola (Stockholm University of the Arts)
- Akademin Valand (Academy of Fine Arts) at the University of Gothenburg

Note: Among the sources considered, only two Swedish film schools still in operation were identified that matched the selection criteria and which had useable information on their websites, hence the analysis was limited to two institutions.

United Kingdom

Source: CILECT country profile^{xxvii}

Source for ranking: detailed list of the best film schools at the industry website “Tales from the Argo,” which ranked schools according to choice of courses, facilities, and notable alumni.^{xxviii}

- National Film and Television School (NFTS)^{xxix}
- Met Film School (MFS)
- London Film School^{xxx}

xxi <http://www.cilect.org/profiles/members/155/4> (June 12, 2017).

xxii <http://www.cilect.org/profiles/members/176/4> (June 12, 2017).

xxiii Mentioned among the best 15 film schools by trade paper “The Hollywood Reporter”. Available from: <http://www.hollywoodreporter.com/lists/best-film-schools-2016-top-920352/item/beijing-film-academy-international-film-920335> (July 4, 2017).

xxiv Mentioned on Polish career portal “Kariera 24” in an article on the most prestigious film schools in Poland. Available from: <http://www.kariera24.info/poznaj-najlepsze-szkoly-filmowe-w-polsce-prywatne-i-publiczne/> (July 4, 2017).

xxv Listed among the most prestigious European film schools on Cineuropa, a pan-European portal for news, databases, and information on the film industry. Available from: <http://cineuropa.org/sc.aspx> (July 4, 2017).

xxvi <http://www.cilect.org/profiles/members/215/4> (June 12, 2017).

xxvii <http://www.cilect.org/profiles/members/235/4> (June 12, 2017).

xxviii <http://talesfromtheargo.com/uk-film-schools/> (July 4, 2017)

xxix Ibid.

xxx Named among the top two film schools in the UK on the website “Top universities”. Available from: <https://www.topuniversities.com/courses/communication-media-studies/top-film-schools-around-world> (July 4, 2017).

Universities with Distinguished Arts and Humanities Faculties

Selection criteria

We selected universities based on the Times Higher Education (THE) “World University Rankings 2016-2017 by subject: arts and humanities.” As some of the countries did not have three universities that made it into the Times’ list, we supplemented our data with the QS World University Rankings by subject (*here*: arts and humanities). The QS list includes more universities overall and uses a very similar ranking system to the THE.

France

- Université Paris Sorbonne – Paris V
- Université Paris Sorbonne – Paris 1
- Ecole Normale Supérieure

Italy

- Università Roma La Sapienza
- Università Degli Studio di Milano
- Università Cattolica del Sacro Cuore

The Netherlands

- Universiteit Leiden
- Universiteit van Amsterdam
- Universiteit Utrecht

Poland

- University of Warsaw
- Jagellonian University

Note: among the sources for prestigious universities in the field of arts and humanities, only two Polish universities were listed.

Sweden

- Stockholm University
- Uppsala University
- Lund University

United Kingdom

- University of Oxford
- University College London
- University of Cambridge

Museums

Selection criteria

Generally, we chose the top three most popular museums per country using the special report “Visitor Figures 2016” in the April 2017 issue of The Art Newspaper (The Art Newspaper 2017). The selection includes all types of museums, including the categories fine arts, history, architecture and design. We also used the data for museums that hosted the most popular exhibitions in terms of mean visitors per day.

The Art Newspaper did not report on museums in Sweden and Poland. In order to give a small impression of the situation in these two countries, we include data for 2015 from the European Group on Museum Statistics (EGMUS 2015).

France

- Musée du Louvre
- Centre Pompidou
- Musée d’Orsay

Italy

This section excludes the Vatican museum, as the Vatican is a sovereign state and Italian policies on gender equality do not touch upon it.

- Galleria degli Uffizi
- Galleria dell’Accademia di Firenze
- Museo Nazionale di Castel Sant’Angelo

Netherlands

- Rijksmuseum
- Van Gogh Museum
- Noordbrabants Museum

Poland

- National Museum in Krakow
- Museum of King Jan III’s Palace at Wilanów
- Royal Łazienki Museum in Warsaw

Sweden

- Skansen
- Vasamuseet
- Swedish Museum of Natural History

United Kingdom

- British Museum
- National Gallery (London)
- Tate Modern

Appendix D: Prizes and Honors

Selection Criteria

The following list entails important scholarships and awards for cultural production and creation in the arts including the performing arts (music), visual arts, literary arts, and audiovisual arts (cinema/television). For the sake of simplicity, the performing arts are limited to the category music and the audiovisual arts are represented by the category cinema/television.

For each country, the list includes one important award for established artists and one important supportive measure for young talent, be it in the form of a scholarship program, residency, or opportunity for exposure. If not otherwise specified, the prizes are awarded annually.

Selection indicators were monetary value, prestige and the potential of the award to boost career growth. Due to project constraints and the limited amount of data available, the list is only exemplary in nature. Many other important awards and scholarships could not be included for these reasons.

Music

France

Award for established artists

- Victoires de la Musique
The Victoires de la Musique is considered one of the most important awards in France in the category of music.
(<http://lesvictoires.com>)

Prize for young talent

- Prix Constantin
The Prix Constantin is an annual French music prize awarded to the best album of an artist who has come to prominence during the course of the previous year.
(http://www.lexpress.fr/culture/musique/prix-constantin_1613640.html)

Italy

Award for established artists

- Targa Tenco – Best Song
Since 1984, the Targa Tenco (Targhe Tenco) awards have honored Italian musicians for best “Italian songwriting records released in the course of a year.” There are five sections; here the data reflect the category “song” (canzone). The jury is comprised of a wide spectrum of over 200 musical journalists representing various musical genres.
(<http://clubtenco.it/targhe-tenco>)

Prize for young talent

- Targa Tenco – First Work

As part of the Targa Tenco, the jury also selects the best debut work (opera prima) on an annual basis.

(<http://clubtenco.it/targhe-tenco>)

The Netherlands

Award for established artists

- Edison Oeuvre Prize (Oeuvreprijs)

Since 1960, the Edison Oeuvre Prize honors outstanding lifetime achievements in the music industry on an annual basis. The categories are pop, jazz and classic. In some of the years examined for this report, the jury selected artists from more than one category.

(<http://www.edisons.nl>)

Prize for young talent

- Dutch Music Award

With this annual prize, the Dutch Ministry of Education, Culture and Science (OCW) honors a musician working in the field of classical music. The prize is awarded upon recommendation by the Advisory Committee Dutch Music Award, which is hosted by the Performing Arts Fund.

(http://fondspodiumkunsten.nl/en/activities/the_dutch_music_award)

Poland

Award for established artists

- Golden Fryderyk

The Fryderyk Awards are the most prestigious awards in Polish music, given out annually by the Phonographic Academy. A jury sourced from the members of the Phonographic Academy chooses recipients. Awarded for the first time at the 1999 Fryderyk awards ceremony, the Golden Fryderyk is a lifetime achievement award honoring Polish musicians of particular merit for the national musical culture. So far, the jury has awarded artists in the categories of popular music, classical music, and jazz.

(<http://www.zpav.pl/fryderyk/onagrodach.php#zlotyfryderyk>)

Prize for young talent

- Fryderyk – Best Debut (in popular music and jazz)

As part of the annual ceremony of the Fryderyk, there is one prize each for the best debut album in the field of popular music and in jazz music. In 2010 and prior, this award was called “New Face” for the artists in popular music. There was no best debut prize in the field of jazz prior to 2009.

(<http://www.zpav.pl/fryderyk/nominowani/index.php>)

Sweden

Award for established artists

- Birgit Nilsson Prize

The Birgit Nilsson Prize of USD 1 mio (ca. EUR 860 000), the largest given in the world of classical music, is awarded approximately every 3 years for outstanding achievements and major contributions to the field of opera/concert in different categories.

(<http://birgitnilssonprize.org>)

Prize for young talent

- Ljunggren Competition for Young Musicians
With a prize sum of SEK 200 000 (ca. EUR 21 000), the Ljunggren Competition for Young Musicians is the largest of its kind in Sweden. It has the same format as the European Young Musicians competition.
(http://hsm.gu.se/english/collaboration/the_ljunggren_competition)

United Kingdom

Award for established artists

- Gramophone Award: Artist of the Year
The Gramophone Awards are one of the most significant honors bestowed on recordings in the classical record industry.
(<https://www.gramophone.co.uk/awards/2016/artist-of-the-year>)

Prize for young talent

- Gramophone Award Young Artist of the Year
As part of the same ceremony, a Gramophone award also honors a promising young artist in the field of classical music.
(<https://www.gramophone.co.uk/awards/2013/young-artist-of-the-year>)

Literary Arts

France

Award for established artists

- Grand Prix du Roman
Since 1918, the French Academy (Académie française) gives out the French literary award Grand Prix du Roman on an annual basis. Among the more than 60 awards distributed yearly by the Academy, this prize is one of the oldest and most prestigious literary awards in France.
(<http://academie-francaise.fr/grand-prix-du-roman>)

Prize for young talent

- Prix Goncourt
Along with the Grand Prix du Roman de l'Académie Française, the Prix Goncourt is one of the most important awards in the literary arts in France. It provides support to new talents under the age of 50.
(<http://academie-goncourt.fr>)

Special women's prize

- Prix Femina
Created in 1904, this French literary award is notable as an all-women jury selects the annual honorees. The recipients can be women or men.
(<http://www.prixfemina.org>)

Italy

Award for established artists

- Premio Campiello
Established in 1962 “by the will of the Industrialists of Veneto,” the Premio Campiello is an annual literary prize in the category of Italian language narrative. Considered one of the country’s most prestigious awards, the jury measures a work’s success in terms of its sales and cinematographic transposition.
(<http://www.premiocampiello.org>)

Prize for young talent

- Premio Campiello Giovani
Administered by the Fondazione il Campiello – Confindustria Veneto, the Premio Campiello Giovani is a literary prize for young writers of 15-22 years of age (category Italian narrative). It is a spin-off of the original literary prize Premio Campiello.
(<http://www.premiocampiello.org>)

The Netherlands

Award for established artists

- Libris Literary Prize (Libris Literatuur Prijs)
Yearly awarded since 1994 for the best fictional Dutch language novel of the last year, EUR 50 000, the Libris Prize for Literature is one of the most prestigious awards with the highest monetary value and potential for career growth in the field of Dutch language literature.
(<http://www.librisliteratuurprijs.nl>)

Prize for young talent

- BNG Prize for New Literature (BNG Nieuwe Literatuurprijs)
This award honors Dutch-language authors born in or after 1976, who have already published at least two literary prose works but have not yet won a literary prize. The prize money amounts to EUR 15 000.
(<https://www.bngbank.nl/cultuurfonds/stimulering-jong-talent/bng-bank-literatuurprijs>)

Special women’s prize

- Opzij Prize for Literature
The Opzij Prize for Literature, with a reward of EUR 5 000, honors female writers who have contributed significantly to the emancipation and awareness of women.
(<https://www.opzij.nl/over-opzij/literatuurprijs>)

Poland

Award for established artists

- Nike Literary Award
With a cash prize of PLN 100 000 (ca. EUR 2 500), the Nike Literary Award is one of the most important literary awards for Polish literature.
(<http://wyborcza.pl/0,81826.html?disableRedirects=true>)

Prize for young talent

- Kościelski Award
Since 1962, the Geneva-based Kościelski Foundation has awarded the Kościelski independent literary award annually to promising writers 40 years of age or younger.
(<http://www.bookinstitute.pl>)

Sweden

Award for established artists

- Astrid Lindgren Memorial Award
The Astrid Lindgren Memorial Award is the highest literary award in the world for children and youth literature. Established in 2002 by the Swedish government and administrated by the Swedish Arts Council, this prize honors a single Laureate or several authors on an annual basis. The prize money amounts to SEK 5 Mio. (ca. EUR 550 000). This award is not to be confused with the Swedish Astrid Lindgren Prize (Astrid Lindgren-Priset, awarded annually for Swedish literature), or with the German Astrid Lindgren Prize (Astrid-Lindgren-Preis, awarded yearly annually in the category of children's and young adult literature).
(<http://www.alma.se/en>)

Prize for young talent

- Peter Pan Prize
The Peter Pan Prize is an annual prize for the category children's and young adult literature. It is not a specific prize for young talent; rather its focus is to channel new perspectives into Swedish literature. The main criterion is high quality in literary terms and choice of subject matter. Other criteria include: authorship by a previously unpublished writer or one who not well-known in Sweden; representation of a country, language group or culture with limited visibility in Sweden; or content concerning children or young adults in less familiar countries and cultures less familiar to Swedish readers.
(<http://ibby.se/om-ibby/eng>)

United Kingdom

Award for established artists

- Booker Prize
Established in 1969, this most renowned British literature prize gives winners a cash prize of GBP 50 000 (ca. EUR 56 000). Short-listed candidates receive GBP 2 500 (ca. EUR 2 800). This award's international renown also guarantees recipients a boost in worldwide readership and book sales. The official website lists both judges and winners.
(<http://themanbookerprize.com>)

Prize for young talent

- Guardian First Book Award
The newspaper The Guardian honored young British writing talent yearly from 1999 to 2015 with this prize worth GBP 10 000 (ca. EUR 11 000).
(<https://www.theguardian.com/books/guardianfirstbookaward>)

Visual Arts

France

Award for established artists

- Marcel Duchamp Prize
The Marcel Duchamp Prize honors visual artists with a cash prize of EUR 30 000 and a budget of EUR 35 000 for an exhibition at the Museum of Modern Art in Paris (Centre Pompidou).
(<http://www.adiaf.com/en/the-marcel-duchamp-prize/overview>)

Prize for young talent

- Prix Théophile Schuler
The Prix Théophile Schuler prize honors up-and-coming artists with EUR 3 000.
(<http://www.amisartsetmusees-strasbourg.fr/index.php/activites/prix-theophile-schuler>)

Italy

Award for established artists

- Arte Laguna Prize
The Arte Laguna Prize honors visual artists is a variety of formats: a cash prize of EUR 7 000, an opportunity to participate in an exhibition in Venice and in international art galleries, an opportunity to collaborate with companies, participate at art festivals, publish a works catalogue, and spend time at an artists' residency.
(<http://www.artelagunaprize.com/about>)

Prize for young talent

- Furla Art Award
From 2000 until 2015, the Furla Foundation honored emerging Italian artists with the annual Furla Art Award.
(<http://www.fondazionefurla.org/furla-art-award>)

The Netherlands

Award for established artists

- Johannes Vermeer Award
Established in 2009 by the Dutch government, the Johannes Vermeer Award honors exceptional artistic talent across all disciplines in the Netherlands. Winners receive a cash prize of EUR 100 000 for the realization of a specific project.
(<http://www.johannesvermeerprijs.nl/jvp.php?lang=en>)

Prize for young talent

- Prix de Rome
The oldest and most prestigious art award in the Netherlands, the Prix de Rome honors exceptional artists younger than 40 years of age. Winners receive a cash prize of EUR 40 000, a residency stay in Rome, a group exhibition and a works publication.
(<http://prixderome.nl/en/over-2/>)

Poland

Award for established artists

- WRO Media Art Biennale
Formerly called Sound Basis Visual Arts Festival, the WRO Media Art Biennale is a biennial event presenting the work of renowned artists and newcomers in Poland.
(<http://www.biennialfoundation.org/biennials/wro-media-art-biennale-poland>)

Prize for young talent

- Griffin Art Space Lubicz Prize
Since 2014, the Griffin Art Space Foundation is committed to supporting young talents in several creative artistic categories. The Griffin Art Space Lubicz Prize honors young photographers for the best portfolio presented during the annual “Photography Month Festival” in Krakow. The prize includes the assessment of the works portfolio by the jury of specialists, networking opportunities, cash through the sale of a selected piece to the Griffin Art Space Foundation and exhibition “space” at their institution.
(<http://www.griffin-artspace.com/krakow/sztuka>)

Sweden

Award for established artists

- Rolf Schock Prize
The Rolf Schock prize is the most prestigious award in the category of visual arts in Sweden. The Swedish Royal Academy of Fine Arts selects honorees every three years. The awards total is SEK 500 000 (ca. EUR 52 000).
(<http://www.kva.se/en/priser/rolf-schockprisen>)

Prize for young talent

- Fredrik Roos Arts Grant
The Fredrik Roos Art Prize is one of Sweden’s most prestigious honors for young Nordic artists under 35 years of age, preferably with a focus on painting or sculpture. The Moderna Museet awards a total of SEK 600 000 (ca. EUR 62 000) to the winners.
(<http://www.modernamuseet.se/malmo/sv/utstallningar/fredrik-roos-stipendium-2017/>)

United Kingdom

Award for established artists

- The Turner Prize
The Tate Gallery hands out the Turner Prize on annual basis to an outstanding British visual artist (all media). Until 2017, only artists under the age of 50 were eligible. It is the most publicized art award in the United Kingdom.
(<http://www.tate.org.uk/turner-prize/about>)

Prize for young talent

- New Contemporaries
The New Contemporaries prize provides “a critical platform for new and recent fine art graduates.” Winners receive support for an annual, nationally touring exhibition.
(<http://www.newcontemporaries.org.uk>)

Special women's prize

- Max Mara Art Prize for Women

This prize is a visual arts award specifically designed to support young female artists working in the UK. The prize is a six-month residency in Italy, during which time the winner must create a project to display in White-chapel Gallery.

(<http://www.whitechapelgallery.org/about>)

Film and Television

France

Award for established artists

- César Award for Best Film

The César Award is the most important award in France in the field of cinema.

(<http://www.academie-cinema.org/ceremonie/palmares.html>)

Prize for young talent

- César Award for Best First Film

Corresponding to the above-mentioned César Award, this prize selects young talent with the aim of supporting early career development in the film industry.

(<http://www.academie-cinema.org/ceremonie/palmares.html>)

Italy

Award for established artists

- Golden Lion (Leone d'Or)

The main prize of the Venice Biennale Film Festival, the Golden Lion is a lifetime achievement award and one of the most important film awards in the world.

(<http://www.labiennale.org/it/cinema/archivio>)

Prize for young talent

No suitable prize found for the sub-sector film and television.

The Netherlands

Award for established artists

- Golden Calf Award

The Golden Calves, the Grand Prizes of Dutch Film, selected the best Dutch filmmakers, scriptwriters, producers, and actors annually since the first edition of the Netherlands Film Festival in 1981.

(https://www.filmfestival.nl/profs_en/about-nff/awards/golden-calf-winners)

Prize for young talent

- Golden Film
The Golden Film award is an initiative by the Netherlands Film Festival and the Netherlands Film Fund to increase media attention for Dutch films. Young film directors receive recognition once their films sell 100 000 tickets.
(<https://www.filmfestival.nl/publiek/over-nff/awards/gouden-films>)

Poland

Award for established artists

- Eagle Award Best Film (Polskie Nagrody Filmowe: Orły)
Given out annually since 1999, by the Polish Film Academy since 2011, the Polish Academy Award “Eagle” honors film directors in the category best film.
(<http://pnf.pl>)

Prize for young talent

- Eagle Award for Discovery of the Year
The Polish Academy Eagle Awards also have a category for newcomer of the year, which is the award chosen for this category.
(<http://www.imdb.com/event/ev0000887>)

Sweden

Award for established artists

- Guldbaggen Awards
The Guldbaggen Awards are Sweden’s leading film awards. Since 1964, they have selected winners annually for outstanding contributions to Swedish film in the previous year. At this time, there are 19 prizes each year in various cinema and audiovisual categories.
(<http://guldbaggen.se/english>)

Prize for young talent

- Dragon Awards: Best Nordic Film
The most high profile award of the Goteborg Film Festival is the Dragon Award for Best Nordic Film. With financing by Volvo Car Group, it is the largest film cash prize in the world (SEK 1 Mio., ca. EUR 104 000).
(<http://www.giff.se/dragon-award-best-nordic-film>)

United Kingdom

Award for established artists

- BAFTA – British Academy Film Awards
The British Academy presents yearly awards in the categories of film and television.
(<http://www.bafta.org>)

Prize for young talent

- BAFTA Rising Star Awards
The British Academy also honors new talent in filmmaking with the annual BAFTA Rising Star Awards.
(<http://www.bafta.org>)