TOWARDS
GENDER EQUALITY IN THE CULTURAL AND CREATIVE SECTORS

REPORT OF THE OMC (OPEN METHOD OF COORDINATION)
WORKING GROUP OF MEMBER STATES' EXPERTS

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WORKING GROUP OF MEMBER STATES' EXPERTS

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President Ursula von der Leyen, March 2020
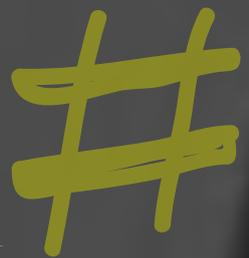
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INTRODUCTION

1.1 Culture and gender equality

This report focuses on the role that culture plays in promoting gender equality and, more importantly, how to achieve gender equality within the cultural and creative sectors (CCS). The EU Member States identified gender equality for the first time as a priority for action in the Work Plan for Culture 2019-2022. Indeed, there are many reasons that this topic should receive the attention it deserves.

Gender equality is a core value of the EU fundamental rights[1] and a key principle of the European Pillar of Social Rights[2]. It is also a precondition for cultural diversity. The promotion of gender equality and the fight against gender discrimination are twin goals of the EU, including in culture.

Cultural rights are human rights that apply universally, irrespective of sex or gender. They are also a precondition for the enrichment of cultural diversity and realisation of human creativity. The right to freely participate in cultural life, to enjoy the arts, and to share in scientific advancement and its benefits is enshrined in Article 27 of the Universal Declaration of Human Rights adopted by the United Nations General Assembly in 1948.

According to Eurostat data, European women participate actively in culture to a greater extent than men. However, if we look at the specific situation and role of female artists and of female cultural professionals working in the CCS, inequalities and structural discrimination become apparent. There is an urgent need for action.

It is not surprising that existing gender gaps and obstacles in the CCS exhibit striking similarities to those prevailing in other economic sectors. Although gender inequalities differ across the various sub-sectors in the cultural field and between EU Member States, overall women are confronted with similar obstacles and impediments on their career paths. They are under-represented in leadership and decision-making positions, they are generally paid much less than men, they lack equal access to creation and production resources, and their work is often less visible, underappreciated and under-recognised. Another major gender gap pertains to care work. Women are still obliged to take over the bulk of unpaid care duties and thus face more challenges in combining paid work and private life.

1.1.1 Vision and mission

Gender equality is a human right and a founding principle of the European Union. In recent years, gender equality has appeared more and more frequently on political agendas, and important steps have been taken at the European level and in EU Member States to improve the overall situation for women. However, progress is slow and far from sufficient. Gender equality is essential in order for the CCS to thrive and flourish. As women make up over half of the CCS workforce, they should also represent half of the decision power, have equal access to funding and means of production, and be equally visible in these sectors. In short, they should not be systemically discriminated against.

The mission of this report is to encourage work towards a gender-equal cultural area where women and men, regardless of their age, race or class and in all their diversity, have equal opportunities to develop their career pathways either as artists or cultural professionals. It is necessary to strive for equal chances and visibility as well as equal access to resources for women, men and people outside of the gender binary.

1.1.2 Role of culture for promoting gender equality

Arts, culture and media, in all the richness of the cultural expressions, have a powerful and unquestioned capacity to promote tolerance, equality, diversity and social inclusion. They can be utilised to efficiently combat harmful stereotypes, change attitudes, and promote values and role models necessary for inclusive and equal societies. This transformative power needs to be used to the full. Cultural and creative expressions in all their diversity – cinema, theatre, music, visual arts and literature, to name just a few – create and present stories, perspectives and visions of the world, and as such have considerable say in shaping people's beliefs, values and perception of reality. They are thus essential tools in promoting gender equality.[3]

This however happens on one condition: ensuring gender parity in the creation and content of culture. If men disproportionately control cultural production, the output will be – whether consciously or not – gender-biased. This in turn will perpetuate gender stereotypes and lead to distortions of gender relations and gender equality[4].

© Anna Parizi

Theatre project «La Forza Nascosta» collected in the Letture Lente project

1.2 The work of the group

1.2.1 Policy background

At the European level, Member States define their priorities in the field of culture through multiannual work plans adopted in the form of conclusions by the Council of the European Union. These work plans serve as the strategic framework for cultural policy-making and propose different instruments and working methods for cultural cooperation. The current Work Plan for Culture 2019-2022[5] identified gender equality as one of the six priority areas of work in the field of the CCS. It was also decided that an Open Method of Coordination Working Group (OMC group) would be formed in order to examine gender-based issues related to the situation of female artists and cultural professionals in the field of culture.

The timing and political momentum for the beginning of the work of the OMC group was both promising and encouraging. In autumn 2019, Ursula von der Leyen was nominated as the first female president of the European Commission and declared gender equality as one of her major priorities. She proved her credibility by forming a gender-balanced college, which included Helena Dalli as Commissioner for Equality and Inclusion. From the outset, a Union of Equality was high on President von der Leyen's political agenda.

In March 2020, the European Commission presented the Gender Equality Strategy 2020-2025[6] (the Strategy). The primary goal of the Strategy is to set out key actions combined with an increased integration of gender equality in all policy areas in order to achieve a union of equality. It foresees targeted measures that address the biggest challenges: preventing and combatting gender-based violence, challenging gender stereotypes, ensuring equal opportunities in the labour market, achieving equal participation and gender parity in decision-making positions in all sectors of the economy, and closing the gender pay and pension gaps as well as the gender care gap. These key challenges concern all policy areas and therefore encompass the CCS. With regard to the implementation, the EU pursues a dual approach of gender mainstreaming and intersectionality as a horizontal principle. This approach of mainstreaming entails the inclusion of a gender perspective in all EU policies and processes. To ensure the implementation of gender mainstreaming in early policy design at the operational and technical level, the Commission has set up a Task Force for Equality composed of representatives from all Commission services and the European External Action Service. The Strategy also has an international aspect, addressing gender equality and women's empowerment across the world. It refers to the Sustainable Development Goals (SDGs), which provide a standalone goal for gender equality (SDG 5). Moreover, the document highlights the role of culture and media in shaping people's beliefs, values and perceptions of reality, and recognises that they are key channels for changing attitudes and challenging stereotypes. In this regard, it explicitly refers to the Creative Europe Programme.

Gender equality in the field of culture was a priority of the German EU Council Presidency in the second half of 2020. It was the first time that gender equality had been put on the cultural agenda of the Council and it received a great deal of attention in the cooperation and discussions between the EU Member States during that Presidency. Following intense work in the Council's working group 'Cultural Affairs Committee', conclusions on gender equality in the field of culture, supported by 24 EU Member States, were adopted by the German EU Council Presidency[7]. These conclusions call on the EU Member States and the European Commission to take concrete measures to promote gender equality in the CCS. It concluded that greater visibility for women and equal opportunity, as well as gender-equitable access to the field of culture, are needed at both national and European levels. Furthermore, it states that measures are necessary to promote gender equality in decision-making and leadership positions. The Member States are invited to shape working conditions in the cultural and creative sectors to enable gender-equitable participation, in particular for persons with care and custody responsibilities. The EU institutions and the Member States should also ensure gender-equitable access to funding for cultural projects,

for instance through corresponding funding criteria. The conclusions state that better data are also needed to enable a thorough analysis and evaluation of developments in gender equality.

The German Presidency found great benefit from being able to rely on the ongoing work of the OMC group.

Drafting the OMC report has also coincided with the negotiation and adoption of the new Creative Europe Programme. On 14 December 2020, the European Parliament and the Council reached a political agreement securing EUR 2.44 billion in funding for the 2021–2027 Creative Europe Programme. This represents a 63 % increase on the 2014-2020 budget of EUR 1.49 billion, and exceeds the EUR 1.85 billion initially proposed by the Commission. At the time of drafting the report, agreement was pending on the final approval of the legal texts by the European Parliament and the Council. Prioritising female talent, supporting women's artistic and professional careers, and promoting gender equality are included amongst the main values being pursued by the programme.

Other EU funding programmes are also available to promote gender equality in the coming years. For example, Horizon Europe will support research projects in this field while the Citizens, Equality, Rights and Values Programme aims to promote and protect EU values of democracy, equality, rule of law and fundamental rights[8].

The EU Parliament is a big ally in advocating for gender equality and has issued several resolutions and studies relating to gender equality. In particular, the Committee on Women's Rights and Gender Equality is a strong partner in the fight for equality, and addresses all the challenges women continue to face despite past progress and achievements.

1.2.2 Mandate

The OMC group's work is based on the **mandate**[9] (see Annex II), which sets out the scope, the gender-based issues to be focused on and the intended output. The scope covers the core part of the CCS[10] in EU Member States. With regard to activities, the focus and objective was to examine the main obstacles and specific challenges faced by women, and to identify promising initiatives that aim to promote gender equality in the cultural sphere[11]. Based on these findings a report was to be prepared, which would cover the identified key gender gaps and suggest concrete policy recommendations. However, a lack of systematic data per sector across Europe and no unified approach was identified, so the task also included developing recommendations on data collection. To better illustrate the recommendations, a selection of different good practices from as many EU Member States as possible should demonstrate the relevance and effectiveness of the outlined recommendations. This report is therefore the outcome of the OMC group's work as provided in the mandate.

8
Its Equality, Gender Equality and Rights strand will finance activities intended to promote equality and to prevent and combat inequalities at all levels and all forms of gender-based violence against women and girls, as well as discrimination on the grounds of sex, racial or ethnic origin, religion or belief, disability, age or sexual orientation. In addition, the programme supports initiatives aimed at improving work-life balance, women's empowerment and implementing gender mainstreaming.
9
https://data.consilium.europa.eu/doc/document/ST-9839-2019-INIT/en/pdf
10
The mandate refers explicitly to audiovisual, architecture, archives, libraries and museums, artistic crafts, tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio and visual arts, as well as aspects of cultural mainstreaming in other sectors.
11
The experts were invited to examine aspects in relation to gender equality as stereotypes, sexual harassment, access to resources, women's participation in decision-making positions and their position in the labour market (e.g. segregation of the labour market, social rights related to pregnancy, and maternity pay and pensions).

1.2.3 Women, men and gender-diverse people, in all their diversity

The scope of the mandate of this OMC group is binary and focused on **the situation of women artists and creative professionals.** However, we acknowledge that sexes and genders outside of the man-woman binary exist. Those who are intersex or gender-diverse are at least at the same risk of discrimination and exclusion as women as they do not fit the societal and cultural norms for either of the two binary genders.

While, historically, gender-equality programmes tend to focus on empowering women, we believe that achieving gender equality in all spheres will only be possible if **men are fully involved in the process.** It is not our belief that women and men are opponents. Rather we trust that they are allies and should be working together towards the common good.

Moreover, **intersectionality** is very much the approach borne in mind for the work on this report. We understand it as a tool to recognise the overlap of various social categories in an individual or group. Through this lens, the varying and specific experiences and differing discrimination of a person and/or group can be analysed and understood. While gender and sexism constitute the main focus of this report, individuals and groups face different obstacles depending on their race and ethnicity, physical appearance, gender identity, sexual orientation, (dis)ability, age, religion, parenthood status, citizenship, social and geographical origin, and class. As a result, discussing gender equality must also mean acknowledging the varying forms of discrimination. Additionally, gender discrimination also includes the specific exclusions from professional and social circles experienced by all gender-diverse people, including queer, non-binary and gender non-conforming people.

An example of intersectional discrimination is the situation of women with disabilities in Europe: there are more than 40 million women and girls with disabilities in Europe, constituting 16% of the total population of women in Europe. In comparison to other women, they face discrimination based on the intersecting social categories of disabled and female they are ascribed in all areas of life, including socio-economic disadvantages, social isolation, gender-based and sexual violence, forced sterilisation and abortion, lack of access to community services, low-quality housing, institutionalisation, inadequate healthcare, and denial of the opportunity to contribute and engage actively in society. They are especially at risk of experiencing violence and abuse, both in their home environment and in institutions.[12]

Global crises such as the COVID-19 pandemic or climate change also continue to affect individuals and groups differently, depending on the social categories they are ascribed. In particular, marginalised populations are affected more severely. In most sectors, including the CCS, due to the pandemic, temporary and permanent unemployment impacted more people of colour than white people, further marginalising them. This is a vicious circle that needs to be interrupted.

In recent years, significantly in 2020, worldwide protests and grassroots **movements against racism and other inequalities** flourished and entered the mainstream, helping create awareness of discrimination in the general population. Seeing and understanding the interconnectedness of systems of oppression is crucial in the fight to end them. We appeal to the readers of this report to develop an understanding of intersectional discrimination and include it in their implementation of our recommendations and their further work.

1.2.4 Members and working methods

Over a period of 18 months, experts from 22 EU Member States with varying and broad professional backgrounds worked together on the basis of their expertise.[13] The group started its work in September 2019 and was able to meet in person three times before the outbreak of the COVID-19 pandemic in March 2020. Subsequently, the OMC group continued its work in a virtual setting. Three more virtual plenary meetings were organised. The last in-person meeting in February 2020 was organised in the format of Art of Hosting in order to profit as much as possible from the collective creative potential of the experts and to jointly lay down the priorities and structure of the report.

At the first OMC expert meeting in September 2019, Heidi Meissnitzer (AT) and Sjoerd Warmerdam (NL) were nominated as co-chairs. At the end of 2019, Sjoerd Warmerdam left the OMC group due to a change of his professional career and Heidi Meissnitzer became the sole chair of the group. Anna Kędziorek Ramirez, DG Education and Culture (European Commission) supported her.

The group invited a series of guests to speak at their in-person meetings. Prof. Marilena Vecco presented the findings of the study 'Gender gaps in the Cultural and Creative Sectors'[14] (a European Expert Network on Culture and Audiovisual study). Marta Beck-Domzalska (Eurostat), Christian Veske (European Institute on Gender Equality), Patrizia Simone (European Audiovisual Observatory), Elisabeth White (DG JUST) and Sarah Brunet (DG CNECT) introduced their activities relating to the promotion of gender equality in general (DG JUST) and in the CCS (all the others). Francesca Pagnossin, a member of the EU Task Force on Equality, provided a presentation about the mandate and work of the task force.

In addition, the OMC group sought out synergies with the Voices of Culture (VoC) structured dialogue on gender equality in the CCS.[15] Members of the OMC group participated in the dialogue between the Commission and the VoC representatives in November 2019 to incorporate the recommendations of the VoC report.[16] Some of the experts were also involved in the negotiation of the Council Conclusions on gender equality in the CCS under the lead of the German Presidency of the Council.
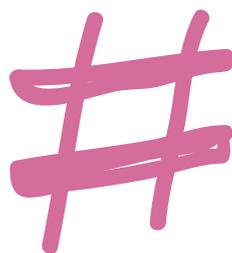
13
OMC experts were nominated by Austria, Belgium, Cyprus, Germany, Denmark, Spain, Estonia, Finland, France, Greece, Croatia, Hungary, Ireland, Italy, Lithuania, Malta, Netherlands, Portugal, Romania, Slovakia, Slovenia and Sweden.
14
Study by Panteia and iMinds-SMIT (VUB) commissioned by the European Commission under the framework contract for the European Expert Network on Culture and Audiovisual (EENCA), 2020 Available at https://eenca.com/index.cfm/publications/gender-gaps-in-the-cultural-and-creative-sectors/
15
The project 'Voices of Culture' is the structured dialogue between the European Commission and the cultural sector.
16
'Gender Equality: Gender Balance in the Cultural and Creative Sectors', brainstorming report reflecting group discussions during the Voices of Culture session, Prague, 4-5 September 2019.

1.3 About this report

1.3.1 Structure and how to read this report

As requested by the mandate, this report provides:
- a short overview of the role of women in the European history of art and culture so as to better understand the historical barriers women have faced, as well as their work and the circumstances in which they created; (Chapter 2.1)
- considerations and recommendations on gender budgeting methodologies; (Chapter 5.6)
- a chapter on the collection of data on gender equality in the CCS; (Chapter 4)
- an overview of the key challenges in gender inequality encountered by female artists and cultural professionals in the EU as set out in the mandate: gender stereotypes, sexual harassment, access to resources, women in decision-making positions, position in the labour market (e.g. segregation of the labour market, social rights related to pregnancy and maternity, pay and pensions); access to the art market, career pathways and representation in cultural and artistic programmes, as well as in cultural institutions. (Chapter 6)

As the report was being drafted when the COVID-19 crisis broke out in March 2020, the OMC experts decided to add a chapter examining the impact of the pandemic on women working in the CCS (see Chapter 3).

The OMC group has identified several promising initiatives aiming to promote gender equality in the cultural sphere. They are provided as examples of good practices throughout the report (see Chapters 2 to 6 as well as Annex I).

This report should be read in conjunction with several other documents examining the topic of gender equality in the CCS. Those which were consulted the most while drafting this report were:
> the EENCA 'Gender gaps in the Cultural and Creative Sectors' study, which provides an in-depth analysis and context of the key challenges faced by women in the CCS;
> 'Gender Equality: Gender Balance in the Cultural and Creative Sectors', brainstorming report reflecting group discussions during the Voices of Culture session, Prague, 4-5 September 2019[17], which provides valuable insight from the representatives of the cultural and creative sectors;
> 'State of the Arts Report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe',[18] Wom@rts, March 2020 for the cross-sectorial data on gender gaps in the CCS in the EU.

1.3.2 Who wrote this report

This report reflects the work and views of experts from 22 EU Member States[19], nominated by their governments to cooperate on the topic of gender equality in the CCS (see Annex III). The report was 'co-created' and reflects the broad range of cultural sectors represented from private and public institutions with diverse expertise.

Given the broad and cross-sectorial nature of the topic, choices had to be made with regard to the priorities set in the report. The present report is not able to provide an exhaustive analysis of all existing gender-related issues and gaps since the drivers and causes for those disparities are multifaceted, and the CCS are themselves highly heterogeneous and diverse, both in structure and function.

Due to the outbreak of the COVID-19 crisis in March 2020, the OMC expert group had to cope with unprecedented circumstances. This is reflected in the content but also affected the work and process as well as the individuals themselves.

1.3.3 Who should read the report and why

This report has a wide range of target groups. In principle, we address it to everyone and anyone interested in the gender gaps in the CCS, who wants to learn more about their causes and drivers, and who wants to actively promote gender equality and combat gender discrimination.

More specifically, many of the key recommendations aiming to close the gender gaps are addressed to policy-makers at local, regional, national and EU levels. The outcomes of this report should also inspire persons holding responsible positions in international organisations and other professionals active in the cultural and creative sectors. Some of the recommendations also intend to encourage educational and academic institutions and entrepreneurial leaders to contribute to the promotion of gender equality within and across their areas.

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1.4 Definitions

The group of EU Member States' experts behind this report agreed to adopt a broad understanding of terms, based on existing definitions already in use at EU/international level. The definitions set by the European Institute on Gender Equality (EIGE) were used as a basis.

Gender
The term 'gender' is defined in Article 3 of the Council of Europe's Istanbul Convention[20] as 'the socially constructed roles, behaviours, activities and attributes that a given society considers appropriate for women and men'. Other international organisations, such as the United Nations[21] and its agencies, equally use 'gender' as a reference to the social attributes and opportunities associated with being male and female.

Gender refers to the social attributes and opportunities associated with being male and female and the relationships between women and men and girls and boys, as well as the relationships between women and those between men. These attributes, opportunities and relationships are socially constructed and are learned through socialisation processes. They are context- and time-specific and changeable. Gender determines what is expected, allowed and valued in a woman or a man in a given context. In most societies there are differences and inequalities between women and men in responsibilities assigned, activities undertaken, access to and control over resources, as well as decision-making opportunities. Gender is part of the broader socio-cultural context. Other important criteria for socio-cultural analysis include class, race, poverty level, ethnic group and age.

Gender discrimination
Gender discrimination is defined as:
Any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on the basis of equality of men and women, of human rights and fundamental freedoms in the political, economic, social, cultural, civil or any other field. (United Nations, 1979. 'Convention on the Elimination of all forms of Discrimination Against Women', Article 1.)

Gender equality (EIGE)
This refers to the equal rights, responsibilities and opportunities of women and men and girls and boys. Equality means that women's and men's rights, responsibilities and opportunities will not depend on whether they are assigned the male or female gender at birth. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, recognising the diversity of different groups of women and men. Gender equality is not a women's issue but should concern and fully engage men as well as women. Equality between women and men is seen both as a human rights issue and as a precondition for, and indicator of, sustainable people-centred development.

Unpaid care work
EIGE defines care work as the 'work of looking after the physical, psychological, emotional and developmental needs of one or more other people'. Unpaid care work usually takes place within a household, towards family members or towards friends. It comprises domestic work such as caring for children or elderly, sick and disabled people and includes services such as washing, cooking, cleaning and shopping. Outside of families these services are often outsourced and underpaid. In the Global North, they are also commonly outsourced within families, e.g. nannies, nurses, cleaners. Immigrants and/or racialised persons and/or women often have these occupations. In the vast majority of cases, unpaid care work is not recognised and/or included in the calculations of a country's economy and therefore not recorded in labour force surveys or in gross domestic product (GDP) figures.

Women are still responsible for a disproportionate amount of unpaid as well as underpaid care work. As confirmed again by the worldwide COVID-19 pandemic, care work is essential labour and a fundamental, universal human need. It should be recognised and remunerated as such.

Stereotypes

In social psychology, a stereotype is a fixed, over-generalised belief about a particular group or class of people. By stereotyping we infer that a person has a whole range of characteristics and abilities that we assume all members of that group have. According to the UN, 'a gender stereotype is a generalized view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by, or performed by women and men'[22]. A gender stereotype is harmful as it limits the natural talents and abilities of girls and boys, as well as women and men's capacity to develop their personal skills, pursue their educational experiences, professional careers and life opportunities in general. It is also harmful to gender-diverse people as they do not fit into the binary categories provided by gender stereotypes. Gender stereotyping is a frequent cause of discrimination against women.

Gender mainstreaming

Gender mainstreaming refers to the process of considering the needs and interests of both women and men when defining plans and policies, so that women and men are treated equally. According to the International Labor Organization (ILO), the concept of bringing gender issues into the mainstream of society was clearly established as a global strategy to promote gender equality in the Platform for Action adopted at the United Nations fourth World Conference of Women, held in Beijing (China) in 1995. It highlighted the necessity to ensure that gender equality is a primary goal in all area(s) of social and economic development. Therefore, gender mainstreaming is

> the process of assessing the implications for women and men of any planned action, including legislation, policies or programmes, in any area, at all levels. It is a strategy for making the concerns and experiences of women as well as of men an integral part of the design, implementation, monitoring, and evaluation of policies and programmes in all political, economic, and societal spheres, so that women and men benefit equally, and inequality is not perpetuated.[23]

Gender budgeting

According to the European Institute for Gender Equality (EIGE), gender budgeting is a strategy to achieve equality between women and men by focusing on how public resources are collected and spent. The Council of Europe defines gender budgeting as a gender-based assessment of budgets that incorporates a gender perspective at all levels of the budgetary process, and restructures revenues and expenditures in order to promote gender equality. Gender budgeting can be applied to any type of budget system at all levels of government. International experiences show that different approaches can be applied. One of the most important aims of gender budgeting is to mainstream gender perspectives into the entire process of public finance management and integrate gender perspectives into performance-based and programme-based budgeting.

Intersectionality

The EU Gender Equality Strategy cites the EIGE definition of intersectionality as an 'analytical tool for studying, understanding and responding to the ways in which sex and gender intersect with other personal characteristics/identities, and how these intersections contribute to unique experiences of discrimination'.

22
https://www.ohchr.org/EN/Issues/Women/WRGS/Pages/GenderStereotypes.aspx
23
UN Women, 2000.
See https://www.un.org/womenwatch/daw/csw/GMS.PDF

Gender-based violence is a phenomenon deeply rooted in gender inequality, and continues to be one of the most notable human rights violations throughout the world. Both women and men experience gender-based violence but it affects women and girls disproportionally, and is caused by the power inequality between men and women. It is directed against individuals because of their gender and includes all forms of violence that 'can include sexual, physical, mental and economic harm inflicted in public or in private'[24], and can be life-threatening.

Sexual violence indicates (a) sexual act(s) without the consent of the recipient or (b) if the recipient is incapable of consenting. It is a broad term that includes sexual assault, sexual abuse and other types of sexual violence. Sexual assault is usually used to refer to unwanted sexual touching, attempted rape or rape.

Sexual harassment is defined by EIGE as 'any form of unwanted verbal, non-verbal or physical conduct of a sexual nature [that] occurs, with the purpose or effect of violating the dignity of a person, in particular when creating an intimidating, hostile, degrading, humiliating or offensive environment'. It often refers to offensive comments about sexual activity, unwanted sexual advances or suggestions, unwanted or bothersome glances, gossip, and/or comments on one's body or appearance. It can also include unwanted touching, unsolicited messages, phone calls or pictures of a sexual nature. Sexual harassment can damage the lives, health, and the educational or occupational prospects of the victims.

Cultural and creative sectors (CCS)
The Creative Europe programme defines the cultural and creative sectors as being comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions and include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management.

The CCS include amongst others architecture, archives, libraries and museums, artistic crafts, audio-visual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts (including theatre and dance), publishing, radio and visual arts.

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GENDER EQUALITY IN THE CCS — A CONTEXTUALISATION
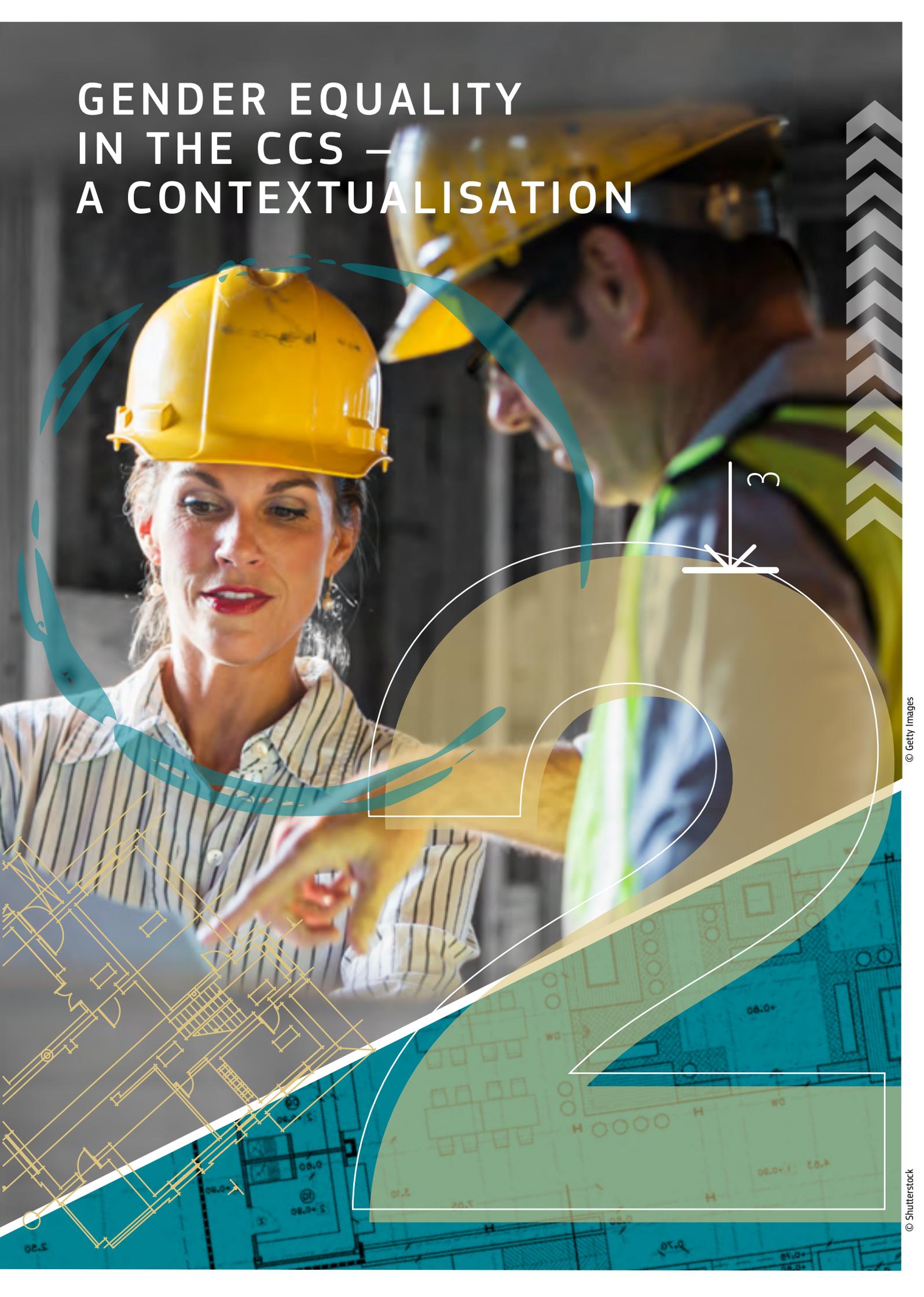
'Privilege is invisible to those who have it.'
Michael Kimmel

2

GENDER EQUALITY IN THE CCS – A CONTEXTUALISATION

2.1 Then: The role of women in the history of art and culture

In the following paragraphs, the role of women in the history of art and culture is presented in brief. However, it should be stated at the outset that a summary of this sort is inevitably fragmentary. We are aware of the impossibility of doing justice to the great variety of national and regional movements within the European history of women in art and culture. Thus, above all, we focus on and provide examples of what we believe to be the main phases and milestones over the past few centuries in mainstream Europe.

The vast majority of art historical research was, until recently, done by men, thus our knowledge about arts and culture is quintessentially shaped by the male gaze. Art historians commonly excluded the work and influence of female artists who lived and worked before the 20th century[25]. And even if a female artist earned recognition in her lifetime, after her death she once again became a mere appendage of her husband, as was the case with the impressionist Berthe Morisot, whose grave bears the inscription 'Here lies the widow of Eugène Manet'. To a certain extent this reflects the barriers women from all around the world have been facing in accessing the arts and cultural sector. However, despite various obstacles, female artists have fought for their visibility and opportunities to create. The rise of feminist movements and discourse in Europe and the rest of the world provided tools and awareness to challenge male dominance and give visibility to women and increase their presence in culture and society[26].

Nowadays, we have emblematic pieces of art by female artists in all cultural sectors. However, in the art market as well as in other cultural sectors there is still an imbalance between the visibility – and ascribed value – of art by male artists and that by female artists.

Societal gender roles influence the way in which female artists gain access to adequate artistic education, how they are able to express themselves, how their art is perceived and how a professional existence is even possible for them. Different societies in different places and times have tended to, and still refuse to, accept that women might have serious artistic abilities – and at the same time deny them the possibility of appropriate education and development.

Many centuries were marked by the fact that women were denied access to art schools, funds, scholars, galleries and other public places. **Until the 19th century**, women in Europe could only receive artistic training by either taking private lessons or being within an ecclesiastical court or guild context – for example, in a monastery, in aristocratic circles or in their father's workshop. Then mostly active in the luxury goods sector of handicrafts, many women became specialists in glass carving, ivory carving and embroidery, as well as book illustration and still life painting. The exclusion of women from academic training – and also their exclusion from drawing classes with (male or female) nude models, which was an essential prerequisite for painting – meant that they were limited in their choice of subjects to gardens or (their own) children. More than that of their male colleagues, the professional self-image of female artists in the 19th and early 20th centuries clashed with the values of bourgeois society and in particular with their socially ascribed roles as wives and mothers. Their training opportunities were mainly limited to music, dance and drawing, which were only intended to assist them in designing the private living space for their families and performing their external social functions as wives and home-makers.

25
Selected bibliography: Barlow, Margaret (2008). Women Artists, New York; Piland, Sherry & Bachmann, Donna (1994). Women Artists. An Historical, Contemporary, and Feminist Bibliography, Metuchen; Gouma-Peterson, Thalia & Mathews, Patricia (1987). The feminist critique of art history, in: *Art Bulletin* 69 (3), pp. 326-357; Pollock, Griselda (1987). Women, Art and Ideology. Questions for Feminist Art Historians, in: *Women's Studies Quarterly* 15 (1/2), pp. 2-9; Pollock, Griselda & Parker, Rozsika (1981). Old Mistresses. Women, Art and Ideology, New York; Peterson, Karen & Willson, J.J. (1976). Women Artists. Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century, New York.
26
Nochlin, Linda (2021). Why have there been no great women artists? 50th anniversary edition, London.

When revolutions broke out across Europe **in the mid-19th century** and calls for freedom and justice increased, women were among them and campaigned for equality for women. One of them was Louise Otto, a German journalist and women's rights activist who founded her own (women's) newspaper. In 1849 she wrote: 'The history of the times, and today's especially, teaches that those who forgot to think of themselves were also forgotten!', a call for women to fight for their rights that still rings true today.

In the **second half of the 19th century**, several female artists' associations were founded, and for the first time private academies were made accessible to women. However, it was not until the collapse of the great empires in Europe in 1917 and 1918 that academies of arts were officially opened to women.

Overall, **the 20th century** saw a number of essential and existential improvements for women that are still of fundamental significance today when it comes to equal participation in public, social, political, and, in a broader sense, artistic and cultural life. One of the most important innovations was active and passive suffrage for women: up until the 20th century, in Europe, women did not have the right to vote. The first European country that granted women the right to vote was Finland in 1906. Other countries followed in the course of the century, with women's essential work and contributions to society during the **First and Second World War** – due to the absence of men – facilitating this. Another important foundation for this was laid by the burgeoning women's movements, which advocated not only for civil but also the associated political rights. Other aims included the right to active and passive involvement in politics, the right to work, the right to education and the ethical restructuring of society.

This first wave of feminism was followed by a second international surge in women's liberation **in the 1960s**, creating awareness for the continued inequality and discrimination against and demanding rights for women. As a result, society at large began to integrate these demands: one example was the proclamation of International Women's Year by the United Nations in 1975. During the 1960s and 1970s, women were also increasingly present in the art world and feminist art movements formed. These openly addressed the role of women, particularly in western culture, and the way art was perceived, evaluated or interpreted by men and women. In addition, the role of women in the history of art and in society became an object of study.

At this point, even though some female artists were working successfully, they were still an absolute minority in the various art sectors. In the second half of the 20th century, these developments also gave rise to targeted protests and performances drawing attention to the massive imbalance in art and culture. At the 1984 exhibition 'An International Survey of Painting and Sculpture' at the Museum of Modern Art in New York, only 13 of the 169 exhibited artists were women. These inequalities and injustices entailed counter movements such as the Guerrilla Girls collective, which was founded to fight for gender parity in the art world. One of their best-known posters posed the question 'Do women have to be naked to get into the Metropolitan Museum?'. It was based on telling statistics: fewer than 5 % of the exhibited artists in the modern art sections of the Metropolitan Museum were women but 85 % of the nudes were female. In addition to the 'invisibility' of women artists, these feminist critiques focused on the stereotypical depiction of women in works of art, across sectors, and on the stereotypical portrayal of women working in the art sector.

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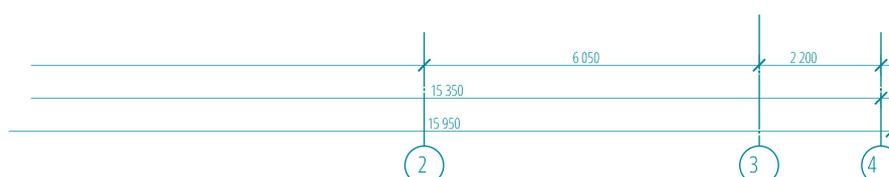
Today, the proportion of women artists in the commercial art market and in museum exhibitions is still remarkably low.

Figure 1: Percentage of women solo exhibitions (2007–2014)
Source: Wom@rts State of the Arts Report

PERCENTAGE OF WOMEN SOLO EXHIBITIONS

CENTRE POMPIDOU	18%
HAYWARD	22%
HAMBURGER BCHNHOLF	23%
BERLINICHE GALERIE	25%
TATE MODERN	25%
SERPENTINE	30%
REINA SOFIA	35%
JEU DE PAUME	40%
WHITECHAPEL	40%
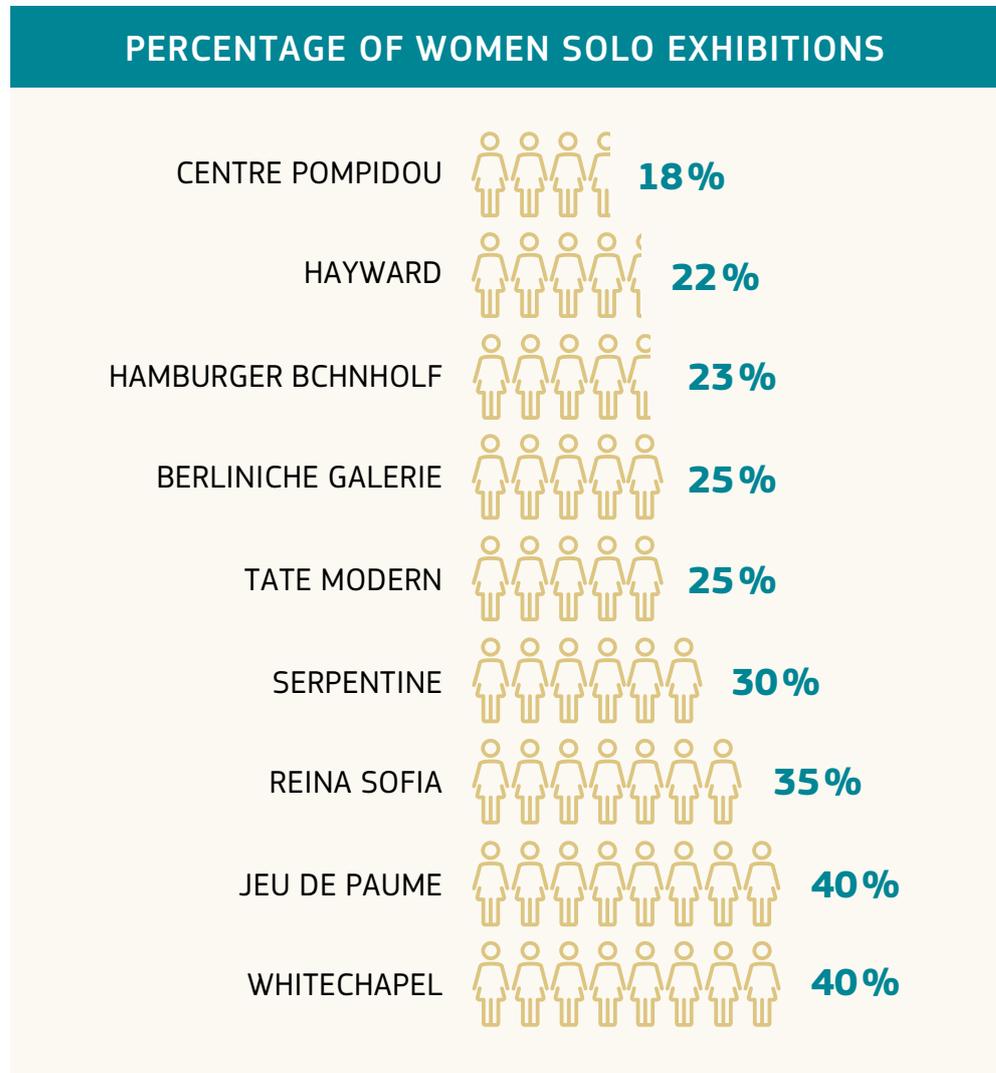
This brief look at the history of inequality of women in the arts reveals, unsurprisingly, that these inequalities continue to exist and need to be confronted. The work of female artists remains subject to cultural limitations, societal prohibitions and misogynistic career barriers. Nevertheless, during **recent decades** there has been a growing interest in giving visibility to historical women artists. Art institutions as well as feminist groups and scholars are working together to achieve this goal, e.g. there are initiatives that (retrospectively) give visibility to women in the art sector in physical and virtual spaces. Due to the fight and commitment of all these people, **at the beginning of the 21st century**, feminist art historian Linda Nochlin was able to state that 'women artists are no longer "exceptions", brilliant or not, but "part of the rule"[27]. It is, nonetheless, essential to keep making inequalities (based on concrete data) public, presenting personal and collective experiences, and demanding change.

27
Nochlin, Linda (2008). Not Too Far from Brooklyn: Growing Up, Growing Old with Art. In: Nochlin, Linda: A Life of Learning, ACLS Occasional Paper No 64, p. 17. http://www.acls.org/uploadedFiles/Publications/OP/Haskins/2007_Linda-Nochlin.pdf (Accessed 16.4.2021)

2.1.1 Good practices

Women's Legacy Forum (Spain, international) | cultural heritage | projects and new strategies

The Women's Legacy Europe project was born from the European Heritage Days 2018 campaign 'Emakumeen Emaria' (in Basque, Women's Legacy) and involves other European countries. The initiative seeks to draw up new strategies and action lines such as the *White Paper on Cultural Heritage and a Gender Perspective,* as well as carrying out exchange projects and raising awareness via a common platform. To increase visibility, the first International Forum on Heritage Interpretation in a Gender Perspective was organised to collect all the European experiences that have dealt with women's cultural heritage in the framework of the European Heritage Days, sharing projects on the profiles of women of historical, artistic or political significance developed in Italy, Slovenia and the Basque Country, and experiences in education, training and the socialisation of women's cultural heritage.
Further information: https://www.womenslegacy.eu/

© Women's Legacy Forum, 2018

AWARE (France) | various arts | female artists' database | raising awareness events

Archive of Women Artists, Archives and Exhibitions (AWARE) is a non-profit organisation that aims to create, index and distribute information on women artists of the 20th century in order to place women on the same level as their male counterparts and make their works visible and known. It runs an online directory of female artists born between 1790 and 1972, from various art disciplines and with diverse origins. To increase visibility and awareness on female artists AWARE also organises thematic courses, symposia, round tables and seminars, animated series for children and podcasts, and participates in various fairs and biennials. It partners with museums, universities and art historians, as well as with sponsors and cultural events in France and abroad.
Further information: https://awarewomenartists.com/en/a_propos/missions/

© Aware, 2019

Exhibition. Personal. Lithuanian Women's Art 1918-1940 (Lithuania) | visual arts | exhibition

The exhibition commemorated the 80th anniversary of Lithuania's first female group exhibition. This was the first comprehensive presentation of interwar art by Lithuanian women, and an attempt to de-marginalise some personalities from the 1920s and 1930s whose intimate and often realistic work is nevertheless part of Lithuanian art history, reflecting the times and influencing their contemporaries. The exhibition focused mainly on Lithuanian women's art from the first half of the 20th century. The exhibition sought to stimulate discussion, drawing attention to the creative value of women's art.
Further information:
https://www.lndm.lt/paroda-asmeniska-lietuvos-moteru-daile-1918-1940-m/?lang=en
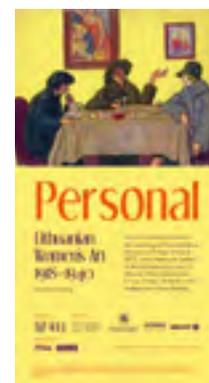
© Lithuanian National Museum of Art, 2017

SEASON Women 2019-2021 (Cyprus) | arts | women's history | new artistic works & adaptations

This is an artistic platform that supports and promotes stories owned by women and narratives from a female perspective. The project's areas of focus include new writing by women, adaptations of classics by female artists (directors, playwrights), interdisciplinary collaborations and discussions, and the collection of untold women's stories in order to create new work. Artistic projects are supported by sideline events with sociologists, academics and people in the front line of the struggle for gender equality. The Mediterranean Institute of Gender Studies supports the project through the creation of a timeline of women's history in Cyprus from 1906 until today, published in their quarterly catalogue. The project presents around 10 separate events/productions every quarter and through its interdisciplinarity and diverse programming has reached a wide and diverse audience.
Source: https://project-season.org/ Facebook: ΣΕΖΟΝ Γυναίκες: 2019-2021

Women Agency in Latvian Culture and Society (1870–1940) (Latvia) | research | women's history

The aim of the research project by the Institute of Literature, Folklore and Art of the University of Latvia (ILFA) is to create new knowledge in studies of women's history by bringing it into focus, seeing it from different points of view and examining the diverse ways in which women have contributed to the development of culture and society in Latvia (1870–1940) within the context of European cultural and social phenomena.
Further information: http://lulfmi.lv/en/page/view?link=Women-Agency-in-Latvian-Culture-and-Society-%281870-1940%29

Women, Arts and Dictatorship (Portugal) | arts and literature | revision of the history

This is a project by the research group Gender, Arts and Post-Colonial Studies (CEUM/UMinho). It aims to contribute to a revision of the history of art and literature through the analysis of various case studies by examining the works of female artists from the late 20th century. It focuses on artists from Portuguese-speaking countries (Portugal, Brazil, Lusophone Africa) who deal with different aspects of dictatorship. The main goal is to enhance the visibility of women as creators of the literary and artistic aesthetic canon. The project develops seminars, film cycles and workshops.
Further information: http://ceh.ilch.uminho.pt/womanart/?page_id=207&lang=en

PRVÁ (The first) (Slovak Republic) | documentary films | education campaign

PRVÁ is a series of 10 documentary portraits of women who were the first to succeed in various areas of life, and who by their work transformed society into something more modern where women have a more equal position. The cycle is an intimate memory of the personalities from alternative women´s history, which was almost invisible alongside the country's more famous male heroes. The aim is to preserve and revive their stories and the work they left behind, making it part of the social memory. The series is matched with an educational campaign that aims to attract young people to important female personalities in Slovakian history, as well as to the topic of gender equality. The project compensates for the lack of information on important female personalities in compulsory school curricula.
Further information: https://character-fda.eu/Projekty/2016/Seria-dokumentarnych-filmov-a-vzdelavacia-kampan-PRVA

A room of one's own. Feminist's questions to architecture (Estonia) | architecture | exhibition

The exhibition in the Estonian Architecture Museum aimed to provide a critical and polemic tool to discuss Estonian architecture and the public space as a feministic issue. The exhibition questions the specificities of architectural education and the development of the canon of Estonian architecture, the stereotypes and prejudices related to the work of female architects, and the role of expectations embodied in public urban space and housing, as well as spatial equality and the needs of marginal users. In interviews, practising architects from different generations share their experiences and views on these topics.
Further information: https://arhitektuurimuuseum.ee/en/naitus/a-room-of-ones-own-feminist-questions-about-architecture/
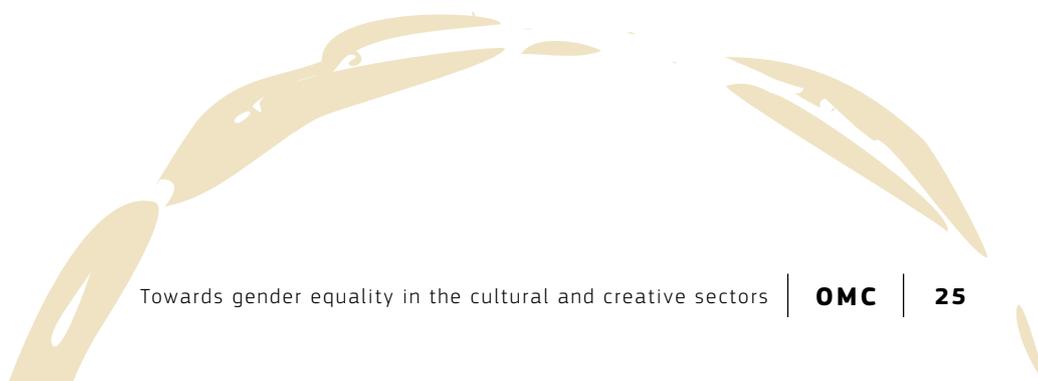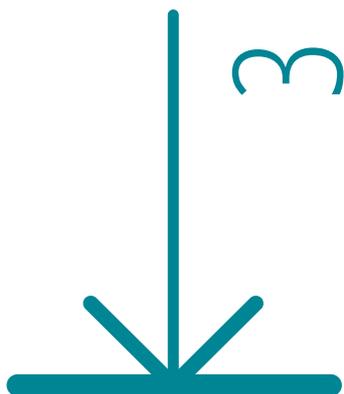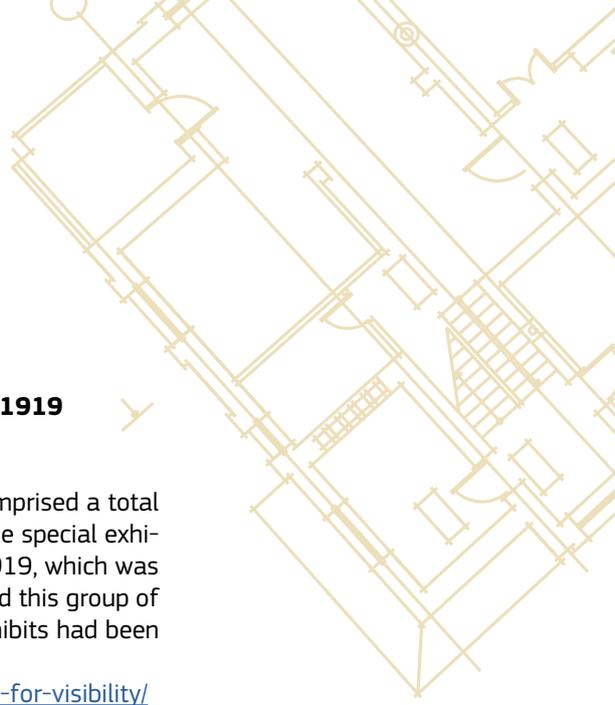
Fighting for Visibility, Women Artists in the Nationalgalerie before 1919
(Germany) | visual arts I exhibition

Prior to 1919, the Nationalgalerie's collection of work by female artists comprised a total of 48 paintings by 31 painters, and 34 sculptural works by 10 sculptors. The special exhibition, Fighting for Visibility: Women Artists in the Nationalgalerie before 1919, which was shown at the Nationalgalerie from October 2019 to March 2020, showcased this group of works, thus making them available to a broader audience. Some of the exhibits had been subject to in-depth research for the first time as part of this project.
Further information: https://www.smb.museum/en/exhibitions/detail/fighting-for-visibility/

Women in Lithuanian film industry (Lithuania) | audiovisual | research | female visibility

The research, carried out at the media education and research centre Meno avilys and funded by the Lithuanian Council for Culture, looked at women's situations in the Lithuanian film industry during the years 1947-1990 and 1991-2018. The research revealed, together with other results, the existence of gender stereotypes in making professional choices, gender segregation at educational and professional levels, the lack of gender mainstreaming in funding schemes, and the difficulties women faced in achieving a work-life balance and remaining in the industry, thus placing men as the professional role models.
Further information: http://menoavilys.org/tyrimai/Women_in_Lithuanian_Film_Industry.pdf

© Andrea Späth

Women's Brass band, Archive of women in music (Germany)

2.2 Now: Cultural and creative sectors – a major but demanding sector

The cultural and creative sectors are not an economic lightweight. According to Eurostat, in 2019 there were approximately 7.3 million people working in cultural sectors and occupations in the EU-27 – around 3.7 % of total employment. It is also a sector that attracts women. As outlined above, until recently women's contributions to art and culture have been disregarded in virtually every domain. Nowadays, women are not actively denied the opportunity to be an artist or a cultural professional – although they still face systemic discrimination. Nevertheless, according to Eurostat's cultural statistic edition 2019, women constitute the vast majority of students in all cultural fields.

Figure 2: Tertiary students in culture-related fields of education, by gender, EU-28, 2017

Source: Eurostat (online datee codee: educ_uoe_enrt03)
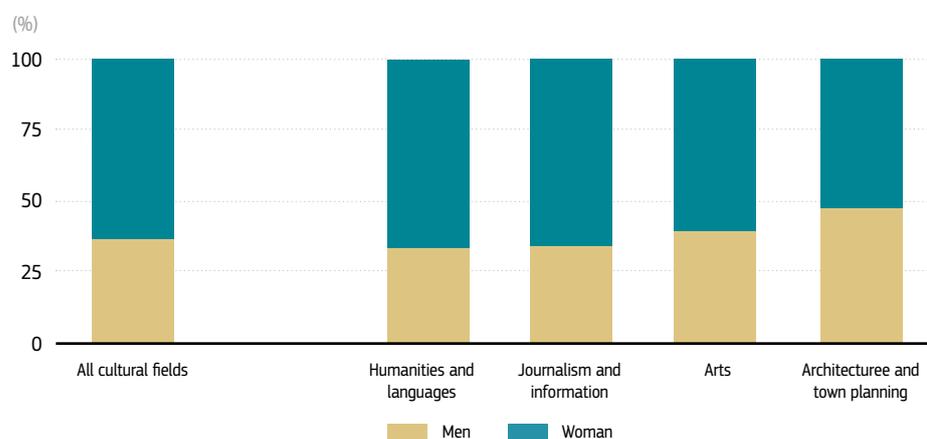
Note: including 2016 data for Germany Sweden and Slovenia (except for architecture and town planning (2015)) and 2014 data for Italy and the Netherlands.

Women constitute 47.7 % of cultural employment, compared with 45.9 % in the total economy. The Baltic Member States recorded the highest female shares of cultural employment, with a peak of 65 % in Latvia, 61 % in Lithuania and 59 % in Estonia. By contrast, the lowest shares of women were recorded in three southern countries: Italy and Spain each at 43 % and Malta, 42 %[28].

Project Artgora

Figure 3: Percentage in cultural employment by sex in the EU (Eurostat 2019)[29]

Legend:
- Males
- Females

Countries (top to bottom): EU-27, Belgium, Bulgaria, Czechia, Denmark, Germany, Estonia, Ireland, Greece, Spain, France, Croatia, Italy, Cyprus, Latvia, Lithuania, Luxembourg, Hungary, Malta, Netherlands, Austria, Poland, Portugal, Romania, Slovenia, Slovakia, Finland, Sweden
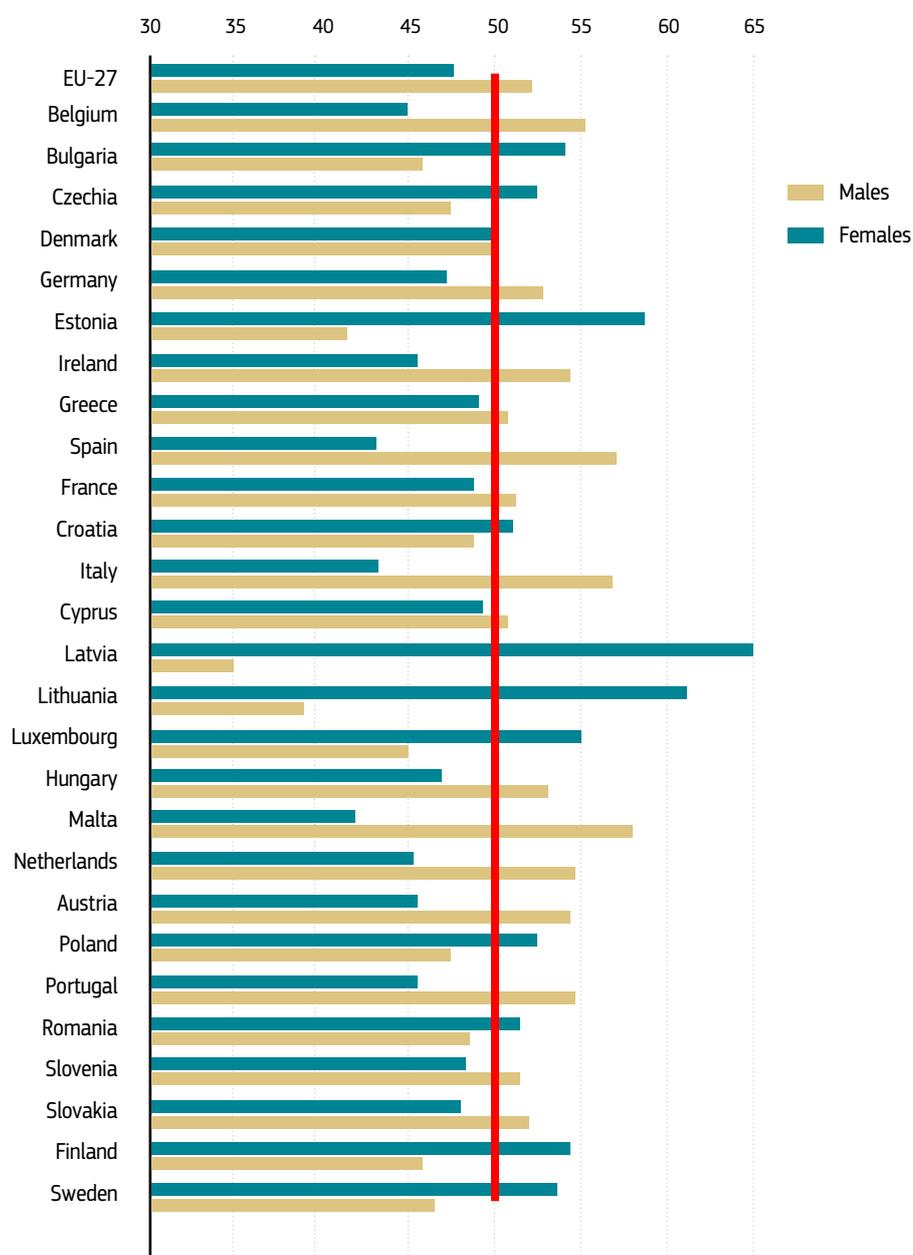
However, these sectors have particular working conditions. Artists and cultural professionals must be flexible and show adaptability in order to pursue their career in the field. They are highly likely to be self-employed[30], freelancers, work part-time or not have a permanent contract, which means that they are excluded or only partially covered by social security protection. Many artists and cultural professionals have a secondary job, motivated either by artistic interest or by financial necessity, which provides access to a certain degree of social security[31].

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Moreover, artists and creative professionals tend to get involved in cross-border mobility, which is often crucial for their careers. Travel in the field of music, theatre, dance, opera and circus tours, as well as book promotions and apprenticeships, is inherent. Mobility patterns can be unpredictable and very often depend on the type of projects and opportunities that are available to an artist or creative professional. Increasingly, there is a shift away from the standard permanent contract employment to more precarious forms of work. The rise of the platform economy is having significant repercussions on the CCS, impacting artists and professionals as well as traditional intermediaries such as publishers and record labels[32].

Unpaid work in return for supposed learning, visibility, networking and future opportunities is a common practice in the CCS[33]. Due to the peculiarities of the cultural economy, CCS workers have, on average, less earnings and buffer savings than people with similar levels of education and experience in other jobs. Notable pay gaps, among others, exist within the CCS between the genders.

Also, common sectoral working practices include flexible, project-based styles of working with tight deadlines and erratic working hours.[34] Furthermore, a sectoral practice in the cultural and creative industries is the predominance of informal working, self-promotion and networking.[35]

Challenges of access to the CCS labour market

Working culture of CCS

- Highly competitive nature of the CCS.
- Unorthodox working hours – freelance and project-based work, evenings and weekends, long intensive hours, lack of security of tenure, late engagements, fluid and fast-moving conditions.
- High reliance on mobility and flexibility – touring, networking, self-promotion, second-jobbing.
- Predominance of self-employment or freelance working structure – weak position in employment negotiation.
- Lack of access to structured social welfare supports and schemes – parental leave, child care and pensions.
- Less opportunity to build experience and avail of professional development or career progression opportunities.
- Lack of collective identities due to the individualised nature of the industry.
- Revenue structure is varied – revenues are often only from copyrighted cultural products.
- Lack of transparency about salaries, particularly in respect to senior-level positions within the CCS.
- Spillover effect on precariousness of social rights – second-jobbing, high degree of labour turnover.
- Cumulative effects of a lifetime's gendered employment pattern (e.g. higher use of part-time work and career breaks by women) negatively impact female pensions and subsequent higher levels of poverty for older women.

32
Ibid.

33
See, for example, Shade, L.R. & Jacobson, J. (2015). Hungry for the job: Gender, unpaid internships, and the creative industries. *The Sociological Review* 63, pp. 188-205.

34
This is especially the case in visual arts, literature and publishing, and notably in the fields of architecture and design but also in the music sector and in performance arts.

35
Gender gaps in the Cultural and Creative Sectors. European Expert Network on Culture and Audiovisual (EENCA), 2020, p. 29.

IMPACT OF THE COVID
CRISIS ON GENDER
EQUALITY IN THE CCS

'Teaching work and regular income have run out. There has not been time for my own artistic work, because in practice I have had to stay unemployed at home caring for a small child and a distance school student. The COVID-19 situation has also affected the art hobby groups in the autumn, so the income from teaching activities has dropped considerably, and I have not received any of the grants that I have applied for, at least not yet.'

(Respondent to the Finnish Arts and Culture Barometer 2020 survey[36], September-October 2020, fine arts & design, female, 35-49 years old.)

3

IMPACT OF THE COVID CRISIS ON GENDER EQUALITY IN THE CCS

3.1 Gender equality and the COVID-19 pandemic

The COVID-19 pandemic is not only a health emergency but also a social and economic crisis. This chapter focuses on the labour market impacts of the pandemic that are assessed to be substantial and not uniform for male and female workers, specifically in the CCS. Women are, on average, affected more severely because of the gender order prevailing both in the labour market and the so-called private sphere. Job and income losses due to COVID-19 are higher in sectors with high rates of female employment, and the CCS belong therein. Remote working is more demanding for women, since they carry out the majority of the care work such as domestic duties, childcare and home schooling. The pandemic has been particularly strenuous for single parents.[37]

The coronavirus pandemic has not only exposed the existing systemic gender inequalities and injustices in the labour market but also exacerbated them. Considering that the economic impact of the pandemic will very likely end in a recession in the EU, EIGE has pointed out that people in precarious employment situations are particularly vulnerable to economic shocks. Women are more likely to be in temporary, part-time and otherwise unstable employment than men. This situation is aggravated when the social and political positionality of being a woman intersects with other marginalisations such as racialization, disability, low socioeconomic status and care work responsibilities. According to EIGE, women who are young, poorly educated or migrant are particularly liable to the effects of the COVID-19 pandemic.[38]

According to OECD data, the COVID-19 pandemic has hit the CCS particularly hard.[39] **The European cultural and creative economy lost almost a third (31%) of its turnover in 2020 and was one of the most impacted sectors.[40]** Since the outbreak of the pandemic, government cultural policy agencies and organisations in the CCS themselves have in many countries run repeated surveys on both individuals and institutions, testifying to the immense loss of opportunities and income in the respective sectors. These problems are due to the social distancing directives and enforced closure of cultural venues.

In the CCS, as in the labour force in general, the pandemic has not only rendered structural vulnerabilities visible but also intensified existing inequalities and injustices.[41] On the whole, the conditions of CCS workers have already deteriorated in many countries in the last two decades due to a series of global and domestic economic crises.[42] The terms 'precarious' and 'precarity' aptly emerged in the CCS workforce studies and discourse in the aftermath of the 2008 financial crisis, whilst CCS workers themselves have had to become models of adaptive flexibility and resilience[43].

The proportion of self-employed people is much higher in the CCS than in the economy as a whole[44], and they have been affected severely by the pandemic, especially in the sub-sectors that rely on live performances and were among the first to be locked down. Some other CCS jobs are more easily teleworkable, such as graphic design or authorship, and salaried workers in large cultural organisations have fared better than freelancers[45]. Gig or project-based, short-term contract and portfolio workers have little contractual protection against cancellations, and their social security is lacking due to non-standard employment status and work arrangements. The fragmented and individualised nature of the work tends to impede unionisation and the creation of collective regulatory frameworks. Additionally, cultural work has often fallen between or outside many of the general COVID-19 provisions announced by European governments[46].

36
Ruusuvirta, M., Lahtinen, E., Rensujeff, K. & Kurlin Niiniaho, A. (2021). Taiteen ja kulttuurin barometri 2020 (Arts and Culture Barometer 2020). Helsinki: Centre for Cultural Policy Research Cupore.

37
See, for example, Alon, T., Doepke, M., Olmstead-Rumsey, J. & Tertilt, M. (2020). The Impact of COVID-19 on Gender Equality. Covid Economics: Vetted and Real-Time Papers. https://voxeu.org/article/impact-coronavirus-pandemic-gender-equality; World Bank Group (2020). Policy Note: Gender dimensions of the COVID-19 pandemic. http://documents1.worldbank.org/curated/en/618731587147227244/pdf/Gender-Dimensions-of-the-COVID-19-Pandemic.pdf; United Nations (2020). Policy Brief: The Impact of COVID-19 on Women. https://www.un.org/sexualviolenceinconflict/wp-content/uploads/2020/06/report/policy-brief-the-impact-of-covid-19-on-women/policy-brief-the-impact-of-covid-19-on-women-en-1.pdf; UN Women (2020). From Insights to Action: Gender Equality in the Wake of COVID-19. https://data.unwomen.org/publications/insights-action-gender-equality-wake-covid-19

38
EIGE (2020). Covid-19 and gender equality. https://eige.europa.eu/topics/health/covid-19-and-gender-equality

39
OECD (2020). Culture shock: COVID-19 and the cultural and creative sectors. https://www.oecd.org/coronavirus/policy-responses/culture-shock-covid-19-and-the-cultural-and-creative-sectors-08da9e0e/

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EY Consulting (2021). Rebuilding Europe. The cultural and creative economy before and after the COVID-19 crisis. https://1761b814-bfb6-43fc-9f9a-775d1abca7ab.filesusr.com/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf

41
See, for example, Banks, M. (2020). The work of culture and C-19. *European Journal of Cultural Studies* 23 (4), pp. 648-654; Comunian, R. & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends* 29 (2), pp. 112-128; Eikhof, D.R. (2020). COVID-19, inclusion and workforce diversity in the cultural economy: what now, what next? *Cultural Trends*,29 (3), pp. 234-250; Kay, J.B. & Wood, H. (2020). Cultural commons: Critical responses to COVID-19, part 2. E*uropean Journal of Cultural Studies* 23 (6), pp. 1019-1024.

42
Tsioulakis, I. & FitzGibbon, A. (2020). Performing artists in the age of COVID-19: A moment of urgent action and potential change. Queens's Policy Engagement, Posted 9 April 2020. http://qpol.qub.ac.uk/performing-artists-in-the-age-of-Covid-19/

43
Comunian, R. & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends* 29 (2), pp. 112-128.

44
According to Eurostat, around one third (32%) of the EU-27 cultural workforce was self-employed in 2019, while the proportion was 14% for the whole economy. https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment#Cultural_employment_.E2.80.94_overall_developments

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Banks, M. (2020). The work of culture and C-19. *European Journal of Cultural Studies* 23 (4), pp. 648-654.

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Tsioulakis, I. & FitzGibbon, A. (2020). Op. cit.

The impacts of crises are never gender-neutral, and COVID-19[49] is no exception. Extant research indicates that prior to the pandemic there were already notable gender, ethnic and socioeconomic barriers in the sector. Establishing and maintaining a career is also said to be challenging for disabled and older workers and those with children and dependents[50]. Gender poverty gaps are expected to worsen as a result of the crisis.

According to the Finnish Arts and Culture Barometer 2020, the impact of the COVID-19 pandemic on artistic work has been significant or even devastating.[51] In the Barometer survey, carried out in September and October 2020, three in four (76%) artists reported that the pandemic had affected their work. Practitioners in the fields of circus (93%), theatre (91%), music (90%) and dance (89%) had been hit hardest The cancellation of performances, exhibitions, public talks and other job opportunities caused artists economic difficulties, and many were also hindered from accessing work or rehearsal venues. Work-related travelling ceased, and marketing and networking was limited to online encounters. Some artists tried to shift their practice to the digital platform to reach their audiences and secure their livelihoods. At the same time, many respondents were pleased to have time to concentrate fully on their art. Female artists reported impacts on their artistic work more often (79%) than male artists (69%). Numerous female artists, but also some male artists, referred to the increase in time needed to attend to childcare and home-schooling duties. Young artists (under 35 years of age) and freelancing artists were impacted more than average. As many as 13% of Finnish artists considered a career change due to the worsened situation (13% of female artists and 12% of male artists). In the performing arts, the proportions of potential career changers were particularly high, varying between 22% and 31%. The video gaming industry seems to be the only one among the CCS to hold up, and even profit from the crisis (+9% revenues)[52]; but that industry employs less than 15% of women globally, and so women profit very little from its growth.

A further survey[53] by the Parents & Carers in the Performing Arts collective (PiPA) in the UK in October 2020 looked at the impact of the COVID-19 crisis on workers in the performing arts on an intersectional basis, highlighting the additional challenges faced by those with caring responsibilities when combined with other protected characteristics, ultimately resulting in further marginalisation and exclusion.

The research showed that women were 50% more likely than men to be uncertain about their futures in the performing arts; 72% of parents and carers are considering abandoning their careers in the performing arts; respondents with a disability or long-term health issue were twice as likely to have taken on full-time caring responsibilities during the pandemic; and work has collapsed significantly for respondents with 60% now working less than 8 hours a week as opposed to 7% before the pandemic.

47
UN Women (2020). From Insights to Action: Gender Equality in the Wake of COVID-19. https://data.unwomen.org/publications/insights-action-gender-equality-wake-covid-19
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Comunian, R. & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends*, 29 (2), pp. 112-128. See also Eikhof, D.R. (2020). COVID-19, inclusion and workforce diversity in the cultural economy: what now, what next? *Cultural Trends* 29 (3), pp. 234-250.
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https://data.unwomen.org/COVID19
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See, for example, Brook, O., O'Brien, D. & Taylor, M. (2018). There was no golden age: Social mobility into cultural and creative occupations. SocArXiv. https://osf.io/preprints/socarxiv/7njy3/; Comunian, R. & England, L. (2020). Op. cit.; EENCA (Expert Network on Culture and Audiovisual) (n. d.). Gender Gaps in the Cultural and Creative Sectors. Panteia. http://www.eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC%20with%20Additional%20sections%20AV%20and%20Radio.pdf; Eikhof, D.R. (2020). Op. cit; Voices of Culture (2019). Gender Equality: Gender Balance in the Cultural and Creative Sectors. Brainstorming Report Reflecting Group Discussions During Voices of Culture Session, Prague, 4-5 September 2019. https://voicesofculture.eu/wp-content/uploads/2020/02/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf
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Ruusuvirta, M., Lahtinen, E., Rensujeff, K. & Kurlin Niiniaho, A. (2021). Taiteen ja kulttuurin barometri 2020 (Arts and Culture Barometer 2020). Helsinki: Centre for Cultural Policy Research Cupore.
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EY Consulting (2021). Rebuilding Europe. The cultural and creative economy before and after the COVID-19 crisis. https://1761b814-bfb6-43fc-9f9a-775d1abca7ab.filesusr.com/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf
53
See https://pipacampaign.org/uploads/ckeditor/PiPA_COVID_REPORT.pdf

EIGE advises that policy-makers **keep the gender perspective in mind when making important decisions during and after the pandemic.** The discrepancy in impact of the COVID crisis on women and men should be assessed to design gender-fair bailouts, subsidies and other economic recovery measures.[54]

The pandemic and its economic fallout are expected to have major regressive effects on gender equality if governments do not take immediate action to counter this scenario[55]. Many CCS analysts have expressed similar concerns, anticipating that the aftermath of COVID-19 will leave a long-lasting mark on the cultural policy sphere. We may witness severe contraction in the CSS sector, and notable changes in the composition of the workforce in view of inclusion and diversity[56]. Doris Ruth Eikhof predicts that to remain competitive, cultural organisations and businesses will need to save money wherever they can, for instance, by intensifying work, cutting salaries, and using flexibly contracted labour and services. In addition, the role of personal networks as the channel for information and job opportunities in the CCS will only become more central.[57] While new digital services have been developed in the CCS in response to the COVID-19 restrictions, not all workers have an equal capacity to join and benefit from this transformation.

Research recommends that when designing and implementing policy measures to cope with the impact of COVID-19 in the CCS, we should not treat it merely as a temporary disruption but understand that we are faced with a systemic crisis[58]. Emergency funding is needed, but it will not suffice if the underlying problems remain unchanged. As Comunian and England advise, interventions should focus on the future sustainable development of the sector and aim to tackle the deep inbuilt inequalities and instabilities of the cultural economy. To identify the needs and points for policy intervention and monitor the effects of the taken measures, the CCS workforce demographics, including gender, should be made visible[59]. The sector itself needs gender-disaggregated statistics in order to rectify the imbalances and prevent further backlash.

Many CCS analysts see the COVID-19 crisis as an opportunity for systemic change in the sector. To tackle the exposed precarity, radical changes in public policies as well as industry practices and attitudes are needed. Banks, for instance, sees universal basic income (UBI) as a guarantee of economic security for all, and calls for a new kind of cultural economy that values social creation and shared prosperity. UBI is mentioned in several other research articles as one solution to improve the precarious situation of cultural workers, both in general and in the face of such acute crises as the COVID-19 pandemic.[60] Overall, the pandemic has proven that the situation of non-standard employment needs to be better secured in our societies, with a special emphasis on marginalised groups.

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EIGE (2020). Covid-19 and gender equality. https://eige.europa.eu/topics/health/covid-19-and-gender-equality

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See, for example, Madgavkar, A., White, O., Krishnan M., Mahajan, D. & Azcue, X. (2020). COVID-19 and gender equality: Countering the regressive effects. McKinsey Global Institute. https://www.mckinsey.com/featured-insights/future-of-work/covid-19-and-gender-equality-countering-the-regressive-effects; UN Women (2020). From Insights to Action: Gender Equality in the Wake of COVID-19. https://data.unwomen.org/publications/insights-action-gender-equality-wake-covid-19; European Parliament. Plenary sitting A9-0229/2020. 20.11.2020 Report on the gender perspective in the COVID-19 crisis and post-crisis period (2020/2121(INI)). Committee on Women's Rights and Gender Equality. Rapporteur: Frances Fitzgerald.

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Banks, M. (2020). The work of culture and C-19. *European Journal of Cultural Studies* 23 (4), pp. 648-654; Eikhof, D.R. (2020). COVID-19, inclusion and workforce diversity in the cultural economy: what now, what next? *Cultural Trends* 29 (3), pp. 234-250.

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Eikhof, D.R. (2020). Ibid.

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See, for example, Eikhof, D.R. & Warhurst, C. (2013). The promised land? Why social inequalities are systemic in the creative industries. *Employee Relations* 35(5), pp. 495-508.

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Banks, M. (2020). The work of culture and C-19. *European Journal of Cultural Studies* 23 (4), pp. 648-654; Eikhof, D.R. (2020). COVID-19, inclusion and workforce diversity in the cultural economy: what now, what next? *Cultural Trends* 29 (3), pp. 234-250.

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Banks, M. (2020). Ibid; Eikhof, D.R. (2020). Ibid; O'Connor, J. (2020). Art and culture after Covid-19 [blog], 8 May. www.wakeinalarm.blog/2020/04/09/art-and-culture-after-covid-19/; Tsioulakis, I. & FitzGibbon, A. (2020). Performing artists in the age of COVID-19: A moment of urgent action and potential change. Queens's Policy Engagement, Posted 9 April 2020. http://qpol.qub.ac.uk/performing-artists-in-the-age-of-Covid-19/

3.2 Good pratices

The moment for change is now. (International) | performing arts | COVID-19 report
COVID-19 learning points for the performing arts sector and policy-makers

IETM – International network for contemporary performing arts – prepared a report that explores how the performing arts sector has been adapting to the pandemic, and attempts to identify some of the interesting solutions for survival that should be scaled up and brought into the post-pandemic future. It also provides recommendations to policy-makers on how to support the sector today, in the near future and in the longer term, and how policies and funding programmes should be re-examined in the light of the COVID-19 crisis. The publication is a quick look back over the past several months, a snapshot of what we have learned so far, and an attempt to imagine a better future.
Further information: https://www.ietm.org/en/publications/the-moment-for-change-is-now-covid-19-learning-points-for-the-performing-arts-sector

Task Force 'Women for a new Renaissance' (Italy) | cross-sectoral | post-pandemic recovery

In April 2020, the Italian Government, under the leadership of the Minister for Equal Opportunities and Family, established a task force with a composition of 12 female experts from different economic sectors to develop ideas and recommendations for the post-COVID-19 social, cultural and economic restart. The task force prepared an analysis of the COVID-19 impact on the different economic sectors and developed ideas on how to increase women's representation in the working environment. The task force analysed ways in which barriers impeding women's careers could be overcome (with a particular focus on science, technology, engineering and mathematics, IT, cloud computing, data and artificial intelligence), how gender stereotypes hindering women's access to leadership positions could be fought, and ways that a sustainable and inclusive society could be created. The task force produced recommendations on gender equality in general, female leadership and entrepreneurship, work-life balance, education and research carried out by women, digital skills development, a greater emancipation through improving access to finance and developing specific informative tools to unlearn gender stereotypes. Following the proposals, the Italian Government has allocated annual funding of **EUR 3 million to encourage women to return to the workplace through training and careers advice.**
Further information: http://www.pariopportunita.gov.it/news/donne-per-il-nuovo-rinascimento-pubblicato-il-documento-di-analisi-e-proposta/

Observatory for gender equality in culture (Spain) | CCS | data collection | COVID-19 report

The purpose of the observatory is to boost the presence of women and achieve equal opportunities in all cultural events and all positions of responsibility within the Ministry of Culture and Sports. For this purpose, the observatory analyses the information on gender to detect situations of inequality and establish corrective measures. It also seeks to foster artistic production and female representation in the different cultural manifestations and promote the elaboration of a list of experts on gender equality and culture, as well as the work of women and their balanced participation in juries and assessment bodies. With the outbreak of the COVID-19 pandemic, the observatory has been following the situation of women. It has recommended to the government that the application and development of the extraordinary measures should take into account the criteria of gender equality as well as the impact on men and women. In 2021 several evaluation reports on gender issues, including the impact of COVID-19 on women working in the field of culture, are foreseen.
Further information: https://www.culturaydeporte.gob.es/cultura/mc/espacio-de-igualdad/observatorio-igualdad-genero-cultura.html

International creative women (Netherlands) | creative entrepreneurship |
COVID-19 focus
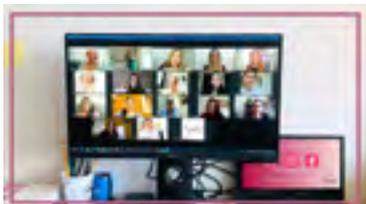
International Creative Women is a community for female entrepreneurs to connect, share, learn and grow together. In 2021, its annual conference organised that International Women's Day was dedicated to highlighting the challenges women faced with the COVID-19 pandemic. One week, 8-14 March, was devoted to live sessions and Zoom meetings about female leadership, diversity and inclusion.
Further information: https://www.internationalcreativewomen.nl

Reflection on gender, equality, culture and the future that awaits us
(Italy) | media | CCS | stimulating debate on gender equality

In August 2020, AgCult, an Italian cultural publication, running a column *Letture lente*, launched a call for papers on gender equality in the CCS, as well as on the promotion of gender equality through arts and culture, with the aim of collecting information on the obstacles undermining gender equality efforts, and to identify possible actions and measures. The rationale behind the project is a desire to turn the COVID-19 pandemic into an opportunity to question development models that are no longer acceptable. After receiving abundant contributions, the Decalogue, containing 10 actions to reduce gender inequality, was proposed. In the second phase of the project, the participants contribute ideas on how culture could be used to encourage society's social transformation within the framework of the national recovery and resilience plan and the Next Generation EU.
Further information: https://agcult.it/a/34924/2021-04-01/equita-di-genere-gender-rebalancing-in-and-across-the-cultural-and-creative-sectors-a-decalogue-synthesis

Training photo from Finland and Iceland. Wom@rts project

THE IMPORTANCE
OF DATA

'One needs to count women to make women count.'
SISTA collective

4

THE IMPORTANCE OF DATA

4.1 Introduction

It is widely acknowledged that collecting, publishing and monitoring data in the European CCS is a pre-condition for any relevant formulation, implementation and evaluation of public policies in the sector on a national and supra-national level, including gender equality strategies. In order to do so **it is paramount to establish a common data methodology at a European level so as to have comparable sets of data and a strong analysis. Collecting and analysing data is a first step, followed by data publishing, defining targets and metrics, and then monitoring results and progress.**

The approach we have taken in this report is to look at the issue of existing and planned actions on data collection, data publishing and monitoring related to gender equality for the European audiovisual sector, and to see how it can be applied to the rest of the CCS.

The audiovisual sector itself has made bigger forays relative to gender equality in the sector, including in the field of data collection, monitoring and publication: a significant number of studies on a national, as well as on a supranational level, have already been published. But the most important thing is that there is a practicable set of recommendations on monitoring methods and performance indicators that are outlined in Appendix II to the Council of Europe's Recommendation CM/Rec (2017)9 of the Committee of Ministers to Member States on gender equality in the audiovisual sector.[61] These recommendations, as well as steps already taken or about to be taken in the audiovisual sector, could serve as a blueprint for recommendations and concrete steps to be taken in the rest of the CCS regarding data collection, monitoring and publishing.

Waking the Feminists research launch group at Poetry Ireland

© Kate Horgan 2016

4.2 Context: The current state of data collection in the European CCS

A key observation that can be drawn from the EENCA study is that

> there is a clear lack of systematic data per sector across Europe, let alone on the position of women or the gender gaps they face. There is only intermittent and country- and sector-specific knowledge about the reality of the working life in the sector, and about the positions of women therein.[62]

Availability of such knowledge is crucial for both creating awareness about existing gender issues as well as developing appropriate policies and good practices.

The absence of homogenous gender-related data by sub-sectors at the EU level is also highlighted in the 'State of the arts report about the situation of women artists and professionals in the cultural and creative industries sector in Europe' (2020), a Wom@rts project co-funded by the Creative Europe programme, which particularly stresses 'the urgent necessity of more in-depth research and studies to coordinate different statistics per country in most areas, since all of them are facing gender gaps and unbalances'.

The Wom@rts 'State of the arts report'

Project Wom@rts is a large-scale cooperation and non-profit project co-funded by the Creative Europe programme. From an interdisciplinary and cross-sectorial perspective, Wom@rts pursues women's equal share presence in the arts and culture, in terms of visibility, promotion and access to the market.

In March 2020, Wom@rts unveiled their state of the art report about the situation of women artists and professionals in the CCS in Europe. It presents a cross-sectorial diagnosis, which covers all the sub-sectors of the CCS, and addresses both traditional and digital scenarios. The report presented a full picture of the presence of women in the European cultural arena, offered a view of some existing networks and associations which try to give a major voice to women in arts and culture, and a non-exhaustive but inspiring list of good practices from different scopes and geographical origins, as well as justified arguments to promote change with a series of recommendations. Aimed at reducing the significant lack of data on the participation of women as agents and also as consumers in European cultural life, the report gathered a wide range of legal documents, directives, programmes and scientific studies on the promotion of equality in the CCS between 2000 and 2017, and analysed them in order to identify scenarios requiring urgent action. It also drafted a list of measures, which could be implemented by European authorities and several target groups (from civil society to decision-makers) to change the current situation.

The report concludes that despite the legislative efforts developed by the European Union and the recent trends derived from the most recent 'wave of feminism', the existing general statistics show that women are clearly and shamefully underrepresented in the leading positions in the vast majority of the sub-sectors of the CCS and in cultural life. Further information: http://www.womarts.eu/state-of-the-arts-report/

The **audiovisual sector** is more advanced than other CCS when it comes to data collection. The Council of Europe's Recommendation of the Committee of Ministers to Member States on gender equality in the audiovisual sector advocates for harmonised data collection by the relevant bodies, including the European Audiovisual Observatory. It provides a framework to allow comparable data to be provided and shared across Europe and beyond, thus making gender inequalities more visible. The recommendation also identifies relevant bodies on a national and supranational level, responsible for the collection of data. Most of them collect data anyway, but the key issue is to collect as much gender disaggregated data as possible.

The European Audiovisual Observatory has already taken several steps to improve the availability and the comparability of gender data in the audiovisual industries across Europe.

European Audiovisual Observatory (EAO)

The European Audiovisual Observatory was set up in Strasbourg in 1992 to correct a distinct lack of information and transparency concerning the audiovisual industry. To the present day, it continues to provide a comparative European overview of the audiovisual industry in 41 different countries, as well as detailed analyses of national and even regional industries. The term 'audiovisual' essentially refers to all media except the press: cinema, television, radio, video and the various on-demand services (such as video on demand or catch-up TV) are all sectors of the audiovisual industry.

Since 2012, the European Audiovisual Observatory has published several reports on gender equality in the European film and audiovisual industry, covering historically different periods (most recently: 'Female directors and screenwriters in European film and audiovisual production', 2020), all drawing on data from the European Audiovisual Observatory LUMIERE database. This database collates annual admissions to theatrically-released films from a wide variety of sources, including national film agencies and statistics offices and in the case of audiovisual fiction, by Plurimedia. Plurimedia systematically reviews the programming schedules of over 130 TV channels in Europe and the catalogues of the main subscription-video-on-demand services, all complemented by additional desk research by the European Audiovisual Observatory.

The European Audiovisual Observatory has already taken several steps to improve the availability and the comparability of gender data in the audiovisual industries across Europe. In cooperation with the European Film Agencies Research Network (EFARN) by the end of 2019, the Observatory had developed a common methodology to collect gender data, which are comparable across countries. The purpose of the project is to establish a framework for the medium- and long-term monitoring of a basic set of gender related indicators at a pan-European level, drawing upon the Council of Europe's Recommendation of the Committee of Ministers to Member States on gender equality in the audiovisual sector. The first set of indicators started to be collected in 2020. The EAO is also enriching its film database LUMIERE by systematically tagging the gender of film directors.
Further information: https://www.obs.coe.int/en/web/observatoire/

In **other cultural and creative sectors**, there is no such body of recommendations when it comes to data collection, even less so an observatory. Therefore, it comes as no surprise that one of the recommendations in the EENCA study is to set up initiatives and practices to monitor the sectors more closely. It says:

In order to design useful policies this should be a first step. In pursuit of this aim, the study advocates collaboration with other institutes active on this issue. Organisations such as the European Network of Observatories in Arts and Cultural Education (ENO), sectorial organisations such as the ACE [Architects' Council of Europe], and other sectorial networks, associations and institutes across Europe could be brought together to share their insights and their data regarding the position of women in the CCSs. This could be combined with information that is collected by the other EU agencies such as EACEA, Eurofund, and EIGE.

© Andrea Späth

Archive of Women in music (Germany)
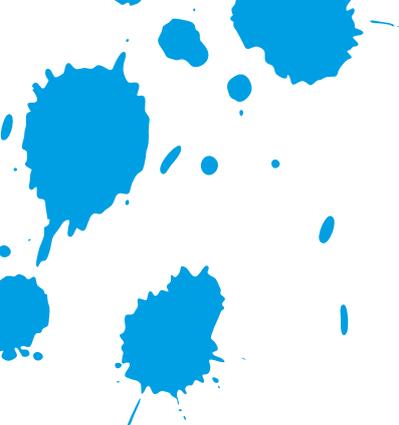
4.3 The way forward

4.3.1 European Observatory for the CCS

In order to achieve a harmonised data collection, and the monitoring and publishing of gender-equality data on a European level, it would be most useful to establish an **independent European observatory for the cultural and creative sectors.** It could be based, for example, on the existing structures within the Commission, such as the Joint Research Centre, acting in a network with European centres of excellence in this field, in collaboration with the Council of Europe, the Organisation for Economic Cooperation and Development (OECD) and UNESCO.

This would require having relevant national 'correspondent' body/bodies for the remainder of the CCS (in the audiovisual sector this role is usually performed by national film funds), tasked with coordinating the collection, and monitoring and publishing the data at national level. It could be the Ministries of Culture in Member States, considering the average scope of their activities in funding, fostering and coordinating cultural creation in their respective countries. Another option could be, where they exist, other coordinating bodies in the field of culture, provided their remit covers most if not all of the CCS in the respective member state.

4.3.2 A proposal for a possible practical action plan

In the absence of a European observatory for the CCS (which may or may not ever come into existence), we have decided to propose a **possible practical action plan**, aimed to kick-start the collection, monitoring and publishing of harmonised data in the European CCS, based on the synergy of actions taken concurrently on a national and pan-European level.

First stage:

1. European Institute for Gender Equality (EIGE) should include CCS in its gender statistics.
2. Eurostat should provide more gender-disaggregated data in 'cultural statistics' in order to have a better overview of disparities on the labour market.
3. EU Member States should set up **national observatories for the CCS**, and more specifically gender-equality observatories in the CCS modelled broadly on the French L'observatoire de l'égalité entre femmes et hommes dans la culture et la communication.

    The role of the gender equality observatories in EU Member States would be threefold: firstly, to collect, monitor, analyse and publish gender-related data on a national level. Secondly, it would be used as a tool for the evaluation of existing or future national gender strategies for the CCS. Thirdly, to act as a national correspondent/contact point by collecting harmonised and comparable minimal sets of data for further evaluation of gender policies in the CCS at European level.

    Setting up national gender equality observatories in the CCS would entail, above all:
    a. a dedicated unit/team/person employed full-time/part-time;
    b. ensuring that all collected data be gender-disaggregated;
    c. the mapping of the status quo of gender equality in the CCS in a given Member State (e.g. which data for the CCS are already available? is that data gender-disaggregated? If not, can the data be easily disaggregated retroactively?);
    d. setting up tools for the regular collection, monitoring, analysing and publishing of gender-related data in the future, using at least a minimal set of indicators agreed upon at European level, with each and every Member State free to collect more than the minimal set of comparable data for their own purposes.

4. An **expert working group(s)/task force** should be set up at European level. This expert group, composed not only of experts on data collection but also of representatives of CCS practitioners, would be tasked with defining common monitoring methods, performance indicators and standardised sets of data to be used at national and supranational levels. It could start with a pilot sector, for example music.

Appendix II to the Council of Europe's Recommendation CM/Rec (2017)9 of the Committee of Ministers to Member States on gender equality in the audiovisual sector lists an exhaustive and practicable set of recommendations on the gradual introduction of monitoring methods and performance indicators for the audiovisual sector. These can be adapted to the rest of the CCS and its multiple sub-sectors.

Second stage:

1. Member States should collect and publish disaggregated data for the CCS (possible cooperation with EIGE and Eurostat).
2. A pilot sector programme should be established at EU level with the goal of achieving a clearer picture and raised awareness of gender gaps in the CCS.
3. Taking into account the extremely diverse and complex nature of the CCS in general and with all its sectors and sub-sectors, it is only reasonable that a phased approach should be adopted when defining common monitoring methods, performance indicators and standardised sets of data. Thus, starting with a pilot sector would be advisable in order to be able to define, implement and evaluate collection methods and criteria in a reasonable time period.

Third stage:

Evaluation of the collection methods and criteria with the goal of compiling a toolkit and finding the right solutions.

Eurimages (pan-European) | audiovisual | data collection

Eurimages is the cultural support fund of the Council of Europe. Established in 1989, it currently numbers 39 of the 47 member states of the Strasbourg-based organisation, plus Argentina and Canada as associate members. It promotes independent filmmaking by providing financial support to feature-length films, animation and documentary films. In doing so, it encourages cooperation between professionals established in different countries.

As an important part of its first Gender Equality Strategy, adopted by the Board of Management in 2013, Eurimages began in January 2014 to systematically collect gender-disaggregated data regarding overall applications to the fund, as well as its funding decisions. The data are collected automatically at the point of entry through an online application system. Each applicant (producer/production company) has to complete the so-called gender grid, listing all key creative positions in the project behind the camera – director, screenwriter, editor, composer, director of photography, lead producer, as well as in front of camera – and first and second roles, which is then used to calculate the 'gender of the project' in the case of fiction films. A slightly modified gender grids is used for documentary and animation projects, which are also supported by the fund.

These data are subsequently used to measure the fund's progress towards equal distribution of co-production funding as outlined in all of its 3-year gender-equality strategies, presented at quarterly Board of Management decision meetings and published online, as well as an evidence basis for the introduction of specific measures aimed at achieving gender parity.

Through its Board of Management, comprising of national representatives from 39 member states of the Fund, Eurimages has been and is active in encouraging best data collection and monitoring practices on a national level, as well as advocating it on a supranational level through collaboration with European Film Agencies Directors (EFADs) and its research arm European Film Research Network (EFARN), as well as the EAO. It also continues to encourage and support research initiatives, which can help advance gender equality in the film sector through sharing information on a dedicated part of its website and supporting pan-European research initiatives.
Further information: https://www.coe.int/en/web/eurimages
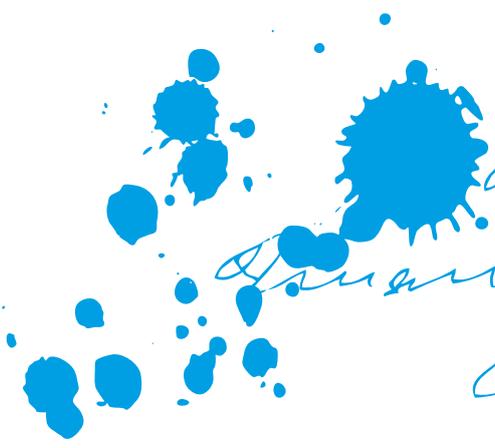
4.5 Good practices

Observatory of women's and men's equality in culture and communication (France) **Observatoire de l'égalité entre femmes et hommes dans la culture et la communication** | cultural and creative sectors | data collection | report

Since 2013, the French Ministry of Culture has assessed the place of women in the cultural field and measured gender imbalances, using indicators such as access to leadership positions, remuneration, artistic recognition or visibility in the media. The observatory aims to cover all cultural sectors and professions.

The data, which have been collected for more than 7 years, enables measuring the progress achieved for a fairer proportion of women in this field in France. The yearly reports have since highlighted various gender gaps in the field of culture in France. Despite the fact that women comprise the majority of students in higher education in culture in France, and more are engaged than their male counterparts in terms of amateur cultural and artistic practices, and are on the frontline of transmitting cultural taste to their children, there is still a lack of recognition of women in competitions, prizes and artistic distinction.
Further information: https://www.culture.gouv.fr/

Swedish Film Institute (Sweden) | audiovisual | data collection

Although gender equality work has long been part of the Swedish Film Institute's operation, it intensified considerably from 2000 when gender equality in the film industry was first mentioned in a government bill. In the bill, the government gave the Swedish Film Institute a special mandate over and above what was known as the Film Agreement (which had not yet included gender equality) to begin continuously keeping statistics of gender distribution in the key positions of scriptwriter, producer and director. It has since served as a tool for ongoing, regular assessment of whether and how gender equality funding targets are achieved/met, and by generating new awareness through the data. The mandate has also served as a basis of annual gender reports, which have focused on different facets of gender equality in the Swedish film industry, resonating outside national boundaries and inspiring other national film institutes to start collecting, monitoring and publishing gender-related data, either through separate gender dedicated reports or as an integral part of yearly statistics.
Further information: https://www.filminstitutet.se/en/
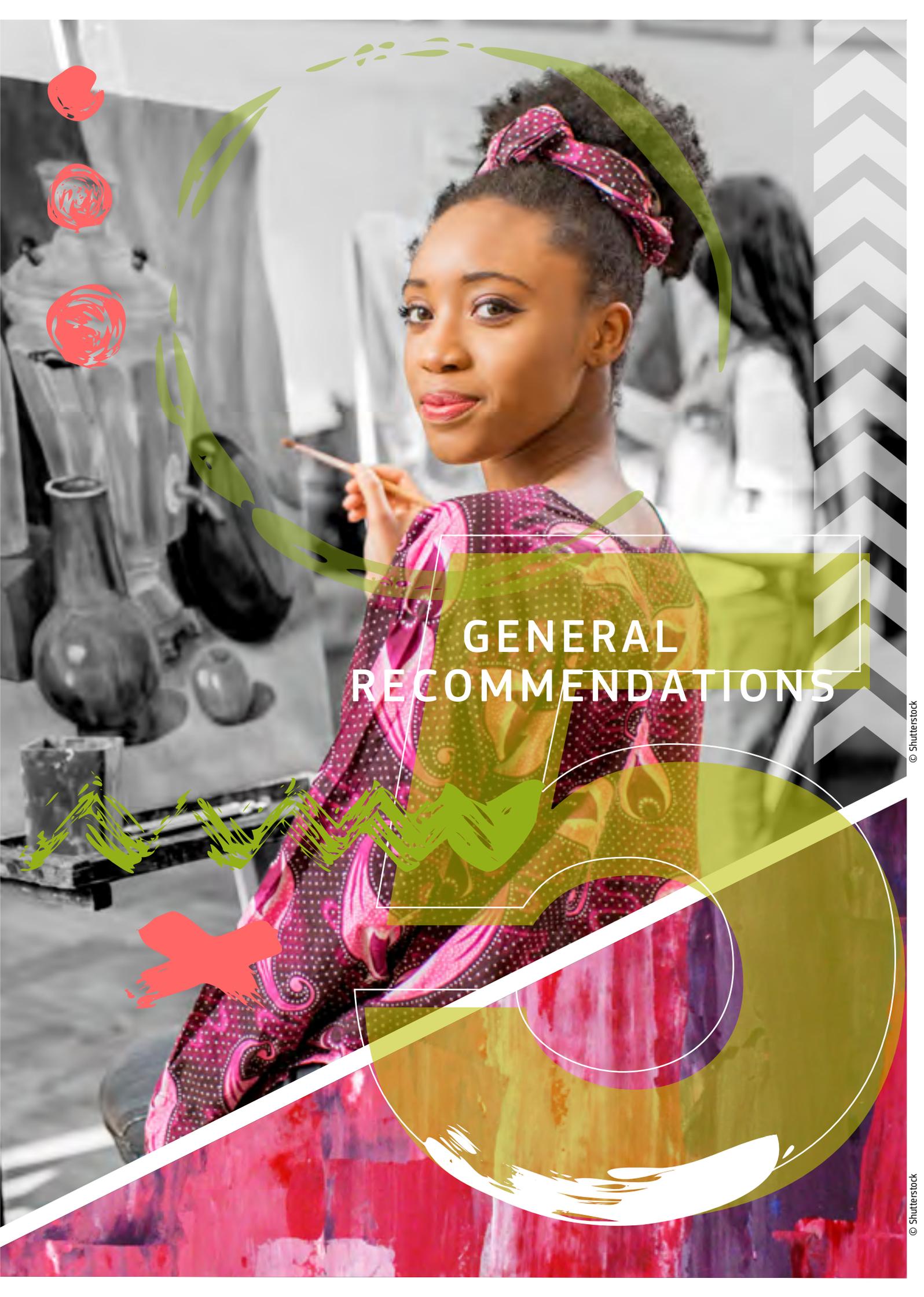
GENERAL
RECOMMENDATIONS

'We all fight over what the label feminism means, but for me it's about empowerment. It's not about being more powerful than men – it's about having equal rights with protection, support, justice. It's about very basic things. It's not a badge like a fashion item.'
Annie Lennox, singer and political activist

5

GENERAL RECOMMENDATIONS

This chapter sets out general guidelines on how to achieve gender equality and diversity in the CCS. It also advocates for using the potential of culture and arts as a vector for promoting these values. It should be read before focusing on the key challenges in Chapter 6. This chapter addresses (i) all policy-makers – at local, national and EU levels, (ii) the CCS, which encompasses arts, cultural and creative institutions, organisations and companies active in the CCS; (iii) media and (iv) the education sector.

The following recommendations aim for a unified and practical approach to achieving gender equality and diversity. It is essential that, where appropriate, target goals be set up and their progress monitored at regular intervals. Only this way can the recommendations be successfully implemented.

When reading these recommendations, please take into consideration that artistic freedom and artistic quality should always be one of the main focuses in the CCS. At the same time, gender equality within the cultural sector is crucial in order to provide artistic freedom and artistic quality, by ensuring equal opportunities.

The final part of this chapter provides good practices on gender budgeting and gender mainstreaming, as these topics have not been elaborated on elsewhere.

5.1 Lead by example – ensure gender equality in the workplace

Recommendations to all policy-makers, employers, project managers and persons in leadership positions in the CCS

- **Promote gender equality and diversity in the workplace**
  Adopt a proactive stance to ensuring equality of access, opportunities and outcomes for all employees irrespective of their gender identity, sexual orientation, race, ethnicity, class, religion, physical appearance, disability, age, parenthood, citizenship, and social or geographical origin.

  Gender parity and inclusion of marginalised groups should be a goal throughout your entity – especially in management and leadership roles. Create a friendly and accessible space and take into consideration the needs and perspectives of all your staff, in all their diversity. This will lead to a more inclusive and more productive atmosphere and yield better results.

- Promote gender equality in work culture through **clear gender-equality guidelines** that include self-awareness standards in recruitment processes, working in more horizontal structures, avoidance of information asymmetry, and providing women and men equally with feedback on their work.

- **Use gender-sensitive and gender-inclusive language to improve gender equality**
  Language plays a key role in shaping cultural and social attitudes. Using gender-inclusive language means speaking and writing in a way that does not discriminate against a particular sex, gender or gender identity, and does not perpetuate gender stereotypes. Gender-inclusive language avoids bias towards a particular sex or gender or the use of expressions that exclude particular groups of people. Men, women and gender-diverse people should be included and referred to explicitly in language.

- **Provide guidelines with practical advice on the use of gender-sensitive and gender-inclusive language.** These guidelines should be applied to any type of communication, whether it is oral or written, formal or informal, or addressed to an internal or external audience in all areas and at all levels. At EU level, these guidelines must be available in all official languages.

- **Apply zero tolerance to sexual harassment, sexism and gender violence**
  Create a safe, respectful and friendly space in which everyone can thrive. Act before harm is done by putting in place measures that can prevent harmful behaviour[63]:
  > *Train your staff on gender stereotypes and unconscious gender bias.* Specifically engage men in this process, as it is the best way to make them realise the implications of certain behaviour(s) and develop an informed understanding of what is acceptable and what is not. Women do not carry the responsibility for the behaviour of men. Ensure that men also take responsibility for creating a safe work environment and culture.
  > Show your commitment by *raising awareness* on the importance of preventing harassment through education and establishing guidelines (see below).
  > Establish *clear rules on (in)appropriate behaviour* and make them visible and easily accessible throughout your entity. Prepare and disseminate template self-commitments to abide to equality and non-discrimination principles. Such self-commitments should accompany employment and similar contracts. These self-commitments should be monitored and enforced.
  > Apply an *intersectional lens* and recognise that every case is different. Some people may be more vulnerable to harassment and discrimination due to intersecting marginalisations – gender, race, ability, sexual orientation, age, etc.
  > Encourage the reporting of incidents by putting in place a clear process – both internally (with disciplinary measures for the perpetrator if needed) and involving justice/police for the most serious accusations, in accordance with the victim's wishes. Make this process clear and accessible to all. Publish and make easily accessible the information of whom to contact in case of undesired behaviour and how to go about it. Ensure the complete confidentiality of the process and prioritise the victim's needs.
  > Make it clear that harassment will not go unpunished: scrupulously *investigate* the reported cases and *implement disciplinary measures* if needed.

  More detailed recommendations on the prevention of sexual harassment will be provided in the next chapter.

- **Promote an even balance of care work as well as work-life balance**
  > Create flexible working conditions that will help to reconcile the private life of your staff with their professional career. This does not only apply to women; encourage men to take on an equal share of care work.
  > Ensure that any gender can take parental leave. You will gain motivated and dedicated employees if you respect and support the needs of their private life.

  More detailed recommendations related to work-life balance will be provided in the next chapter.

63
Inspired by 'All things being equal. Gender equality guidelines from public service media' European Broadcasting Union, December 2019.

5.2 Mainstream gender equality into policies and promote it via a legal framework and funding

Putting in place a coherent legal framework complemented with sound policies and dedicated funding is necessary to ensure gender equality in society and in specific sectors.

Gender mainstreaming has been embraced internationally as a strategy towards achieving gender equality. It involves the integration of a gender perspective into the preparation, design, implementation, monitoring and evaluation of policies, regulatory measures and spending programmes, with a view to promoting equality between women and men, and combating discrimination.

Gender mainstreaming ensures that policy-making and legislative work is of higher quality and has a greater relevance for society, because it makes policies respond more effectively to the needs of all citizens – women and men. It makes public interventions more effective and ensures that inequalities are not perpetuated.

Furthermore, gender mainstreaming does not only aim to avoid the creation or reinforcement of inequalities, which can have adverse effects on women and men. It also entails analysing the existing situation, with the purpose of identifying inequalities, and developing policies that aim to redress these inequalities and undo the mechanisms that caused them.

Recommendations to all policy-makers

- Continue **promoting gender equality in the CCS at EU level**

    > Share this group's conclusions and recommendations at relevant fora.
    > Maintain constructive dialogue among EU governments.
    > Include gender equality and diversity in the next Work Plan for Culture.
    > Ensure that voices, ideas and needs of women are fully reflected and that their skills, competences and experiences are given significant space in the development and implementation of the New European Bauhaus initiative, and in the European green transformation.

- **Enact laws and regulatory frameworks promoting gender equality** in society, including in the CCS. In addition to the national legal frameworks, implement the relevant EU legislation and international conventions, in particular the Council of Europe Convention on preventing and combating violence against women and domestic violence (Istanbul Convention), and provide criminal law sanctions for gender violence.

- **Mainstream gender** in the cultural policies and funding programmes relevant for the CCS.

- **Provide adequate funding** for initiatives and projects aiming to promote gender equality in the CCS.
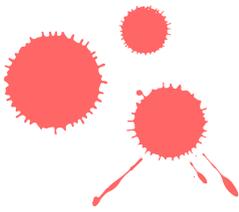
- Put in place measures to **tackle intersections** of different types of discrimination, including through the collection of data on (multiple) marginalised groups and the systemic discrimination and other challenges they face.

  > Take *intersectional discrimination* into consideration in all legal and policy efforts towards reducing gender discrimination.
  > *Develop knowledge of the various types of discrimination* and the way they intersect, through focused studies, guided by education and experiences from local professional groups and associations, ideally led by those affected. An example of this could be anti-racism training and other diversity awareness education.
  > *Include all marginalised identities* in gender-equality training and deal with the ways in which different forms of discrimination, globally and locally, connect and intersect.
  > Whenever and for whichever criteria legislation permits, quotas, targets and other focused aid and funding should include *a reasonable percentage for all marginalised groups.*

- Promote a continuous **dialogue and cooperation with civil society** with regard to gender equality. Encourage multi-stakeholder cooperation between publicly funded cultural institutions, gender-equality bodies, grass-root organisations and researchers. Involve women and gender-diverse people in this policy dialogue at all levels.

Specific recommendations to policy-makers at EU level

- Mainstream gender in the cultural policies, in the Creative Europe programme and other funding instruments relevant for the CCS.

- Shape further design and implementation of the funding programmes accordingly so as to advance gender equality in the field of culture.

- Carry out gender analysis, and evaluate what effect the implementation of the programme (distribution of the budget) has on gender equality in the CCS.

- Encourage Member States to include the CCS in the mandate of EIGE and provide it with necessary tools and resources for this end.

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Coffee and ideas. International Creative Women

5.3 Implement gender budgeting

Better and targeted distribution of public resources is crucial for empowering women, addressing their needs and interests, and achieving gender equality. This means a gender-based assessment of budgets, incorporating a gender perspective at all levels of the budgetary process and restructuring revenues and expenditures in order to promote gender equality.[64]

Gender budgeting enables policy institutions to match their budget with gender policy objectives and take a close look at how public allocations are distributed, measure performance and make improvements on further spending. This is necessary in ensuring that all genders can enjoy public money equally, and also helps to improve the overall effectiveness and transparency of public spending.

Gender budgeting can be applied to a national, agency, or regional (local) budget. Ideally, to achieve the most effective results, gender budgeting should be implemented at all levels simultaneously: this would enable both top-down and down-top coordination, thus allowing to identify budget programming shortcomings, make corresponding improvements without delay, and distribute public resources more evenly. It is also important to note that national gender-equality policies should be accompanied by political and bureaucratic commitments to apply gender budgeting.

Gender budgeting can still be decisively if not equally effective when implemented on a smaller scale; thus it can be applied to a specific programme budget, whether it be an EU-wide or nation-wide programme or fund.

Applying gender budgeting to sector-specific programmes and funds would duly strengthen the efforts to distribute public resources for the benefit of all genders.

Recommendations to policy-makers at EU level

EU institutions should:
- apply gender budgeting in order to advance gender equality in the CCS;
- where appropriate, collect gender-disaggregated data;
- develop a solid tracking methodology for expenditures;
- carry out gender analysis, and evaluate what effect the implementation of the programme (distribution of the budget) has on gender equality in the CCS;
- include a gender budgeting perspective in evaluations of EU funding programmes;
- shape further design and implementation of the programme accordingly to advance gender equality in the field of culture.

Special focus on Creative Europe

The Creative Europe programme, as the EU's instrument aimed at supporting the CCS, is the core tool for the European Commission to deliver on its commitment to supporting projects promoting gender equality in the CCS.

The new programme for the years 2021-2027 puts a special focus on three areas, including **prioritising female talent and supporting women's artistic and professional careers, and promoting gender equality as one of the main values to be pursued by the programme.** From an operational point of view, the programme will mainstream the cross-cutting issues of **inclusion** and **diversity**, notably **gender balance**, and the **greening of Creative Europe**. This is a positive change in comparison to the previous programme, which did not focus on this aspect, even if it co-funded several projects promoting gender equality.

The new Creative Europe programme should apply gender budgeting in order to advance gender equality in the CCS. A gender perspective has been incorporated into assessment criteria of all projects applying for the programme, which should ensure a more even distribution of EU support in the field of culture, and could also have a snowball effect on national support programmes.

Recommendations

- Capitalise on all knowledge generated by the gender-oriented projects co-funded by the programme so far, for example editing a special issue containing all project results summarised, categorised and/or analysed.
- Encourage projects seeking to promote gender equality and non-discrimination.
- Ensure that all activities funded under the programme, both at design and implementation stage, incorporate a gender-equality perspective. Project activities should contribute to the equal empowerment of women and men in all their diversity, ensuring that that they achieve their full potential and enjoy the same rights.
- Enable the eligibility of childcare costs in project proposals.
- Amongst the award criteria for calls include a strategy on how gender equality is addressed in the project.
- Creative Europe should build synergies with other relevant EU programmes (e.g. Horizon Europe and Erasmus+) so that they can operate complementarily regarding gender equality issues, such as female entrepreneurship and issues of gender training and education.
- Special actions under Creative Europe, such as prizes, awards, European Heritage days, or European Heritage Label, etc., should pay attention to gender balance amongst juries and awardees, and include gender equality events or actions.
- Consider providing training to Creative Europe Desks (CEDs) on the ways to promote gender equality:
  - > Create a practical guide for CEDs on how to better promote gender equality. Include training on gender equality in the newcomer training seminar.
  - > Promote a gender budgeting toolkit and gender mainstreaming toolkit for those working with the programme, either CEDs or applicants. EIGE has already developed a gender budgeting toolkit for those working with EU funds in general – consider whether it should be adapted to meet the special characteristics of the CCS.
- Consider new collaborations between the three sectoral strands with regard to gender issues.

Recommendations to policy-makers at national and local levels

- Adjust the regulatory environment, and design and implement gender-disaggregated statistics for gender-responsive budgeting.
- Carry out impact assessments on gender equality when amending or drafting new legislation.
- When drafting and adopting a national (regional, local) budget, consult the sectors, and analyse and evaluate the budget's gender impact, in particular to its economic, employment, social security and cultural policy measures as these affect the CCS the most. Carry out gender auditing and shape further design and implementation of the budget accordingly so as to advance gender equality, including in the CCS.
- Provide training on gender budgeting and gender mainstreaming to ensure that governmental officials have an understanding of this, as well as a commitment and capacity to implement it in practice.
- Adopt a gender-responsive public procurement framework (for example, incorporate gender-equality clauses into tenders, include gender criteria for the evaluation of submitted proposals, etc.).

Recommendations to cultural and creative sectors

- Mainstream gender equality in institutions providing financial support to the CCS, as well as to cultural institutions and their strategic documents and work programmes.
- Raise awareness of the need for gender budgeting and build capacity on gender-responsive budgets among policy-makers, budget officials and the CCS.
- Carry out a gender-responsive budget analysis of the policy and budgets of cultural institutions, funds and programs designed for the CCS, and make changes in budgets, funds and programmes accordingly.
- Monitor and evaluate the progress in order to move towards equal distribution of funds and programmes to women, gender diverse people and men working in the CCS. A minimum percentage of funding going to women and gender diverse applicants should be set, where necessary.

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5.4 Support data collection and research

Data collection remains a cornerstone of any sustainable gender equality agenda, and is the best tool to monitor the implementation of different action plans and measure actual progress. Research is needed to better understand the processes that impact gender equality.

Recommendations to all policy-makers

- **Collect relevant and comparable data on gender equality in the CCS.** Only with the help of data will you be able to identify the problems, propose evidence-based policy and monitor progress. This data should be comparable among different areas of the CCS and between EU Member States.
- Adopt a common approach to gathering quantitative and qualitative data on gender equality in the CCS through agreed common monitoring methods and performance indicators, using standardised sets of data.
- Annually monitor the situation regarding gender equality in the CCS at the national level, based on commonly agreed indicators.
- Highlight causal relationships using qualitative analysis of the data.

- **Promote active research** on gender equality in the CCS, particularly relating to access, representation, participation and working conditions, and regularly publicise the outcomes of such initiatives.
- Support active research from a gender-equality perspective on the CCS, and organise debates with a view of improving policy and legislation.
- Promote research on the impact of the CCS in the shaping of values, attitudes, needs and interests of all genders, analysing aspects such as equal access, visibility and participation in the field of culture.
- Encourage cooperation initiatives for research networks and partnerships, for example bringing together academic institutions, non-governmental organisations and other bodies.

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5.5 Use culture, media, education and research as a means to promote gender equality

Recommendations to the cultural and creative sectors

- Engage in projects and artworks dedicated to promote gender equality, diversity and inclusion.
- Use the opportunities provided by Creative Europe, Horizon Europe and other relevant EU funding programmes for projects promoting gender equality and diversity in the CCS, and for those that use culture as a vector promoting these values.
- Advocate for legislative and policy change.
- Hold yourself accountable regarding the achievement of gender equality across all levels of work, production and content within your organisation.
- Collect data on gender equality in your organisation and your sector; monitor its development.
- Organise solidarity and awareness campaigns to promote gender equality and diversity within your institution and sector.
- Promote networking among women and marginalised people and diverse role models.

Recommendations to the media sector

- Raise awareness on the importance of gender equality and the role of culture to this end, e.g. through dedicating media content to the issue of gender equality, developing media projects in cooperation with female artists and cultural and creative professionals, initiating public discussions on gender equality with women – especially marginalised women, etc.
- Collect data on the representation of women and gender-diverse people in the media and use it to form new measures, promote change and monitor progress.
- Ensure gender parity among journalists and creators of content by setting short-term and long-term hiring objectives and monitoring these. Implement gender sensitivity training for journalists and creators of content, both at the moment of their hiring and then through regular, ideally annual, sessions. The objective is the acknowledgement of one's own biases and the ways to keep them in check.
- Promote the visibility of women and gender-diverse individuals' creative work.
- Report on harassment of and gender-based violence against women and gender diverse creatives in culture and media – without focusing on the point of view of the accused or perpetuating sexism and misogyny.

Recommendations to the education sector

- Promote research on (i) gender equality in the culture sectors and (ii) the role of culture in promoting gender equality, diversity and inclusion, and share these findings widely.
- Advocate for an arts and cultural education that promotes the equality, diversity and inclusion of all students and topics.
- Include gender equality across curricula, in terms of both the topics approached and the examples provided and studied, including in art history.
- Mainstream gender equality in public schools of arts and culture.
- Ensure an equal gender distribution among members of admission juries to the cultural and artistic schools in higher education.
- Adopt an ethical charter on gender equality and periodically implement gender auditing, for example regarding leadership, the curriculum and the physical environment, as well as attitudes and relationships of the students, staff and the wider community in relation to gender issues.

5.6 Use the COVID crisis as an opportunity for transformative change

As noted by the European Parliament, 'the COVID-19 recovery represents a significant opportunity to advance women as we seek to rebuild our economies and our societies in a different way. A true COVID-19 recovery can only be a success if we seek a greener, a fairer and a more gender equal Europe'.[65]

Without sound policy action, the CCS are in danger of losing diversity and talent needed to ensure wide cultural range, as well as competitiveness as a consequence of the COVID-19 crisis.

Recommendations to policy-makers and all stakeholders

- Guarantee the equal representation of women and men, including from marginalised groups, in COVID-19 support and recovery taskforces at national and EU level in the CCS.
- Implement policies that counteract backlashes in gender equality in the CCS, based on the idea of tackling deep structural injustices rather than a transitory pandemic-induced crisis.
- Include the CCS in the COVID-19 recovery processes. When building up towards recovery, public policy actors together with industry representatives need to turn the situation into an opportunity to unravel and fix the structures and mechanisms that maintain economic and social vulnerabilities in the CCS.
- Apply gender-sensitive measures and incorporate targeted actions to advance gender equality into the general and sector-specific recovery and resilience plans at national and EU levels. Ensure that women can fully benefit from them in terms of employment, but also entrepreneurship.
- Collect gender-disaggregated data, allowing analysis of the intersecting discrimination, on the consequences of the Covid-19 crisis on the CCS workforce. This will serve gender impact assessments, monitor the effects of the pandemic and the containment measures, and identify points for specific intervention.
- Harness this opportunity to ensure that women are more present in sectors where they have traditionally been underrepresented, such as the digital sector, artificial intelligence, ICT and science, technology engineering and mathematics (STEM).

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K&K Performative Gallery Tour in Munich: 100 Years Female Art Students and Fair Share! For female artists, International Women's Day 2021

65
Explanatory statement to the Report on gender perspective in the COVID-19 crisis and post-crisis period (2020/2121(INI)), 20 November 2020.

5.7 Good practices on gender budgeting

Gender budgeting (Austria) | CCS| legislation | performance-based budgeting

Gender budgeting, enshrined in the Austrian Federal Constitution since 2009, is applied to the federal, state and community budgets. Detailed regulations on the result-oriented administration are laid down in the Federal Organic Budget Act 2013. In Austria, each ministry has to define a maximum of 5 outcomes per budget chapter (part of the annual budget decision in Parliament) of which at least 1 has to be a gender outcome. Gender budgeting provides information on gender effects of the public expenditures and revenues. Consequently, the special needs of men and women are taken into account and the public expenditures are being restructured accordingly to bring forward the effective equality of men and women.
Further information: (in German) www.imag-gmb.at/gender-budgeting/was-ist-gb.html;
(in German and English) http://blog.imag-gendermainstreaming.at/index.php/en/home-2/#pll_switcher

Law on the principles of good governance (Belgium) | CCS | law | good governance & subsidies

The Arts Decree of 13 December 2013 of the Flemish Government contains provisions regulating the supervision of the use of grants. The subsidy recipient (any art organisation applying for a subsidy) must meet the subsidy conditions together with the additional conditions applicable to a recipient of a grant. If the grant recipient receives an operating grant, it must, among other things, be a 'professional organisation' and apply the principles of good governance, for example the organisation should function within a framework of mutual control and balance, thus have internal rules and the code of ethics, as well as strive for gender balance on its board.
Further information: https://www.vlaanderen.be/publicaties/subsidiegids-projecten-gelijkekansenbeleid-2020-2024

Equal opportunities for men and women in public procurement (Belgium) | research

The Institute for the equality of women is the autonomous Belgian federal public institution responsible for guaranteeing and promoting gender equality, and to combat any form of gender-based discrimination and inequality by developing and implementing a fitting legal framework, structures, strategies, tools and actions. It developed various guides on gender mainstreaming, budgeting, etc. In one of its publication the possibilities to adopt gender equality criteria in public procurement was examined and further actions proposed.
Further information: https://igvm-iefh.belgium.be/sites/default/files/downloads/20%20-%20Public%20procurement%20contracts.pdf

5.8 Good practices on gender mainstreaming

National cultural institutions gender equality policy (Ireland) | CCS | gender mainstreaming

Since the end of 2018, the development of a gender-equality policy is a mandatory requirement for all national cultural institutions of the state. Such a requirement was triggered by the #WakingTheFeminists, the powerful national movement on gender equality in theatre in Ireland. The aim of this policy is to significantly improve the profile and representation of women across several sectors, particularly in male-dominated sectors like classical music, theatre, film and heritage.
Further information: [Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media](#)

Diversity arts culture (Germany, Regional) | CCS | consulting | diversity

This was founded in 2017 by the Senate Department for Culture and Europe to ensure that Berlin's cultural sector better reflects the city's diversity. It is a design and consultation office aiming to encourage and support diversity-focused structural change within Berlin's cultural sector. Since 2019 it has been part of the Foundation for Cultural Education and Cultural Consultation.
Further information: https://diversity-arts-culture.berlin/diversity-arts-culture/das-projektbuero

GEARING-Roles (Estonia) | arts education institutions | gender equality plans

The Estonian Research Council, together with 9 partners from 7 European countries, is running a 4-year coordination and support action project, the main goal of which is to launch gender equality plans (GEPs) at 6 partnering institutions. The project also includes a creative field and study of gender equality in higher education, including Estonian Academy of Music and Theatre and Estonian Art Academy. The methodology used throughout the project is based on the GEAR tool (Gender Equality in Academia and Research) previously developed by EIGE. The project aims to achieve structural change in terms of gender equality in the partnering GEP-implementing organisations (in their internal policies and organisational culture). For that, it is necessary to learn to better recognise gender inequality and discrimination, understand and value the benefits gender equality brings, encourage women choosing research careers and support their career advancements, increase the proportion of women in decision-making and giving greater consideration to women's needs in decisions, but also include gender aspects in curricula as well as in research methodologies.
Further information: https://www.etag.ee/en/gearing-roles-project-will-challenge-and-transform-gender-roles-and-identities-linked-to-professional-careers-in-research/

Gender mainstreaming policy (Sweden) | education | art & cultural schools | cultural policies

In Sweden, gender equality is accentuated in the Education Act, which states that gender equality should reach and direct all levels of the Swedish education system. The standards are gradually being integrated into education from pre-school age onwards through the use of teaching methods that challenge traditional gender roles. Gender equality in academia has seen a positive development: the number of female professors in Sweden is 28%, one of the highest in Europe.
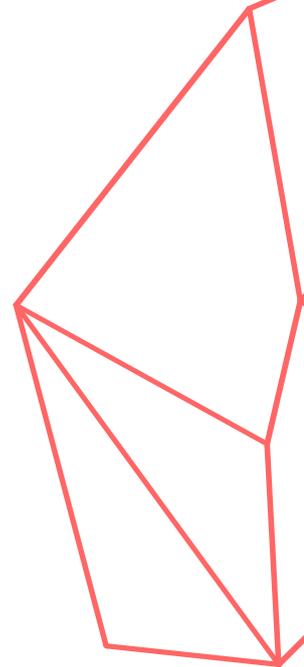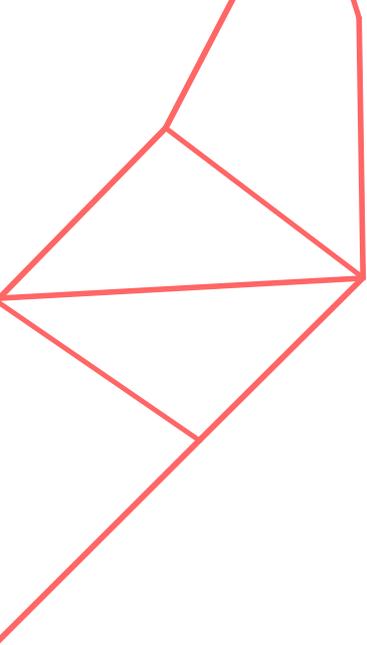
Gender mainstreaming in government agencies (Sweden) | art & cultural institutions

Governmental agencies participate in a specific programme on gender mainstreaming through the means of gender mainstreaming action plans. They have to foresee their actions, learning experiences and mainstream gender equality in their ordinary activities, for example in control processes. Most of the cultural government agencies focused on goals to reach equal distribution of power and influence within the cultural field. They also worked on their communication (to make sure that women and men are equally represented in seminars, pictures, etc.), equal treatment of women and men (for example, if one gender gets more help in the application process), educating the staff, and also on mapping how power, influence and resources are allocated, for instance in their grants. Some examples of results from the cultural sector are: 1) the Public Art Agency has reduced the underrepresentation of works by women in the authority's art collections (among other things, by making targeted purchases of works by older female artists and by having a more even gender distribution among the artists in the new art collections that the authority puts together); 2) the Swedish Performing Arts Agency electric music studio has increased the proportion of studio hours used by women from 36% in 2014 to 47% in 2018; 3) the Music and Theatre Library lends more orchestral works by female composers, and the authority's note database has been given a more equal repertoire by the authority having made available works by 160 female composers. Evaluation of the programme showed the extensive work carried out by the governmental agencies and several achievements on gender equality. However, the results have been better in authorities that used the programme as a tool for improving the quality of ordinary operations.
Further information: http://www.statskontoret.se/globalassets/publikationer/2019/201914.pdf

Slovenian Film Centre (Slovenia) | audiovisual | funding opportunities

In 2018, the Slovenian Film Centre (SFC) started to introduce gender mainstreaming in its activities by commissioning the Study on the representation of female authors in the period 1995-2017 and allocating its funds based on gender, which had showed gender disparities. In its Multiannual Strategy 2020-2024, the SFC foresees collecting statistics of supported film projects disaggregated by gender (director, script, producer), striving for gender parity in selection committees (at least one out of three being female members), raising awareness on unconscious gender bias among selection committees, introducing a possibility to opt for justified costs for childcare (both preschool and school age) when calculating the expected total film production costs, and publishing Slovenian female authors, directors, scriptwriters and producers. The SFC aims to achieve a 50/50 gender ratio of members in decision-making agency structures, have a higher share of women artists, less gender-biased topics, more diverse stories on screen, and more visibility to female authors, directors, scriptwriters and producers as well as role models for female students. The results are evaluated annually.
Further information: https://www.film-center.si/en/news/7585/negligible-representation-of-women-in-the-film-sector/

United Cities and Local Governments (UCLG) Culture Committee report on cultural policies, gender equality and sustainable development (Global) | CCS | research

Under the leadership of Farida Shaheed, former UN Special Rapporteur in the field of Cultural Rights, the UCLG Committee on Culture is writing a report on 'The Role of Culture in Achieving Gender Equality', to be published in November 2021. It will include a brief explanation on the need to make more explicit the interconnections of the four dimensions of development (social, cultural, economic and environmental), and on the need to place gender equality as an explicit consideration in cultural policies. It will be structured around key policy areas: (i) Measures for women/non-binary identity persons in decision-making bodies, (ii) Measures to ensure women's presence in public narratives, eliminate gender stereotypes and transform representation and role models, (iii) Access for women to the labor market in the CCS, (iv) Ensuring (public) spaces that encourage women's participation in cultural events and in city life as a whole (v) Policies to make the city safe and accessible for all genders.

KEY CHALLENGES AND RECOMMENDATIONS

'All too often, when we see injustices, both great and small, we think, That's terrible, but we do nothing. We say nothing. We let other people fight their own battles. We remain silent because silence is easier. Qui tacet consentire videtur is Latin for 'Silence gives consent'. When we say nothing, when we do nothing, we are consenting to these trespasses against us.'
Roxane Gay, Bad Feminist

6 KEY CHALLENGES AND RECOMMENDATIONS

In this chapter, the key challenges of gender equality in the CCS are delineated and the thematic guidelines for these challenges, set out in the mandate of the OMC group and agreed upon by the OMC experts, are provided. This chapter addresses policy-makers at local, national and EU levels, the CCS – which encompasses the arts, public and private cultural and creative institutions, organisations and companies active in the CCS – and the education sector. The recommendations should be viewed in the context of and adapted to the specific circumstances in the Member States.

Chapter 6 includes sub-chapters on the following:
- gender stereotypes,
- sexual harassment and sexual violence,
- gender pay gap and access to the labour market,
- access to resources and the arts market,
- access to decision-making and leadership positions,
- a focus on female entrepreneurship.

These subchapters include a contextualisation of the respective topic, the respective challenges and recommendations to increase gender equality, specific to this subject matter.

6.1 Gender stereotypes

6.1.1 Introduction

Societal expectations for all genders, as well as societal and sectoral expectations regarding the CCS specifically, coupled with sectoral working practices, lead to stereotyped and gendered professions in the CCS. This is reflected in certain occupations within the CCS being reserved for a certain gender, social or political identity. Usually, marginalised persons are stereotyped in ways that pigeonhole them in positions with no or less power – the more marginalisations a person faces the less power they are likely to have access to. This invariably leads to less access to resources and space in cultural spaces and labour markets for women. It is important to note that due to the nature of stereotypes, this sub-chapter does not use quantitative data, making it more descriptive rather than explanatory.

6.1.2 Context and challenges

Society as a whole tends to have certain perceptions regarding the talents, capacities and skills that groups of populations, categorised by gender or other qualifiers, are likely to have. These differences are perceived as innate and immovable. **In binary terms, gender stereotypes are generalisations about the attributes of men and women.** They have both descriptive and prescriptive properties: descriptive gender stereotypes label what women and men are like, while prescriptive gender stereotypes label what women and men should be like. For instance, from a very early age, children are made to understand that certain musical instruments are gendered. Therefore, they can only imagine themselves and their potential present or future hobbies or professions through that gendered prism.[66]

Gender stereotypes are apparent throughout the CCS. An examination of salient gender stereotypes and the position of women compared to men in the CCS reveals a number of common gender stereotypes. **These include but are not limited to the following:**

- Women are the object(s) while men are the subject(s). Thus, women lack agency. They are often seen as the 'muses' or 'vessels' that bring forth the creative visions of men; they are the objects of creation, as opposed to being creative leads themselves.
- Women who are perceived to be categorically young are sexualised and/or infantilised.

- Women who are perceived to be categorically old are desexualised and confined to care work.
- People who break gender norms are ostracised, and women who do so are considered to be difficult, 'hysterical', and/or morally corrupt, among other characteristics.
- Women in leadership are seen as more aggressive, less feminine or even abandoning their role as 'good' mothers and wives.

This leads to:
- men having more and easier access to power;
- men being more prevalent in prestigious, decision-making and creative leadership positions;
- men being in charge of commercially important or famous cultural institutions (also in sectors where women outnumber men in absolute numbers);
- projects and productions led by men receiving more private and public funding;
- creative outputs produced by women being valued and appreciated less compared to those by men;
- less women in leadership positions and less older women employed, generally speaking;
- having children being generally detrimental to women's careers, for men it is often profitable[67].

Gender stereotyping does not just harm women. **Men are also subject to gender stereotypes.** Narrow definitions of masculinity can lead to physical and emotional harm, for example hindering men from seeking medical help when ill, being fully engaged in parenthood or forming close emotional bonds. In the case of arts and culture, they can prevent men from choosing a particular form of artistic expression due to its societal perception (for example ballet or playing the harp). Involving men as allies in the efforts towards gender equality is, therefore, key to breaking down structural discrimination. Men must be partners in the fight for change.

The **intersection** of gender and other factors puts additional barriers in the career paths of women in the CCS. For example, gendered ageism decreases women's work opportunities across all sectors, as pointed out by the EENCA study. In the theatre sector, classical as well as contemporary plays often portray women in the stereotypical roles of lovers or mothers. Consequently, older actresses are often not cast as they ostensibly do not fit the acting age of the roles. Thus, older women are significantly underrepresented and often stereotypically portrayed across all sectors[68].

A further intersectional perspective is illustrated by the Swedish Film Institute report 'Which Women?'. It is an interview study that examines the conditions of racialised and older women in the Swedish film and television industry and shows that the racialised directors in the study consider themselves less free to create. Several of the Black respondents describe having experienced various types of de-professionalisation in their work environments. Their work is made more difficult and slowed down by the fact that they must constantly grapple with racism; that they are forced to explain that a role or a costume choice reproduces stereotypical notions of how Brown and Black people behave, speak or look. They become stressed and ultimately exhausted by this constant vigilance.[69]

Furthermore, digitalisation has fundamentally changed most aspects of daily life and had a major impact on the CCS in recent years. The ways in which artistic content is produced, distributed, accessed and consumed has changed a great deal and working conditions as well as digitals skills are becoming more important than ever. The **digital transformation in the CCS** creates countless opportunities but also presents new challenges. The EIGE Gender Equality Index[70] for 2019 reveals persistent gender inequalities in the digital sector: women are less likely to find a space in the digital-dominated environment. In this context, gender stereotypes constitute a serious obstacle and prevent women's full participation as users, innovators and creators.

67
For all these, see Observatoire de l'égalité entre femmes et hommes dans la culture et la communication, Ministère de la Culture, France, 2021.
68
Presentation in French cinema and theatre: https://aafa-asso.info/aafa-tunnel-de-la-comedienne-de-50-ans-fete-ses-5-ans-de-combat/
69
https://www.filminstitutet.se/globalassets/4.-om-oss/svenska-filminstitutet/bilder-jamstalldhetssidan/gender-equality-report_19_20_english.pdf
70
EIGE, Gender Equality Index 2019.
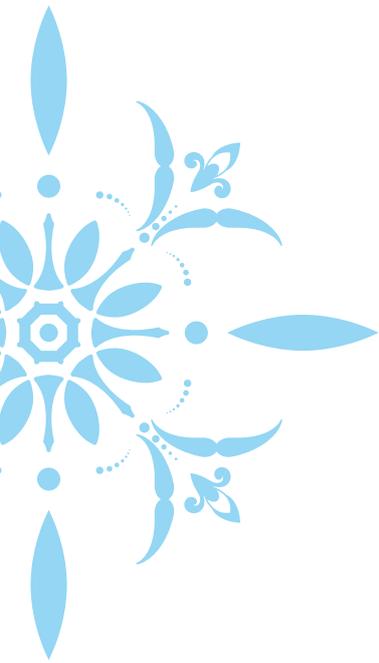
For instance, despite slight progress, women still represent only 21% of performers in electronic music festivals in Europe and North America.[71] According to Eurostat data from 2018, only 17% of all information and communication technologies (ICT) students are female, whereas in the future more than 90% of jobs, including in the CCS, are expected to require some degree of e-skills and digital literacy. Software use and creation are becoming key assets for the digital transformation.[72] Addressing the digital gender divide is and will remain a pressing concern. Therefore, policy measures have to be designed and taken so that girls and boys, women and men can equally benefit from the wide range of opportunities in the digital age and contribute to dealing with the new technological challenges.

Moreover, the rising importance of **artificial intelligence** (AI) and algorithms and their impact on everyday life also needs to be considered.[73] The systems that regulate the indexing of information (and the consequent policies) are mostly designed by and calibrated on the white male population, which has dangerous accelerating effects on gender stereotypes and will have increasingly disruptive effects over time if not carefully managed[74].

Media, arts and culture play a role in challenging stereotypes, contributing to the forming and performing of identities, including gender-based identities. Hence, they are essential vehicles through which gender stereotyping can be reinforced, questioned or disrupted. Art and cultural projects can explore different ways of being a man or a woman, or disrupt the notion that one must be either.

Finally, **education** plays a central role in combating gender stereotypes. As gender is invariably found to have an effect on the field of study selected[75], educational institutions have a high degree of influence on the CCS. This begins with early childhood education and lasts throughout the school and academic career as well as throughout life. Educational institutions thus carry a high responsibility for the individuals they educate and the stereotypes they in turn (re)produce. As Elaine Unterhalter noted in 2007, 'The absence of women from decision-making bodies concerning curriculum, learning and teaching helps maintain the gendered form of institutions'[76].

Although women constitute the majority of students in cultural and creative subjects, they tend to have a harder time establishing their practice than men. This can be ascribed to a variety of factors. One contributing factor is that the curricula of cultural or creative subjects often contain a smaller proportion of works made by women artists and researchers. This legitimises gender stereotypes and is a barrier to careers for women in the CCS as students may be tempted to reproduce the careers they see enacted[77]. Diversity is crucial when it comes to giving students an idea of what professional and cultural fields might and should look like.

6.1.3 Recommendations

Research and data

To policy-makers and funding institutions at local, national and EU levels:

- Promote research on the role of stereotypes, role models and representation in society by allocating funding for these research topics.
- Promote research on the role of the CCS in shaping the values, attitudes, needs and interests of women and men, analysing aspects such as equal access, visibility and participation in the field of culture.
- Support content analysis in search engines, social networks and media in general, for example how are women represented, major gender stereotypes, etc. Make this data publicly available.
- Promote research and monitoring tools to detect stereotypes in new digital services offered in the CCS.
- Promote historical research on female artists and creators who may not be remembered as much as their male contemporaries, in spite of their talent, significance or even success.

71
UNESCO (2005). Special Edition. Convention Global Report series, Gender Creativity – Progress on the precipice, p. 38.
72
Report from the European Parliament on closing the digital gender gap: women's participation in the digital economy (2019/2168(INI)).
73
Artificial intelligence in education, culture and the audiovisual sector European Parliament resolution of 19 May 2021 on artificial intelligence in education, culture and the audiovisual sector (2020/2017(INI)) https://www.europarl.europa.eu/doceo/document/TA-9-2021-0238_EN.pdf
74
Presentation by Flavia Barca on 11 December 2020 at the workshop 'Gender data in the creative sector: how to bridge the gap'.
75
Ianelli, C. & Smyth, E. (2008). 'Mapping gender and social background differences in education and youth transitions across Europe', *Journal of Youth Studies* 11:2, pp. 213-232, published online 14 April 2008.
76
Unterhalter, E. (2007). Gender, Schooling and Global Justice, 206 p., Routledge, New York.
77
UNESCO (2015) A Guide for Gender Equality in Teacher Education Policy and Practices. Available at: https://unesdoc.unesco.org/ark:/48223/pf0000231646 (Accessed 11/9/2020).

- Apply measures to **eradicate gender-bias in artificial intelligence and technology.**
- Collect and analyse data on women working in digital culture and creative sectors to inform policy making.

Education as a means to combat stereotypes

**To policy-makers and funding institutions at local, national and EU levels:**

- Implement gender mainstreaming in the entire education system from pre-school to university level by:
  > establishing standards of teaching methods that challenge traditionally attributed gender roles, promote anti-discrimination and intersectional perspectives;
  > revising teaching and study materials through an intersectional and gender lens, and making necessary changes to promote gender equality (e.g. altering the curriculum, content of textbooks, digital materials, etc.) and intersectionality.
- Adopt and/or strengthen policies to empower women and girls; ensure their effective participation and equal opportunities to work in the (digital) CCS.

To cultural and creative sectors:

- Fully implement the Council of Europe's Recommendation CM/Rec(2007)13 on gender mainstreaming in education.
- Use the potential of culture and arts to combat stereotypes, and promote gender equality and positive role models.

To the education sector:

- Raise awareness on gender stereotypes among teachers, people providing guidance and counselling (e.g. tutors, advisors, after-school care workers), and students of cultural and creative subjects:
  > For students: include general stereotypes, discrimination and sexual harassment awareness courses, in both formal and non-formal educational programmes. These courses should be validated with credits to ensure that they are attended.
  > For teachers: provide teachers with training in gender responsive and transformative pedagogies. Enable teachers to build specific skills and competences themselves so they can reproduce gender mainstreaming in their own teaching. Promote and co-fund teacher networks in order to share best practices between different establishments.
- Develop and implement new and active communication strategies at the level of tertiary education to attract students towards careers from which they could feel excluded due to gender norms, in spite of their interest. For example, encourage boys to try the harp or girls to play the drums.
- Provide courses on culture within curricula of gender studies programmes and gender studies courses within cultural and creative study programmes.
- Ensure that all classes and curricula pertaining to arts and culture include works made by women artists and researchers. A minimal female representation must be defined and enforced in all educational sectors.
- All schools preparing for professions in the CCS should aim for equal gender representation among professors as well as among guest artists and professionals. Diversity is crucial when it comes to giving students an idea of what professional and cultural fields might and should look like.
- Encourage girls and women to follow STEM (science, technology, engineering, maths) training and careers if they are so inclined. Many emerging and future professions, including within the CCS, depend on the knowledge of and taste for technical and technological tools.
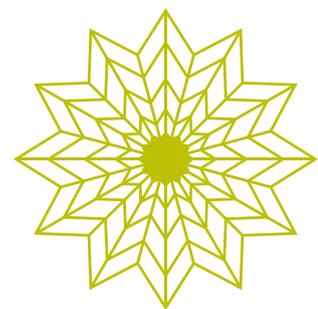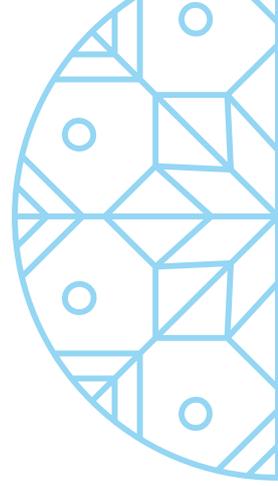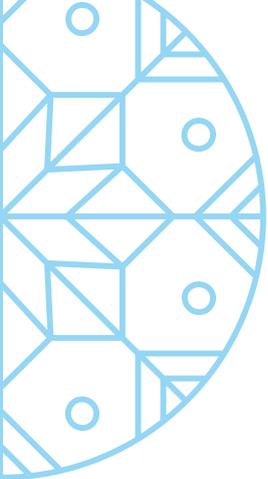
Giving due visibility

To cultural and creative sectors:

- Acquire and exhibit artworks and cultural products made by and about women throughout history. Set realistic goals to ensure gender parity in presenting artworks and cultural products in museums, art galleries, etc.

Providing equal opportunities through funding

To policy-makers and funding institutions at local, national and EU levels:

- Provide specific funding to cultural and creative products and productions that question gender identities and stereotypes[78].
- Develop specific programmes for and/or allocate funds to art and cultural projects aiming to challenge gender stereotypes as well as providing support for them.
- Consider examining all funded projects and productions through the prism of (inter-sectional) stereotypes, without limiting artistic freedom.

6.1.4. Good practices

Women's portraying (France) | music, visual arts | cultural heritage | gender stereotypes

The Opéra national de Paris launched an investigation into its own repertoire in 2019 through the prism of diversity. They questioned whether marginalised groups could be portrayed today in the same way they were a few centuries ago. They are working with professionals and researchers to examine these developments.

A taskforce of 13 major French museums is currently studying the ways in which women artists are often presented in and throughout their collections. For example, the task force is analysing whether the descriptions of female artists tend to focus on personal rather than aesthetic details, or whether their first name tends to be used. The task force will propose solutions based on its findings. Meanwhile three museums from the town of Rouen have adopted a charter for gender equality of museum practices.
Further information: https://framemuseums.org/new/wp-content/uploads/2020/01/Rouen-Museums-Charter-for-Gender-Equality-in-Museums-English-version.pdf

Manus Festet (Denmark) | audiovisual | fighting gender stereotypes

Several initiatives have been launched to raise awareness of gender stereotypes in Danish films and TV series. In one notable case, the Danish Playwrights' and Screenwriters' Guild (Danske Dramatikere) got the public's attention with ManusFestet85, a satirical guide pointing out 40 gender clichés in Danish films and TV series.
Further information: https://federationscreenwriters.eu/manus-festet-the-danish-manifesto-for-gender-equality/

The roadmap to equality in the arts (Netherlands) | art and cultural education

The coalition advocates for equality, solidarity and diversity on every level, and address the under-representation and misrepresentation of women artists, women artists of colour, non-binary and gender-queer artists. The initiative addresses the lack of data collection and monitoring (an overview of the situation in the visual arts in terms of income, parental leave, pensions, art education, exhibitions, public collections, grants and residencies, etc.) and poor implementation of the system of reporting racism, discrimination or harassment. Founded in 2019, this informal coalition consists of artists, educators, researchers, designers, cura-tors, critics, activists, lawyers and one art school, ArtEZ.
Further information: https://studiumgenerale.artez.nl/nl/agenda/the+roadmap+to+equality +in+the+arts+in+the+netherlands/?fbclid=IwAR1JEd37rWM6aObM8OgmoTrnG_D_VjlPhu_ wEnVMkmNVEgUCpwnKu9aSVmY

[78] Some OMC experts raised the question of respecting artistic freedom in this regard. However, other experts believe that this suggestion does not exclude providing funding to projects that do not focus specifically on promotion of gender equality and therefore do not hinder the artistic freedom.

ARTGORA. Creative industries for an equal Baltic (International) | CCS | raising awareness

Artgora project (2018/2019) aimed to reduce discrimination and empower women in the creative industries. It brought together partner institutions from the Baltic Sea and Eastern Partnership regions (Sweden, Estonia, Latvia, Lithuania, Poland, Georgia, Ukraine and Germany) to share experience and promote mutual cooperation in solving common problems through art and culture. The project also raised awareness of the role of culture in promoting gender equality. To this end a variety of audiovisual means, including the digital series of Talk Real | Art Real show and online publications, were produced and disseminated. Best practices were shared among the participants and in April 2019 the Regional Forum in Riga, Latvia took place. The participants of the project developed and generated innovative solutions and project ideas for potential regional cooperation.
Further information: http://gap.lt/en/projektai/artgora-creative-industries-for-an-equal-baltic/; http://gap.lt/wp-content/uploads/2019/12/ArtGora-Publication-final-med-res.pdf

MusicaFemina International Symposium (Hungary) | music | female visibility | gender roles

The symposium was held in 2019 for researchers, music professionals and local communities in central and eastern Europe to explore relations of gender and musical practice in four interrelated programmes. 'Gender and Creativity in Music Worlds', a 2-day conference, included lectures, panel discussions and roundtable discussions on the role of gender in music education, the relations between gender and music in central and eastern Europe, and issues of gender within the music industry. At the roundtable discussions, performers, composers and managers addressed issues of creativity from a gender perspective. The discussions were followed by a special edition of 'Ladyfest Budapest Extra', an underground event, in Három Holló Café, where all-female bands from Germany, Poland and Hungary performed. The symposium was part of MusicaFemina – Women-made music, a Creative Europe Cooperation Project funded by the European Union.
Further information: https://gender.ceu.edu/musicafemina-budapest-8-9-january-2020

Onassis Stegi (Greece) | arts & culture| fighting gender stereotypes through art and cultural events

Onassis Stegi is a foundation in Athens, Greece, adhering to the values of open society, equal access to education and, above all, constant and collective curiosity. It supports various events, festivals and projects that are culturally relevant to topics of gender and sex. For example, the Body Politics Festival, the World Aids Day event 'I'm positive', the podcast 'Sex education' or a talk by the Guerilla Girls.
Further information: https://www.onassis.org

Art+Feminism (Malta) | arts | gender stereotypes | female visibility

Art+Feminism is an annual worldwide edit-a-thon to add content to Wikipedia about female artists. Alexandra Pace and Nicole Bearman introduced a Malta edition at Blitz in Valletta in 2018, with support from Wikimedia Community Malta, which integrated it into the annual Wiki Loves Art initiative. Further information: http://wikimalta.org/wiki/Art%2BFeminism

Tallinn Feminist Forum (TALFF) (Estonia) | CCS| women's forum | gender stereotypes

A meeting place for those who care about women's and minorities' rights in Estonia and in neighbouring countries. At the forum it was discussed how to create a sustainable and caring social movement and build the society we ourselves want to live in. The first forum took place in 2019 and the next forum will take place online in autumn 2021. The forum puts extra focus also on gender perspectives and gender equality in the context of the creative scene. Further information: https://talff.feministeerium.ee/en/front-page/

Monitoring of women's representation in RAI programme (Italy) | media | gender stereotypes

Italian national public broadcaster service RAI monitors women's representation on television programmes, in accordance with the ethical code and priority objectives of real and non-stereotypical representation of the multiplicity of women's roles in the world, with full respect for the dignity and cultural advancement of women, and so contributing to the removal of obstacles that restrict equal opportunities. Different research institutes conduct the annual monitoring, including Osservatorio di Pavia.
Further information: https://www.osservatorio.it/wp-content/uploads/2020/11/159307247 1021_Monitoraggio-della-Figura-Femminile_2019_Analisi-dei-contenuti.pdf

Science and Gender (Malta) | gender stereotypes | arts as a learning tool
– Undermining stereotypes through robotics and engineering

For this project, 15 students were given tuition in engineering and robotics through drama and performance. Drama was used to help encourage participants to explore their gender identity and the social expectations of that perceived identity. The students participated actively during robotics workshops to create their own robots and make them function by coding computer programs. Drama and sociological-oriented sessions ran in parallel where the focus was on gender stereotypes, gender-role expectations and how they impact on a girl's future. Identity and self-expression were explored in storytelling workshops where the students were encouraged to challenge social expectations of being less likely to work in science-based careers. Eventually, students brought the drama and robotics together by deciding on the script and narrative of their story.
Further information: https://www.artscouncilmalta.org/projects/science-and-gender-undermining-stereotypes-through-robotics-and-engineering

SPHE – Social personal and health education curriculum (Ireland) | education

SPHE implementation commenced in schools in Ireland in 2003. The subject is introduced to students from primary school (aged approximately 5) and continues right through to the end of senior school (aged approximately 18). The curriculum framework for SPHE in the senior cycle is an enabling curriculum. The framework is built around five areas of learning. These areas of learning focus on what is important for students in the senior cycle to know, understand and be able to do in order to make and maintain healthy lifestyle decisions. The five areas of learning are: mental health, gender studies, substance use, relationships and sexuality education, and physical activity and nutrition.
Further information: https://www.curriculumonline.ie/Senior-cycle/SPHE/

EsFem (Slovakia) | gender stereotypes | education

This is an independent, feminist non-governmental organisation committed to supporting women's and children's rights. It is actively engaged in combating all forms of discrimination against women, in particular gender stereotypes, and improving equal opportunities for women and men. EsFem pursues these goals primarily by training teachers and holding workshops in schools, and by developing methodical teaching materials; textbooks and sex education in schools are analysed. Its initiative 'Girls can do it' supports non-traditional career choices of women in vocational education. EsFem also prepared a brief study in which it examined the impact of horizontal segregation in secondary vocational education on women's employment opportunities in Slovakia.
Further information: http://esfem.sk/portfolios/girls-can-do-it/

General course on gender equality (Italy) | promotion of gender equality | education

The University of Padua, aiming to promote equal opportunities and gender equality in the educational process, has introduced a general, interdisciplinary course on gender equality. 'Gender, knowledge and social justice' is based on the topics presented in the Gender Equality Index, which is produced annually by EIGE. The course is accessible to all its students and technical and administrative staff, and is also included in the curriculum of the study programme 'Sociology of cultural and communication processes'.
Further information: https://www.unipd.it/generi-saperi-giustizia-sociale

Training course 'Visual Storytelling from A to Z' (Bulgaria) | arts and education | gender stereotypes

The project, supported by Erasmus+ Programme, under KA1, Youth workers mobility, aims at bringing self-awareness at the participants, on their own identity and perception as human beings, not as objects of stereotypes based on their gender. This issue is very common in young people, raised in environments filled with thoughts like masculinity is for boys and emotions are for girls. The youth needs to raise their gender literacy to achieve better self-understanding and confidence. Now in the era of technology, young people spend more time online, where many issues are projected in the web showing the need of raising the media literacy in young people. The world of media and social networks is becoming more and more visual, so the need to distinguish between the good and bad examples of media provocations is pretty urgent too. The program of the training activity is organized in building up thematic modules to provide new information, enhance knowledge and develop the skills of participants, and enable participants to share in a safe and creative environment. The program also includes meetings with experts on visual arts as well as visiting several associations who will share their own practises and who are experts in the field of gender equality and will further contribute to the learning and development process.
Further information: https://cvs-bg.org/projects/visual-storytelling-az/?lang=en

CID | Fraen an Gender (Luxembourg) | CCS | visibility | gender stereotypes

CID | Fraen an Gender is a place for everyone who is interested in feminism, gender issues, equality between all genders and speaking out against gender stereotypes. It aims to make the cultural activities of women in the past and present visible, to promote and to document them, for instance with the women's music project Euterpe from which the library of books on female art and culture, and the catalogue of female composers were developed.
Further information: https://cid-fg.lu/kultur/

Bulgarian Fund for women (Bulgaria) | visual arts | gender stereotypes

Bulgarian Fund for Women (BFW) is the only indigenous donor in Bulgaria that raises funds and gives grants to local NGOs working to advance women's and girls' rights, eliminate gender stereotypes, gender-based violence and discrimination, achieve gender equality in all spheres of life and make a social change. In 2019 BFW invited female artists of all areas of contemporary visual arts do propose projects for new artworks that deal with the 'women's issues', from the place of women in the art system to their role in society, equality, the labor market, maternity, etc. The initiative is called 'EVERYTHING IS JUST FINE' and the aim was to provoke a debate on women's role in art and society nowadays. The call's goal was to encourage female artists to be more conscious about being women and to address issues that are important for women – family and workplace affirmation, maternity, stereotypes related to physical appearance, equal representation in the areas of power, the art market, museum collections. The participants were invited to express their position through the means of art – to confirm or deny the need for feminism today in Bulgaria.
Further information: https://bgfundforwomen.org/en/
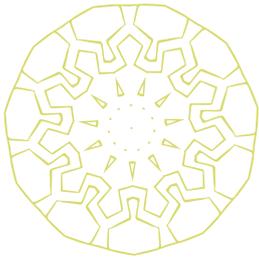
6.2 Sexual harassment

6.2.1 Introduction

Since the beginning of the #MeToo movement in 2017, society at large has become more aware of the sexual violence and sexual harassment to which women are continuously exposed. The culture and creative sectors, for example due to the often precarious working conditions and the unbalanced power structures, are especially an area in which many cases of sexual violence and harassment have been exposed in recent years.

6.2.2 Context and challenges

Sexual violence and/or harassment can occur in any working environment in any sector. Studies confirm that only a **small proportion of all sexual harassment is reported formally at the workplace**; this is also the case for other types of sexual violence. According to estimations, only between 5 % and 30 % of all cases of sexual harassment are reported formally, and less than 1 % of registered reports are followed by a legal process. This culture of sexual harassment and violence is especially prevalent in the CCS.

Women artists are subjected to sexual harassment to a greater extent than men.[79] There is evidence that **marginalised groups are at an increased risk of being exposed to sexual harassment or gender-based violence because of their marginalised positionality.** This includes but is not limited to marginalisations such as being a lesbian or bisexual woman, gender-diverse people, transgender individuals, persons with disabilities, racialised people and individuals with previous experiences of sexual violence.[80, 81]

In 2017, a number of well-known actresses accused the film producer Harvey Weinstein of sexual abuse. According to the accusations, Weinstein had asked for sexual services from the women in exchange for roles and a career in the film industry. He used his power to silence the women he harassed. On Twitter, the actress Alyssa Milano encouraged every woman who had been sexually abused to raise her voice and respond to her tweet with the hashtag #MeToo. This was not the first time that sexual harassment in the CCS had received attention. However, the problem had never been articulated to such a large extent, in which its complexity was exposed and so many experiences were voiced. Ultimately, the **#MeToo movement** became global, as it questioned male privilege in relation to sexual conduct both in and outside of the workplace, and shook gender-based hierarchies in society as a whole. The French version of #MeToo, named #BalanceTonPorc (#ExposeYourSwine), generated an accelerated awareness especially within the French cinema and audiovisual industry. This led to several commitment charters by companies and industry actors, and, notably, to compulsory sexual violence awareness training for any cinema producer aiming to receive public funding. And the movement is not over. The increasing number of sexual violence and harassment allegations around the world continue to shed light on the high vulnerability of the creative sector to gendered power imbalances.

Simultaneously, men have dominated all areas of the **music industry** for decades. There have only been small steps towards enabling more women access to the music business. According to a study in 2017, only 2 % of 651 successful music producers were female. Moreover, only 12.3 % of the songwriters were women and 21.7 % of the artists were female.[82] The perception of women is highly stereotypical and sexist, with the frequent usage of terms to describe women in music reflecting the societal double standards that condemn women's sexuality but praise that of men. Furthermore, there are few women who hold leadership positions in the music industry and can therefore act as role models.

79
Hennekam & Bennett (2017). Sexual Harassment in the Creative Industries: Tolerance, Culture and the Need for Change, *Gender, Work and Organization* Vol. 24 No 4 July.

80
Fedina, L., Holmes, J.L. & Backes, B.L. (2018). Campus Sexual Assault: A Systematic Review of Prevalence Research From 2000 to 2015. *Trauma Violence & Abuse* 19, pp. 76–93; Ong, M. (2005). Body Projects of Young Women of Color in Physics: Intersections of Gender, Race, and Science, *Social Problems* 52, pp. 593-617.

81
Hennekam, S. & Bennett, D. (2017). Sexual Harassment in the Creative Industries: Tolerance, Culture and the Need for Change, *Gender, Work & Organization* 24 (4), pp. 417-434; Ollo-López, A. & Nuñez, I. (2018). Exploring the Organizational Drivers of Sexual Harassment: Empowered Jobs Against Isolation and Tolerant Climates, *Employee Relations* 40 (2), pp. 174-192.

82
Smith, L. et al. (2019). Inclusion in the Recording Studio? Gender, Race/Ethnicity of Artists, Songwriters & Producers across 700 Popular Songs from 2012–2018, UNC Anneberg Inclusion Initiative.

The #MeToo movement has also emerged in the **live performance sector**. For example, in Ireland, in 2017, a playwright broke the silence about sexual harassment that had persisted in the theatre for decades, which sparked a series of testimonies from other victims. An example of a similar campaign was #WakingTheFeminists, which arose in reaction to widespread reports of sexual harassment in the Irish theatre sector. An analogous movement is now being observed in Poland, where current and former students of the theatre schools are speaking out about violence and sexual harassment happening on a regular basis in the Polish theatre[83].

Indeed, the cultural and creative sectors have particular characteristics that enable the prevalence of sexual harassment and violence. Firstly, physical appearance, sometimes more than talent or experience, has a unique value in the CCS, especially in the performing arts. This enforces stereotypes and contributes to the sexualisation of young women and the exclusion of older women. Gender roles can be focused on more than on professional roles.[84]

Secondly, the structure of the CCS is such that – in general – few individuals, almost exclusively men, possess most of the decision-making power. This leads to a work environment in which creatives can feel that they have to tolerate sexual harassment from higher-status individuals so as not to endanger their career. Highly ranked or esteemed persons, such as so-called creative geniuses or superstars, involved in a production or project are commonly considered so important that the leadership will not jeopardise the success of a project due to sexual misconduct. Many employers tend to protect well-known performers based on the belief that the success of a specific production depends on a single person, regardless of their behaviour. In these circumstances, artistic freedom is often used as a justification for abuse of power or sexual harassment. All these phenomena contribute to a culture of silence.

Thirdly, in the CCS employment is often temporary and informal networks characterise the organisational structure. Areas such as the performing arts, film productions or music performances operate with temporary collaborative working staff. However, the stability of employment is directly related to the risk of an employee being subjected to sexual harassment at the workplace. More secure jobs reduce the risk of abuse.

Nevertheless, whatever the form of contract, particular relationships are formed in cultural and artistic contexts, for instance when working on a performance or preparing a project for a long time, particularly between students and teachers, or mentors and mentees. This can lead to the senior members of the team holding power and sway over junior colleagues, especially if these senior artists already have a high visibility and an established career. Such relationships and their specific risks intersect with power dynamics connected to gendered and other forms of discrimination.

Finally, in the CCS, recruitment practices mainly take place outside formal structures. This enforces a lack of transparency and results in 'contacts culture',[85] where accountability is more difficult. Being regarded as 'too sensitive' or 'difficult' can thus directly affect the success of one's career, factors which all contribute to the culture of silence permeating the industry. In such circumstances it is difficult, if not impossible, to call out inappropriate or abusive behaviour and thus access support.
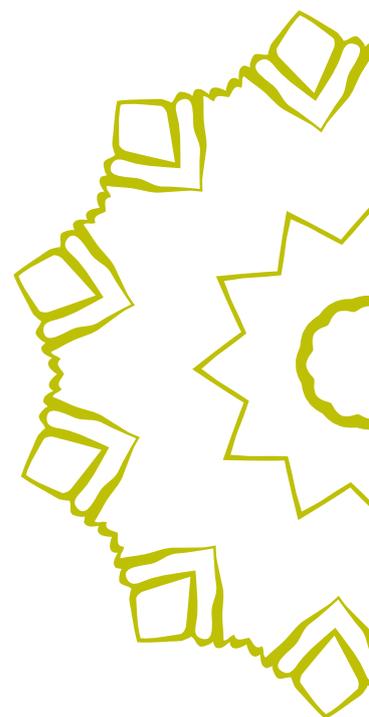
83
https://www.contemporarytheatrereview.org/2020/theatre-after-metoo-sexual-abuse-and-institutional-change-in-poland/
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Brunner, L.K. & Denver, M. (2014). Work, Bodies and Boundaries: Talking Sexual Harassment in the New Economy. *Gender, Work and Organization*, 21, 5, pp. 459-471.
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Thanki, A. & Jeffreys, S. (2007). Who are the fairest? Ethnic segmentation in London's media production. *Work Organisation, Labour and Globalisation* 1,1, pp. 108-118.
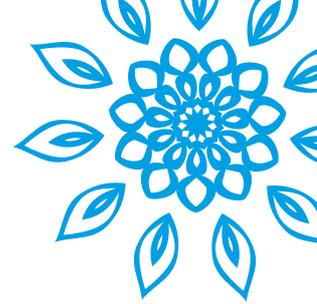
6.2.3 Recommendations

Monitoring, research and data

To policy-makers and funding institutions at local, national and EU levels:

- Encourage reporting and collect comparable data about sexual harassment across different CCS.
- Support comparative studies of sexual harassment and violence across EU Member States and encourage the development of intercultural research projects.
- Promote intersectional perspectives that include (experiences of) marginalised groups, both in relation to assessing the effectiveness of preventative measures and in relation to prevalence.

Simplifying structures & ensuring accessibility of support

To policy-makers and funding institutions at local, national and EU levels:

- Investigate and adjust the regulatory environment (public procurement, funding of the cultural sector, etc.) where necessary, in order to enable public cultural institutions to take a more active role in the prevention of sexual harassment and violence in the CCS.
- Establish a contact point or use existing structures to act as a contact point and mediator on sexual harassment and violence within the CCS.
- Encourage communication between such contact points in different Member States to facilitate reporting in case of incidents occurring to artists while touring or on a residency abroad.

To cultural and creative sectors:

- Prepare clear, visible and standardised methods/guidelines in case of sexual harassment or violence with clear action plans, detailed policies and rules, e.g. who should the victim report to and who is responsible for investigating the allegations. Monitor their implementation continuously.
- Adopt codes of conduct, which describe inappropriate behaviour in a clear and detailed manner, and workplace guides, which set principles for the prevention of sexual harassment and violence. Apply them in practice.
- Appoint a contact point to provide anonymous and free consultations for the victims of sexual harassment and violence. Ensure that the victim(s) can seek help from an outside party as well.
- Ensure the right of the victim(s) to remain anonymous if they wish.
- Monitor how the sexual harassment and violence prevention policy is being implemented at the workplace. Register, report and investigate cases. Adopt necessary sanctions (both legal and disciplinary) against sexual abusers, including making sure that verbal and behavioural violence be understood as unacceptable.
- Work with trade unions within the framework of social dialogue concerning the prevention of sexual harassment and violence in the workplace.

Education as a means to prevent sexual harassment

To policy-makers at local, national and EU levels:

- Education on sexual behaviour and sexual harassment should be introduced as mandatory in the curriculum, beginning in early childhood education and reoccurring continuously throughout the school and academic career.
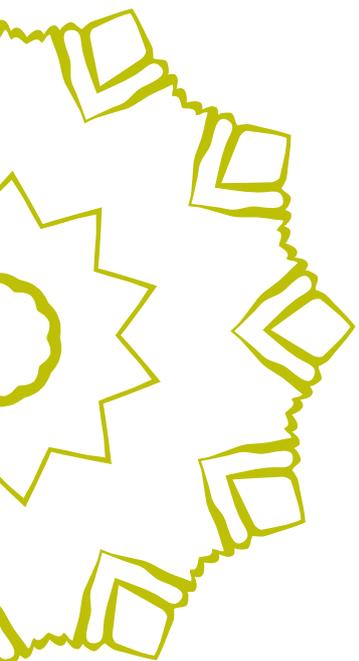
To cultural and creative sectors:

- Share information on sexual harassment and violence and how to prevent it on your website. Ensure that this information is easily accessible and up to date.
- Organise regular (e.g. once a year) training on the identification and prevention of sexual harassment and violence for representatives of the CCS.
- Involve men in projects and training programmes that educate them and enable them to better understand the nature and injustice of sexual harassment. Incorporate them into preventative measures.

To the education sector:

- Standardise definitions of different types of sexual harassment and sexual violence.
- Promote quantitative research on sexual harassment at workplaces using random sampling, control groups, longitudinal cohorts, and a longer follow-up period.
- Focus future research on preventative work and the effects of preventative measures.

6.2.4 Good practices

Contact point for sexual violence in culture and media (Belgium, regional) | CCS | counselling, investigation

In the region of Flanders, victims, perpetrators and bystanders of gender-related sexual transgressive behaviour, violence and harassment at work are able to contact the contact point (ombudsperson) and ask for advice or mediation. The ombudsperson has the power to supervise both the informal procedure (psychological intervention/reconciliation) and the formal procedure (written notice to the employer, investigation, interviewing people involved). However, firstly it is checked whether the person making a report has attempted to raise the problem within the organisation, structure or partnership where it occurred. The intention is to solve situations insofar as possible at the source. The ombudsperson can also support the person making a report by investigating an external procedure. In the event of an external procedure, the person making a report may turn to the Inspectorate for Welfare at Work (Toezicht op het Welzijn op het Werk) or the courts. Anyone who has or has had a working relationship, in whatever form, within one of the sub-sectors concerned can contact the ombudsperson. This includes both permanent and temporary employees, the self-employed and volunteers. A similar contact point exists in the Netherlands.

Disclosure office for undesirable behaviour (Netherlands) | performing arts, film & TV, art education, museums | counselling, mediation

Persons working within the performing arts, film & TV sector, art education and all museums can contact the disclosure office to report undesirable behaviour such as intimidation, sexual intimidation, bullying, aggression and use of violence, and discrimination. They will be listened to and receive advice on how to act in a particular situation, contact mediation services, receive support in filling the formal complaint or in reporting to the police. Moreover, there is a template agreement on undesirable behaviour that is intended for everyone working in the performing arts and/or audiovisual media sectors, including film and TV, art education and all museums. All organisations that signed this agreement are stating that they fully support it and that they do not tolerate the undesirable behaviour as set out in the agreement. The disclosure office supplements the agreement on behalf of those who are unable to be party to it, perhaps because they are 'in between jobs', for example, or fail to qualify as reporting individuals within the organisation in question, or wish to be listened to/report to someone else.
Further information: https://mores.online/en/home/

Speak up & call it out (Ireland) | performing arts | code of conduct

This is a national initiative led by the Irish Theatre Institute and supported by the Department of Culture, Heritage and the Gaeltacht. Following the events and revelations of 2017/18 of the abuse of power, and in line with similar calls to take action in theatre sectors across other countries, the Irish theatre launched an initiative with the aim of bringing about a cultural change in behaviour. Speak Up and Call It Out gathered together the Irish theatre sector – actors, writers, directors, designers, technicians, production and stage managers, independent producers and administrators as well as theatre collectives and the major theatre organisations, venues and performing arts festivals – to collaborate through art and take responsibility and action to eliminate the abuse of power, and build a safe and dignified environment for all working within the sector. As a result, the Code of Behaviour for Irish theatre practitioners, makers and presenters was created.
Further information: https://www.irishtheatreinstitute.ie/publications.aspx

Code of ethics and good practice (Poland) | audiovisual | code of conduct

The Women in Film (Kobiety Filmu) Association developed the code of ethics that was intended mainly for, but not only, the Polish audiovisual industry. It is a document indicating a set of good practices, professional ethics and possible ways to solve problems, for example in the field of gender-equality policy, mobbing and (sexual) harassment. The code can be implemented within an organisation, school, production house, acting agency, a TV station, media house, a film set, etc. The Women in Film Association also offers advice on implementing the code in practice.
Further information: https://kobietyfilmu.pl/projekty/?fbclid=IwAR3eXMLBUAZiE6QM5Rxan QQ6_7P8RbYC6C2U-by9SW2DamII3vgBWHvwkkA

16 days campaign and mini film festival (Romania) | raising awareness through arts

Since 1991, the 16 days campaign in Cluj (Campania 16 Zile în Cluj), which was originally focused on the city of Cluj-Napoca and the Romanian context, has been held in approximately 187 countries with 6 000 organisations. Over the last 30 years, the 16 days campaign has been run with various activities and events that are adapted to the local context. The mini film festival, which aimed to raise awareness on gender-based violence and empower women, screens 5 films on the key topics of the 16 days campaign: abortion, rape culture, women's empowerment, sexual harassment, women and peace. These screenings are accompanied by open discussions or moderated debates involving experts, and the audiences are invited to reflect on the films and give their opinions.
Further information: http://empower-cluj.eu

Psychological and legal advice and counselling (France)

All personnel and students from cultural and creative schools are granted free access to a confidential counselling call-centre that specialises in psychological help and legal advice. After occurrences of sexual violence have been confirmed at a school, a crisis centre is organised with the help of the Ministry of Culture, in order to investigate the situation and support those affected. All cultural and creative schools also receive financial help to organise sexual and gender-based violence sensitivity awareness training for their personnel and students. Additionally, all (permanent or temporary) employees in the audiovisual, film, music or performing arts sectors can call on a (separate) free psychological counselling and legal advice hotline to denounce such situations or be supported through one. The hotline service has been receiving very few requests, possibly because it opened in June 2020, when most performing work had already stopped due to the pandemic.

Commission on sexual harassment in the performing arts (Sweden) | performing arts

Following the #MeToo movement, the employer organisation Svensk Scenkonst and the trade union Teaterförbundet appointed the Commission to examine and analyse the underlying factors of the culture of silence in the performing arts. In 2018, it produced the report 'An Opportunity to Create Change' and proposed measures to break the culture of silence and combat sexual harassment, as well as identifying further tools to move forward: increase knowledge and initiate change projects; actualise guidelines and procedures; create preconditions for good leadership; consider changes to collective bargaining and other agreements; utilise a reparative process in order to move forward. The Commission also pointed out the need to explore other measures, for example integrating the prevention of sexual harassment into artistic study programmes, review the governing of cultural organisations, and deepen the understanding of the root causes of the issue. The report 'An Opportunity to Create Change' can be found at https://scenochfilm.se/wp-content/uploads/2019/09/An_Opportunity_to_Create_Change_report-002.pdf
In addition, a guide on creating a dialogue within the workplace was created:
https://teaterforbundet.se/wp-content/uploads/2020/01/Discussion_Questions_An_Opportunity_to_Create_Change.pdf

Safe environment without sexual harassment (Lithuania) | audiovisual | training, recommendations, self-commitments

In 2019, the Lithuanian Film Centre implemented a project that aimed to fight sexual harassment in the Lithuanian film industry. In cooperation with the Center for Equality Advancement and the Lithuanian Human Rights Centre, it conducted a survey that revealed the issue was prevalent. Following the findings, recommendations to the industry on how to improve the situation were developed and training was organised. Now anyone from the industry can access information on the prevention of sexual harassment (recommendations, templates for self-commitments to prevent discrimination and sexual harassment in working practices, good practices, links to the institutions to contact in the event of sexual harassment) on the website of the Lithuanian Film Centre, in the column dedicated to a safe working environment.
Further information (in Lithuanian): http://www.lkc.lt/seksualinio-priekabiavimo-prevencija/

Training on gender equality (Finland) | performing arts

In the aftermath of #MeToo, training on equity, equality and the prevention of sexual harassment for the performing arts was organised by the Finnish Performing Arts Federation in collaboration with the Ministry of Education and Culture. It aimed to raise awareness and knowledge on the gender equality and relevant Finnish law within the performing arts community.
Further information: http://www.kulttuuriakaikille.fi/en.php
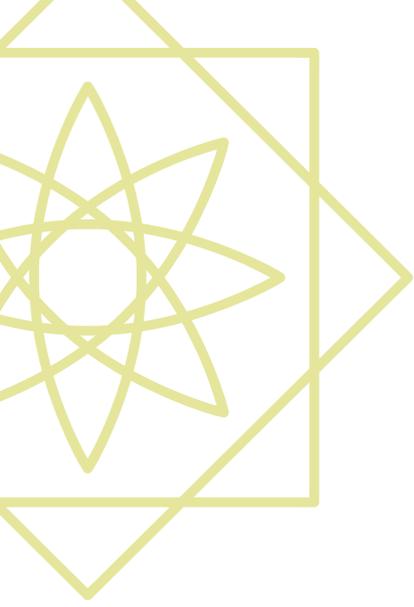
Cut out of life (Estonia) | contemporary art | exhibition | educational programme

Tallinn Art Hall and artist Flo Kasearu brought gender based violence into focus through a popular exhibition. Kasearu's personal interest in this topic is by no means recent, and did not simply rise out of solidarity; rather, it is rooted within her own biography. In 2009, the artist's mother, Margo Orupõld opened a women's shelter in the city of Pärnu. Over the years, through creative workshops and art projects, Kasearu has been engaging with several generations of women living in and receiving counselling from the Pärnu Women's Shelter. An educational programme accompanies the exhibition for schools and groups. Tours and educational programmes in English, Estonian and Russian will be held on the virtual exhibition platform via Zoom.
Further information: https://www.kunstihoone.ee/en/programme/flo-kasearu-cut-out-of-life/

Play it for change (Cyprus, European) | gender-based violence | education

The Play It for change project aimed to prevent and combat gender-based violence in students aged 12 to 18, using audiovisual media and music. Educators had a key role in implementing the project's activities effectively. The media literacy programmes and training helped sensitise school children around gender-based violence, as well as enhance their critical thinking capacity. Such tools as focus groups, surveys gauging youth behaviour and attitudes, questionnaires, informative activities, training sessions, awareness raising, music production, as well as a youth music festival, were organised for all the schools participating in the project in November 2019. Students took an interactive role, with both teachers and the rest of the school community: they taught and were taught, they sensitised and became sensitised in order to recognise and prevent gender-based violence (GBV) in the school environment and society as a whole. The project was supported under the European Commission's Rights, Equality and Citizenship Programme, and 6 European countries (Cyprus, Spain, Croatia, Greece, Poland and Slovenia) took part in it in 2018 and 2019.
Further information: http://playitforchange.org/

© Meritxell Rigol Barbarà, 2019

Play it for Change (Cyprus, European)

6.3 Equal access to the labour market and the gender pay gap

6.3.1 Introduction

In 2021 women continue to experience inequalities in access to the labour market, career progression and remuneration for work. This is starkly evidenced by the continuing gender pay gap in Europe, which stood at 14.1 % in 2019[86], showing little movement in the preceding decade. While people might assume that the CCS are spaces in which such inequalities do not prevail to the same extent, recent studies, and in particular the EENCA comprehensive overview of gender equality issues in the CCS, sadly prove that not to be the case. Access to the labour market in the CCS continues to exist on unequal terms for women.

The EU Gender Equality Strategy 2020-2025 highlights the key causes of the gender pay gap as extending beyond simple discrimination to include factors such as sectoral segregation, work-life balance and the glass ceiling. These factors apply within the CCS in equal measure and are further compounded by the precarious working culture of those sectors, which by their nature alone present particular challenges for women.

6.3.2 Context and challenges

Sectoral segregation

The gender pay gap is understood by the European Committee of Social Rights[87] to arise from differences in the so-called average characteristics of women and men in the labour market. **Segregation is a key factor in the gender pay gap**, both at a horizontal level, where one gender is dominant within certain economic activities or certain occupations, and at a vertical level, where there is a higher proportion of one gender in senior and leadership roles. While women predominantly work in cultural education, cultural heritage and publishing sectors, more men are present in the architecture[88] and audiovisual sectors. There is also segregation within the sectors. For example, in architecture women dominate interior design and men the designing of large buildings; in design more men work in the automotive industry, ICT and game design, and women are more associated with fabric, fashion and furniture design. Gender segregation is entrenched even in literature or music genres[89] (see Table 1).

Table 1. Gender segregation by domains in the CCS[90]

	Women	Men
	freelance work	well-financed, big cultural institutions
	lower positions, administrative, communication and services areas, lower visibility of artworks/cultural products	decision-making positions, technical and creative areas, higher visibility of artworks/cultural products
Architecture	interior design	important, big architecture buildings
Design	fabric, fashion, furniture	automotive, ICT, games
Literature	historical, romance and domestic genres, children's literature	science fiction and fantasy, political, spy, adventure, comics, graphic novels
Music	pop and rock styles	punk, metal and R&B/jazz/blues
Audiovisual	documentaries	films
Performing arts	costume design, actorship, training, contemporary dance	theatre, opera, classical ballet, circus
Artistic crafts	crafts involving fabrics, types of sewing, knitting, crochet, pottery, ceramics	technical crafts, woodworking and furniture design, welding, jewellery making

86
EU-27 Workforces Data retrieved from https://ec.europa.eu/eurostat/statistics
87
The European Committee of Social Rights, which oversees compliance with the European Social Charter responding to complaints lodged by the international NGO University Women Europe (UWE) adopted decision on compliance for 15 states. The accompanying factsheet describes their position on the gender pay gap. Retrieved from Council of Europe website: https://rm.coe.int/uwe-decisions-factsheet-en/16809ede22
88
However, according to the Architects' Council of Europe Sectoral Study 2020, the gender gap is gradually closing – the proportion of female architects has increased from 31 per cent in 2010 to 42 per cent now. Available at https://www.ace-cae.eu/
89
EENCA report (2020); Wom@rts report (2020).
90
According to information retrieved from EENCA report (2020) and Wom@rts report (2020).
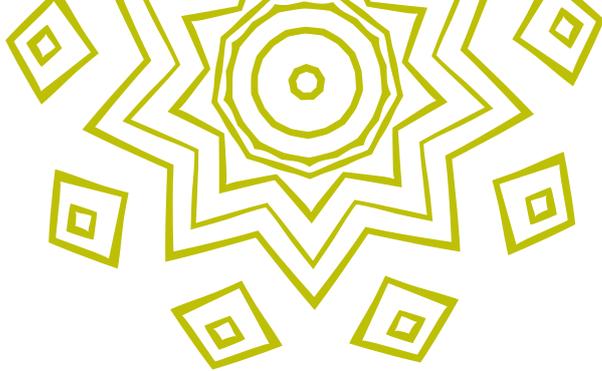
Women work in less prominent and lower-paid positions across all sectors, as well as in less prestigious domains than men, for instance as production or retail managers, coordinators, assistants, administrators, or in marketing and public relations. Most men are employed in creative and technical domains of the CCS[91], as well as dominating the leadership positions.

Figure 4: EU average of female creative jobs

Source: Wom@rts State of the Arts Report

EU AVERAGE OF FEMALE CREATIVE JOBS

WRITERS AND CREATIVE JOBS — 45% — 2009

COMPOSER OR SONGWRITERS — 20% — 2018

ICT JOBS — 17% — 2017

ARCHITECTURE — 38% — 2014

AVERAGE OF WOMEN IN DECISION MAKING ROLES IN PUBLIC BROADCASTING ORGANISATIONS AND IN EU COUNTRIES — 38%

JOURNALISTS — 47% — 2018

REPORTERS — 37% — 2015

PRESENTERS — 47% — 2015

FILM DIRECTORS — 16.3% — 2003-2012
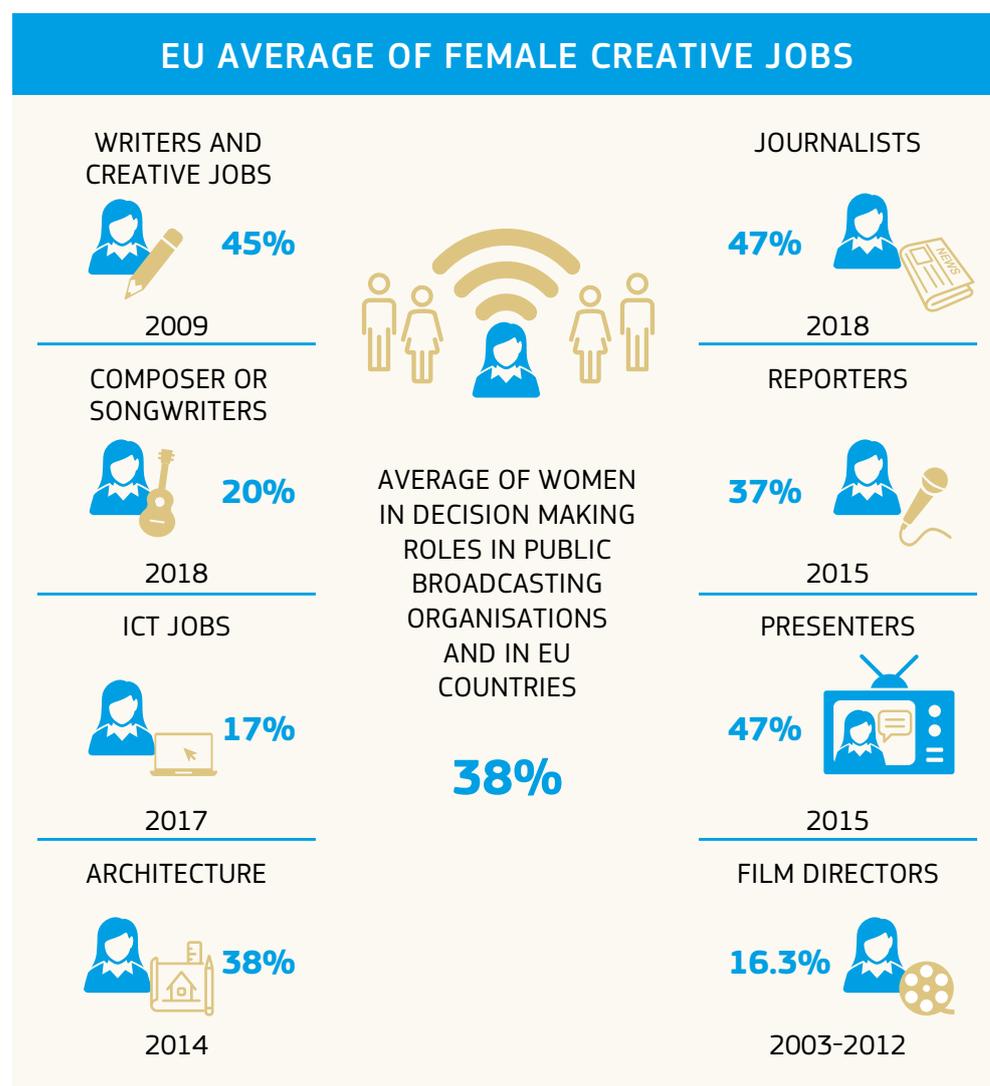
Gender segregation in the CCS, as elsewhere, is primarily caused by societal norms and gender stereotypes, and is also driven by factors such as better remuneration and prestige or (non) existing opportunities to achieve a work-life balance. Thus, the other features defining the labour market of the CCS become apparent: the gender pay gap, a lack of opportunities to combine motherhood and care work with professional life, and women's underrepresentation in decision-making positions. The first two issues are briefly presented below, and the third one in Section 6.5.

Gender pay gap

The aforementioned horizontal and vertical gendered segregation of the workforce in the CCS is undoubtedly the most significant factor contributing to the gender pay gap. Statistical data on the overall labour market shows a continued negative gender pay gap for women, who earned 14.8 % less than men in 2018[92]. The Wom@rts report confirms this trend: it highlights several reports that indicate **women are paid less than men in the cultural sector**, and that there is a pronounced gender gap segregation in the cultural sphere. Moreover, there is an **additional gender pay gap for men and women working at the same level of seniority or in the same position**, and a gap in the sense that **women are less likely to advance to more senior positions** (glass ceiling) with the chance of higher remuneration.

This is illustrated by various specific examples: a study in France showed that female artists with the same competences or job earn on average 27 % less than their male counterparts.[93] Simultaneously, in the European music industry, women make up 20 % or less of registered composers and songwriters and, on average, earn 30 % less than men working within the sector.[94] In the field of architecture and design, the 2020 sectoral survey by the Architects' Council of Europe illustrates that a gender pay gap exists but that it has reduced from 25 % in 2018 to 21 % at the time of writing. The pay gap remains, however, across all age groups in the sector.[95]

Figure 5: Difference between male and female architects' average pre-tax earnings by age

Source: ACE Sector Study 2020 ©Mirza&Nacey Research Ltd 2020

per cent difference between average male and female pre-tax earnings, € adjusted for PPP
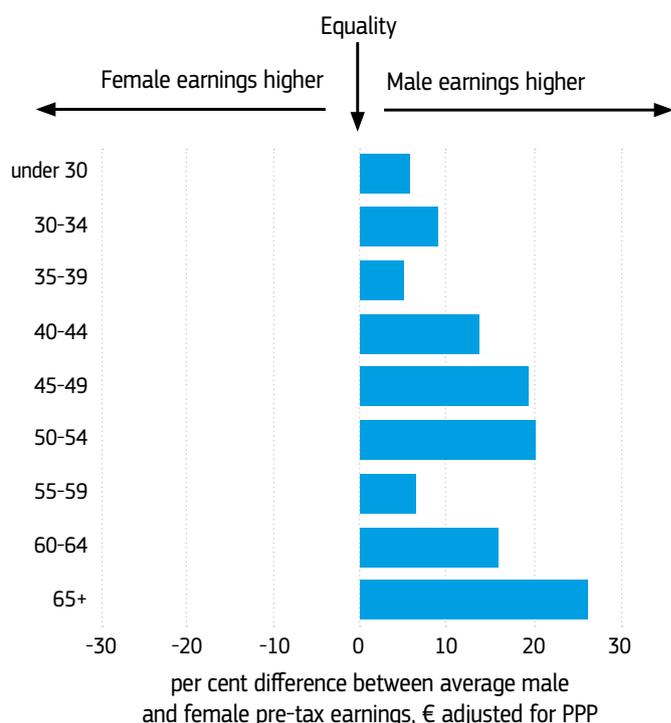
A further factor to be considered in the examination of the gender pay gap is the freelance and self-employed nature of the workforce in the CCS. According to Eurostat, almost one third (32 %) of the cultural workforce in the EU-27 was self-employed in 2019, compared with an average of 14 % for the whole economy. This means that the relative weight of self-employment in the field of culture was more than twice as high as the average for total employment.

92
Eurostat. Cultural Statistics.
93
Inégalités entre les femmes et les hommes dans les arts et la culture, Haut Conseil à l'Égalité, 2018.
94
Women in Music, 2019. Source: https://www.womeninmusic.org/about.html
95
Architects Council of Europe Sectoral Study 2020, available at www.ace-cae.eu

An **intersectional perspective** also gives greater insight into the various pay gaps: while women tend to be paid less than men, and people of colour tend to be paid less than white people, women of colour, who face both racism and sexism, tend to be paid less than all the other groups. Facing additional discriminations adds to the disadvantage. However, due to nation-specific regulations, for example Germany and France do not collect data on race and/or ethnicity for historical reasons, a full and complex picture is difficult to obtain.

Gender care gap and work-life balance

Generally, **care work**, specifically the care of children and other family care responsibilities (e.g. caring for an elderly relative), is a **significant factor in the gender pay gap**. It impacts the continuity of employment and equitable access to the labour market, as well as effecting a lower participation in the labour market and the over-representation of women in part-time work. The cumulative effect of employment and gender pay gaps over the lifetime of a worker also negatively impacts their pension rights, further exposing older women to insecure and vulnerable positions. There is an added dimension to this inequality where additionally marginalised women (e.g. single parents, migrant workers) are further exposed to the risk of poverty and exclusion.

The European Commission's Gender Equality Strategy 2020-2025 recognises the structural and institutional barriers that continue to perpetuate this inequality and sets out a series of measures to address what it calls the gender care gap. Most recently this has been progressed by the adoption of a new Work-life Balance Directive by the Council in June 2019.[96] Achieving an equitable work-life balance where both men and women feel responsible and entitled when it comes to care work is a key requirement to move towards real change.

Whilst there is not an extensive body of work exploring the gender care gap in the CCS specifically, several studies in recent years have highlighted the **unique challenges faced by women artists and cultural workers in terms of realising career development and progression alongside care work.** These include studies at national level (for example, in the UK the Parents in Performing Arts survey[97]) and EU policy level[98], comparative studies of Member States (for example by the Hertie School of Governance[99]), individual sectoral resources (such as the European Commission's good practice overview[100] on initiatives for women in the audiovisual sector), and smaller scale surveys and studies by dedicated representative groups and collectives (such as the Mothership Project[101] in Ireland). Although covering a broad spectrum of different cultural spheres (for example, performing arts, audiovisual industry, media, publishing, visual arts) there is much consistency around the key challenges identified in these studies. They arise from a combination of the aforementioned working culture of the CCS and the pervading societal and structural gender imbalance around care work. In the box below we have highlighted specific factors that militate against women enjoying equal pay and working conditions in the CCS.

96
Directive (EU) 2019/1158 of the European Parliament and of the Council of 20 June 2019 on work-life balance for parents and carers and repealing Council Directive 2010/18/EU.
97
Balancing Act – PiPA's survey into the impact of caring responsibilities on career progression in the performing acts, March 2019. Report authors: Prof. Almuth McDowall, David Gamblin and Dr Kevin Teoh, Birkbeck, University of London; Cassie Raine and Anna Ehnold-Danailov, Parents and Carers in Performing Arts. Contact pipacampaign@gmail.com for any enquiries.
98
Gender gaps in the Cultural and Creative Sectors, European Expert Network on Culture and Audiovisual (EENCA) 2020.
99
Gender Equality Policy in the Arts, Culture and Media: Hertie School of Governance, August 2017.
100
https://digital-strategy.ec.europa.eu/en/library/women-move-overview-good-practices-audiovisual-industry-and-policy-makers-eu
101
See The Mothership Project satellite findings: https://themothershipproject.files.wordpress.com/2020/05/mship-new-pdf-1.pdf

Gender care gap

- Women as primary caregivers for children and elderly relatives: the burden of the majority of unpaid care work in families and immediate communities is performed by women.
- Difficulties in re-entering the sector after maternity leave and/or career breaks, enabling job opportunities only in lower positions.
- Challenge of combining irregular working hours and care work, especially childcare.
- Disproportionate number of single parents are women.
- Reversion to so-called traditional gender roles during times of crisis, as has been observed in most EU countries during the continuing COVID-19 pandemic.

Pension benefits

The culmination of gender inequalities in the labour market, especially related to the number of years in employment, work intensity and remuneration, also results in the gender pension gap, the size of which depends on the design of the respective pension system. **Career breaks due to care work also threaten the acquisition of pension benefits.** Even after a gradual decrease over the last decade, the gender pension gap remains large. The most recent data point out that the pension gap between men and women in the EU-27 was 29.5% in 2018, having slowly decreased from 33.9% in 2010.[102] With pensions being the single most important source of income for older people, this gap contributes to a higher risk of poverty among elderly women.

In the age group of people 75 years or older, women face **a risk of poverty and social exclusion of 23%** relative to 16% of men.[103] On average, older women with low income spend more years in poor health than older men, yet they struggle to access the health and long-term care they need.

Another contributing factor is the age of retirement, which varies in the different sub-sectors of the CCS. According to studies,[104] artists are on average older, due to the fact that it takes longer to become a well-known and recognised artist. Artists also tend to work after the age of retirement due to a lack of adequate pensions and savings. Their incomes are generated mainly from royalties of copyrights. In contrast, dancers are the youngest in the CCS, retiring at an early age. Actors also retire at a relatively young age, while visual artists, singers or musicians have a higher average age at retirement[105].

6.3.3 Recommendations

Closing the gender pay gap

To policy-makers at local, national and EU levels:

- Collect gender disaggregated data on a national and supranational level, ideally using agreed sets of common indicators. Due to the urgent need for reliable data on gender employment patterns in the CCS at a pan-European level, provide guidance for the CCS on what data they should collect and how by 2023.
- Make data on pay scales available, transparent and comparable, as a mandatory requirement in the public sector.
- Commission more detailed research on the gender pay gap and care gap in the CCS with a particular emphasis on the challenges faced by freelance workers with regards to this.
- Implement the new Pay Transparency Directive and make sure it applies comprehensively across the CCS.
- Make pay equality and transparency a condition of all public funding for the CCS.
- Enforce pay gap reporting. Make gender reporting of activities mandatory while enforcing the transparency of artists' fees.

To cultural and creative sectors:

- Make key data relating to employees and pay scales broken down by gender, particularly at senior level, publicly available and easily accessible.
- Enforce the 'equal pay for equal work' principle, regardless of gender.

102
European Commission, Social Protection Committee. Pension adequacy report 2018 – Current and future income adequacy in old age in the EU' (Volume 1), Catalogue No KE-01-18-457-EN-N 2018, Luxembourg: Publications Office of the European Union. Source:
https://ec.europa.eu/social/main.jsp?catId=738&langId=en&pubId=8084&furtherPubs=yes
103
European Commission. Pension Adequacy Report 2018.
104
Hibernian Consulting, Insight statistical consulting, with Clare McAndrew and Cathie McKimm (2010). The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland (The Arts Council/An Chomhairle Ealaíon and The Arts Council of Northern Ireland).
105
Ibid.

Recognising the value and equal distribution of unpaid care work and respecting the work-life balance

To policy-makers at local, national and EU levels:

- Develop a proactive communications campaign, utilising creative practitioners, to challenge gendered stereotypes around parenting and care work. Promote positive models of shared care work and achieving an optimum work-life balance.
- All EU Member States should ensure universal affordable childcare.
- EU Member States must implement the EU Directive on Work Life Balance[106] in national legislation within the stipulated timeline, until 2022.
- National governments should develop proactive policies and measures to support the security of freelance workers with family care responsibilities in sustaining viable careers in the CCS (e.g. via tailored subsidies, pension rights, etc.).
- Develop and test innovative measures and approaches aimed at accommodating women on extended maternity/ parental leave to return actively to the CCS workforce.
- National policy bodies should develop an award/recognition mark for cultural institutions and organisations that demonstrate the best family-friendly policies and practice.
- The Creative Europe programme and the funding schemes at national and local levels should ensure the eligibility of childcare costs in project proposals.

To cultural and creative sectors:

- Review and revise existing employment policies and practices to ensure they are family-friendly, offer flexible opportunities to engage in care work and achieve an effective work-life balance.
- Draw on positive learning from the COVID-19 pandemic in terms of the opportunities afforded by remote working – flexible hours, blended working models – to inform new measures to support artists and workers in the art sector with caring responsibilities.
- Provide child-friendly platforms and opportunities for artists to showcase their work, network with other artists, and engage in professional development opportunities, including artist residencies.
- Devise new measures to factor in family-friendly support (such as the provision of child-care costs) in funding opportunities for artists.

Empowering, protecting, and supporting older CCS workers

To policy-makers at local, national and EU levels:

- Develop new and flexible models of pension benefit systems to take into account the less orthodox nature of working structures in the CCS.
- Promote life-long learning to facilitate career changes and broadening the skills portfolio for women, including by accessing professions typically considered 'male'.
- Secure structured pension benefits. Extend pension coverage to self-employed and non-standard forms of employment.
- Develop new models of pension benefit structures and introduce flexible retirement options.
- Introduce minimum pension schemes to protect older women from poverty.
- Introduce flexible pathways to retirement through a combination of employment and pension.
- Increase the employment rates of older people.
- Promote later retirement.
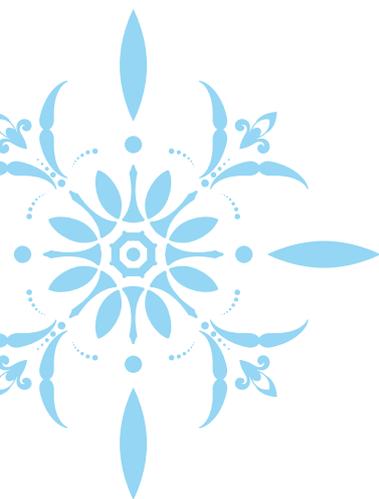
Ending segregation of the job market

To policy-makers at all levels and to the cultural and creative sectors:

- Implement general recommendations and recommendations on eradicating gender stereotypes, women's access to decision-making and work-life balance provided within this report. Gender equality policies, the fight against gender stereotypes, resources to combine paid work, care work and private life, and equal access to leadership positions are critical elements to end labour segregation, both horizontal and vertical, by gender in the CCS.
- Coordinate with the education sector to ensure that awareness raising campaigns about gendered segregation and pay gaps in the CCS are comprehensively incorporated into the formal education system.

6.3.4 Good practices

Impala - Independent Music Companies Association, Diversity and inclusion charter
(pan-European) | music | diversity & inclusion

Promoting a diverse and inclusive European independent music sector is a key priority for IMPALA's task force which has been in place since summer 2020. On 21st October 2020, IMPALA has adopted a Diversity and Inclusion Charter setting out a series of twelve commitments for the organisation, which it will report on annually. The aim of IMPALA's charter is to promote diversity and inclusion in the European independent music sector. IMPALA's focus is to implement a structured approach around the protected characteristics covered by the EU charter of fundamental rights. IMPALA's work includes developing a charter, surveying members, offering training to members as well as practical tips. IMPALA's diversity survey will map best practices, local developments and projects regarding diversity and inclusion in the independent music sector in Europe. IMPALA's aim is to understand the position of diversity and inclusion in different countries and what tools exist or could be useful in the future.
Further information: https://impalamusic.org/impala-diversity-and-inclusion-charter/

Deutscher Kulturrat (Germany) | mentorship, networking & empowerment

The Women in Culture and Media project office was launched in 2017 and extended to 3 more years in 2020. The project is based on the study of the homonymous name, which was conducted by the German Cultural Council. The Deutsche Kulturrat produces data reports and runs a mentoring programme for the CCS, in particular to empower women to benefit from the knowledge and network of more senior peers. It invites representatives of all female associations of the CCS to regularly meet for networking. Within these networking meetings, association representatives exchange market knowledge and ideas for potential cooperation.
Further information: https://www.kulturrat.de/thema/frauen-in-kultur-medien/

K&K – Bündnis Kunst und Kind München (Germany) | visual arts | artists with children

This is an initiative for visual artists with children, which was founded in February 2018 in Munich and now has more than 100 members (both female and male). K&K wants to improve the working conditions of artists with children and stand up for their interests, so the group networks and works together on projects, as well as bundling and archiving information. K&K holds regular discursive meetings with guests who give lectures on the subject of art and children, and who discuss them with the participants. They organise joint exhibitions, symposia and political campaigns, also in cooperation with partner organisations from Hamburg and Berlin.
Further information: http://www.kundk.xyz; www.kunstundkind.berlin
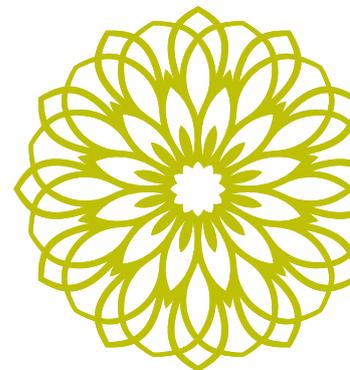
© Ivan Baschang, 2018

Contest for family-friendly firms (Estonia) | cultural places

This competition raises awareness of family-friendly corporate culture and gives welcome publicity to the winners. Companies are evaluated both by their management and their employees through a company employee survey and a report from the company. Three awards are made each year: to the overall winner, the family-friendliest company and the employee-friendliest company. The initiative has had an impact by promoting good practices in companies and in public places like museums, events and cafés.
Further information: https://eige.europa.eu/gender-mainstreaming/good-practices/estonia/contest-family-friendly-firms

The Mothership project (Ireland) | visual arts | parenting artists

Frank Abruzzese, 2018

The Mothership project is a network of parenting visual artists in Ireland, which aims to support parenting artists in the development of their practice and to encourage arts organisations to make the art world a more inclusive place for artists with children. Parenting artists (in the main women) share accounts of barriers to sustaining or progressing a viable career alongside having care responsibilities. Through networking, hosting learning events and action research they have explored the issues faced by parenting artists in trying to sustain a viable career alongside having care responsibilities; and they have actively advocated for proactive steps by arts institutions in addressing these issues. Since 2018 they have undertaken research into the lives of parenting artists, most recently conducting a survey on the impact of the COVID pandemic on parenting artists.
Further information: https://themothershipproject.wordpress.com

Ballon Rouge (France) | audio-visual | parenting artists

The Red Balloon is the name given to an initiative helping parity in the film industry: professionals – and particularly women – have difficulties in pursuing their careers while dealing with childcare issues, especially within the framework of film festival travel. The baby-unfriendly nature of the film industry has always been a given but there is a need to reach a better work-life balance, for both men and women, to enable a greater participation of parents. The Red Balloon provides onsite crèches and services that make attending festivals a more manageable experience for parents, allowing them to remain productive.

It offers a concrete package of services for families during film festivals, including free additional badges for nannies and babies, a dedicated kids' pavilion, a baby changing and breast-feeding corner, priority and easy access for parents with young children and strollers, and a map and guide detailing family-oriented services such as certified nannies for after-hours care, among others.

IN FOCUS (Finland) | audiovisual | incubator | gender labour segregation

This project is an incubator aimed at female filmmakers who are debuting with their first feature length fiction film, documentary film or fictional TV series. IN FOCUS is managed by Women in Film & Television Finland and it has received funding of EUR 190 000 from the Finnish Cultural Foundation. This funding is aimed at projects that increase artistic quality, reach new audiences and change existing production models. The incubator was launched at the beginning of 2018 and ran until mid-2019. The idea for the incubator came from research findings, which revealed that female filmmakers' projects tend to be hindered after the initial script development phase.
Further information: https://www.wift.fi/nakyvaksi-in-english
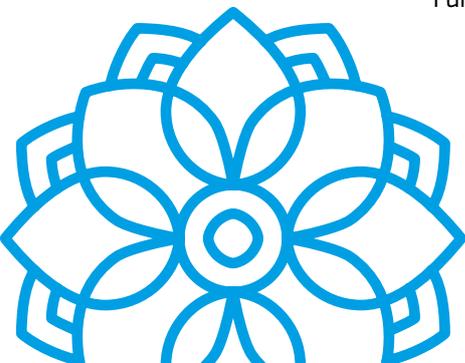
Hungarian University of Fine Arts (MKE) (Hungary) | arts education | access to labour market

The university does not count the period spent on parental leave in the allowed time period for academic cycles. This means that an assistant professor can remain in their job for a longer period if s/he has been on parental leave.

Codes of conduct (Netherlands)| diversity & inclusion | fair pay and working practice

The Netherlands applies three codes of conduct to the cultural and creative sectors, which are based on self-regulation: code diversity & inclusion, fair practice code and code cultural governance. Code diversity & inclusion is a code of conduct for equal access for everyone, based on four principles: public, partners, personnel and programme. It is conducted by and for the Dutch cultural and creative sector on diversity and inclusion, and applies to both subsidised and non-subsidised individuals and organisations. The fair practice code is a code of conduct for entrepreneurship and working in art, culture and the creative industry. It promotes fair pay and practices, solidarity, transparency and trust through the engagement and commitment of the employer and the employee. Code cultural governance is a tool for good governance in the cultural sector. The Ministry of Education, Culture and Science conditions a part of the subsidy to the endorsement of these three codes. If the institutions do not subscribe to the codes according to the principle 'comply and explain', they do not receive a subsidy. During the period 2017–2020, a subsidy of EUR 800 000 was granted for the development and implementation of the code.
Further information: Code diversity & inclusion: https://codedi.nl/
Fair practice code: https://quickscan.fairpracticecode.nl/en/fair-practice-code
Code cultural governance: https://en.unesco.org/creativity/policy-monitoring-platform/governance-code-culture

Employers' associations and trade unions (Sweden) | performing arts
Svensk Scenkonst är and Teaterförbundet

The Swedish Performing Arts Association represents over 100 cultural organisations across Sweden within the fields of theatre, music and dance. The association aims to give their member organisations the best conditions to carry out and develop their professional artistic activities, and to assist them in meeting the expectations and demands placed upon them as responsible employers. For example, it supports its members with providing legal and organisational advice, running projects for long-term changes together with Teaterförbundet, and providing free education in leadership with a gender perspective for freelance producers. There is an agreement between all the performing arts institutions via a manifesto for the work environment. Teaterförbundet, the trade union, supports and represents its members.
Further information: https://www.svenskscenkonst.se/; https://teaterforbundet.se/

Murderous sisters (Germany) | literature| labour segregation | empowerment
Mörderische Schwestern e.V.

The association aims to support German female crime thriller writers. Approximately 500 female authors from Europe support each other in all areas of thriller writing (editing, giving advice on publishing or answering technical questions about forensics or law). The association has also been politically engaged recently, especially with regard to questions of copyright law. For a few years, Mörderische Schwestern has been awarding EUR 1 500 grants for female authors who write crime thrillers in German. It is often women who, because of constraints through age or restrictions on residence, are ineligible for traditional grants. The Mörderische Schwestern grant gives a voice to underrepresented German crime literature by women within publishing houses, the book trade and award ceremonies. Moreover, every 3 years the network awards the Die goldene Auguste prize to someone who supports women in crime literature. Once a year, the Mörderische Schwestern organises public readings and specialised meetings, as well as writers' weekends and tours.
Further information: https://www.moerderische-schwestern.eu/start/

Gabriele Munter Prize 2017 (Germany) | award | women above 40 with kids

This prize was awarded to honour the work of independent women artists over the age of 40, promoting women artists with children and women artists aged 40 and older, thus dismantling discrimination against this group and increasing the audience for these artists' work.
Further information: https://www.berlinerfestspiele.de/en/berliner-festspiele/programm/bfs-gesamtprogramm/programmdetail_14250.html

WIFT – Women in film and television (International) | audiovisual | gender pay gap | role models | equal representation| networking & mentorship

WIFT – Women in film and television – is an international business network for women in the film, television and digital media, connecting more than 13 000 women in 40 countries and offering them a forum for continuous exchange, collegial support and professional cooperation. It is present in 13 EU countries: Austria, Belgium, Cyprus, Czech Republic, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Lithuania and Sweden. For example, WIFT Germany is particularly committed to gender equality and equal pay in all areas of the media industry (the editorial offices, production companies, in film funding and on set). It also seeks to achieve more diverse representations of role models of men and women in film and television.
Further information: https://www.wifti.net/ ; http://www.wiftg.de/

Royal Decree on wage equality (Spain) | legislation| tackling gender pay gap

The Royal Decree on wage equality enables identifying wage discrimination through transparency instruments: a register with disaggregated information by sex, professional classification and type of remuneration; an audit of the company that includes the evaluation of job positions and a plan to correct inequalities; and a system for the evaluation of job positions that respects the principle of equal pay for equal jobs. The law guarantees the right to information on the remuneration scale, and provides a basis for 6-monthly meetings to be held between the Ministries of Work and Social Economy and of Equality with the social stakeholders to analyse effectiveness in the fight against the wage gap.
Further information: https://www.lamoncloa.gob.es/lang/en/gobierno/councilministers/paginas/2020/20201013council.aspx

Mentorship hybrid training. Wom@rts project

6.4 Access to resources and the art market

6.4.1 Introduction

Female artists and creators, from the past and today, are **less visible** in the cultural and media stages than their male counterparts, and **less valued** in the culture and art markets. Numerous data sources show very clear inequalities in the visibility of works created by women and those by men, and expose the glass ceiling that women face in the achievement of artistic recognition, both by peers and audiences.

These inequalities signal that it is imperative to **grant women access to the resources** necessary, not only to create but also to excel in the cultural sphere, otherwise there will be a continual lack of cultural diversity. An asymmetrical allocation of resources rewards only a fraction of the talent and vision at its disposal. If the cultural and artistic world squanders the creative genius of a significant part of its potential creators, the cultural sphere will remain a narrowed down version of what could have been a richer, more diverse and plural culture.

This is why the recommendations provided at the end of the chapter aim to give due visibility to women artists, creators and cultural professionals, giving them an equal role in influencing content and providing equal opportunities through grant programmes at EU and national levels, as well as empowering them.

6.4.2 Context

'Why have there been no great women artists?'[107], Linda Nochlin asked in 1971, perplexed by the fact that women were almost completely absent from the canons of what has been considered great art. Although much has changed since 1971, this fundamental question remains relevant.

An examination of **the visibility of women artists in 12 major art history textbooks**[108] **concluded that women are in a clear minority:** the percentage of women artists mentioned range from 0.43 % to 20.5 % of all the artists mentioned across the reviewed textbooks. These ratios become even more unbalanced if only the women artists who receive a paragraph of text or a picture of their art in such publications are taken into consideration. But the books that mention more women do so because they emphasise the discussions on 20th-century art, a period when more women artists were able to establish themselves and their art became more prominent.

Change may already be ongoing, but the pace is slow. **Women are still underrepresented in contemporary art galleries.** In the Artsy database, 10 % of galleries do not represent even a single woman artist, while almost half represent 25 % or less women, according to the Global Art Market Report[109]. It is also not easy for women to move from the gallery market to the auction market. A recent study on fine art auctions that analysed the data of over 2.6 million sales between 2000 and 2017 showed that 96.1 % of auction sales are of art by male artists[110]. Also, in the top 0.1 % of the market, works by female artists are on average 20 % cheaper than their male counterparts, while at the very top 0.03 % of the market (which accounts for 40 % of the sales value), women artists are plainly absent. This is not surprising if we look at record-setting sales: the most expensive work by a living woman artist, *Propped* by Jenny Saville, was sold for USD 12.4 million in 2018, according to Artsy.net, which is still a small sum when compared to the record for a living male artist: USD 91.1 million in 2019 for a piece by Jeff Koons[111]. The data shown here clearly indicates the existence of a glass ceiling in the art market.
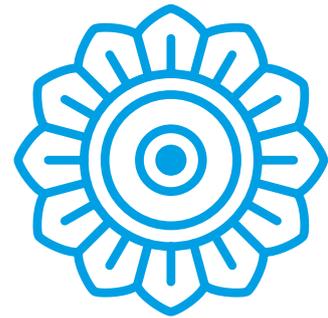
107
Nochlin, L. (1971). Why have there been no great women artists? *In The feminism and visual culture reader*, pp. 229-233.
108
Clark, R., Folgo, A.R. & Pichette, J. (2005). Have There Now Been Any Great Women Artists? An Investigation of the Visibility of Women Artists in Recent Art History Textbooks. *Art Education* 58:3, pp. 6-13.
109
Art Basel/UBS, 2019.
110
Bocart, F., Gertsberg, M. & Pownall, R.A. (2018). Glass Ceilings in the Art Market.
111
Freeman, N. (2018). Jenny Saville Becomes Most Expensive Living Female Artist at £67.3 Million Sotheby's Sale. Retrieved 8-10-2020 from https://www.artsy.net/article/artsy-editorial-jenny-saville-expensive-living-female-artist-673-million-sothebys-sale

The music industry also proves to be an example of how rare it is for women to fully establish themselves at the top – no matter their area of expertise. An examination of the *Hot 100-year-end Billboard* Charts from 2012 to 2018 revealed that women make up 21.7 % of artists across creative roles[112]. **Women are also underrepresented among top performing artists**, with a ratio of 1 woman to 3.6 men in this sample of top performing songs. Men also outnumber women in popular music writing: only 12.5 % of songwriters are women. As producers, the asymmetry is even more striking: women make up only 2.6 % of producers and the ratio of male to female producers across 500 popular songs was 37 to 1. Only 8 out of 1 093 producing credits went to women of colour. **In the classical music scene, the recognition of women composers still has a long way to go.** During the 2018-2019 seasons, 15 major orchestras performed more than 1 400 concerts worldwide, but only 5.4 % of these concerts featured at least one piece by a woman composer[113].

The audiovisual sector is no different: in Europe, **women are a minority amongst film and TV directors.** They make up 22 % of directors of European feature films and 19 % of directors of scripted television episodes. Only 18 % of European films had a female director (data from 2015 to 2018)[114]. Additionally, on average, women directors directed fewer films than men as well as being less likely to be the sole directors of feature films than their male counterparts. Documentary films are the genre in which female-majority teams are most common, which usually have smaller budgets. **Among screenwriters, women are also a minority**, although a less pronounced one: they make up 25 % of screenwriters in film and 34 % in scripted television series[115].

Regarding media, women are a significant part of the workforce, making up around 40 % of journalists in European newsrooms[116]. However, a tiny share, only 3 %, hold decision-making posts. Men continue to have the most prominent roles in the media sector, which hinders women from achieving significant influence in media content production and thus opinion shaping.

The top names in architecture also reveal gender asymmetries: only 7 % of Pritzker Prize winners, and less than 3 % of American Institute of Architects (AIA) gold medal winners, two of the most prestigious architectural awards, were women. In other sectors, men also tend to be awarded more prizes than women.

Figure 6: Women access to prizes and awards in selected countries (2017)

Source: Wom@rts State of the Arts Report based on Hertie School of Governance, 2017
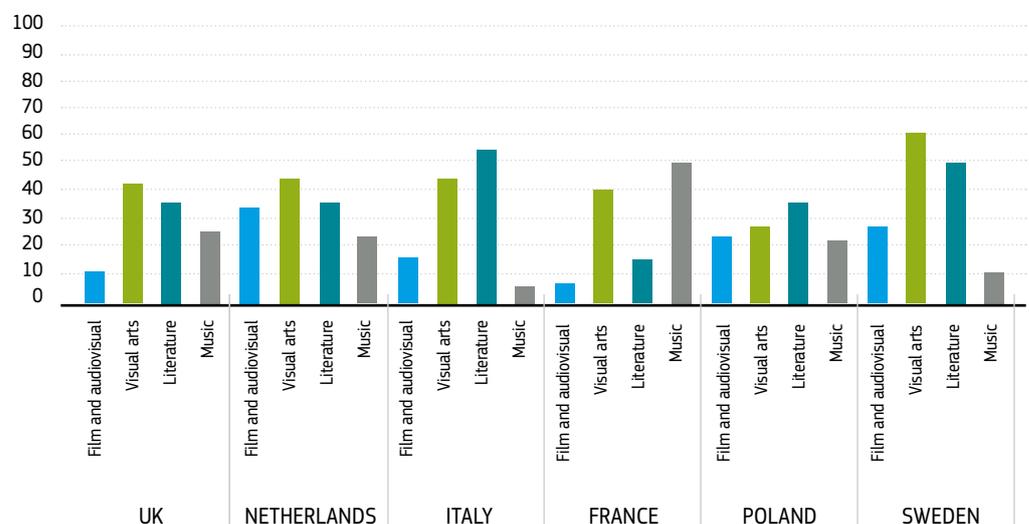
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Smith, S.L., Pieper, D.K., Clark, H., Case, A. & Choueiti, M. (2020). Inclusion in the Recording Studio – Gender and Race/Ethnicity of Artists, Songwriters & producers across 800 Popular Songs from 2012-2019. USC Annenberg.
113
DONNE Music (2020). DONNE Music Research – Inequality in Music – Women Composers by Numbers 2018-2019. Retrieved 8-10-2020 from DONNE – Women in Music:
http://www.drama-musica.com/stories/2018_2019_orchestra_seasons.html
114
European Audiovisual Observatory (2019). Female directors in European cinema.
115
Ibid.
116
EIGE (2013). Review of the implementation of the Beijing Platform for Action in the EU Member States: Women and the Media — Advancing gender equality in decision-making in media organisations.

Figure 7: Some international literature prizes

Source: Wom@rts State of the Arts Report 2020

TOTAL WOMEN AND MEN AWARDED

LITERRATURE AWARDS

92%

THE NOBEL PRIZE

5%

0%   100%

👤 **12%**

👤 **88%**

- Only three women were awarded with a Nobel Prize awards in 2018
- Only 14 women won The Nobel Literature Prize versus 100 men
- Between 1901 and 2018, 51 women, 857 men and 24 entities have been awarded with the Nobel Prize awards

- The total number of women rewarded was 27, 118 men and 46 entities
- In 2018, three women have received the Princess of Austrias Award versus five men
- Only three women were awarded in the Arts sector, two in the Communication and Humanities category and four women in the Letters area between 2000 and 2018

PRINCESS OF ASTURIAS AWARDS
From 2000 to 2018

👤 **6.21** on average

👤 **1.42** on average

Fundación Princesa de Asturias

| 14% | 62% | 24% |

● FEMALES ● MALES ● ENTITIES

EUROPEAN LITERATURE AWARDS BY GENDER

41.60% of women were awardeded in 2017

16% of women gender gap (average between 2010 and 2017)

EUROPEAN UNION PRIZE FOR LITERATURE

5 women on average between 2010 and 2017

- A total amount of 40 women have been awarded with the European Literature awards between 2010 and 2017
- In 2016, 8 women weere awarded, more than the double of men
- Nevertheless, in 2017, only 5 women were awarded against 7 men

The aforementioned examples are not exhaustive but merely illustrative. Similar data could be presented about the performing arts, literature or design world, amongst others. Nevertheless, they are enough to allow us to conclude that, in general, **women's opportunities to influence the cultural world are limited, even though women are strongly represented in the creative sectors** and currently make up almost 70 % of graduates in the field of arts and humanities[117].

6.4.3 The way forward

Without the possibility to fully showcase their work on the same grounds as their male counterparts, or to belong as equals to the cultural scenes that function as gatekeepers of high artistic achievement and cultural projection, female-driven cultural and artistic production will fail to demonstrate their full quality. Cultural policy can have a relevant role in **ensuring that women's perspectives and contributions are able to take centre stage and not face unjustified obstacles** to a more democratic and non-exclusionary shaping of our culture and communities. This is only possible if women have an effective equality in accessing important resources to create, work and thrive in the cultural sphere. Without action, an important plurality of voices and visions are lost, thus inevitably impoverishing the creative ecosystems and society as whole.

Even if our times have witnessed significant progress on women's rights and freedoms, it is important to ensure that they enjoy positive freedom to create and, consequently, for their cultural production to be appreciated. Positive freedom is more than not having any formal hindrances to artistic freedom, such as being forbidden to study artistic disciplines or do an artistic performance in public.

Positive freedom implies that women have access to important resources, such as funding, budgetary resources or systems of patronage, or more intangible resources, such as receiving the deserved spot in a festival line-up or in a cultural programme, access to decision-making, access to art academies and cultural circles, museums, mobility networks, media and press, and all the other resources necessary to promote and make cultural work noticeable and accessible for the public to appreciate.

In this sense, our recommendations aim to provide more equality in the access to important resources.

6.4.4 Recommendations

Recommended policies should focus on 5 different axes:

Giving due visibility

To policy-makers at local, national and EU levels:

- Enforce gender parity on publicly-funded programming (e.g. national and local theatres, performing arts festivals and events), ensuring similar visibility (among top names, for example). Utilise an intersectional lens.
- Acknowledge and ensure representation of women's narratives in cultural heritage by giving proper recognition to their contribution to the arts, culture, history and society. Use cultural heritage to promote the visibility of women. For example, include more cultural objects related to women's lives in national cultural heritage registers as well as actively nominate more women-related cultural sites to be included on the UNESCO World Heritage List.
- Collect and analyse data on the visibility of women in the field of arts and culture (e.g. participation in programmes and projects, nomination and selection for awards, representation in the media, etc.).
- Promote the visibility of women in the media, for example through standards for publicly-funded media (e.g. zero tolerance of sexism and gender stereotypes, gender parity among invited speakers, etc.) and developing support schemes that media entities could apply for in order to produce public content promoting female role models in the field of arts and culture, as well as challenging gender stereotypes. Freedom of the press should, of course, not be impeded.
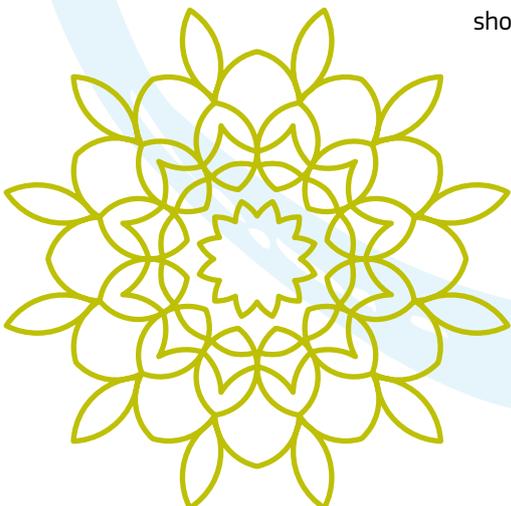
To the cultural and creative sectors:

- Enforce gender parity on cultural programming (theatres, galleries, festivals and events) ensuring similar visibility (among top names, for example) for women and men. Ensure the application of an intersectional approach.
- Foster research and curatorship on the work of (under-recognised) women artists of different generations and times, to raise awareness of their work, of its intrinsic value, and of its glaring absence from the collective memory and current patrimony.
- Enforce gender balance/parity on the purchasing policies of (state-funded) museums and galleries and increase their transparency.
- Develop gender parity targets (from 30% to 50%) in nomination and selection of artworks for awards, particularly in the most prominent arts and cultural festivals that receive the lion's share of the attention from the public and media. Implement an intersectional approach. Grassroots organisations, women's networks and public institutions should also advocate for such targets.
- Establish prizes and awards that celebrate women to create media impacts and role models for emerging artists.
- Aim to significantly increase a quality presence and visibility of female characters in the media, arts and the CCS overall, as well as use of gender lens techniques to avoid gender stereotyping in artworks and cultural products across the cultural and creative sectors. For example, gender lens questionnaires or checklists accompanied by training could be implemented. This would increase a general awareness of gender stereotypes among artists and cultural professionals, and would encourage them not to reproduce gender stereotyping in their artworks and cultural products (e.g. encourage rethinking the binary portrayal of women and men as well as the space and language attributed to female characters, etc.).
- Adopt sector-specific industry standards to avoid gender stereotyping and engage prominent figures or companies in the society to promote such standards within relevant sectors.
- Develop and continually expand databases of female experts in arts and culture, and share these with media entities to increase women's representation and visibility in media.

To the education sector:

- Educational curricula pertaining to culture and creation, at basic and advanced levels, should:
  > include works by female artists and researchers;
  > explore the topic of the underrepresentation of women in the arts;
  > develop partnerships with academic institutions to promote special courses on gender within the curricula of studies related to culture and the arts;
  > develop partnerships with academic institutions to promote special courses on culture within the curricula of gender studies programmes.

Ensuring gender parity and representation

To policy-makers at local, national and EU levels:

- Ensure parity of male and female experts on the panels for the assessment of applications to funds. Maintain an intersectional approach, i.e. also include marginalised groups such as racialised and/or disabled people.
- Implement gender parity within the boards of cultural and funding institutions, prize juries and other key roles related to cultural policy and cultural programming.

To the cultural and creative sectors:

- Implement equality and parity principles in decision-making roles within public and private structures of the CCS by:
    - > setting up quotas/targets for women on executive boards and management teams. Aim for the inclusion of a variety of marginalised groups;
    - > setting up a combination of short- and long-term targets for the inclusion of women on executive boards and management teams, including specific plans on how and when to follow up on progress, and how and when to take action if the expected progress does not occur. Reasonable goals could be: minimum of 30% of under-represented gender in the short-term, minimum of 40% in the medium-term and around 50% in the long-term. Aim for the inclusion of a variety of marginalised groups and include them in your targets.
- Implement regular (e.g. ideally once per year) training sessions on gender issues and gender mainstreaming for managers/leaders/supervisors of cultural institutions.
- Implement the gender-parity principle when selecting panel speakers for conferences, workshops and other events.

Providing equal opportunities through funding

To funding entities:

- Incentivise gender parity in leadership positions of funded entities, e.g. by applying gender-balance targets as eligibility for funding. Reasonable goals could be: minimum of 30% of the under-represented gender in the short-term, minimum of 40% in the medium-term, around 50% in the long-term. Implement an intersectional approach.
- Incentivise gender parity on funded projects, e.g. by topping up the score of projects led by women or projects that demonstrate gender parity across creative and non-creative roles.
- Target funds for programmes that empower emerging artists and industry professionals, and enforce gender parity by ensuring at least 40-50% of all funding is directed to female-led or female-majority projects.
- Consider establishing sanctions and deadlines in order to incentivise compliance. Financial sanctions could be applied in cases of non-compliance with the gender-parity goals established in the application phase, e.g. possible reclamation of funding.
- Collect information about the distribution of gender(s) in projects. Gender distribution throughout the project must be identified on the application.
- Take into account the administrative burden by making it as simple as possible for cultural entities to report and be eligible, e.g. develop standardised questionnaires and checklists on gender-equality policies and practices applied by the beneficiaries.

Female empowerment & promotion of networks

Recommendations to all policy-makers and cultural and creative sectors:

- Support European and national professional and artistic networks of female artists and culture professionals, as well as marginalised groups.
- Support alumni networks of female artists and culture professionals.
- Support mentoring programmes and soft skills development and other empowerment initiatives in the arts market and CCS.
- Promote talks, conferences and other events with gender parity and inclusion of marginalised groups in order to give visibility to possible role models.
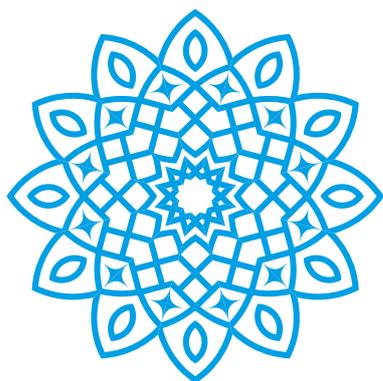
6.4.5 Good practices

Giving due visibility

#WakingTheFeminists (Ireland) | performing arts | raising awareness |
gender equality in practice

The campaign was formed in protest against the male-dominated line-up at the Abbey Theatre in Dublin for its 2016 centenary programme. It has mobilised women in the arts, the media and beyond to publicly question and expose the mechanisms by which they have been excluded and marginalised. As a result, **Gender Equality in Practice in Irish Theatre** was introduced to consider the theatre institutions' own record of programming and supporting women within the sector and identify processes that would ensure gender parity and dignity at work in the future. Several metrics for change have been articulated by participating theatre organisations with the ultimate target of achieving gender-balanced programming by 2023. Theatres, according to their individual needs, have also adopted such measures as gender-blind readings for plays and casting, unconscious bias training for all staff, achieving equality of gender of board members, targeting 50 % of a new play commissions to be allocated to women writers, addition of dignity-at-work clauses to employees' charter, re-examination of the female canon, and working with a third-level institution to encourage gender parity in areas that do not reflect equality of gender. Moreover, following the movement of #WakingTheFeminists, the Minister of Arts asked all national cultural institutions to have gender policies in place by 2018, to ensure the fair representation of women. Further information: http://www.wakingthefeminists.org/; https://thelir.ie/news/gender-equality-in-practice-in-irish-theatre

Wom@rts (European) | arts & culture | visibility projects

Wom@rts is a large-scale cooperation and non-profit project co-funded by the Creative Europe programme of the European Union. From an interdisciplinary and cross-sectorial perspective, Wom@rts pursues women's equal share presence in the arts and culture, in terms of visibility, promotion and access to the market. Between 2018 and 2021, Wom@rts partners from 8 European countries implemented a series of activities aimed to foster the equal share of women's presence in the arts, from a multidisciplinary perspective, such as: the development of an international online platform to promote women artists; the organisation of artistic residencies in the fields of engraving/printmaking, comics and digital/lens-based arts (mobility of emerging women artists); the opening and roaming of a commemorative exhibition of the 70th anniversary of the publication of Simone de Beauvoir's book The Second Sex; the organisation and coordination of masterclasses, workshops and conferences, training courses for creators and cultural entrepreneurs; and the participation of women artists and intellectuals in different international cultural festivals, among other activities.
Further information: http://www.womarts.eu/project/

Keychange (European)| music | women empowerment

Keychange is a European talent development programme, which is now also being recognised as an international campaign for gender equality in music. It stimulates artist development, exchange, and innovation by creating new international opportunities for performance, creative collaboration and capacity building among European female musicians and industry professionals who push the boundaries of their practice. Keychange also brings together festivals from across the world in a pledge towards including more women by the end of 2022. As a flagship initiative in the music sector it is coordinated by **Inferno Events GmbH & Co. KG, Germany**, and involves 9 other participating organisations from Iceland, Italy, Estonia, France, Norway, Ireland, Sweden, Spain and the UK. The project is being supported through the Creative Europe programme.
Further information: https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/607429-CREA-1-2019-1-DE-CULT-COOP2

Collectif 50/50 (France) | audiovisual | parity and visibility

The organisation Le Deuxième Regard, founded in 2013, was transformed following the #MeToo movement in 2018 and became the Collectif 50/50x2020. Created by film and audiovisual professionals, 50/50 had its first event at the Cannes Film Festival by gathering 82 international personalities from the film sector on the red carpet. Led by Cate Blanchett and Agnès Varda, they climbed the steps of the Palais des Festivals to denounce the glass ceiling which continues to exist: the total number of women directors selected by the Festival for the Palme d'Or since its first edition in 1946 is 82 versus 1 688 men. The organisation currently brings together more than 1 500 professionals from the French creative, film and audiovisual industries. Structured as an action tank, 50/50 is firmly committed to reflect upon and fight for equality, parity and diversity in the film and audiovisual industry. The Collectif draws up studies, develops actions, creates tools and offers incentives to public authorities and the various actors of the sector in order to accelerate and implement change.
Further information: https://collectif5050.com/en/

International Women Photographers Association (France, International) |
visual arts | visibility

International Women Photographers Association (IWPA) provides a platform for women photographers and promotes their work to a wide and diverse audience, thus contributing to a plurality of vision. Its mission is to encourage and help women photographers gain global recognition in order for them to move forward creatively and professionally. The association organises the IWPA award, which is open to women photographers from all countries.
Further information: http://www.iwpa.fr

City of Women (Slovenia) | contemporary arts | festivals, exhibitions,
workshops, projects

City of Women is a pioneering organisation focusing on gender equality in the arts in Europe. It operates in the fields of performing arts, visual arts, intermedia arts, music and cinema. Since 1996 the Association has advocated for the recognition, promotion and better conditions of women artists, and for gender equality in the CCS. It strengthens the competences of women in the cultural sector, enables international and intergenerational cooperation, works against prejudices and stereotypes, and strengthens social cohesion. By doing so, it connects the cultural sector with others, such as the social and education sectors. Since 1995 it has organised an international festival with the homonymous name in Ljubljana, Slovenia. Uniting amazing women, gender minorities and marginalised groups from all over the world, the festival offers a unique experience blending great artistic endeavours with inspiring talks and workshops. It also organises exhibition projects, residency and artist development programmes, feminist pedagogy and cultural educational workshops, and stimulates regional networking and European cooperation projects, for example to enable mobility, audience development and capacity building. City of Women also has a library and a digital archive featuring works made by women artists.
Further information: http://2020.cityofwomen.org/en

Archive Women and Music (Germany) | music | visibility | research

Archive Women and Music has existed since 1978 as an international work group, with a seat in Kassel and an archive in Frankfurt am Main. It is an international association of female composers, musicians, musicologists, music educators and those interested in or making music. The work group focuses on the situation of women in today's music scene, as well as the role of female musicians in the past. It promotes the integration of women in many different musical or cultural-political organisations and institutions. The media, conferences and concerts point to the absence of female composers, conductors, orchestral musicians, musicologists and professors of music. Archive Women and Music also has an archive that has become an important point of contact for female interpreters, scientists, journalists and students.
Further information: https://www.archiv-frau-musik.de/en/

MAV Women in the Visual Arts (Spain) | visual arts | visibility | networking & empowerment

Women in the Visual Arts is an association connecting more than 500 professional female visual artists in Spain, which promotes the visibility and improvement of opportunities for women in the arts. It observes gender equality in the visual arts' sector, organises MAV awards as well as the Biennial of Women in the Visual Arts to increase the visibility and recognition of Spanish female artists and related professionals.
Further information: https://mav.org.es/

Vox Feminae Festival (Croatia) | CCS | transdisciplinary international festival

Vox Feminae Festival is an international festival held annually, since 2007, in Zagreb, Croatia. The festival aims to promote and increase the visibility of women's artistic achievements through the international competition film programme, exhibitions and performances, as well as workshops and educational content. It also aims to dismantle prejudices and dis-crimination against women and the lesbian, gay, binary, transgender (LGBT) community.
Further information: https://voxfeminae.net/

School of Missing Men (Netherlands) | art and cultural education

The School of Missing Men takes as it starting point the fact that 75 % of students at BEAR are women, a normal ratio in art schools across the Netherlands and abroad. How is it then that the art-world continues to be, for the most part, male dominated? The goal is to see what lessons could be learnt from the current situation, to see it both as a set of systemic problems to investigate as well as a series of opportunities to take hold of. Looking into social behaviours and the values ascribed to them, as performed in a poignant manner in Ahsan's Shy Radicals, becomes crucial to collectively reflect on troubling existing norms.
Further information: https://studiumgenerale.artez.nl/nl/studies/all/people/school+of+missing+men/

50/50 Film Festival (Greece) | audiovisual | gender equality | female visibility

The festival organised since spring 2017, after the adoption of the Council of Europe's Recommendation (CM/Rec(2017)9) on gender equality in the audiovisual sector, aims to raise awareness on the under-representation of women in the European audiovisual sector. It promotes and highlights gender issues within the film industry such as equal funding and access to the labour market, equal pay for equal work, balanced participation in committees and boards of the decision-making centres, collection of gender data on the field, the support of relevant academic research, etc. The 50/50 film festival has been attracting an increasing audience and developing a network of women professionals.
Further information: http://www.isotita.gr/

Hungarian Women's Lobby (Hungary) | cross-sectoral | advocacy & raising awareness | networking & empowering

The Hungarian Women's Lobby is an umbrella organisation dedicated to advocating for women's human rights agenda, and is part of a European network. It recruits, unites and represents the interests of Hungarian women's organisations with a gender equality and human rights-based agenda, particularly those that advocate for the rights and equal opportunities of women. Among its activities is raising awareness on gender equality in society. The organisation carries out various projects, for example training journalists on women's rights.
Further information: http://noierdek.hu/2/english/; https://eeagrants.org/news/giving-hungarian-women-a-voice

DOMA Art Foundation (Bulgaria) | visual arts | visibility & intersectionality

In its upcoming project **ROMA Queer**, which will be implemented with funding through the Socially Engaged Arts Programme of National Culture Fund, DOMA Art Foundation is partnering with this year's edition of Sofia Queer Forum. ROMA Queer will focus on Roma women and LGBTQ people, that could still be subjects of discrimination, both in the Roma community itself and in society as a whole. The curatorial team will work closely with artists and activists, incl. from the Roma and LGBTQ communities, specialists and representatives of organisations and will organise public and artistic forums, creative workshops, performances, screenings, public discussions and exhibitions, both in Roma neighborhoods and in various galleries and independent spaces in the Bulgarian Capital – Sofia. The issues related to gender inequality and sexual identities will be explored, also intersecting with the economic problems of different ethnic groups. On one hand, the goal of the collaboration is to create and strengthen relationships that are functional in the future. This would be a positive example of social change through art, which touches upon and addresses social issues. The important role of women and their presence in a number of social activities has been well maintained in Bulgaria historically, especially in recent decades. These positive national specificities have naturally led to the active participation of women in the cultural sector as well. This environment creates a harmonious precondition for further stengthening the role of women as a conduit between the differences related to gender and interethnic issues on the way to the common pursuit of equality.
Further information: https://www.facebook.com/DomaArtFoundation/;
http://www.domaartfest.com/foundation?lang=2

Access to resources

Austrian Film Institute (Austria) | audiovisual | funding | gender incentive

In Austria, successful films by female directors receive 10% more automatic support from the Austrian Film Institute. The institute aims to increase the number of women as heads of departments within the areas of production, direction, script, line production, production management, camera, editing, script consulting, production design, original score, sound, sound design, sound editing, lighting, VFX and animation via automatic funding of EUR 30 000. This amount can be reinvested for the script and/or project development of new projects with a majority of female participation in at least two of the three main departments: production, direction and script writing. This incentive is established through its funding guidelines. The assessment of the Gender Incentive 2017/2018 showed that the share of women increased in almost each main department that gained gender incentive points. The ultimate aim is to achieve a 50/50 gender ratio in the distribution of subsidies in filmmaking.
Further information: https://equality.filminstitut.at/en/gender
https://equality.filminstitut.at/en/gender-incentive-2019/

Financial support schemes (Portugal) | audiovisual | funding | gender incentive

Financial support schemes for writing and developing cinematographic and audiovisual works managed by the Film and Audiovisual Institute foresee a positive mark-up measure to increase the participation of women authors and directors. Government-funded movies whose artistic and technical teams are managed by at least 50% of women receive a bonus in their funding: an increase of 10% in the assessment grading. Funding support is embedded in the General Regulation on Financial Assistance Programmes, Annex II and Annex XV.

Financial support scheme (France) | performing arts | funding | gender incentive

Performing arts structures receiving government funding must increase their gender equality indicator score, which is calculated, based on the gender ratio among their artistic and technical teams, and on the differences in funding and programming between men in women.

6.5 Access to leadership and decision-making positions

6.5.1 Introduction

Today, in the 21st century, women still encounter a variety of obstacles on the path to decision-making and leadership positions. Marginalised women, such as those that are racialised, those of older age or those with disabilities are additionally discriminated against. The field of culture is no exception: women have to overcome systemic barriers, intersectional discrimination and prove they are more qualified than their male colleagues to become successful. Various statistics demonstrate that while more women graduate from arts, cultural and creative studies in Europe, disproportionately few women are able to climb the career ladder.

Figure 8: Percentage of women leader positions in the cultural sub-sectors by countries

Source: Wom@rts State of the Arts Report based on Hertie School of Governance, 2017

- ■ Selected film schools
- ■ High ranked universities in arts and humanities
- ■ Highly frequented museums
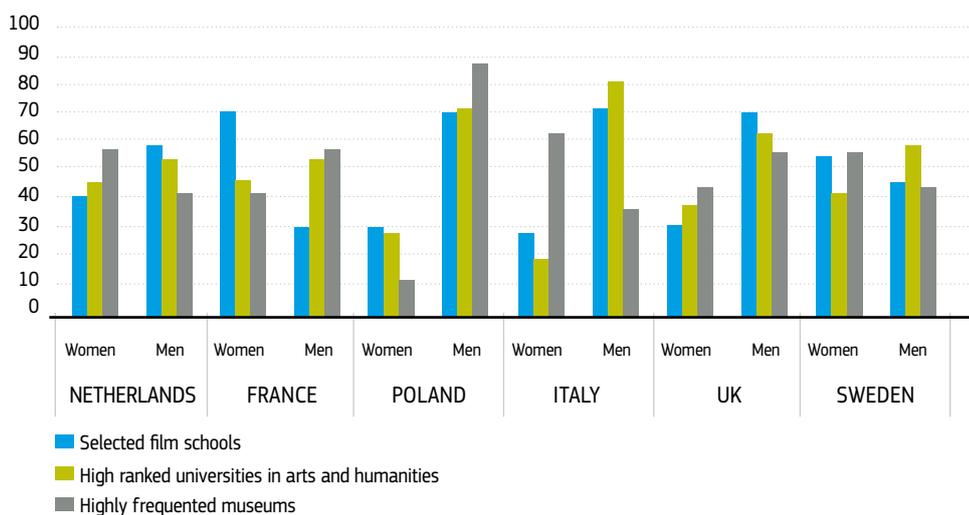
Overrepresentation of men exists across the CCS in senior roles and leadership positions. In order to get there, women have to break the **_glass ceiling_** – the term used to refer to an invisible barrier that prevents women from rising to leadership positions. In this chapter the access to decision-making and leadership roles in the CCS is examined – and recommendations to better enable it are presented.

6.5.2 Context

While women often dominate the CCS in numbers, men frequently take leadership roles and receive public recognition. For instance, in **literature**, more male writers are critically acclaimed and win prizes, and in the publishing sector, where the workforce consists of up to 75% women in some countries, men comprise around half of those at decision-making levels.[118] Such disproportion is also apparent in **libraries and archives** as well as in the **cultural heritage** sector.[119]

Women in the 100 largest architecture firms in Europe[120]
3 as CEOs
10 % in the highest leadership positions
20 % of board members, principals, senior partners and directors

In **museums and galleries**, women comprise up to 70 % of the workforce – and there are more women in leadership positions. For example, women fill leading positions in over 50 % of the highly frequented Swedish and Dutch museums and 63 % in Italian museums. In Poland, though, only 13 % of leadership positions in the most popular museums are held by women.[121] However, the directorship of museums and galleries with higher funding tends to be dominated by men; for instance, only 23 % of directors in such organisations in the UK are women.[122] Similarly, women are represented less in leadership positions in private museums and galleries than in those funded by the state. In general, women continue to be underrepresented in leadership positions across museums, art fairs, art auction houses and other visual art institutions.[123]

In **architecture**, women dominate the field at the early career stage: around 53 % of young architects are women. However, after the age of 45 there are more male than female architects and therefore fewer women architects reach senior or leading positions. This is not surprising as female architects are often paid less and face systemic barriers as well as discrimination in their working environment. The **design** sector is rather well balanced from the gender perspective, although the types of design continue to be highly gendered with fewer women in ICT, automotive or video game design, for instance. The **artistic crafts** sector is perceived as a more female area, though some professions such as woodworking or jewellery are still dominated by men.[124]

Meanwhile, the European **music** sector is a male domain with 70 % men and 30 % women within the sector. The proportion of women among composers and songwriters is only 20 %, with the exception of some countries (for example, in Lithuania women account for 37 % of all composers and 49 % of composers under age 50[125]) Better paid and prestigious positions such as music producers, managers of stars or technical work are filled by men, while women usually work in communication, marketing or administrative positions. Unsurprisingly, the data demonstrates that women in the field of music make up less than 20 % of leading positions.[126]

Likewise in the **performing arts** (theatre, opera, dance and circus) as well as leading roles in the sector are generally dominated by men. The majority of theatre playwrights and directors (e.g. 83 % and 80 % respectively in Ireland) and other leading roles within the theatre industry are played by men, while women are largely present in acting roles. This is also applicable to opera where women are highly underrepresented among composers, librettists, directors and conductors. In the dance sector, women constitute the majority of the workforce. However, in classical dance, women are rarely top choreographers and artistic directors, while they are often in leading administrative positions in dance schools. Finally, the circus industry is highly male-dominated – from artists on the stage to circus managers and scenario writers.[127]

In the European **audiovisual** sector – film, TV and video games – women comprise around 20-30 % of the workforce. The proportion of women within the sector differs by country, position, sub-sector or genre, for example women are highly underrepresented in the video-game industry. Research across different countries suggests that the absolute majority of film directors, producers and scriptwriters are men. Around 21 % of European film directors are female, and in the TV industry women fill 40 % of senior roles.[128]

In general, it is notable that the share of women in leadership roles directly correlates to the size, prominence, funds and profits of cultural organisations; men dominate leadership positions in larger, better-known and -funded cultural organisations.

120
Fairs, M. (2017). Survey of top architecture firms reveals 'quite shocking' lack of gender diversity at senior levels, Dezeen survey, 16 November 16. Source: https://www.dezeen.com/2017/11/16/survey-leading-architecture-firms-reveals-shocking-lack-gender-diversity-senior-levels/
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Anheier, H.K. et al. (2017). Gender Equality Policy in the Arts, Culture and Media. Comparative perspectives, Hertie School of Governance, August 2017. Source: https://www.hertie-school.org/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf
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McMillan, K. (2019). Representation of Female Artists in Britain During 2018, Freelands Foundation, May 2019, p. 5. Source: https://freelandsfoundation.imgix.net/documents/Representation-of-Female-Artists-in-Britain-Research-2018.pdf
123
EENCA report, p. 63
124
EENCA report, 2020.
125
Pakarklytė, A. (2019). Lithuanian female composers: from minority to leaders in thirty years, *World New Music Magazine* No.22, WorldSource: https://www.mic.lt/lt/diskursai/lietuvos-muzikos-link/nr22-2019-sausis-gruodis/asta-pakarklyte-lietuvos-moterys-kompozitores-nuo-mazumos-iki-lyderiu/
126
EENCA report, 2020.
127
Ibid.
128
EENCA report, 2020; Wom@rts report, 2020.

6.5.3 Challenges and the way forward

The uneven distribution of women and men in senior and leadership roles as well as in certain professions within the CCS is driven by a number of factors. Firstly, the prevailing **gender stereotypes** and attitudes towards women's ostensible role within society and their behaviour and leadership capacity are a primary challenge. Gender bias is seen across the CCS segregated by area of specialisation and preventing women from accessing more prestigious, better-paid and technical professions such as film directors. Particularly in cases where a woman leads an organisation or project, she must often face higher expectations and her work is observed more closely and critically than that of her male counterparts. Gender stereotypes are directly related to the level of **masculinisation and power distance** of a society, thus where men are perceived as leaders per se and working structures are based on a strict hierarchy, women face more obstacles to reach decision-making-level positions.[129] Therefore, tackling gender stereotypes in general and specifically with regards to female leadership, promoting the image of women leaders and reducing hierarchical structures is of key importance to increasing the representation of women in senior and top positions in the CCS.

Secondly, as studies show[130], **decision-making** in the CCS is almost exclusively **in the hands of men**. Consequently, men decide on the cultural content and whom to hire or promote. It is scientifically proven that people prefer similarity, a phenomenon also known as similarity bias[131], which often hinders the careers of women and marginalised people in spite of their talent and competence.

Thirdly, those in power are often **gender-insensitive**, i.e. they fail to recognise the roles and responsibilities women and men are ascribed to or that are imposed upon them in specific contexts[132], in this case an economic context. The assumption of promotion based on meritocracy leads to the invisibility of structural discrimination women and marginalised people face. Hence, to create a level playing field, it is essential to improve recruitment procedures, raise awareness on so-called 'gender blindness' among decision-makers, cultivate an inclusive work culture and structure, and, of course, hire more women and marginalised people in leadership positions. A critical mass of women and marginalised people in these positions is needed to break down biases, affect policy and make real change as an influential body – and not only exist as a token.

Furthermore, important decisions and networking within the CCS take place in **informal clubs and networks**, which mostly consist of men. Women are almost always excluded from these. It is therefore necessary to determine ways in which to increase female representation within informal networks or, conversely, how to detach decision-making from such networks. An intersectional perspective should also be kept in mind.

In addition, achieving a **work-life balance** is a challenge for women working in any field. However, women in the CCS face even more difficulties: unconventional working hours, a necessity to travel for work, and intense networking does not facilitate the flexibility and consistency required in care work. Women being pigeonholed as those responsible for care work lies at the heart of this issue. Women taking care of children often drop out of the job market, and re-entering the CCS, where success depends on an established reputation and accumulated creative portfolios, is even more difficult. The lack of a child-friendly infrastructure within the creative sectors exacerbates this. These factors all hinder women from attaining decision-making positions.
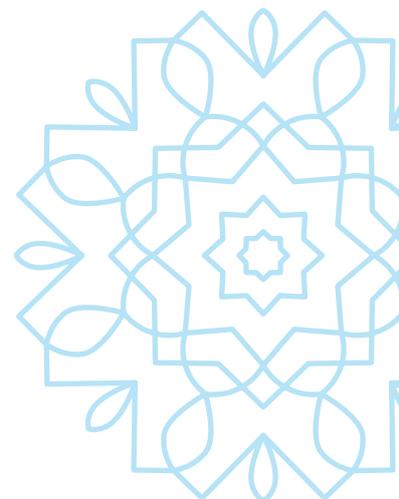
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Cabeza-García, L., Del Brio, E.B. & Rueda, C. (2019). Legal and cultural factors as catalysts for promoting women in the boardroom, BRQ Business Research Quarterly Vol. 22 (1), January-March, pp. 56-67.
130
EENCA report 2020; Wom@rts report 2020.
131
For example see: Barragán Díaz, A., Ramírez Marín, J.Y. & J. Medina Díaz, F. (2019). The Irony of Choice in Recruitment: When Similarity Turns Recruiters to Other Candidates, *Dans M@n@gement* (3) Vol. 22, pp. 466-486; River, L. (2013) Hirable Like Me, KelloggInsight, 3 April. Source: https://insight.kellogg.northwestern.edu/article/hirable_like_me
132
Gender blindness, EIGE's Glossary ad Thesaurus. Source: https://eige.europa.eu/thesaurus/terms/1157
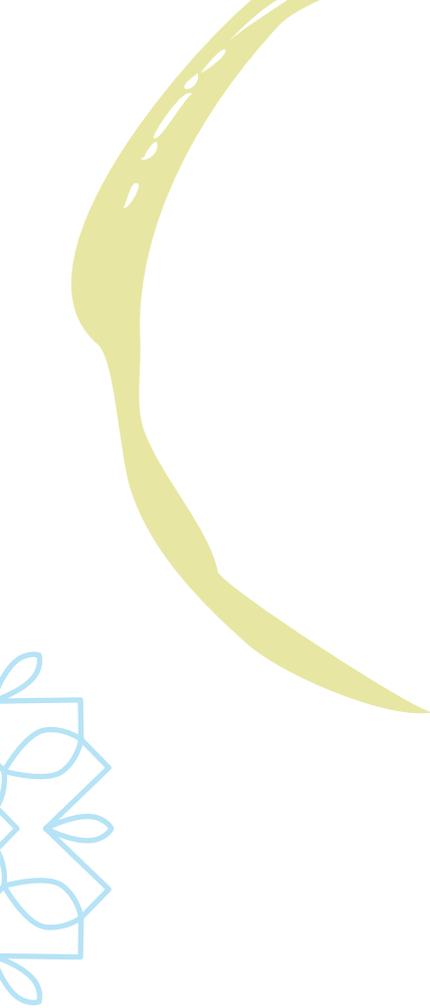
A study by Jack Zenger and Joseph Folkner reveals that women score as better leaders than their male colleagues in a majority of **leadership skills**.[133] However, this study compares only women and men who are already in leadership roles. Meanwhile, the majority of women still need be provided with opportunities to gain experience and skills to develop their professional career. This is a vicious circle and an intervention is needed to break out of it. Simultaneously, the current criteria we employ when assessing leadership should be scrutinised: many accepted leadership skills are based on traditionally masculine traits. As such, identifying and increasing women's access to leadership positions is accompanied by the same issues discussed in the previous chapters.

Finally, **mentorship, training, and professional experience programmes** as well as grants for project development are important tools in equipping women with leadership skills and competences. Additionally, this builds networks that pave the way for success. The study mentioned above reveals that women, particularly those under the age of 40, rate their professional competence lower, while men rate theirs higher than they actually are. Thus, women often have issues around **self-esteem** and **confidence**. Simultaneously, women with so-called leader attributes are commonly perceived as aggressive and unfriendly, whereas men with the same qualities are categorised as good leaders. Another study suggests that women receive less feedback on their work than their male peers, which may slow down their personal development and thus their career.[134] Finally, women **lack leadership role models**, i.e. other women in leading positions in the CCS that can guide or simply inspire them. Therefore, opportunities for networking, confidence building and empowerment need to be created and made easily accessible.

6.5.4 Recommendations

Research and data

To policy-makers and policy institutions at local, national and EU levels:

- Promote research on women's participation, leadership, barriers and solutions in the CCS, for example by supporting specific research programmes on female leadership research at universities or research centres.

To the education sector:

- Carry out research on gender equality and female leadership across the cultural and creative industries.

To grassroots organisations in the field of gender equality:

- Carry out annual media monitoring on gender equality and female leadership in the CCS. Share your findings with public institutions, the relevant decision-makers and society.

133
Zenger, J. & Folkman, J. (2019). Research. Women score higher than men in most leadership skills, *Harvard Business review* 25 June. Source: https://hbr.org/2019/06/research-women-score-higher-than-men-in-most-leadership-skills
134
Doldor, E., Wyatt, M. & Silvester, J. (2021). Research: Men Get More Actionable Feedback Than Women, *Harvard Business Review* 10 February. Source: https://hbr.org/2021/02/research-men-get-more-actionable-feedback-than-women?utm_source=miragenews-&utm_medium=miragenews&utm_campaign=news
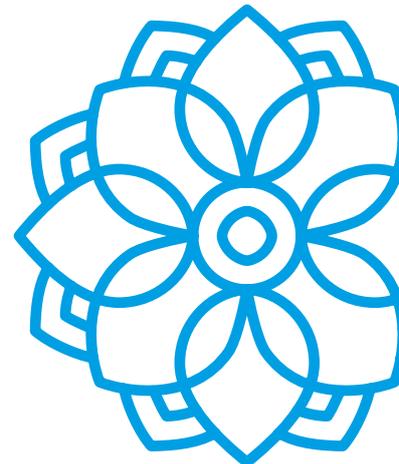
Ensuring gender parity and representation

To policy-makers and policy institutions at local, national and EU levels:

- Introduce time-bound targets of 30-50% of women on boards or other decision-making bodies of the public arts and cultural institutions, and monitor the compliance with these targets (incentives systems could be used to encourage institutions). Ensure the inclusion of marginalised groups.
- Ensure gender parity with targets of 30-50% of women for selection committees distributing funding, nominating and granting awards and prizes, and recruiting leaders for top positions in the public arts and cultural institutions. Marginalised groups should be included. Monitor the compliance with these targets.
- Employ new recruitment mechanisms to support female representation in top positions of the public art and cultural institutions, e.g. introduce an anonymous CV review or a rotation mechanism on the basis of gender.

To the cultural and creative sectors:

- Without compromising data security, develop databases of women experts in the CCS that can be used for recruitment, cooperation and sharing with the media to increase visibility of creative female experts.

Providing equal opportunities through funding

To policy-makers and policy institutions at local, national and EU levels:

- Initiate and fund support schemes dedicated to women entrepreneurship and leadership programmes. This should include career kick-off programmes that are designed specifically to support women entrepreneurship, leadership and professional skills in the CCS.
- Introduce specific grants for arts and cultural projects that aim to focus on gender issues and promote a positive female leadership image in society.

Female empowerment & promotion of networks

To policy-makers and policy institutions at local, national and EU levels:

- Training, networking, mentorship, mobility and professional experience (traineeship, internship, stage) programmes for female students and professionals should be supported by EU funds and programmes such as Creative Europe and Erasmus+, as well as national budgets. Data on female leadership in the projects funded (but also rejected), including the scale and budget of such projects should be collected and analysed. Work with an intersectional lens.
- Encourage women in decision-making and leadership positions to act as role models for other women as well as for marginalised persons. In cooperation with the sectors, develop targeted communication projects (to the education sector, cultural sector and media) to inspire girls and women to pursue ambitious career goals and anchor the image of a woman as a leader as a rule among all genders.
- Encourage men in decision-making positions to promote female leadership in the CCS, e.g. introduce and support a programme working with men who mentor women and advocate for female leadership. Ensure the men participating have access to and attend gender equality and diversity training programmes.
- Carry out communication campaigns promoting women's stories of leadership in the CCS, including their successful participation in the Creative Europe programme.
- Support initiatives that stress the value of having older women in positions of leadership in the CCS.

To the cultural and creative sectors:

- Raise awareness on gender stereotypes, including female leadership, within the CCS and their umbrella organisations, in particular among decision-makers and their networks. The aim should be to dispel biases and expand mindsets, for instance through a gender equality initiative award, or training and mentorship programmes.
- Create and encourage a supportive environment for female leadership in cultural and creative institutions and organisations. Invest in female leadership skills development, e.g. through emerging leaders' programmes.

To the education sector:

- Raise awareness on gender equality issues among university staff. Encourage university staff to be supportive and promote female students in their professional aspirations in the CCS. Ensure no early barriers, real or psychological, are created for female students to pursue a successful career later on, e.g. through mentoring programmes, networking events, and/or courses focused on female students' career development.

To grassroots organisations in the field of gender equality:

- Provide your expertise in the development and implementation of female leadership and training programmes, as well as in developing recommendations to specific institutions and organisations in the field of culture.
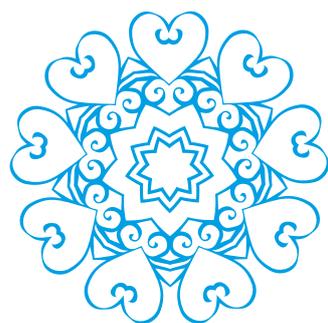
6.5.5 Good practices

ONEofTHREE (Sweden) | audiovisual | women quota

ONEofTHREE is an initiative that started in Sweden in 2014 with the objective of engaging more female directors in commercial filmmaking. In every pitch, at least one out of three directors should be female. Behind the initiative are the Swedish Film & TV Producers Association – Film&TV-Producenterna and the Swedish Association of Communication Agencies – Komm.
Further information: https://oneofthree.se/

Legge Franceschini (Italy) | audiovisual | law | gender equality criteria in funding

In Italy, the new Cinema Law of 2017, Legge Franceschini, introduced encouraging changes for women working in the film industry. For the first time gender equality becomes a factor in the decision-making process in awarding project development and production support.
Further information: https://www.italianfilmcommissions.it/news/ddl-cinema-franceschini-presenta-al-mia-il-provvedimento

Women on board (Denmark, Portugal) | general | reporting | gender targets

In Denmark, all governmental, regional, and municipal organisations with more than 50 employees are obliged to submit a report on gender equality to the Ministry of Equality every third year. In addition, Denmark has a legislation that requires all large Danish corporations to report on the gender balance at management level and in executive boards.

In Portugal, the regime of balanced representation between women and men in top positions (ensuring 33 % quotas for women) has been in place for more than 2 years (Law No 62/2017). It foresees that listed companies (such as public companies) communicate plans for equality every year. As there are no sanctions in place, not all companies are compliant or they take a long time to publish information. The law also foresees that the minimum threshold of 40 % in the direct and indirect administration of the state and in public higher education institutions, and the minimum threshold of 33.3 % in public associations should be applied.

Goldrausch Female Artists Project (Germany) | visual arts | career start | confidence building

It offers professionalisation programmes for female visual artists. A 1-year postgraduate seminar provides the specialised knowledge that is necessary for the complex professional life of a freelance artist. The programme addresses female visual artists who have completed their training and achieved their first work experiences. There are no age restrictions and participation is free, thanks to the support of the Berlin Senate and the European Social Fund (ESF). The project aims to support 15 participants in their respective professional careers through transmitting knowledge and competencies in the course programme, as well as public presentations of the artistic work and focused networking opportunities. There is a focus on the practical applicability of the respective artistic strategy and thus the development of individual career perspectives, as well as the female artists' confidence within the art public and the art market.
Further information: https://goldrausch.org/de/profil/

ProQuote Regie (ProQuota Direction) (Germany) | audiovisual | women quota

This is an initiative for equality in film and TV founded by more than 370 female directors in Germany. The goal of the initiative is a gender-balanced line-up of all public film-funding institutions, and the increase of female directors in the German television programme and film production. In Germany, ProQuote demands a broad sociological study about the careers and the professional situation of female directors. Additionally, a gender-balanced staffing of decision-making bodies of all film-funding institutions should be reached. The plan is 30% in 3 years, 42% in 5 years and 50% in 10 years.
Further information: https://www.proquote-regie.de/forderung/

Music Industry Women (Germany) | music | mentoring

It was founded in response to the 2013 monitoring report by the Federal Ministry of Economics and Technology, which laid bare the data for women in the music industry. Although the music industry has a female share of 42.9% in the category phonogram and music publishing, women at the executive level are severely underrepresented. Music Industry Women offers a network for women in the music industry, which aims to enhance their visibility and active participation. A mentoring programme focuses specifically on women in leading positions and women as founders. Music Industry Women also serves as a platform for networking, exchange and training.
Further information: https://www.vut.de/vut/gremien/music-industry-women/

FIFTITU% (Austria) | art & culture | counselling | mentorship | career development

This association and networking point for women in art and culture in Upper Austria is continuously advocating for better conditions for women in these fields, providing advice for artists and creative women (individual or group counselling), organising workshops and mentoring programmes. FIFTITU% has its own database, NEW(S)BASE, which provides up-to-date information on current calls and skills from art, culture and gender studies. It operates in all branches of art and culture – fine arts, performing arts, media art, literature, music & composition, film, design, architecture, photography, etc.
Further information: https://fiftitu.at/

Women of Public Space Prague

This is an independent, non-partisan network for women from diverse urban-related professions to share and exchange personal and professional experience, and support and promote the professional activities of female experts in the fields of architecture, urban design, urban planning, community life, education, cultural activities, art, and research related to public space/increasing the quality of urban life. It was born in response to the lack of leading female experts forming discussions on city development in education, production and politics, and poor opportunities for a work-life balance. It aims to map and network female experts within the field, promote their professional activities, (co-)organise events to exchange experience, advocate for increased representation of female experts in public debates, workshops and projects, carry out research and other forms of cooperation related to gender issues, and inspire and encourage active female experts in the field.
Further information: www.wpsprague.com

Gap & Ciack2 report (Italy) | audiovisual | gender gap research

Following the first report, the DEA report 'Gap&Ciak2: Women and men in the audiovisual industry' fits into the programme outlined by the regulatory framework of the Recommendation to Member States CM/Rec (2017) 9 on gender equality in the audiovisual sector. In the broader context of Europe and western countries, the report outlines the situation in Italy on the basis of existing data, which are rare and not systematic, but nevertheless reveal an interesting state of affairs which without doubt could be subject to further investigation: around 27 % of the production companies collected in the Filmitalia database count at least 1 woman among the partners, and of these, in over half of the cases (60 %), the sole proprietor is a woman.
Further information https://www.irpps.cnr.it/en/poges/donne-nelle-professioni-creative-il-caso-dellaudiovisivo-in-italia-2

Leadership programme (Sweden) | performing arts | training

The Leadership programme targets women in executive management positions and aims to increase women's representation in top positions in the performing arts. This programme is a joint venture between the employer organisation Svensk Scenkonst and the union Teaterförbundet for scen och film, financed by those organisations and public funding. Over 200 women applied for the programme, of which 12 were selected and almost all became leaders in the field.
Further information: www.teaterforbundet.se

Directorate General for Books and Promotion of Reading (Spain) | literature | gender balance

DGLFL is a public institution promoting publishing as well as administering and promoting libraries in Spain, which aims to achieve a balanced representation of women and men in its activities. To achieve gender equality, since 2019 it has applied gender parity both among the members of the juries of the awards managed by the DGLFL and Spanish Literature, and when composing the grants assessment's Commission managed by the Directorate General. It also seeks to ensure gender balance between male and female writers in its activities promoting Spanish literature, for example in debates, panel discussions, meetings in high school centres, presentations, etc.
Further information: https://www.culturaydeporte.gob.es/cultura/libro-bibliotecas.html

MEP-decree (More Equal Participation) (Belgium) | law | gender balance

The MEP decree of 2007 foresees a more gender-balanced representation in advisory and administrative bodies of the Flemish Government Advisory and assessment committees (including arts and heritage), and boards of government institutions (including the Flemish Arts Institutions). The MEP-report of 2018 (in Dutch) can be accessed at: https://www.vlaanderen.be/publicaties/mep-rapport-2018

WPS Prague (Czech Republic) |architecture & related fields | networking, empowerment, advocacy

EWA Network (European) | audiovisual | mentorship & empowerment

European Audiovisual Women's Network (EWA Network) has been working for a greater gender balance since 2013. Among its many activities, EWA Network organises two mentoring programmes – one for film producers and one for scriptwriters. The scriptwriter's Residency Berlinale programme aims to support the next generation of screenwriting talents among members. Members of the EWA network that have written or directed at least one feature film (fiction and documentary) that has been distributed in at least one European country (theatrically/TV/wide festival trajectory) may participate in this programme, which specifically targets women scriptwriters and promotes script consultancy by female script consultants. Two selected female scriptwriters receive the opportunity to be mentored by a script consultant, to work with her before Berlinale and attend European Film Market at the Berlinale. This programme helps the selected female scriptwriters to enter the industry with the best script possible and their project strategically positioned.
Further information: https://www.ewawomen.com/

Case Study of EWA Network's Mentoring Programme for Female Producers. Trieste

6.6 Female entrepreneurship

6.6.1 Definition

Today, **cultural or creative entrepreneurship** is most often perceived as setting up a company or operating alone in arts, cultural or creative businesses.[135] Creative businesses are based on creating and utilising intellectual and/or creative capital, thus creative entrepreneurs are those who turn their artistic and creative talents, skills and ideas into products or services to society[136] (for instance, books, music, films, clothing, buildings, design, cultural events, etc.) by exploiting opportunities and taking on financial risk to make a profit.[137]

6.6.2 Context and challenges

Across Europe, the CCS exhibit a high level of **entrepreneurship and self-employment.** According to Eurostat, in 2017, there were 1.1 million cultural enterprises, which equates to 5.1 % of non-financial businesses in the EU-27, generating EUR 145 billion. Architecture, design and photography account for more than half of EU cultural enterprises. Meanwhile, the proportion of people who were self-employed in the field of culture was more than double the average observed for the whole EU-27 economy.[138] Nevertheless, the absolute majority of the self-employed in the field of culture were men: in the EU, women comprised only 35.6 % of the self-employed women, with Estonia, Slovenia, Greece and Denmark having the highest percentage. On the other hand, data also reveal that 44.3 % of all women working in the field of culture in the EU were self-employed.[139] Therefore, a better business environment for female cultural entrepreneurs is key to women's success in the CCS.

Around 95 % of cultural enterprises in the EU are micro and small businesses, with the exception of programming and broadcasting activities.[140] Their growth is limited by many factors, of which the most significant is the lack of access to funding. Since small cultural businesses are highly dependent on intellectual creation, but operate under highly uncertain market demand and lack tangible assets and collateral, they have more difficulty in securing financing from banks, venture capital and other private investors, in comparison to more traditional business sectors. Moreover, the CCS lack information on funding opportunities, face issues with the fragmentation of financial instruments, information asymmetries within the financial ecosystem, and valuation of intellectual property[141,142]. Cultural entrepreneurship, like the whole cultural sector, usually requires working irregular hours and intense travelling.

Next to the structural challenges for cultural enterprises mentioned above, women running businesses in the CCS also face challenges similar to female entrepreneurs in other economic sectors. The major challenges are **gender stereotypes** and attitudes towards female entrepreneurship (for example, they are not taken seriously as entrepreneurs or they face gendered expectations of their behaviour or appearance), **balancing work and care work**, lack of specific **business skills** to build a high-yield company, and a **lack of resources**, for instance social capital, such as access to advisors and mentors as well as elite business networks, and lastly, and in particular, **access to funding**.

Female entrepreneurs often tend to start their business out of necessity or due to a lack of access to the labour market.[143] OECD data also demonstrates that female entrepreneurs are more motivated to run a business on the basis of an interest or hobby rather than profits, and women rely less on bank loans. This reveals not only gender biases in lending policies but also the concentration of female-led companies in less capital-intensive industries.[144]

135
Hausmann, A. & Heinze, A. (2016). Entrepreneurship in the Cultural and Creative Industries: Insights from an Emergent Field, *Artivate*, Summer 2016, Vol. 5, No 2, pp. 7-22.
136
Bujor, A. & Avasilcai, S. (2016). The Creative Entrepreneur: a Framework of Analysis, SIM 2015/13th International Symposium in Management, *Procedia – Social and Behavioral Sciences* 221, pp. 21-28, Elsevier Ltd.
137
According to various dictionaries entrepreneurial activities are about taking on opportunities and financial risks to make a profit.
138
Eurostat, Culture statistics – cultural employment, 2020. Source: https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employment_by_sex.2C_age_and_educational_attainment
139
Eurostat data on self-employed persons by sex in the field of culture in 2019, selected cultural activities include NACE divisions 18, 59, 60, 90, 91. It could be also noted that between 2014 and 2019, the number of self-employed women in the field of culture in the EU had a very moderate growth of 0.5 %, while in Slovenia, Greece and Denmark the increase was by 10-20 %.
140
Eurostat, Culture statistics – cultural enterprises, 2020. Source: https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_enterprises&oldid=478537; Austrian Institute for SME Research and VVA Europe (2016) Boosting the competitiveness of cultural and creative industries for growth and jobs, European Commission DG GROW.
141
Intellectual property rights such as trademarks, patents or copyrights and neighbouring rights might be more valuable than tangible assets such as real estate managed by companies. Thus, valuation of intellectual property rights is an important tool in securing financing. However, intellectual property of the CCS is often not sufficiently rated and evaluated, which consequently prevents cultural businesses from receiving the necessary financial support for cultural business development and innovation.
142
Towards more efficient financial ecosystems. Innovative instruments to facilitate access to finance for the cultural and creative sectors (CCS). Open Method of Coordination (OMC) working group of EU Member States' experts on cultural and creative sectors: good practice report', Publications Office of the European Union, 2016. Source: https://op.europa.eu/en/publication-detail/-/publication/f433d9df-deaf-11e5-8fea-01aa75ed71a1
143
Women's Entrepreneurship Report 2016/2017, Global Entrepreneurship Monitor. Source: https://www.gemconsortium.org/report/gem-20162017-womens-entrepreneurship-report#:~:text=Female%20entrepreneurship%20continues%20on%20upward,gap%20by%205%25%20since%202014
144
OECD, Entrepreneurship at a glance. 2018 Highlights. Source: https://www.oecd.org/sdd/business-stats/EAG-2018-Highlights.pdf

6.6.3. The way forward

When looking at the different approaches applied, it is apparent that an approach stimulating **education, network and mentoring** is preferred to a regulatory approach that implies making use of legislative means. As stated in a report focusing on female entrepreneurs in the Baltic Sea region,

> Every country wants to improve the entrepreneurial climate for women by knowledge and educational offers. The most often undertaken actions are mentoring and networking programs. The dimension of regulation and market condition is seldom chosen. This is also due to the fact that changing the legislation especially for women would infringe the legal principle of equal treatment.[145]

Besides education, **access to funding** is a major factor in promoting female entrepreneurs. Statistics show that female-led start-ups are not funded on an equivalent basis to male-led start-ups, as stated in the report of the European Investment Bank and the European Commission: 'Funding women entrepreneurs: How to empower growth'. Women also encounter more obstacles in raising funding after their business is established. The key factors leading to lower financing of female-led businesses are the underrepresentation of women among founders and investors, gender investment bias and risk aversion[146]. Despite this, investing in female entrepreneurs is good business. Businesses founded by women are seen to deliver a higher revenue than those founded by men:

> Women-led businesses tend to be more productive, faster-growing and innovative. Empowering women's participation in the labor market and encouraging entrepreneurship could thus add billions to the economy. According to the European Commission, improvements to gender equality could create 10.5 million jobs by 2050 and boost the EU economy by between 1.95 and 3.15 trillion euros.[147]

6.6.4 Recommendations

Giving due visibility

To policy-makers at a local, national and EU levels:

- Increase the visibility of female cultural entrepreneurs through raising awareness, for example by using information campaigns and promoting female role models.

Ensuring gender parity and representation

To the cultural and creative sectors:

- Provide fair and transparent entrepreneurship conditions and a level playing field in the sector, for example by developing, adopting and promoting self-regulation tools such as codes of conduct.

Providing equal opportunities through funding

To policy-makers at local, national and EU levels:

- Develop support schemes for female cultural entrepreneurs that focus on providing better information on access to business-funding opportunities and building skills in accessing local and foreign markets, partnership building, intellectual property rights and their management, insolvency, digital competences, exploitation of new business models, etc.
- Ensure proper access to health insurance and social benefits, in particular access to maternity leave, for self-employed women in the CCS.

145
National and Cross-national Policies on Women's Entrepreneurship in the Baltic Sea Region (2011), p. 16: https://www.bdforum.org/wp-content/uploads/2016/02/thematic_reports_women_entrepreneurs_2011.pdf
146
De Concini, A. & Fackelmann, S. (2020). Funding Women Entrepreneurs: How to empower growth, Innovation Finance Advisory, a report prepared for the European Commission, June 2020. Source: https://www.eib.org/attachments/thematic/why_are_women_entrepreneurs_missing_out_on_funding_en.pdf
147
Emerging Europe webpage: https://emerging-europe.com/business/new-report-suggests-funding-female-entrepreneurs-can-boost-growth/

- Provide ample policies to support the reconciliation of paid work and care work.
- Develop specific programmes to connect female cultural entrepreneurs with venture capitalists, business angels, and/or access to risk capital.
- Ensure that the gender-smart finance initiative under the InvestEU programme, which aims to stimulate funding for female-led companies and funds, is adapted to the specificities of the CCS.
- Launch an EU prize for female cultural entrepreneurs, financing it through the Creative Europe programme or through pooling resources from other EU programmes, for example Horizon Europe. A special prize for female innovators in the CCS could be established as part of the EU Prize for Women Innovators.
- Reduce the red tape and bureaucracy in access to public financial support.

Female empowerment & promotion of networks

To policy-makers at local, national and EU levels:

- Implement policy and awareness-raising measures to reduce the risk aversion factor in the investment in cultural entrepreneurship, and in particular female cultural entrepreneurship.

To the cultural and creative sectors:

- Develop support schemes, training and mentorship programmes to empower female cultural entrepreneurs, strengthen their business skills and self-confidence.
- Ensure better access for female cultural entrepreneurs to elite business networks.
- Promote female cultural entrepreneur role models.
- Celebrate female cultural entrepreneurship through awards, prizes, scholarships or similar.

Accessibility, education & information

To policy-makers at local, national and EU levels:

- Incorporate, where relevant, a gender perspective into the new EU information tool on EU funding opportunities for the CCS.
- Use the information contact points, the so-called desks, operating under Creative Europe, Erasmus+, CERV and Horizon Europe programmes to develop synergies in the sharing of information on the access to EU funding opportunities for the CCS, including those targeting or relevant to female cultural entrepreneurs.
- Incorporate a gender perspective when developing or updating EU and national policies and measures in order to tackle the issues that prevent cultural enterprises from accessing finance, primarily by implementing the recommendations provided by the OMC Working Group on Access to finance for the cultural and creative sectors (2018).
- Integrate a gender perspective into the Cultural and Creative Sector Guarantee Facility, or in any similar future mechanisms.
- Provide female cultural entrepreneurs with concrete opportunities to participate in and benefit from the green and digital transformations.

To the education sector:

- Introduce an entrepreneurship course in arts, cultural and creative study programmes at tertiary education institutions, with due attention to female cultural entrepreneurship, including the use of female role models.
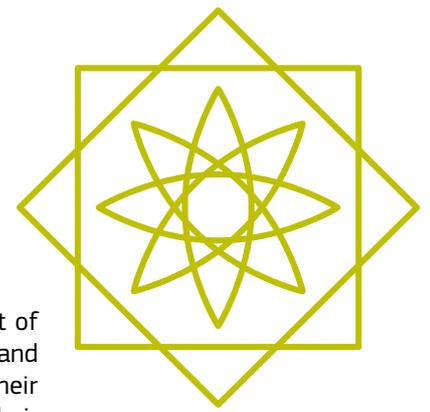
6.6.4 Good practices

Global FemArt (European) | CCS | training

Global FemArt aims to develop specific support for the entrepreneurial development of female artists and creatives, through a holistic programme combining online training and mentoring. The training programme will enable female artists and creatives to develop their understanding of how to run and develop a creative business, as well as strengthening their self-confidence and self-efficacy. Global FemArt will also help female artists and creatives to take the next steps within their business, encouraging them to move towards a more globalised trade. This will be in line with the EU 2020 Strategy for Growth and Jobs, which aims to build a cultural sector capable of increasingly contributing to employment and growth across Europe. The fully developed eCourse has 6 modules covering a broad range of topics and is co-funded by the Erasmus+ Programme.
Further information: https://www.globalfemart.eu/

MEWEM 2021 (France, European) | music | entrepreneurship | role models

MEWEM is the premier mentorship programme for women in music. Launched in 2018 by the FELIN (National Federation of Independent Labels and Distributors), it is dedicated to female entrepreneurs with a project in creation and development. Since 2020 the project has taken a new step and is deployed at European level under the name MEWEM EUROPA! The programme is associated with 5 countries: Germany, Austria, Belgium, Spain and Romania, and will thus be able to develop and promote mentoring on a European scale.
Further information: http://fede-felin.org/2021/03/08/edition-2021english/

**Books Women/ BücherFrauen** (Germany) | literature | networking & mentorship

This is an industry network founded in 1990 and modelled on the Munich version of English Women in Publishing. It connects around 950 women who work with books, either as free-lancers or employees. The national organisation is divided into regional groups, and independently determines the focus of the regularly-held meetings: specialist lectures with regards to the business, as well as business-related questions, for example pension schemes, labour organisation or salary negotiations. Moreover, mentoring projects bring together young female talents and leading women in the field. The pillars of the industry network include putting women into contact with each other, place them with jobs or assignments and, especially, to represent women's interests in the book industry.
Further information: https://www.buecherfrauen.de/startseite

Mentoring Programme Women in Art WinART (Poland)| CCS | mentorship

WinART was established by the ARTeria Foundation in 2018 to support female artists and women running their businesses in the creative sector. The programme supports their personal and vocational development by developing competences and knowledge to enable them to navigate the art market better (including internationally), build their portfolio, and run more successful and satisfactory work in the creative industries, including developing entrepreneurial competencies. The programme is also focused on developing the soft skills of artists and creatives (including finding new pathways and new directions), and their knowledge of the legal aspects (copyright). One of the most important elements of this programme is networking both inside the CCS and in other sectors. During WinART sessions, either individual or in groups, topics discussed include harmful stereotypes and social roles, inequality and discrimination.
Further information: www.fundacja-arteria.org

CONCLUSION AND
FUTURE PERSPECTIVES

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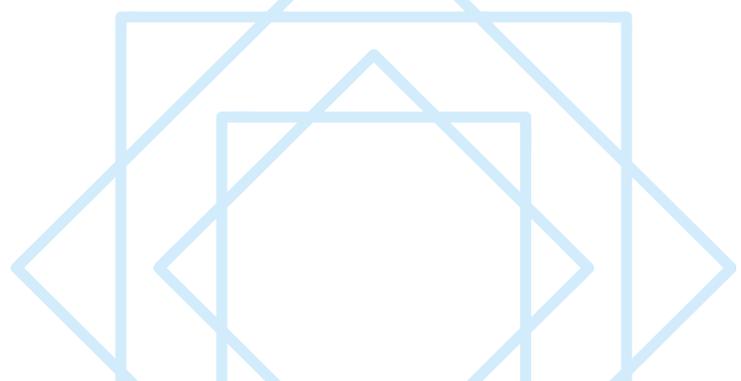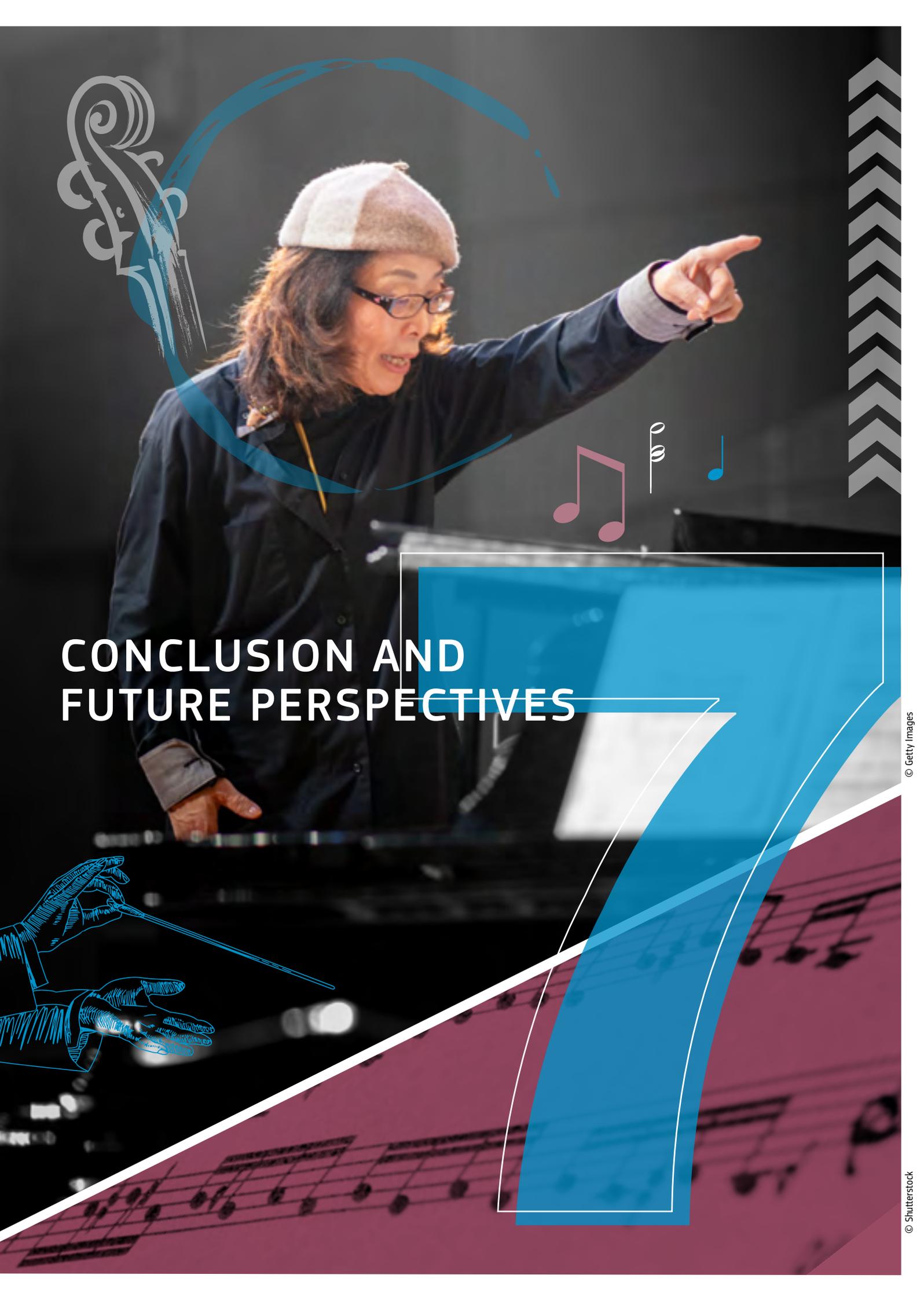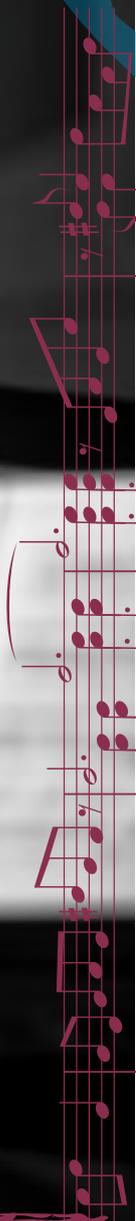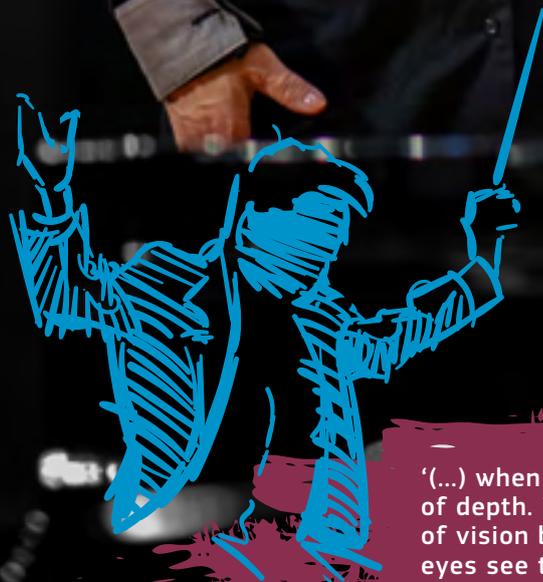
'(...) when we see with one eye, our vision is limited in range and devoid of depth. When we add to it the single vision of the other eye, our range of vision becomes wider, but we still lack depth. It is only when both eyes see together that we accomplish full range of vision and accurate depth perception.'
Gerda Lerner, 1986

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CONCLUSION AND FUTURE PERSPECTIVES

Women play an active role as artists and cultural professionals in the CCS. Their equal and visible share in the entire cultural and creative value chain is essential for cultural diversity and for the CCS to flourish and thrive. Additionally, as art and culture have a key role to play in raising awareness for our societal perceptions and values, the creative and cultural sectors are an important area of focus and action.

This report reveals and confirms existing and generally known gender gaps and imbalances, similar to those prevalent in other sectors. However, specific working conditions in the CCS drive certain disparities. They may differ across subsectors and between Member States but the underrepresentation of women in prestigious and influential decision-making and leadership positions, the obvious gender pay gap, and the crucial element of unpaid care work require change and need to be tackled with further measures.

Thus, one main conclusion is that although progress has been made, the defined gender objectives have not yet been achieved – both in general as well as in the CCS. Promoting gender equality remains vital at all levels of the EU and the Member States.

The actions that are highlighted in this report, which policy-makers at all levels and leaders in the CCS can take to improve gender equality and diversity, is impressive, ranging from ambitious strategies and measures to smaller-scale initiatives. This report provides a broad variety of recommendations for implementation. In addition, the selected good practices noted here can serve as inspiration, if not reference, in many contexts and at different governance levels.

This is the first OMC report on gender equality in the CCS but should certainly not be the last. The following central topics and recommendations have been selected by the experts of the OMC group for focused action and to some extent further budgetary efforts in order to improve gender equality:

Gender-sensitive and gender-inclusive language

Language plays a key role in shaping cultural and social attitudes and provides visibility to the persons referenced. Therefore, women, men and gender-diverse people should be referred to explicitly in language on the basis of guidelines with practical advice. This applies to any type of oral or written communication, both formal and informal.

Intersectionality

Intersectionality is an approach that takes various forms of discrimination and overlapping social identities into account. This is needed in order to identify the people with multiple marginalisations who face the most systemic barriers. Any and all measures should be applied with an intersectional lens.

The importance of reliable and comparable data

The lack of systematic data on the gender gaps in the CCS per sector across Europe is one of the key findings of the ENCA report. As collecting, publishing and monitoring data in the European CCS is a pre-condition for any fact-based policy-making, it is essential that gender-disaggregated data be gathered and disseminated.

COVID-19 pandemic

Crises, especially economic, health and social ones, commonly result in a backlash on progress made. The COVID-19 pandemic has exposed and exacerbated systemic inequalities. Women and marginalised people have been affected more severely by the pandemic and need the active support of measures targeting them. The COVID crisis should be used as an opportunity for transformative change, by applying gender-sensitive measures and including the CCS in the recovery process.

Combat gender stereotypes

Gender stereotypes have been identified as one of the central gender gaps. These societal norms and expectations often limit talents and abilities of girls and boys, as well as women and men's capacity to develop their artistic and professional careers, in turn limiting the plurality of culture.

An end to sexual harassment

Contrary to the egalitarian and open-minded reputation of the CCS, invisible hierarchies and power relations are more prevalent, and sexual harassment happens more frequently than official data suggests. Women and marginalised people deserve safe and respectful places of work, and in case of incidents need reliable and confidential contact points.

The gender pay gap and equal access to the labour market

The CCS are characterised by informal organisational and less orthodox working structures. Within these structures, women face systemic discrimination, such as sectoral segregation and the glass ceiling. They are challenged by precarious working practices and difficulties maintaining a work-life balance due to (unpaid) care responsibilities, which have long-term negative effects on their social security and pensions.

### Equal access to resources and the art market

Numerous data sources show clear inequalities across the CCS regarding the visibility of female artists' works and also expose the glass ceiling they face in achieving recognition and equal access to resources. Women are especially underrepresented in museums, particularly in historical contexts, in art galleries, in prestigious art awards, among top performing artists, in the classical and contemporary music scene, in the digital artistic world, as writers, amongst film and TV directors, screenwriters, etc.

Equal access to leadership positions and promoting female entrepreneurship

Women encounter a variety of obstacles on the path to influential decision-making and leadership positions, especially marginalised women. Women have to overcome systemic, intersectional discrimination and prove more in terms of quality than their male counterparts. In addition, those in power can often be gender-insensitive. A critical mass of women and marginalised people and a better business environment for female entrepreneurs is needed to break down biases and ensure diversity.

The way forward

Culture and the CCS have the potential to be vectors for change. We want to validate this and use it as an opportunity to acknowledge areas that need further focus. Although included in the report, we believe that intersectionality should be a focus in the next report of this kind. The continued discrimination of marginalised people, such as gender diverse individuals, people with disabilities or racialised persons, must be examined in these sectors. Furthermore, digitisation, the digital divide and digital art have dynamically grown due to the pandemic and will certainly continue to do so. This is an additional area in which women are underrepresented; hence political reflection and action are required in terms of gender equality and intersectionality.

LIVE

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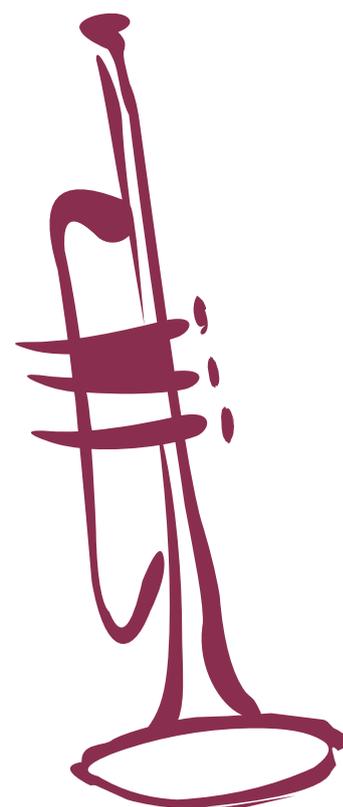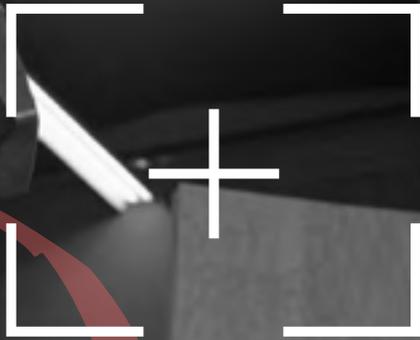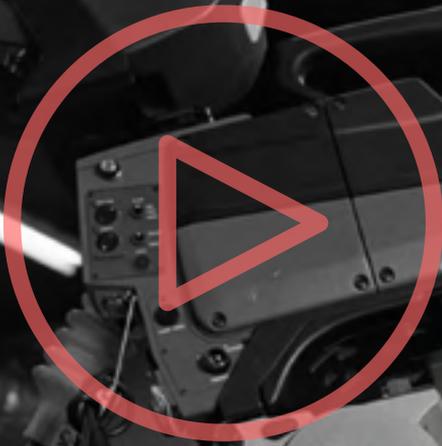
ANNEXES

'...if only we're brave enough to see it.
If only we're brave enough to be it.'
Amanda Gorman

75%

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ANNEXES

## Annex I – Additional good practices

The Annex lists additional good practices identified by the OMC group (the list is non exhaustive) – various initiatives, networks, projects, etc. in gender equality in the cultural and creative sectors. Good practices are further grouped in key thematic challenges discussed in the report, though many initiatives are cross-cutting in their nature.

General

- **Association of Cultural Centers** (Belgium, Regional) | CCS | improving gender equality in non-profit organisations https://www.centres-culturels.be/home
- **Arts Council Malta** (Malta) | CCS| promoting gender equality | funding initiatives on gender and sexuality https://www.artscouncilmalta.org/
- **Sophiensæle** (Germany) | performing arts | fostering equality dialogue https://sophiensaele.com
- **Joint declaration on equality for women in jazz** (Germany) | music | gender equality http://www.deutsche-jazzunion.de/ziele/gleichstellung/
- **CReIM** (France) | music | interdisciplinary research into female musicians http://www.creim.fr/
- **StaRQ** (Germany) | education | online portal | tools and information of quality assurance of gender equality measures | exchange & network https://www.gesis.org/starq/inka/recherche
- **JiM-Programm** (Sweden) | gender mainstreaming in government agencies https://musikverket.se/om-musikverket/jamstalldhet/jim/
- **Art for Equ(al)ity** (Finland) | Finnish arts organisations | raising awareness https://www.stophatrednow.fi/art-for-equality
- **Maillon, Theatre of Straßburg – European Stage** (France) | performing arts | https://www.maillon.eu/
- **GenderConsulting Network** (Germany) | education | research institutions |consulting on gender equality https://www.netzwerk-gender-consulting.de
- **Bukof** (Germany) | gender equality | universities https://www4.uni-jena.de/VPNWG_Gleichstellung_Datenbanken.html
- **MuWiGender** (Germany)| music | gender research http://www.musica-femina-muenchen.de/
- **MUGI** (Germany) | music education | gender research https://mugi.hfmt-hamburg.de/index.html
- **Mussila** (International) | music education https://mussila.com/
- **Acume** (Italy) | CCS | promotion of culture and creativity for growth, social inclusion www.acume.net
- **GRACE: Gender and Cultures of Equality** (European) | CCS | research | promotion of gender equality http://graceproject.eu/

Key challenge: Women in History of Arts

- **Fighting for Visibility, Women Artists in the Nationalgalerie before 1919** (Germany) | visual arts, restoration of artworks, exhibition & catalogue | historical perspective of female arts https://www.smb.museum/en/exhibitions/detail/fighting-for-visibility/
- **M/A\G/M\A. Body and Words in Italian and Lithuanian Women's Art from 1965 to the Present** (Italy, Lithuania) | arts and culture | exhibition | historical perspective of female arts http://moussemagazine.it/magma-body-words-italian-lithuanian-womens-art-1965-present/
- **HyPaTia** (Poland) | performing arts | research | women in history of the Polish theatre http://www.hypatia.pl/
- **Cultural and Feminist Intervention Centre (CCIF/UMAR)** (Portugal) | CCS | female visibility | women's history archive | promotion of gender and memory | educational support to art students https://centrodeculturaeintervencaofeminista.wordpress.com/
- **Women's History Month 2021**. Europeana (European) | cross-sectoral | women in history https://www.europeana.eu/en/womens-history
- **Sophie Drinker Institute** (Germany) | music | gender research | cultural-historical aspects https://www.sophie-drinker-institut.de/startseite
- **Exhibition of female Portuguese artists.** Portuguese EU Council Presidency (Portugal) | visual arts | from early 20th century to present | female visibility https://gulbenkian.pt/en/news/exhibition-of-female-portuguese-artists/
- **Female: an illustrated history of women** (Portugal) | women in history | book & exhibition **"Fêmea: uma história ilustrada das mulheres"** https://www.publico.pt/2019/03/08/video/femea-historia-ilustrada-mulheres-20190308-170147
- **Library of Women/ La Biblioteca de Mujeres** (Spain) | literature| books of women and about women | female visibility https://www.inmujer.gob.es/biblioMujeres/portada/home.htm
- **I Remember, Therefore I Am. Unwritten Stories: Women Artists' Archives** (Latvia) | arts| exhibition | art history's interpretation by women artists http://www.lnmm.lv/en/visit/exhibitions/8570-i-remember-therefore-i-am-unwritten-stories-women-artists-archives
- **The story of Latvian poet couple Aspazija (Johanna Emīlija Lizete Rozenberga, 1865-1943) and Rainis (Jānis Pliekšāns, 1865–1929)** (Latvia) | literature | exhibition | women rights activist https://memorialiemuzeji.lv/en/museums/the-rainis-and-aspazija-house/#apbalvojumi
- **Inga Gaile's novel "Writer" on Latvian writer and women's rights activist Ivande Kaija.** (Latvia) | literature| publishing series | the view of modern writers on the classics https://baltics.news/2020/10/19/write-very-real-inga-gaile-introduces-the-novel-writer/
- **Latvian National Museum of Art: Aleksandra Beļcova (1892-1981). Painting. Graphics. Porcelain of Baltars workshop** (Latvia) | visual arts | solo exhibition | retrospective of the female artworks http://www.lnmm.lv/en/lnma/visit/exhibitions/6714-aleksandra-belcova-18921981
- **The Lady's Chair, part of the exhibition Hors Concours: Women and Higher Education** (Malta) | tackling gender stereotypes, women underrepresentation in leadership https://www.kristinaborg.com/theladyschair2019

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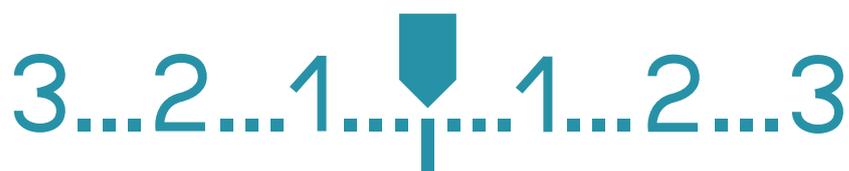
Key challenge: Gender stereotypes

- **Theatre: The silence there was like the one of the eternity** (Portugal) | performing arts | promote gender equality/ feminism and LGBT rights http://espacodasaguncheiras.blogspot.com/
- **Urbana – The public space of Athens under a gender perspective** (Greece) | CCS | raise awareness www.urbana.gr
- **Portrayals in the media** (Netherlands) | media | raising awareness on gender equality & diversity in media https://www.coalitiebeeldvorming.nl
- **FILMLÖWIN** (Germany) | audiovisual | feministic film magazine https://filmloewin.de/
- **WomensWorlds/Frauen Welten in Berlin** (Germany) | audiovisual | film festival | awareness raising on women rights https://online.filmfest-frauenwelten.de/
- **EWVA** (Germany) | visual arts | raising awareness of gender equality http://e-w-v-a.com/projekte/
- **pinkstinks** (Germany) awareness raising of gender stereotypes https://pinkstinks.de/
- **Frauen*Tag Graz/Women Day Graz** (Austria) | performing arts | gender stereotypes https://schauspielhaus-graz.buehnen-graz.com/play-detail/0803-statt-0815-frauentag-diskurs-performance-show/
- **Media monitoring** (Netherlands) | media | women & LGBT rerpresentation https://www.mediamonitor.nl/wp-content/uploads/CVDM_Rapport_onderzoek_repre-sentatie_van_mannen_en_vrouwen_op_televisie_2019.pdf
- **Portrayals in the media** (Netherlands) | media| women & LGBT rerpresentation https://www.coalitiebeeldvorming.nl/
- **DONNA** (Sweden) | game industry | education | gender inclusion https://www.gdcvault.com/play/1024435/DONNA-Gender-Inclusive-Game-education
- **Female Legends** (Sweden) | esports & gaming | women and non-binary promotion https://femalelegends.com/english
- **Empowering women in Cante Alentejano** (Portugal) | music | intangible heritage UNESCO | tackling gender stereotypes | empowering women http://espacodasaguncheiras.blogspot.com/
- **WIR MACHEN DAS** (Germany) | arts & public relations | fostering diversity https://wirmachendas.jetzt
- **W.O.M.E.N** (Malta) | art as a learning tool | gender stereotypes https://www.um.edu.mt/newspoint/notices/opportunities/2018/10/womenofmaltaempoweringnations
- **Smashing Wor(l)ds: cultural practices for (re)imagining & (un)learning vocabularies** (International) | multidisciplinary platform | tackling stereotypes https://www.kultureninbewegung.org/en/single-view/news/smashing-worlds-cultural-practices-for-reimagining-unlearning-vocabularies/?tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=db5498af3fec7b410909b7d46d25b9ac
- **FERi Gallery** (Hungary) | contemporary art gallery | challenging gender stereotypes https://www.calvertjournal.com/articles/show/11419/feri-gallery-contemporary-art-gallery-budapest-kata-oltai
- **If She Can See It, She Can Be It** (Austria) | audiovisual | competition to create stories with unusual and willful female lead characters https://www.austrianfilms.com/news/en/bodyif_she_can_see_it_she_can_be_itbody
- **Domna – A Queer Piano Recital** (Malta) | tackling gender stereotypes | queer and LGBT+ visibility https://www.gaymalta.com/post/2018-10-25-fyeo-for-all-ears-and-queers
- **ROSA KWIR** (Malta) | arts| queer| the first queer archive
- **female:pressure** (Austria) | arts, media, research | database & network of women and gender diverse people http://www.femalepressure.net/fempress.html
- **Der goldene Zaunpfahl** (Germany) |negative pricing for the worst advertising, products that negatively stereotype https://goldener-zaunpfahl.de/

- **Women who build Lithuania** (Lithuania) | visual arts & literature | book, paintings-exhibition, lectures http://gap.lt/en/projektai/women-who-build-lithuania/
- **Metropolitanka** (Poland) | CCS | education | women's position in history https://ikm.gda.pl/projekt/metropolitanka/
- **The Art of Daina Dagnija in the Context of Feminism 'You Paint Just Like a Man!'** (Latvia) | visual arts| exhibition | feministic discussion http://www.lnmm.lv/en/visit/exhibitions/8998-you-paint-just-like-a-man
- **miniLAMPA** (Latvia) | performing arts, CCS | pre-school and primary school education | challenging gender stereotypes https://www.facebook.com/events/2449364425291768/
- **Culture for All Service** (Finland) | arts and culture centers | promotion of equality, accessibility and diversity http://www.kulttuuriakaikille.fi/en.php
- **A Stitch in Time (St Jeanne Antide Foundation)** (Malta) | artistic crafts | initiative to support women in recovering from domestic violence https://www.youtube.com/watch?v=0KDx_IaQ39g
- **UrbanApa** (Finland) | anti-rasism and feminist art community http://urbanapa.fi/
- **Feministeerium creative contest 'Bye, sexist garbage!'** (Estonia) | arts & culture | online platform | creative contest | thoughts on gener inequality
- **Feministerium Online feminist reading circles** (Estonia) | arts & culture | reading evenings | women's rights https://talff.feministeerium.ee/en/front-page/
- **Get Loose** (ŻfinMalta) | performing arts | tackling gender stereotypes | involves children and families, youth https://www.facebook.com/zfinmalta/videos/485440325514907

Key challenge: Sexual harassment

- **ENGAGEMENT Arts** (Belgium) | artist-led movement | supporting performers in the cultural sector to combat sexism, sexual harassment and abuse of power in cultural organisations https://www.engagementarts.be/en
- **Training courses for metropolitan administration** (Lyon, France) | public policy | raising awareness
- **Nantes' Gender Equality Council** (France)
- **Feminoteka** (Poland) | feminist news website, trainings, workshops etc. | tackling gender stereotypes | projects on prevention of gender violence http://en.feminoteka.pl/about-us/
- **German Stage Association** (Germany) | performing arts | code of conduct to prevent sexual harassment
- **Theatre: As Lindas Bocas | The Lovely Mouths** (Portugal) | performing arts | fight against domestic violence, promote gender equality, LGBT rights, feminism and postfeminism
- **Safe The Dance** (Germany) | performing arts | awareness raising of sexism, violence, racism www.safethedance.de
- **German Stage Association** (Germany) | performing arts | advocacy & employer organization of theatres and orchestras | code of conduct against sexual violence | gender parity in group boards & committees http://www.buehnenverein.de/de/presse/pressemeldungen.html?det=504
- **FairPlé** (Ireland) | music | advocacy for equal opportunities | prevention of sexual harassment https://www.fairple.com/
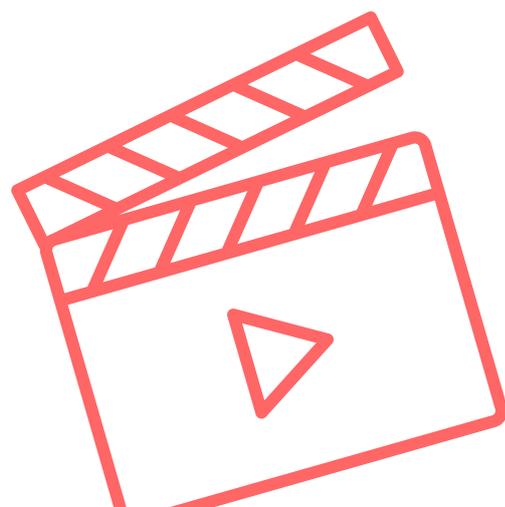
Key challenge: Access to the labour market

- **NISTA: Using the media to encourage women to work** (Malta) | media | raising awareness & empowerment https://eige.europa.eu/gender-mainstreaming/good-practices/malta/using-media-encourage-women-work
- **ACE Women in Architecture Task-Force** (European) | architecture | research in women's situation within the industry | gender equality policy https://www.ace-cae.eu/practice-of-the-profession/work-groups/; https://www.ace-cae.eu/uploads/tx_jidocumentsview/ACE_Gender_Equality_Policy_Statement_200309.pdf
- **Mama Cash Feminist Festival** (Netherlands) | arts | feminist festival https://www.mamacash.org/en/nl-feminist-festival
- **Action!** (Finland) | audiovisual | employment opportunities http://www.kulttuuriakaikille.fi/en.php
- **SoloSIRENs** (Ireland) | performing arts | festival | female visibility | women's challenges in arts, society https://solosirens.info/
- **Women's Culture Bureau Frauenkulturbüro NRW** (Germany, Regional) | advocacy for equal opportunities for female artists | access to labor market
- **Includegender.org** (Sweden) | portal on gender equality | practical examples & tools for gender equality at work https://www.includegender.org/about-us/includegender-org/
- **Bios Arts and Media** (Greece) | arts and culture | raising awareness | work-life balance | cultural entrepreneurship https://bios.gr/new-version/
- **Performing Gender – Dance makes differences** (International) | performing arts | tackling gender stereotypes | promoting gender diversity http://www.performinggender.eu/
- **Dramaturgie-Netzwerk** (Germany) | performing arts | networking | working conditions https://ensemble-netzwerk.de/enw/2039/
- **Gender matters** (International) | performing arts | raising awareness of gender issues and gender violence | promoting development and empowerment of audiences https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/616707-CREA-1-2020-1-IT-CULT-COOP1
- **Sophiensæle** (Germany) | performing arts| fostering equality & diversity https://sophiensaele.com
- **designerinnen forum** (Germany) | design | network | increase female representation in design economy | assisting career start & the resumption of a career | consulting on studying design http://www.designerinnen-forum.org/das-df/ziele/
- **German Federation of Journalists** (Germany) | media | female representation | wage transparency and fairness
- **MAM-Mothers Artists Makers** (Ireland) | performing arts | family-friendly arts practice https://mamsireland.wordpress.com/
- **Mentorship Programme** (Finland) | audiovisual | access to employment, career development Centre for Cultural Research: Research on gender equality in the cultural sector in Finland

Key challenge: Access to resources and arts market

- **The Women in Media Awards** (Netherlands) | media | female visibility & empowerment https://zsjoerds.com/2019/01/09/nominated-for-the-you-go-girl-media-award-2018/
- **We:Shape** (Austria) | music | support system for freelancers | fight against institutional discrimination | working conditions https://www.weshape.network/?fbclid=IwAR3AQbB492haHGt_JaW5qPIzKZ8HKTPLg_Hg8sKZVcmXh8rhn_9gE_KA3dc
- **Les Internettes** (France) | digital | female visibility https://www.lesinternettes.com/bureau
- **Digital Media Women e.V. digital** (Germany) | media | female visibility | digital empowerment http://www.digitalmediawomen.de/
- **International Women's Film Festival Dortmund/ Cologne** (Germany) | audiovisual | female visibility https://www.frauenfilmfestival.eu/index.php?id=2
- **100% Directors** (Germany) | performing arts | female visibility https://femmit.de/
- **Pro Quote Film** (Germany) | audiovisual | campaigning | gender parity in films and media https://proquote-film.de/#/erfolge/object=page:7
- **Women in Jazz** (Germany) | music | female visibility https://www.womeninjazz.de/index.php#wij-about
- **WOMEN'S FATES IN EUROPEAN 20TH CENTURY** (Spain) | literature | female visibility https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/552627-CREA-1-2014-1-ES-CULT-LIT1
- **Barcelona International Film Festival** (Spain) | audiovisual | female visibility https://www.mostrafilmsdones.cat/en/
- **Heriones of Sound** (Germany) | music | festival | female visibility in electronic music https://www.heroines-of-sound.com/about/
- **Festival Insert Female Artist** (Germany) | literature | position of female authors https://insertfemaleartist.de
- **NEROPA – Gender & Diversity Tool** (Germany) | audiovisual | female visibility | awareness raising http://neropa.stieve.com/
- **AUDENTIA PRIZE for the best female director** (Eurimage) | audiovisual | female visibility https://www.coe.int/en/web/eurimages/gender-equality
- **Solo exhibitions of women artists: Graça Morais, Inês Norton, Sarah Affonso** (Portugal) | visual arts | exhibitions & workshops | female visibility http://www.museuartecontemporanea.gov.pt/en/programacao/Sarah-Affonso-Os-dias-das-pequenas-coisas http://www.museuartecontemporanea.gov.pt/en/programacao/1869 http://www.museuartecontemporanea.gov.pt/en/programacao/1864
- **Fierce Women** (Croatia) | card game | fight gender stereotypes | female visibility in society https://fierce-women.net/
- **Schamrock Festival** (Germany) |literature | festival for female lyricists https://www.schamrock.org/festival_spezial_2019.html
- **Latvian National Museum of Art: The exhibition of sculptures by Olga Shilova, Ance Vilnīte and Nils Jumītis 'Lactation'** (Latvia) | visual arts | artists & motherhood | exhibition http://www.lnmm.lv/en/lnma/visit/exhibitions/7772-lactation
- **POSTERWOMXN (@posterwomxn)** (Germany) | design platform | female and non-binary visibility https://www.instagram.com/posterwomxn/?hl=en
- **SHAPE: Sound, Heterogenous Art and Performance in Europe** (Czech Republic) | music | platform for visibility https://ec.europa.eu/programmes/creative-europe/projects/ce-project-details/#project/591744-CREA-2-2018-1-CZ-CULT-PLAT
- **GiULiA** (Italy) | media | networking | female visibility and voice https://giulia.globalist.it/

- **FURTHER* festival** (Germany) | music | 100% women, non-binary & transgender http://furtherfestival.de/
- **Female Authors' Association** (Germany) | literature | networking & empowerment | female visibility https://autorinnenvereinigung.eu/
- **Stadt der Frauen** (Germany) |festival for arts https://www.buecherfrauen.de/startseite
- **RadioGlowGirls – the girls' department** (Germany, Regional) | media | radio | visibility | girls' empowerment https://www.meintestgelaende.de/2020/07/radioglowgirls-onlinegelaende20/
- **Featuring Females*** (Germany, Regional) | music | club culture| girls & young women empowerment https://www.frohfroh.de/22515/featuring-females
- **Sisters* project** (Germany, Regional) | media creativity | girls & young women empowerment https://www.hochdrei.org/index.php?article_id=124&clang=0
- **'Girls * with wings' Holla e.V.** (Köln) (Germany) | media skills | girls & young women empowerment https://holla-ev.de/was/treff/
- **musica femina münchen e.V.** (Germany, Regional) | music | female visibility http://www.musica-femina-muenchen.de/
- **KVAST** (Sweden) | music | women composers' network | raising awareness | female visibility https://eng.kvast.org/
- **The Arts Council and the Music Agency** (Sweden) | music | promotion of more equal orchestral repertoire https://www.kulturradet.se/nyheter/2016/ Kulturradet-och-Musikverket-framjar-en-mer–jamstalld-orkesterrepertoar/
- **The Women Creators of Culture Distinction** (Portugal) | arts | female visibility https://www.cig.gov.pt/2017/10/distincao-maria-isabel-barreno-mulheres-criadoras-de-cultura/
- **National Library of France** (France) | literature | acquisition of female works https://www.bnf.fr/fr/femmes-artistes
- **Frauenzählen** (Germany) | monitoring female visibility in media, school curriculums, etc. http://www.frauenzählen.de/
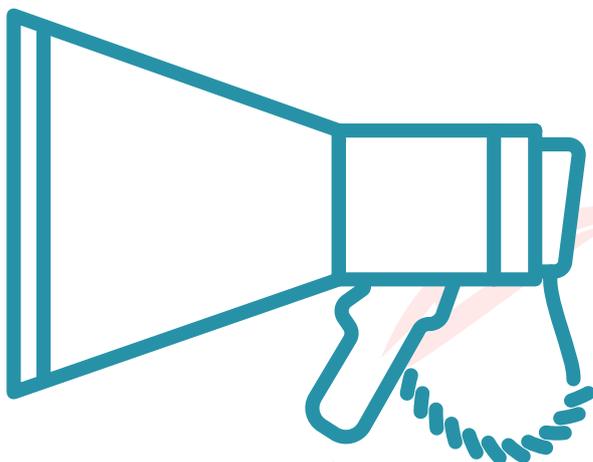
Key challenge: Decision-making and leadership

- **ProQuote Bühne (ProQuota Stage)** (Germany) | performing arts | gender quota
  http://www.proquote-buehne.de
- **50-Prozent-Quote in the Berliner Theatertreffen** (Germany) | visual arts | women
  quota https://50prozent.speakerinnen.org/p/about
- **5050×2020** (Sweden) | audiovisual | gender parity
  https://en.wikipedia.org/wiki/5050×2020
- **collective 5050x2020** (France) | audiovisual | gender parity
  http://collectif5050.com/en
- **Diversity in the boardroom: Time to accelerate** (Netherlands) | advisory report |
  women on boards https://www.ser.nl/en/Publications/diversity-boardroom
- **The Women in Media Awards** (Netherlands) |women's leadership | female visibility
  https://www.foliomag.com/go/2019-top-women-in-media/
- **DJV Department for Equal Opportunities and Diversity** (Germany) | media |
  demands women in leadership positions, wage transparency and fairness
  https://www.djv.de/startseite/info/themen-wissen/chancengleichheit-diversity
- **Theater.Frauen** (Germany) | performing arts | networking, mentorship, advice
  http://www.facebook.com/pg/theater.frauen/about/?ref=page_internal
- **The Brussels Binders** (Belgium) | policy debate | women experts' database | networking
  https://brusselsbinder.org/our-story/
- **FC GLORIA** (Austria) | audiovisual | networking & empowering https://www.fc-gloria.at/
- **Music Women** (Germany) | music | networking & empowerment | experts' database
  https://www.musicwomengermany.de/
- **FemMap Project – Women's expression and visibility in public space** (Greece) |
  CCS | Women's empowerment, expression, visibility
- **Women on Women** (European) | arts & public domain | female representation
  https://www.gendernet.info/en/womenonwomen/
- **shift|F – Innovations- und Changemanagement für Frauen***
  in Medienunternehmen (Germany) | media | personnel & organisational development
  programme https://www.epi.media/shiftF/
- **Erich Pommer Institut (EPI) Media** (Germany) | media, audiovisual | industry-specific
  think-tank | leadership programme http://www.epi.media/sparkx
- **EWA – Women Producers Mentoring Programme** (European) | audiovisual | mentoring
  https://www.ewawomen.com/film-mentoring-program-for-emerging-women-producers/
- **EAF Berlin** (Germany) | consulting | diversity & equal opportunities
  https://www.eaf-berlin.de/en/about-us/the-eaf-at-a-glance/
- **And She Was Like: BÄM!** (Germany) | art & design | self-education, self-determination,
  equality & solidarity http://andshewaslikebam.de/
- **Eeden** (Germany) | co-creation space for visionary women https://musicbwomen.de/
- **femMit Germany** | media | conference & magazine for more women in media and
  politics https://femmit.de/
- **Charter for Equality between women and men within orchestras and operas**
  (France) | music http://www.france-orchestres.com/wp-content/uploads/2018/12/AFO_
  LFM_Charte_EgaliteF-H.pdf
- **WIFT– Women in Film & Television** (Finland) | audiovisual | networking, mentoring &
  training http://www.wift.fi
- **100donne contro gli stereotipi** (Italy) | female experts' database https://100esperte.it/

Key challenge: Entrepreneurship

- **AEC – European Jazz Network task force** (European) | music | transnational mobility, mentoring, residencies, seminars, workshops, lectures, masterclasses https://www.aec-music.eu/projects/current-projects/aec-sms/ aec---european-jazz-network-task-force
- **Funding and training scheme, Screen Ireland** (Ireland) | audiovisual | support programme for female talents https://www.screenireland.ie/about/gender
- **Around Culture** (International) | new-generation enterprise system www.aroundculture.com
- **Connect** (European) | higher education institutions and cultural organisations | mentoring https://meltingpro.org/progetti/europei/connect-connecting-audiences/
- **Connect** (Italy) | cooperation between universities & cultural sector | mentoring https://meltingpro.org/en/projects/
- **Womenize!** (Germany) | games industry | events series | networking & empowerment https://www.womenize.net/

Annex II – Mandat gender

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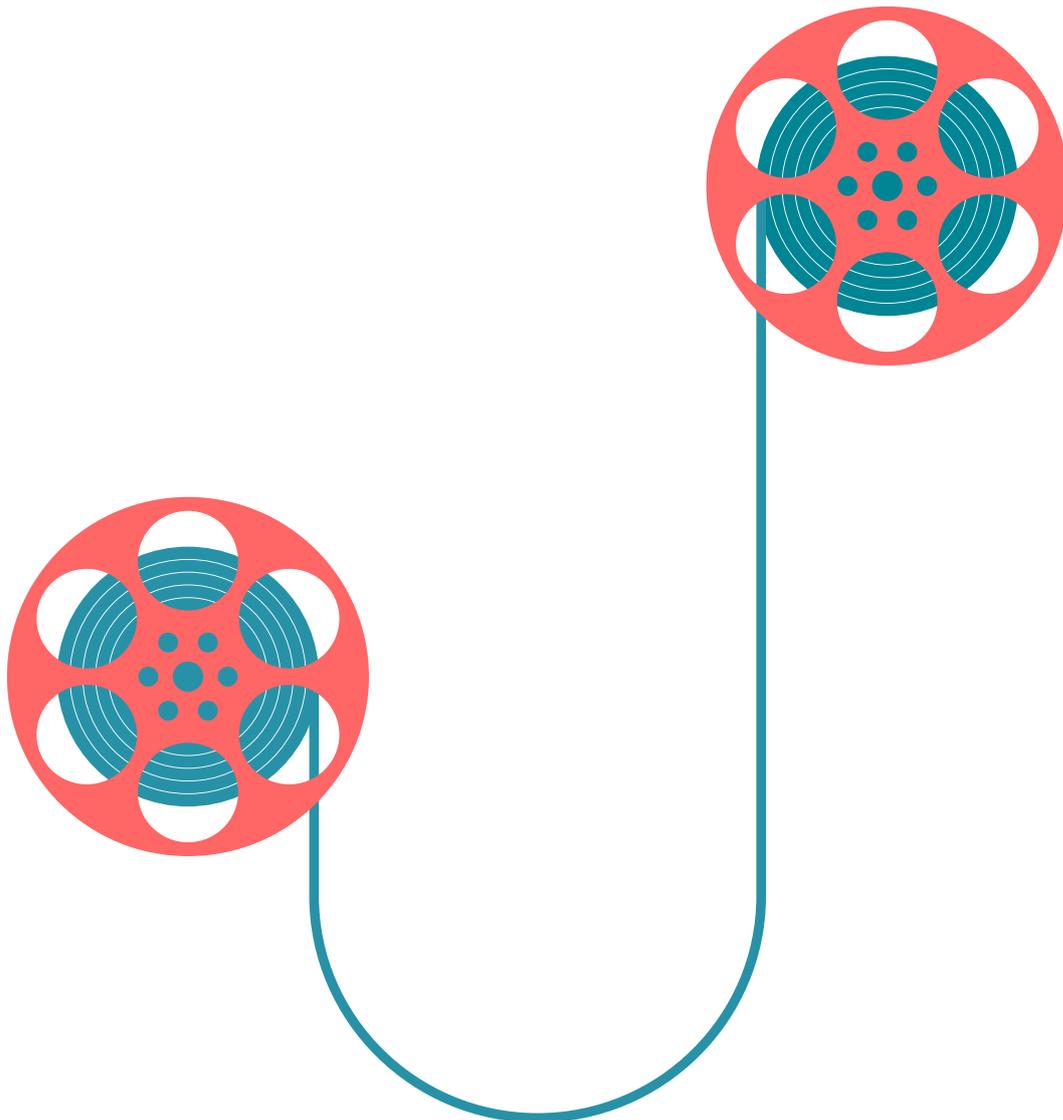
**Brussels, 7 June 2019
(OR. en)**

9839/19

**CULT 88
GENDER 25
SOC 405**

NOTE

From:	General Secretariat of the Council
To:	Delegations
No. prev. doc.:	8403/19
Subject:	Open Method of Coordination (OMC) Working Group - Gender equality - *Final mandate*

Delegations will find attached the mandate for the Open Method of Coordination (OMC) group of Member States' experts on gender equality, as finalised further to the discussions at the Cultural Affairs Committee meeting on 3 May.

Open Method of Coordination (OMC) Working Group

set up under the Work Plan for Culture 2019-2022

Priority D: Gender equality

MANDATE of the Working Group

1. SCOPE

The OMC Working Group will concentrate on gender equality in cultural and creative sectors, covering areas such as: audiovisual, architecture, archives, libraries and museums, artistic crafts, tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts, as well as aspects of cultural mainstreaming in other sectors. The OMC Group should seek synergies with other initiatives, build on existing foundations and avoid any possible overlapping with other well-researched and well-documented areas.

2. ACTIVITIES

   a. The OMC Working Group members will exchange information, focusing on gender-based issues related to the situation of female artists and cultural professionals in their respective countries. The following issues will be examined: gender stereotypes, sexual harassment, access to resources, women's participation in decision-making positions, position in the labour market (e.g. segregation of the labour market, social rights related to pregnancy and maternity, pay and pensions). The group will also address access to the art market, career pathways and representation in cultural and artistic programmes, as well as in cultural institutions.

b. The OMC Working Group members will present and discuss legal frameworks, policies and initiatives at national, regional and/or local level that aim to combat gender stereotypes and achieve gender equality in the cultural and creative sectors.

c. The OMC Working Group will identify promising initiatives aiming to promote gender equality in the cultural sphere.

d. The OMC Working Group will propose evidence-based and concrete measures under the Creative Europe Programme, to complement already existing support schemes at national level aiming to achieve gender equality in the relevant cultural and creative sectors.

e. The OMC Working Group will also give special attention to the implementation of gender budgeting methodologies and sharing good practices on gender indicators for the cultural and creative sectors.

3. OUTPUT

Based on the findings resulting from the activities mentioned in point 2, the OMC Working Group will prepare a report providing at least the following chapters: a record of the range and nature of gender-related issues encountered by female artists and cultural professionals that were identified by the Group; the role of public policies in ensuring gender equality in the cultural and creative sectors; recommendations on data collection; analysis of best practices; policy recommendations.

A short introduction to the report will highlight the role of women in the history of art and culture so as to better understand the women`s work and the circumstances in which they created.

D. Gender equality

Topic:

Gender equality in the cultural and creative sectors

Working methods:

Mapping and OMC group followed by possible Council conclusions

Rationale:

Mapping by the Commission will examine the situation of female artists and cultural professionals (e.g. fight against stereotypes and sexual harassment, access to resources, representation in decision-making positions, pay). In parallel, the Member States will exchange information on national circumstances and good practice. The OMC group will identify the main obstacles and suggest a set of concrete actions. Following that, the Council may adopt conclusions focusing on selected objectives and actions.

Target outputs:

The aim is to raise awareness of gender equality in the cultural and creative sectors at political, administrative and practical levels and to propose concrete measures under the Creative Europe Programme.

Annex III – List of the OMC experts

Member State	First name / Surname	Title (function)	Organisation	Member of the drafting Team
AT	Pia Maria Schölnberger	Head of division 'Art restitution and remembrance policy'	Federal Ministry of Arts, Culture, Civil Service and Sport	Yes
AT	Heidemarie Meissnitzer	Counsellor (Arts and culture, audiovisual, statistics)	Permanent Representation of Austria to the EU	Yes
BE	Pascal Verschuere	Policy advisor	Department of Culture, Youth and Media	
CY	Maria Angeli	Researcher | Project coordinator	Mediterranean Institute of Gender Studies	Yes
DE	Sophie Engelhardt	Counsellor	Federal Government Commissioner for Culture and the Media	
DE	Katharina Popanda	Managing director	Foundation Rhineland-Palatinate for Culture	Yes
DK	Ulla Ronberg (Until September 2020)	Officer at the Center for Art and Libraries	Agency for Culture and Palaces	Yes
DK	Soren Kroghs (as from October 2021)	Officer at the Center for Art and Libraries	Agency for Culture and Palaces	
ES	Pilar Barrero Garcia	Director	Ministry of Culture and Sport	
ES	Beatriz Marco	Head of cabinet	Ministry of Culture	
EE	Hannaliisa Uusmaa	Expert		
FI	Marjo Mäenpää	Director	Center for Cultural Policy Research Cupore	Yes
FI	Sari Karttunen	Senior researcher	Center for Cultural Policy Research Cupore	Yes
FR	Saal Agnès	Project manager reporting to the general secretary	Department of International Expertise, Ministry of Culture	
FR	Paul Vautrin	Project manager	Department of Equality and Diversity, Ministry of Culture	Yes
GR	Eleni Moustakidi	Public officer	Directorate of International Relations and European Union, Ministry of Culture and Sports	Yes
HR	Sanja Ravlić	Freelance AV consultant		Yes
HU	Enikő Bódis	Officer for cultural research and evaluation	Ministry of Human Capacities, Secretariat of the Minister of State for Culture	Yes
IE	Monica Corcoran	Strategic development manager	Arts Council of Ireland	Yes
IT	Silvia Patrigniani	Expert	Ministry of Culture	
LT	Indrė Viktorija Užukukytė	Expert	Department of Creative Sectors and International Culture Policy Ministry of Culture	Yes
MT	Simone Inguanez	Diversity and communities associate	Arts Council Malta	
NL	Sjoerd Warmerdam (until June 2020)	Policy coordinator	Ministry of Education, Culture and Science	

NL	Soumia Akachar (as from June 2020)	Senior policy officer	Ministry of Education, Culture and Science	
NL	Natascha van der Pauw Kraan (as from June 2020)	Policy advisor	Ministry of Education, Culture and Science	
PT	Oscar Seguro	Adviser for international affairs	Ministry of Culture	Yes
RO	Aurora Martin	Senior adviser	National Agency for Equal Opportunities between Women and Men	
RO	Elena Iuliana Dornescu	European affairs adviser	Ministry of Culture and National Identity	
SK	Mária Šimončičová	State adviser	Ministry of Culture	
SI	Irena Ostrouska	Secretary at the Media Directorate, Member of the audiovisual working party	Ministry of Culture	
SE	Mika Romanus	General secretary	Swedish Union for Performing Art and Film	Yes
SE	Lisa Poska	Desk officer	Ministry of Culture	Yes