



# 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



**VOICES OF CULTURE**  
Structured Dialogue between the European Commission and the cultural sector



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# Voices of Culture

Gender Balance in the Cultural  
and Creative Sectors

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# Voices of Culture

## Gender Balance in the Cultural and Creative Sectors

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they care enough to put it on the  
agenda of people who are able to  
make a difference. It matters.

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# Introduction

This document is the end result of a brainstorming session which took place in Prague (Sept 4-5 2019) as part of the Voices of Culture event focusing on Gender Equality: *Gender Balance in the cultural and creative sectors*.

Over a period of one and a half days, a group of pre-selected stakeholders from countries across the European Union, comprising 33 women and 3 men, came together to discuss the relevant issues and jointly brainstorm about gender inequality and discrimination in all cultural fields as well as specific means of addressing existing gaps, barriers and issues.

During the Prague session four focus groups were created that worked on jointly identified priority issues. Those are:

- **Equal access for women to the labour market and leadership positions**
- **Gender stereotypes, representation and role models**
- **An end to sexual violence**
- **Systemic gender discrimination**

The report is structured around the above-mentioned four topics. Each one is introduced in a specific chapter highlighting the problem; outlining action that needs to be taken as well as specific examples that serve as “good practice”.

The aim of the exercise is to highlight that gender equality, being a pillar of cultural diversity, has to be addressed at all levels of cultural policy making. There is already sufficient data to prove that discrimination and inequality exists and to inform clear-cut conclusions and build new policy frameworks in order to take cross-sectoral action, as well as to make financial resources available for funding specific types of gender empowerment programmes.

The four chapters of the report will provide a greater insight into problems identified and actions proposed.

Written by a broad range of cultural sector representatives, the report reflects the diversity of the focus groups, the participants’ range of expertise and breadth of their areas of work. This diversity is considered a strength and the

polyphonic nature of the Voices of Culture process is reflected in the different emphases, formats and writing styles of each chapter. It is important to state that the report, written on a voluntary basis under significant time constraints, is not fully comprehensive or representative of all the issues. However, it reflects the considerable effort and commitment by all involved and we believe the report will serve as a significant document for expanding the reader's knowledge of existing priority issues as well as road maps for new actions that are urgently needed on a pan-European level.



Chapter 1

# EQUAL ACCESS FOR WOMEN TO THE LABOUR MARKET AND LEADERSHIP POSITIONS

Writers:

**Flavia Barca** and **Ailbhe Murphy**

*“The patriarchal systems are based on unfounded myths rather than on biological data. Nothing justifies the universality and stability of such a system”*

**YUVAL NOAH HARARI**

**“Sapiens. A Brief History of Humankind”**

This chapter is organised around two central premises. That (a) for a fully functioning society, we need social and cultural sustainability (See UN’s Sustainable Development Goals and in particular SDG No. 5 Gender Equality and SDG No. 17 Partnerships for Goals) and (b) gender equality in the labour market (and in leadership positions in particular) is extremely positive for the whole economy - this is supported by research which points to gender equality promoting better economic performance and governance.

#### EU AGENDA

Ursula von der Leyen in her mission letter to Commissioner-Designate Helena Dalli, who will hold the portfolio Equality, has indicated that a new action plan will be developed. The current Action plan of the EU Commission [Action Plan 2017-2019 on tackling the gender pay gap](#), includes eight actions:

1. *Improving the application of the equal pay principle*
2. *Combating segregation in occupations and sectors*
3. *Breaking the ceiling: initiatives to combat vertical segregation*
4. *Tackling the care penalty*
5. *Better valorizing women’s skills, efforts and responsibilities*
6. *Fighting the fog: unveiling inequalities and stereotypes*
7. *Alerting and informing about the gender pay gap*
8. *Lending hands: enhancing partnerships to tackle the gender pay gap*

## Main Issues and recommendations

### Issue 1.

## The Pay Gap for Women in the Cultural Sector

It is clear that the question of recognition for women working in the cultural sector via parity of remuneration needs to be addressed urgently. The importance of encouraging women into the cultural sector and promoting those already working in it are equally important [1].

### A) MAIN RECOMMENDATION

Make data on pay scales available, transparent and comparable in the Public Sector (and possibly in the Private Sector)

*Rationale: there is not enough available data about the gender pay gap and there isn't enough transparency with regards to pay scales in cultural organisations.*

### SPECIFIC RECOMMENDATION R1:

The Commission has to promote research studies to collect data about salary gaps and working conditions for women in the cultural sector. This includes freelance practitioners, for whom the effects of financial precarity are felt even more than those women formally employed in the sector. These effects impinge in particular on women freelancers - artists, curators, producers etc. and act as a significant deterrent to sustaining a career in the cultural sector (see also point B).

### SPECIFIC RECOMMENDATION R2:

a) Cultural organisations funded through public resources are required to respect pay equality. Organisations in receipt of public funds are required to be transparent about salary scales in the organisation.

b) By extension, equality of pay and transparency of pay scales should become conditions of funding from Creative Europe [2].



## EU AGENDA

The [2014 Recommendation on pay transparency \[3\]](#). These recommendations suggest that Member States adopt at least one of four measures to ensure more pay transparency:

- Employee's right to request information from her/his employer on pay levels, broken down by gender, for categories of employees doing the same work or work of equal value
- Employer's duty to report on wage structures by category of employee or position broken down by gender
- Analytical gender pay audits in large companies
- Inclusion of equal pay aspects in collective bargaining and collective agreements

The [2006/54/EC Directive](#) implementing the principle of equal opportunities and equal treatment for women and men in matters of employment and occupation (usually referred to as the "equal pay" directive).

### **B) MAIN RECOMMENDATION**

Recognise the value of womens' contributions to the Cultural Sector and promote it.

**Rationale:** *The precarity of working in the Cultural Sector affects women more than men, particularly those with families, where the burden of responsibility for child caring still falls largely to the mother.*

**SPECIFIC RECOMMENDATION R3:** Identify intersectoral measures between DG Culture and DG Employment and ask Eurofound, the European Foundation for Living and Working Conditions, to conduct a study on the Cultural Sector in collaboration with the European Institute for Gender Equality (EiGE)

**SPECIFIC RECOMMENDATION R4:** Urge Member States to encourage social part-

ners to establish collective agreements in order to create a level playing field for everybody working in the Sector

### C) MAIN RECOMMENDATION

Promote capacity building and women's empowerment

*Rationale: women tend to undervalue their contribution to the labour market and to society. We make this observation fully cognisant of the reality that the dominant measures of such contributions are based on a patriarchal construction and that ultimately intersectional frames of reference for notions of value and contribution are required (see also point 2 B)*

**SPECIFIC RECOMMENDATION R5:** Mentoring schemes for women in the cultural sector are necessary to facilitate confidence building and the empowerment of women. The European Commission should launch mentoring schemes tailored to cultural programmes (such as Erasmus Plus or Creative Europe)

#### CASE-STUDY / GOOD PRACTICE

##### “EU PROJECT CONNECT”

CONNECT (<https://meltingpro.org/en/progetti-en/european/connect-connecting-audiences>) is a Knowledge Alliance that promotes innovative cooperation between universities and enterprises in the cultural sector across Europe. During the project a new twin-track programme in audience development for students and practitioners working in arts management will be designed and launched by a transnational team of 54 researchers, teachers and trainers in 5 national hubs in Spain, UK, Italy, Denmark and Poland, each one composed by higher education institutions and private cultural organisations. The programme is based on multidisciplinary training modules mixing formal and informal learning methodologies and digital resources. Parallel running sessions will introduce audience development theory, practice and philosophy, transfer management, strategic and entrepreneurial skills through a mentoring and coaching





*scheme matching students and professionals in practice-based learning activities. Partners will organize 2 Summer Schools and 2 EU forums in audience development. An EU platform with new digital resources supporting audience development internationally will be established.*

*This mentoring scheme foresees a great majority of women as participants and it can be taken as an example of mentoring activity within the cultural sector.*

*Connect is a project co-funded by Erasmus plus Programme - Cooperation and Innovation for Good Practices Knowledge Alliances for Higher Education (KA2).*

## CASE-STUDY / GOOD PRACTICE

### “EU PROJECT SHIFT”

#### [SHIFT - Shared Initiatives for Training](#)

*SHIFT is an Erasmus+ funded project that focuses on climate change, gender equality and inclusion of minorities. Arts and culture have a recognised role in shaping societies and have the potential to significantly contribute to a better and more sustainable future for all as recognised in the UN Sustainable Development Goals (SDGs). The project SHIFT will provide training initiatives for cultural leaders, working together and creating paths to face such global challenges. Implementing changes where needed and passing on the gained knowledge to leaders and staff members, of cultural networks and the broader cultural sector are key targets of the project.*

*The partners will produce online manuals and guidelines during the next two years (December 2019-December 2021). One of the themes is Gender & Power-relations. The #METOO movement with other movements and campaigns, have increased awareness and empowered employees around the globe to report sexual harassment and other inequalities in the workplace.*





*They have also brought to the surface the vulnerability of and a lack of effective protection mechanisms for anyone facing power abuse, regardless of age, class and gender. The aim of this foreseen code of conduct and toolkit is to contribute to a lasting impact of this wave of empowerment on professional and societal culture. This topic will be led by IETM.*

**SPECIFIC RECOMMENDATION R6:** The European Commission should launch (or support) a communication campaign promoting women's stories of leadership in the cultural sector. It should also include stories of women's successful participation in the Creative Europe programme.

**SPECIFIC RECOMMENDATION R7:** The European Commission should consider that voluntary work, which is very common in the cultural sector, affects women in particular (see [http://online.ibc.regione.emilia-romagna.it/I/libri/pdf/VOCH\\_Inglese.pdf](http://online.ibc.regione.emilia-romagna.it/I/libri/pdf/VOCH_Inglese.pdf)) and adopt specific measures.

**SPECIFIC RECOMMENDATION R8:** Creative Europe programme should sustain, as a transversal action, gender equality and undertake the following measures:

- promote a dedicated database and online platform for women professionals
- promote networks between women and women-led organisations both by launching specific calls and by inviting/encouraging women to participate in EU calls
- establish a gender-balance strategy; publish guidelines for the boards of the associations applying to the call

**SPECIFIC RECOMMENDATION R9:**

The European Commission should urge Member States to promote the following in each country:

- training schemes

- mentorship
- equal pay
- women's experiences of leadership (including alternative models) in the cultural sector, through accessible storytelling and case studies

### CASE-STUDY / GOOD PRACTICE

#### **“UNIC Women’s Cinema Leadership Programme”**

*The UNIC Women’s Cinema Leadership Programme is the first cross-sector and cross-country mentoring scheme in cinema exhibition tackling gender equality at the highest level. The programme is rooted in the belief that gender-balanced leadership in cinema exhibition is an imperative for business growth, better governance and more equity in the industry. This 12-month mentoring scheme provides up and coming female leaders working in the cinema exhibition sector with an exclusive opportunity to network with, be mentored by and learn from outstanding women executives, recognised for their leadership and business success across the cinema landscape.*

*Through a dynamic combination of monthly one to one mentoring meetings, workshops and networking opportunities, the programme aims to encourage and empower female professionals in the sector to become the executives of tomorrow.*

*The pilot of the programme was launched in 2017 and proved to be a great success and a ground-breaking initiative for the industry. The results of the pilot are out there. Less than one year since the end of the pilot, the former mentees report gaining more visibility within their industry, more confidence in their skills, professional growth and readiness to take on new challenges, more recognition from their own peers and companies, some of them having already been promoted or joined other companies in an executive role. The programme is now in its third edition, involving participants from 14 companies across 10 European countries.*

## D) MAIN RECOMMENDATION

More parity in family care; adopt a “work-life balance strategy”

**Rationale:** *the responsibilities that women carry at home, impact on their leadership potential, on their experience of holding leadership positions and on their access to the labour market*

**SPECIFIC RECOMMENDATION R10:** the European Union should urge the Member States to implement the new EU Directive on Work life balance<sup>[4]</sup> in their national legislation and take measures to accompany this process

### SPECIFIC RECOMMENDATION R11:

The Creative Europe programme should consider costs for childcare to be eligible, in project proposals, in order to help women to engage fully. There are current examples of childcare as eligible costs in film production. The same principle could be applied to all public funding

**SPECIFIC RECOMMENDATION R12:** Governments’ should support childcare facilities in each country of the EU

## CASE-STUDY / GOOD PRACTICE

### “MOTHERSHIP PROJECT”

*The Mothership Project is a network of parenting artists in Ireland, who aim 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. Since 2013 The Mothership has hosted workshops and discussions on issues facing parenting artists in Ireland. They have also hosted show & tell events and reading groups around the theoretical underpinnings of this equality and solidarity based project.*

*The Mothership Project is currently managed collectively by four artists who organise and administer the workings of the network.*





*The Mothership Project engaged in the architectural research project “Permanently Temporary” with Irish artist architect, Tara Kennedy, to explore the experience of architecture in shared, cultural and co-working spaces for parents with young children, questioning how the design of these places might better support radical and active citizenship, flexible working practices and exchange of ideas, and therefore contribute to more socially diverse and inclusive living.*

*The Mothership Project has just published Satellite Findings based on undertaken research into the lives of parenting artists. A survey was conducted with over 140 respondents from across the country and results highlighted the difficulty of maintaining an art career as a parent in Ireland.*

*<https://themothershipproject.files.wordpress.com/2019/05/mship-final-to-print-1.pdf>*

## Issue 2.

### The Gap in Women Leadership positions

#### A) MAIN RECOMMENDATION

We need tools to identify women’s expertise and competencies and to help with the selection of women professionals to leadership positions

*Rationale: In the selection processes for leadership positions - on boards for example - there are not enough channels to encourage and tools to identify women candidates and facilitate their presence in these processes*

**SPECIFIC RECOMMENDATION R13:** Governments should revise statutes regulating the boards of cultural organisations

**SPECIFIC RECOMMENDATION R14:** Governments should implement specific measures to make the selection process, for boards and top positions, more transparent, making clear what competencies are requested [5]

**SPECIFIC RECOMMENDATION R15:** Develop, make readily available and maintain an extensive database of women professionals and freelance artistic and cultural practitioners who identify themselves as interested and available for leadership positions such as serving on boards etc. Create accessible and easy to use channels for this database, so that organisations can readily access this information.

## CASE-STUDY / GOOD PRACTICE

### “WOMEN ON BOARDS”

*Women on Boards (WOB) exists to provide information, encouragement and connections to help women get to the top within their own company or to take on a board or committee role as a non executive director (NED), trustee or governor.*

*WOB works on both the supply side and the demand side, with board candidates and with those recruiting non-executive directors and trustees:*

*1. WOB is building a pool of female board members and role models by providing the information, encouragement and connections to ensure more women are appointed to boards across all sectors;*

- Helping individuals to understand their transferable skills and to make the right connections to access board positions*
- Providing a strategic framework for getting a board role and pragmatic advice along the way*

*2. WOB is increasing the transparency of the board recruitment process through their NED Vacancy Board (free service to any organisation seeking a board member) and through work with head-hunters and the government to “turn off the spotlight and turn on the floodlights” when recruiting board members;*

- WOB actively encourages recruiters to open up their field of vision by advertising more board positions;*
- WOB provides visibility for a broad range of board vacancies to inspire women to apply*



**SPECIFIC RECOMMENDATION R16:** The European Commission and Governments should apply “positive action” such as opening positions only for women or implementing quotas

See also R8 and R9

## **B) MAIN RECOMMENDATION**

Support the identification of new systems and alternative leadership models for women, in order to facilitate less patriarchal models of leadership.

***Rationale: The dominant leadership model has emerged out of patriarchy and needs to be redefined***

**SPECIFIC RECOMMENDATION R17:** Identify new models of leadership through best practices

**SPECIFIC RECOMMENDATION R18:** Member states, governments and the EU Commission should offer mentoring and career counselling programmes about new models of leadership

**SPECIFIC RECOMMENDATION R19:** Member states, governments and the EU Commission should increase and support networking between women in leadership positions

**SPECIFIC RECOMMENDATION R20:** Member states, governments and the EU Commission should undertake specific measures regarding the use of media in the fight against stereotypes

### **CASE-STUDY / GOOD PRACTICE**

#### **“MENTORING SCHEME OF GERMAN PROJECT OFFICE FOR WOMEN IN CULTURE AND MEDIA”**

*In June 2016, the German Culture Council published in June 2016 a comprehensive study on Women in Culture and Media in Germany, with the*





*financial support of the German Federal Commissioner for Culture and Media. Many recommendations were expressed and one of the follow-ups on this study was the creation of a Project office for Women in Culture and Media.*

*The Project office is in charge of publications and studies, supporting networking initiatives for women in culture and media, the creation of a committee on gender equality inside the German Culture Council, as well as the establishment of a pilot mentoring programme between 2017 and 2020.*

*During the pilot phase, three rounds of one-on-one mentoring were being conducted. The objective was to bring together approximately 20 mentor/mentee pairs each year. The programme also supports and promotes the networking of all participating cultural workers.*

*The aims of the programme are strategic career counselling, practical support, the positioning of mentees in the cultural community and the establishment of an alumni network.*

*The programme is still in the testing phase. During the first round (starting May 2018), 13 tandems have been formed. Many tandems of the first round have stayed in close contact even at the end of the planned mentoring period.*

*For the second round, around 200 women applied as mentees and 24 tandems have been built (in the categories of theatre, media, literature, music, film, visual arts, cultural management, design, museum and cultural education).*

*Almost 250 women applied for the third round, for which the selection process is currently underway, showing the existing needs to support women on their career path as well as a growing interest in the programme.*

*<https://www.kulturrat.de/thema/frauen-in-kultur-medien/mentoring-programm/>*

## C) MAIN RECOMMENDATION

Support initiatives which stress the value of having mature / older women in positions of leadership in the cultural sector

*Rationale: The labour life cycle offers fewer opportunities for women aged 50 upwards*

**SPECIFIC RECOMMENDATION R21:** Identify actions to support women who are willing to go back to the workforce, to resume their careers after taking care of children

**SPECIFIC RECOMMENDATION R22:** Identify actions, which fight against stereotyping and offer alternative and positive role models for older women in the cultural sector

## Issue 3.

### Change the male dominated nature of the work environment

#### A) MAIN RECOMMENDATION

Take measures to advocate and disseminate examples of alternative leadership models and employment structures which support and facilitate family and a good work / life balance

*Rationale: alternative ways of working encourage women as female leaders to find a balance between their work and their desire to spend time with family and for leisure*

**SPECIFIC RECOMMENDATION R26:** Showcase other leadership models and facilitate womens' testimonials on their experiences of achieving or trying to achieve a work life balance

#### B) MAIN RECOMMENDATION

Assure a safer work environment for women

*Rationale: Women still suffer sexual harassment and different forms of physical and psychological violence*

**SPECIFIC RECOMMENDATION R23:** Member states should take actions to support a safer work environment

## **B) MAIN RECOMMENDATION**

Help men to overcome their stereotypes

*Rationale: Men often come from a cultural background where gender inequality is considered normal and not questioned*

**SPECIFIC RECOMMENDATION R24:** Identify actions to involve men in projects and training programmes that could help them in becoming aware of the injustice of sexual discrimination

**SPECIFIC RECOMMENDATION R25:** Promote mixed teams at work.

**Moderator & Writer: Flavia Barca, Acume**

**Rapporteur & Writer: Ailbhe Murphy, Create**

**Cristina Da Milano, Eccom**

**Monica Zarna, Reseo**

**Anita Debaere, Pearle**

**Simone Dudt, European Music Council**

**Hélène Gauthier, European Theatre Convention**

**Charlotte Appelgren, Cine-Regio AISBL**

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[1] The principle that men and women should receive equal pay for equal work has been enshrined in the European Treaties since 1957 (today: Article 157 of the Treaty on the Functioning of the European Union (TFEU)). Article 153 TFEU allows the EU to act in the wider area of equal opportunities and equal treatment in matters of employment and occupation, and within this framework Article 157 TFEU authorises positive action to empower women. In addition, Article 19 TFEU enables the adoption of legislation to combat all forms of discrimination, including on the basis of sex. Legislation against trafficking in human beings, in particular women and children, has been adopted on the basis of Articles 79 and 83 TFEU, and the Rights, Equality and Citizenship programme finances, among others, measures contributing to the eradication of violence against women, based on Article 168 TFEU.

[2] Creative Europe is the European Commission's framework programme for support to the culture and audio-visual sectors. The Creative Europe MEDIA programme, for example, asks organisations in receipt of funding for training initiatives to report on their Gender Balance Strategy

[3] 2014/124/EU: Commission Recommendation of 7 March 2014 on strengthening the principle of equal pay between men and women through transparency Text with EEA relevance

[4] 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. The directive will have an impact on national legislation regarding leave, as follows:

- paternity leave - fathers or second parents will be able to take at least 10 working days of leave around the time of birth of a child, paid at a level equal to that currently set at EU level for maternity leave (in line with article 11 of Council Directive 92/85/EEC). The right to paternity leave will not be subject to a prior service requirement. However, the payment of paternity leave can be subject to a six-month prior service requirement. Member States with more generous parental leave systems will be able to keep their current national arrangements
- parental leave - an individual right to 4 months of parental leave, from which 2 months are non-transferable between the parents and are paid. The level of payment and the age limit of the child will be set by Member States
- carers leave - a new concept at EU level for workers caring for relatives in need of care or support due to serious medical reasons. Carers will be able to take 5 working days per year. Member states may use a different reference period, allocate leave on a case-by-case basis, and may introduce additional conditions for the exercise of this right

[5] In Ireland, Board Match assists not-for-profit organisations engage in transparent and independent board selection, leading to a stronger and more diverse board. See <https://www.boardmatch.ie/charity/strengthen-your-board>



Chapter 2

# EDUCATION & TRAINING: GENDER STEREOTYPES, REPRESENTATION, AND ROLE MODELS

Writers:

**Janet Clark** and **Laura Gardes**

**INTRO:**

The influence of stereotypes that are ingrained in our brains is monumental. They influence the way we perceive our environment, the way we behave, the way we develop. None of us is free from this often subtle influence, which is also part of our social and cultural inheritance. The Panteia Report states: “First and foremost, most of the gender gaps originate from gendered stereotypes” (Page 84, Final Report - Gender in CCS EAC\_Panteia). When talking about stereotypes, one must also talk about role models and representation, as all three aspects are closely linked together. The representation of women in film, literature, tv, radio, advertising, visual arts, but also in decision making roles etc. impacts on how women are seen in society. This representation reinforces, changes or even breaks existing stereotypes, depending on the type of role model chosen. Thus, it is of utmost importance, to erase harmful stereotypes, which, according to the Advertising Standards Authority (ASA) UK, can restrict the choices, aspirations and opportunities of children, young people and adults.

(<https://www.asa.org.uk/news/ban-on-harmful-gender-stereotypes-in-ads-comes-into-force.html>)

This chapter will look at measures to reduce limiting stereotypes, role models and misrepresentations that place and keep women on the back seat of society.

**Please note:**

**Best practice** examples here illustrate the efforts of groups/individuals/organisations to improve the situation. Many of these best practice examples are powered by unpaid work, enthusiasm and desperation for change. Thus *the work itself is best practice, the lack of public funding for such important work is malpractice*. For the most part, the burden of gathering data, to improve the situation and to raise awareness is unpaid labour, and rests solely on women who are already working very hard to survive in an unequal labour market.

For comprehensive reporting purposes terminology of LEGISLATION, ACTION and CREATIVE EUROPE PROJECT is used to highlight which fra-





mework could best suit each proposed idea below. This is also in line with the moderation/discussion method adopted by the group in Prague (VoC event, September 2019).

## 1. CHILDREN AND ADOLESCENTS

Stereotyping starts right after birth, when boys get blue arm tags and girls get pink ones. The pink and blue gender separation continues throughout childhood, boys eat from pirate plates, girls from glittery fairy bowls, boys wear superhero shirts, girls get the one with ‘shopping queen’ written on it.

We train children to think in stereotypes that push girls into a weak position. If we don’t stop this, our society will never embrace gender equality. Thus we need to look very carefully at early education:

### 1.1 Training care providers / teachers / parents associations on gender balance and stereotyping

The vast majority of educational workers will be aware of stereotypes. Nevertheless, most of them are not trained in recognising and avoiding them. Stereotypes are so deeply ingrained that we often behave in a stereotypical way without realizing we are doing so. Thus we propose specialist training of educational personnel on stereotypes, role models and representation using only material that has been produced with gender balance in mind.

### 1.2 Enforce a quota for role models /gender literacy to be taught in school curriculums, including artists (books read, films watched, visual arts etc) and scientists

Most role models presented throughout the school curriculum are male, in particular regarding science and arts. It is often claimed, there are not enough female / gender binary /gender-queer role models to present as suitable role models. The fact is, there are enough female role models, but teachers are not trained to look for them and school books tend to concentrate on male role models. In future, there should be a balance of male and female representation of famous artists at school.



To achieve this, we need **LEGISLATION** that enforces gender balance within school curriculums, including a balanced selection of role models.

*Best practice example:*

*Gain inspiration for role models to teach with the Rebel Girls book series around brave, clever, special girls and women around the world during different centuries. See: <https://rebelgirls.co.uk/>*

### **1.3 Gender Balance Awareness Raising classes for all pupils and all schools**

Despite the common interpretation of the subject, gender balance is not a feminist issue. It is a societal issue. Thus, gender balance needs to be embraced by men and women to form a more just, sustainable and peaceful society.

We believe there is a requirement for **LEGISLATION** to ensure gender balance awareness classes find their way into all European school curriculums.

*Best practice example:*

**SPHE - Social Personal and Health Education Curriculum, Republic of Ireland**

*SPHE implementation commenced in schools in the Republic of Ireland in 2003. The subject is introduced to students from Primary Cycle (5 years old approx) right through to Senior Cycle (18 years old approx).*

*The curriculum framework for SPHE in 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 learners in 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, Physical activity and nutrition.*

*See: <https://www.curriculumonline.ie/Senior-cycle/SPHE>*

### **1.4 More emphasis on arts and creation of special places for creativity at school**

Schools are mostly driven by performance and competition. There is little room for

creativity, which in turn is important for current and future societies. Artistic subjects as an incubator for empathy and future creative competence should have a higher value within the curriculum. To create more room and acceptance for creativity in schools, we suggest a European wide **AWARENESS RAISING CAMPAIGN** on the importance of creativity for a peaceful and free society. Furthermore, to ensure that creativity receives enough room for transcendence, we suggest offering **CREATIVE EUROPE** projects in selected schools to create special places and safe environments, in particular for girls, that provide room to transcend in different ways.

*Best practice example:*

ESU report, <https://www.esu-online.org/>

### **From Practice to Research to Policy Making**

#### **i) Knowledge Exchange**

*Knowledge exchange does matter. Challenge: How can informal settings and schools work together to close the research to practice gap? It is important to collect case studies and examples of programmes and partnerships with innovative practices happening in schools, homes, workplaces or communities that help young girls fulfil their potential.*

#### **ii) Framing gender equality as Social Justice**

*Gender equality is a social justice issue. Challenge: How can we define social justice and gender equality as well as focus on solutions for creating more inclusive environments and how can we find the commonalities within the quest for inclusive environments in all settings.*

#### **iii) Parents as Partners**

*Parent-school partnerships are a natural part of a girl's success. How do we ensure parents become an integral part of educating young girls and are empowered to act according to their rights in education settings? What do effective parent-education partnerships look like in practice?*

#### **iv) Lifelong Inclusion**

*We have to explore transition practices from school to community, school, wor-*

*place, and school to independent living. Are there evidence-based practices that promote successful transition to further education, work, and community life, guaranteeing gender equality? How can gender equality be promoted in educational settings and into life as an adult?*

### **1.5 Quota on decision making positions in education and higher education**

While the majority of teachers are women, most school principals/deans/professors are men. The stereotypical hierarchy in educational institutions leads to a lack of role models and distorts a gender balanced decision making process. Since this disparity within the hierarchies of educational institutions has a longstanding tradition, we feel there is a need for **LEGISLATION** to regulate the gender parity of decision making positions through the introduction of quotas.

### **1.6 Pink/blue trap: companies should offer gender-neutral product options**

Since marketing is pushing gender stereotypes for profit, the boy-girl gap grows bigger every year. i.e. first reader books for boys tell stories about pirates and policemen etc., girls read about unicorns and princesses. This increasing stereotype based product strategy is counterproductive to all the feminist efforts towards gender balance. Companies should be held responsible to offer gender neutral products alongside all gender specific products and / or refrain from pushing / reinforcing stereotypes through their product portfolio. Over the past few years, the advertising sector has been under scrutiny. Awareness campaigns yielded results, new rules i.e. ASA/UK have been applied and the sector has started to regulate itself because of public opinion and consumer behaviour. United Nations Women (the UN entity working for the empowerment of women) claims that a by-product of advertising has been the “shaping or reinforcing of negative stereotypes of both women and men. These persistent images feed into cultural norms and are a serious barrier for gender equality”.

(<https://www.unwomen.org/en/news/stories/2017/6/press-release-in-can-nes-un-women-ed-calls-to-eliminate-gender-stereotypes-in-advertising>)

We believe that in order to stop companies from reinforcing negative stereotypes of both women and men, we need three pillars of action:

1. We need to introduce an **AWARENESS RAISING CAMPAIGN** against stereotyping in advertising to raise public interest and understanding of the negative impacts of adverts and products that stereotype.
2. We propose an EU wide **ACTION** to reinstate and promote gender neutral products and activities.
3. We suggest the introduction of a **POLICY** ensuring that companies / products that reinforce stereotypes will receive no public funding.

Best practice examples:

**Awareness** of the negative impact of advertising, products and policies that stereotype: <http://pinkstinks.de/die-revolution-hat-laengst-begonnen/>

Negative pricing for the worst advertising / products that negatively stereotype.

Example: <https://goldener-zaunpfahl.de/the-award/>

New **Rules** to stop/reduce stereotyping in advertising: UK ASA works on new advertising standards regarding stereotyping: [https://www.youtube.com/watch?time\\_continue=1&v=u5OdIEIQyZw](https://www.youtube.com/watch?time_continue=1&v=u5OdIEIQyZw)

UN Women get big brands to eliminate gender stereotypes in advertising:

<https://www.unwomen.org/en/news/stories/2017/6/press-release-in-cannes-un-women-ed-calls-to-eliminate-gender-stereotypes-in-advertising> <https://www.unstereotypealliance.org/en>

## 1.7 Gender neutral uniforms in schools

All schools that enforce the wearing of a school uniform, should be asked to offer gender neutral uniforms to all pupils (free choice of skirt / blouse / shirt / jumper / trousers). To introduce and spread the idea of gender neutral uniforms, we suggest starting an **AWARENESS RAISING** campaign, i.e. presenting examples of gender neutral uniforms.

## 1.8 Specific School Projects to raise awareness of and to stand against gender inequality, stereotypes, misrepresentation, and gender based violence

Schools should allow space for special projects related to gender balance issues. This would increase awareness, help to rethink one's own position, and raise the value of gender balance as an important aspect of education and a modern society. We think, **CREATIVE EUROPE** projects in selected schools could be a very good start for school based **AWARENESS RAISING** campaigns against gender inequality, stereotypes, misrepresentation and gender based violence. Projects could take many formats, i.e. school plays, writing competitions, video diaries, photo campaigns, music.

To increase the impact of these projects, they should be clustered on social media, using a project specific hashtag (see: #orangemyworld)

*Best practices example:*

*#orangemyworld – international project/campaign to raise awareness against gender based violence => see twitter: #orangemyworld*

<https://www.heforshe.org/en>

## 1.9 Engage with the next generation to include them in the gender balance debate

Engage the next generation in the debate/consultations on gender balance, via pupil councils as part of a **CREATIVE EUROPE PROJECT** in selected schools or Voice of Europe for pupils. Bringing in representatives of their own peer group, we will better understand the current situation and how we can improve gender balance in the future. In our fast changing, digital world, it is even more important to have the views of the next generation on important issues that form society.

## 1.10 Funding for research and gathering data

In order to really understand the situation with all its geographical disparities, we propose the funding of research projects, for example; **CREATIVE EUROPE PRO-**

**JECTS** to gather data on stereotypes, role models and representation and their influence on behavioural patterns, career opportunities and societal change. Furthermore, we suggest a **POLICY PROPOSAL** to ensure that education, both for adults and children, is led by research such as ‘when do stereotypes become harmful? When is the best intervention point?’ Also; research needs to look into different gender stereotypes depending on culture.

## 2. ADULTS

Problems related to stereotyping, misrepresentation and lack of strong role models do not stop at the end of childhood. On the contrary, whilst more women successfully complete their education in a sector, more men then get employment / funding / opportunities in the same sector. Thus, on entering the labour market, its effects become even more damaging and harmful and limiting to women’s progress and development. This is particularly true for the cultural sector. Therefore we propose a set of measures to eradicate harmful stereotyping and representation in the CCS.

### 2.1 Training on gender balance

We propose gender balance training in cultural institutions, carried out by a specially trained gender balance officer to educate all staff on harmful stereotyping and gender equality. Practical examples: workshops to fight stereotypes, sexism and sexual harassment for men and women, awareness training to increase understanding of stereotyping behaviours, training for HR staff, in order to recruit more women to lead positions, training for managers in jobs that are mostly occupied by men to manage mixed teams.

Analogous to a health and safety officer in companies, there should be one person responsible for gender balance in each organisation. Furthermore, stereotyping behaviour should be added to codes of conduct. The gender balance policy should be transparent (analogous to data protection transparency). We believe this will only work if organisations are forced by **LEGISLATION** to offer gender balance training and are facing controls on a regular basis. Thus organisations need to be accountable (GENDER AUDIT, etc). This would require data for accountability, quality management and monitoring, which could be - as part of a **POLICY** - a prerequisite to receive public funding.

Best practice examples:

- **Pipa campaign** [www.pipacampaign.com](http://www.pipacampaign.com) - UK About Pipa: Lack of support and provision for carers in the Performing Arts is endemic, and, if not addressed, will mean that many are forced to leave the industry after starting a family, leading to a loss of talent and further inequality in the Arts. To address these issues and affect change in the Performing Arts, in 2016 Cassie Raine, Actor, and Anna Ehnold-Danailov, Director, founded the Parents and Carers in Performing Arts Campaign, PiPA. Over the past years the PiPA campaign has conducted extensive research and called for change across the industry. In order to address the scale of change that's needed, and to ensure that work is ongoing and monitored, PIPA has become a limited company. Their research highlights the need for a long term presence in the performing arts as well as cross-arts dialogue in order to maximise opportunities for learning and share Best Practice.
- **mamsireland.wordpress.com -Republic of Ireland** About Mams Ireland: An advocacy group for feminist mothers in Irish theatre, promoting family friendly arts practice. Mams Ireland are a group of feminist mothers, with a background in theatre, who are now meeting once a week and talking regularly online.

## 2.2 Training for women

### 2.2.1 Skills and confidence

Due to socialisation of harmful stereotypes, women often lack in confidence, are less successful in contract / salary negotiations and the closing of investment / funding opportunities. We propose general training for the Cultural and Creative and sub-sectors to improve these skills, such as:

- Business administration Top Management
- Communication, negotiations, leadership
- Special courses boosting female confidence
- Professional Networking

We propose the installation of an EU-wide **ACTION** with sufficient funding to set up skills training on the above topics. This could be handled as **CREATIVE EUROPE PROJECTS** and/or via Erasmus+. But Erasmus+ programmes are diffi-

cult to access and in general require a stay abroad. Thus **CREATIVE EUROPE PROJECTS** should provide regional alternatives that are easily accessible and take into account the regional situation.

Best practice example:

*MaMA Festival & Convention together with She.Said.So France offered a free coaching session on public speaking to all the female speakers intervening on a panel ahead of the convention.*

### 2.2.2. Lifelong learning to facilitate career change

It is sometimes difficult to stay in a sector for a long time (dancers, performers, tour managers, actresses, singers etc.) and quite often creative people in these positions do not qualify for unemployment benefits as they are freelancers. Thus career change should be facilitated, and ongoing training should be provided to women to broaden their skills portfolio, to retrain in a new vocation and to access professions considered as typically “male”. **LEGISLATION** should ensure easy access to vocational retraining and an EU wide **ACTION** with sufficient funding for new training programmes should be put in place.

## 2.3 Equal access to funding, employment and visibility opportunities – UNIVERSAL FOR ALL SUB-SECTORS

In examining a number of cultural sub-sectors, through the lens of those in leadership positions, networking, subsidised schemes for companies and free access points, we have identified the following challenges regarding equal access to funding, employment and visibility.

### 2.3.1 Training future gatekeepers in gender balance / training the trainers.

The gatekeepers and networking circles are very often male-dominated, so that the access points to opportunities are limited and/or difficult to reach for women. A solution would be to ensure through **LEGISLATION** that (future) gatekeepers must receive minimum training on gender balance, in particular, if they are handling public money.

### 2.3.2. Supply sufficient and useful data

We need reliable data to understand the limitations of access to funding, employment and visibility and to monitor gender balance in the **CULTURAL AND**



## CREATIVE SECTORS

At the moment, many data collection / monitoring projects are carried out by voluntary unpaid women to gather empirical and valid evidence regarding the current discrepancy in their sector. This adds extra work, stress and responsibility for women who are already fighting harder to make a living out of their contribution to the CCS. Many projects have prompted strong reaction within the sector thereby contributing to greater awareness and change with regard to gender balance. The unpaid work on data collection / monitoring by women that are already fighting for gender balance in their spare time leads to financial losses and health issues such as burnout. The burden of data collection / monitoring needs to be lifted from women and be carried by society as a whole, thus these projects should be financed through public funding, for example through **CREATIVE EUROPE PROJECTS**.

Furthermore, there should be a **POLICY** that funding is provided for studies and projects that are led on a national level to cooperate on a European level.

### *Best practice examples of **projects that should get funding**:*

- In Germany, within the project 50%, voluntary participants account for the number of women on panels, shows, boards etc. to monitor the difference between male and female inclusion on public panels. The aim is to reach 50% <https://50prozent.speakerinnen.org/en/>
- In Germany, the project #frauenzählen looks at the visibility of women in literature, i.e. reviews, media, school curriculums, etc. This is entirely carried out by volunteers <http://www.frauenzaehlen.de/>
- In Germany the Association Pro Quote Film carried out a study that led to a public outcry and many policy changes within state institutions and companies <https://proquote-film.de/#/erfolge/object=page:7>

### **2.3.4 Quotas on funding boards**

It should be regulated through **LEGISLATION** that all organisations and projects that are financed through public funds should be monitored with regard

to their gender balance rating. If the project is not in line with gender balance requirements, funding should be denied or shortened.

### 2.3.5 Mentorship Programs

It is vital to offer mentorship programs to women in the cultural and creative sectors. In order for this to be implemented, funding is needed, for example in the form of **CREATIVE EUROPE PROJECTS**. We also need to train the mentors as it is a true skill. Mentorship is needed at all stages of a woman's career; there are many women, but not at management and leadership level. We need to have men and women as mentors and don't forget; Mentor the mentor as well!

*Best practice examples for mentorship:*

*EWA NETWORK - organises a specific film mentoring programme aimed at women cinema producers who already have relevant experience at national level and wish to evolve further to a European / international dimension.*

<https://www.ewawomen.com/film-mentoring-program-for-emerging-women-producers/>

*MEWEM - for women in the music industry*

*Deutscher Kulturrat: Mentorship Program The Deutsche Kulturrat runs a mentoring programme for the CCS, to particularly empower women to benefit from the knowledge and network of more senior peers.*

<https://www.kulturrat.de/thema/frauen-in-kultur-medien/mentoring-programm/>

### 2.3.6. Networking

Unlike their male colleagues, women tend to spend less time and effort networking with 'useful' players within the sector. Since many opportunities in the CCS are linked to personal contacts and an active network, women get left behind. Often women lack networking opportunities, as most of it takes place outside regular working hours – at times when many women tend to hurry home to look after their families. Furthermore, due to fewer women being in decision making functions, fewer opportunities arise to operate within a network of women leaders. Thirdly, women tend not to use their position to

give favours to a peer, as it might not be in the best interest of the individual or the organisation they represent - which we welcome as good conduct. We encourage this ethical behaviour (as opposed to the more egotistical conduct of men), which should be reinforced on a **POLICY** level and we recommend training for men on ethical practices when in positions of power. We propose to formalise networking and to encourage women to increase their networks and to offer and facilitate special networking opportunities during regular working hours, which can be the aim of a **CREATIVE EUROPE** project.

*Best practice examples of networking:*

*Brussels Binders: a directory to find young professional females to invite for panels and workshop. Searchable per expertise.*

*The Deutsche Kulturrat (Germany) invites representatives of all female associations of the CCS to regularly meet at the Deutsche Kulturrat for networking. Within these networking meetings, association representatives exchange market knowledge and ideas for potential cooperations and synergies.*

*WILM – Women in Live Music: an online directory, gathering details of females working backstage in the industry, which can be searched by speciality and nationality. Music professionals can use this database if they are missing women in their crew.*

*KeyChange pledge: quotas in the music industry*

*She.said.So: networking for women in the music industry*

*Speakerinnen.org – in Germany a group of women offers a platform to find female speakers for conferences, panels, etc. <https://speakerinnen.org/en>*

## 2.4. Specific challenges for each different sector:

### 2.4.1. Museums

The purchasing policies of museums must be monitored and made more transparent. Art by male artists dominates most collections. Quotas should be in place for public museums to ensure equal representation of genders in

exhibitions and collections through **LEGISLATION**. Furthermore, there should be more female led stories, as there are very few portrayed within the sector. This would contribute to **AWARENESS RAISING** amongst the general public and prevent gender stereotyping.

#### 2.4.2. Film Funding:

Films influence our view of the world, thus stereotypes in film reinforce stereotypes in real life. Gender bias training (representation, stereotyping) should be obligatory for filmmakers, in particular, if they are in receipt of public money. European film policy frameworks should stipulate a gender balanced approach as criteria to access public funding. This includes the number of female led stories within the overall number of films funded and the storytelling narrative (unbiased, non stereotypical gender archetypes). The state must ensure a gender balanced decision making process, taking into account the abysmally low number of film projects by female directors (although more women graduate from film schools). Since 2013 huge numbers of initiatives led by national / European funds and women's associations have been launched and concrete measures adopted. The landscape of those activities is still scattered and further joint efforts are needed to create sustainable funding systems which are gender balanced. In this light, 2020 is a crucially important year for film sector representatives - calling for a reality check of commitment taken by the 5050/2020 movement.

#### Best practice:

- Council of Europe Film Fund EURIMAGES offers a specific agenda of embedding gender equality in own work: <https://www.coe.int/en/web/eurimages/gender-equality>

*As a pan-European film fund, EURIMAGES has taken a proactive approach towards gender equality topics since 2012 and initiated the adoption of a strategy for gender equality in the European film Industry 2018-2020. It also commits to 50/50 by 2020 and regularly provides “current status” of awarded projects and its female directing share. Details of all actions: <https://rm.coe.int/eurimages-gender-equality-strategy-2018-2020-aiming-for-50-50-by-2020/1680760bff>*

- *European Womens' Audiovisual Network (EWA NETWORK) is the only pan-European organisation aiming to reach gender equality for women working in the audiovisual industry in terms of access to and opportunities for employment and funding throughout Europe. Operating in areas of RESEARCH, ADVOCACY, TRAINING and NETWORKING, the Network organises scriptwriting residency and producers' mentorship programmes; as well as managing specific awards highlighting female talent in different festivals and organising online sessions for career support of its members. <https://www.ewawomen.com>*

### 2.4.3. MUSIC

In the music sector a number of specific inequalities must be addressed, as the majority of decision makers are male, often reinforcing stereotypical gender images, sexism and gender bias that lead to greater support of male groups. We suggest the following measures are introduced:

- Quotas for panels and line-ups to ensure gender balance would contribute to **AWARENESS RISING** that talented women within the industry exist. Their voice should be heard with the same importance as their men colleagues.
- A **POLICY** should be put in place to ensure non-sexist representation of women in the media and eradicate bias in representation: a male is seen for his work, a woman for her gender.
- Initiate a **CREATIVE EUROPE** project to include more trained women composers in theatre and the film music sector.

#### Best practice

- *KVAST (Swedish composers) recommends counting the number of minutes a piece is played instead of focusing on the number of pieces only. This to make sure there is a fair representation of men and women. Statistics look very different depending on the different scenarios.*
- *keychange pledge - Quotas in the music industry <https://keychange.eu/>*

#### 2.4.4. LITERATURE

2 out of 3 books reviewed in the media are written by men. The most prestigious literature prizes are won by men. Men get more hardcover editions and scholarships and most decision makers in literature are men and most of the workers are women. Male networks promote men and thus increase the value of books written by men and often force women authors into a less valued category of books - that of 'women's books'. Men tend to understand male perspectives better than female perspectives, thus books with male protagonists automatically win more prizes in a male led jury. Regarding authors representation in media, male authors are valued for their work, female authors are often judged by their looks.

- Male networks / jurors / decision makers must be forced through **LEGISLATION** to recognise women authors by applying quotas for reviews, prizes, scholarships etc. to ensure equal visibility.
- The vast majority of decision-makers in a female branch are male – through **LEGISLATION** quotas should be introduced to stop this disparity at decision making level.
- There should be a **POLICY** that no public prize / scholarship money will be given for books reinforcing stereotypes.
- There should be an **AWARENESS RAISING Campaign** to end sexist representation of women writers in the media, to promote them for prizes and to promote them as role models.
- Train publishers to stop pushing women writers into allegedly female book categories
- Closely monitor the transition to tech market - male dominated (best sellers software)
- Initiate **CREATIVE EUROPE PROJECTS** to monitor AI in the sector; prevent algorithms written by men dominating the tech book market

### Best practice

- [#frauenzählen](#) (see 2.3.2.)

**Moderator & Writer:** Janet Clark, Netzwerk Autorenrechte

**Rapporteur & Writer:** Laura Gardes, JUMP -European Music Market Accelerator /  
MaMA Festival & Convention

Justyna Ewa Molendowska-Ruiz, Economía Creativa

Anna Ochmann - Fundacja ARTeria

Astrid Hartmann, KVASt

Stéphanie Gembarski, FEDELIMA

Tamara Tatishvili, European Women's Audiovisual Network (EWA)

Jenny Webster, Tallaght Community Arts

Berenice Honold, European Association of Film Agencies (EFADs)

Christoforos Pavlakis, Bios Arts and Media

Christine Langinaue, Culture for All Service

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### LITERATURE:

1. ASA - Advertising Standards Authority, UK. <https://www.asa.org.uk/news/ban-on-harmful-gender-stereotypes-in-ads-comes-into-force.html>
2. UN Women <https://www.unwomen.org/en/news/stories/2017/6/press-release-in-cannes-un-women-ed-calls-to-eliminate-gender-stereotypes-in-advertising>
3. Panteia - Gender gaps in the Cultural & Creative Sectors



Chapter 3

## **AN END TO SEXUAL VIOLENCE**

Actions Required of the European Union  
and European Cultural and Creative Sector  
to ensure enduring change

Writers:

**Ilse Ghekiere, Imogen Gunner, Marta  
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## Introduction

Sexual and gender violence is deeply ingrained within European and wider international societies, but has never been addressed in a continuous and systematic manner that would enable its prevention. #METOO was a sober reminder of the painful reality: revelations coming to light at the height of the action were timely for all communities; the cultural/creative sectors in particular.

It is inevitable that creative sectors must re-examine existing work cultures and in particular, the conditions within which women are working. The aftermath of #METOO demonstrates that the framing of sexual harassment, the education and understanding of its implications and the pervasiveness of aggression in the workplace, requires a complete overhaul. It is important to envision a systemic shift which is deep-reaching and alters the way authority, information and responsibility flow into every organisation.

Despite effective raising of awareness, since #METOO, it seems little has changed in reality. A range of research, strongly indicates that the culture of sexual violence against women is on the increase and despite all European nations having passed legislation which makes sexual violence a criminal offence, the execution of that law is at best inadequate and at worse non-existent, with strong powers of resistance with every instance. Therefore, it is time for the European Union to take additional measures to combat sexual violence.

The culture and creative sectors use the European legislative and monitoring powers to test, monitor and enforce action, via both clear directives as well as funding programmes, which have the objective of emphasising artistic and culture works which portray women in a positive light and empower the sectors to work against patriarchal norms.

### **What is at stake for the creative sector?**

The European Institute for Gender Equality defines ‘sexual harassment’ as a ‘form of gender-based violence encompassing acts of unwanted physical, verbal or non-verbal conduct of a sexual nature, which have a purpose or effect of violating the victim’s dignity and creating an intimidating, hostile, degrading, humiliating or offensive environment’. The European Institute for Gender Equality, which publishes a yearly gender equality index, calls “violence against women” “the most brutal

manifestation of gender inequality’.

Measuring the extent of sexual harassment is complicated by the fact that perceptions of sexual harassment vary from person to person, from country to country, and over time. Official data gathering efforts are scarce, and attempts to quantify incidents of sexual harassment are further complicated by victims’ reluctance to share their experiences, even anonymously.

Surveys and research on the issue of sexual harassment in the EU cultural industry, demonstrate alarming numbers. A survey by The Stage magazine in 2018 asked over 1,000 people working in the industry for their experiences, with 31% saying they had suffered sexual harassment. In Belgium, a survey from 2018 states that 1 in 4 women in the cultural sector experienced sexual harassment<sup>1</sup> and 1 in 2 women experienced verbal harassment<sup>22</sup>.

Existing safe-guarding frameworks have mainly been developed to suit a more traditional ‘permanent’ employee-employer relationship. Therefore it is important to take into account the specific **context of the cultural sector**. For many artists, freelancers and flexible workers, for example, the situation is often very fragile, because they do not want to risk their employment prospects. They are often, by the very nature of their work involved or employed in short-term, precarious positions. The boundary between work life and private life is less clearly defined in artistic work and for many artists, their body is also their instrument. Women of colour and migrant women might even be extra vulnerable, due to different layers of precarity.

## RECOMMENDATIONS TO END SEXUAL VIOLENCE:

This section deals with recommendations to end sexual violence at European Union and Member State levels.

- **European wide awareness campaign, with a strong sensitivity towards cultural differences. How can countries who are more ahead, inspire countries**

<sup>1</sup> [https://www.thestage.co.uk/news/2018/exclusive-report-reveals-worsening-scale-harassment-theatre/?login\\_to=https%3A%2F%2Fwww.thestage.co.uk%2Faccounts%2Fusers%2Fsign\\_up.popup](https://www.thestage.co.uk/news/2018/exclusive-report-reveals-worsening-scale-harassment-theatre/?login_to=https%3A%2F%2Fwww.thestage.co.uk%2Faccounts%2Fusers%2Fsign_up.popup)

<sup>2</sup> <https://svengatz.prezly.com/sven-gatz-stelt-actieplan-voor-tegen-grensoverschrijdend-gedrag-in-cultuur-en-mediasector#>

**who are still catching up on issues of gender equality? Campaigns can inform, mobilise support and call for change.**

Example: International Federation of Actors (FIA) is documenting different methods of tackling sexual harassment in the sector, creating an online resource section that brings together many interesting examples shared from across the globe<sup>33</sup>.

- **European wide training programme which tackles all levels of local, national, regional and state funded culture organisations; from employee level to management level. Training would include dissemination of tools that can strategically empower and protect artists and cultural workers**
- **A #METOO conference for stakeholders from EU-State members in which different countries can explore how the movement has affected change and discuss the remaining challenges.**

Example: The first major international conference on the impact of #metoo was held in Reykavík Iceland, September 17th - 19th 2019. Hosted by the Prime Minister of Iceland with ministers of equality from all the other Nordic countries and 800 other international guests.

- **In-depth research across EU based industries on the outcome of existing complaint procedures. Finding answers to questions such as: ‘In which cases have victims felt that the outcome of their complaint was supportive of them? When and where do procedures that already exist, succeed or fail?’**
- **Innovative educational material on the prevention of sexual harassment for students of all ages, with a particular emphasis on arts education (e.g. Vantage Point is a virtual reality application that trains people on how to understand and combat sexual harassment both in further education and in the workplace)<sup>4</sup>.**
- **A collaborative and inclusive conference / festival model - involving the presentation of academic papers, alongside performances which highlight the con-**

<sup>3</sup> <https://fia-actors.com/policy-work/sexual-harassment-and-gender-equality/combating-sexual-harassment-resources-inspiration-and-good-practice/#c2197>

<sup>4</sup> “[...] when there’s a need for disruption, a good place to turn for innovative solutions is the startup world. Over the past couple of years, a rash of new companies have cropped up to not only help those who have been affected by sexual harassment, but also to try to prevent it in the first place.” <https://pitchbook.com/news/articles/times-up-meet-the-startups-fighting-sexual-harassment>

contributions of women, LGBTQ+ people, and people of colour to music (traditional, popular, and art music) within European communities. Bringing together a broad base of governmental, university, and commercial sponsors, this event will make the work of diverse contributors more visible and demonstrate widespread support for diversity initiatives.

- **Fliers at Festivals, Beermats in Pubs - in style of cartoons and comics**  
Addressing the transient nature of one-off artistic events, fliers and beermats with a message regarding sexual harassment, possibly including how it could be dealt with;  
(e.g. <https://www.barclayagency.com/speakers/marjane-satrap/> )

### Legislative and monitoring initiatives

- **Free legal provisions across EU Member States for victims of sexual violence, with a strong focus on intersectional injustice.**

Example: The Center for Intersectional Justice is an independent nonprofit organisation based in Berlin dedicated to advancing equality and justice for all, by combating intersecting forms of structural inequality and discrimination in Europe. <https://www.intersectionaljustice.org/about/>

- **Helplines in place to counsel, protect and offer legal aid to victims of sexual harassment at work. These services are informal, aiming to alleviate any anxieties associated with taking further action.**

Example: In the UK, Equity have set up a [Bullying and Harassment Helpline](#) dedicated to advising members regarding their situation, as well as providing support for any mental health concerns. In Ireland, Irish Equity the representative organisation for Actors, Theatre Directors, Stage Managers, Dancers, Stage and Set Designers in Ireland, has included a contact email address and number in their [Bullying and Harassment Policy](#) for confidential support with a team member.

- **Positioning local governments as democratic proximity institutions on the front line in the defence of cultural rights as fundamental human rights that should be spread and implemented across all European cities.** (public initiatives like “Barcelona Antimasclista”<sup>5</sup> oriented specifically to detect, prevent,

<sup>5</sup> Barcelona Antimasclista (‘Antisexist Barcelona’ campaign) <http://ajuntament.barcelona.cat/bcnantimasclista/en/#BarcelonaAntimasclista>

inform and act against sexual violence, should be spread and implemented across European cities).

### Funding opportunities

- **Binding obligation of existing anti-harassment policy by all recipients of EU funding.** In Sweden, since 2018 filmmakers and producers applying for public grants have to prove knowledge of anti-harassment legislation.
- **Support for peer-to-peer initiatives that fight sexism, sexual harassment, abuse of power in the EU arts and work with a grassroots approach.** See personal narratives as a force for Change and Empowerment.
- **Making it a criterion across EU educational and cultural programmes that portraying women in a progressive light, opposing gender stereotypical portrayals, are favoured. Arts can be a powerful tool for changing the still prevailing, harmful, representation of women as sexual objects and the glorification of rape culture.**

FIA Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe<sup>6</sup>

- **Funding of academic research programmes** focusing on feminist readings of historical cultural material (e.g songs and folklore). To include collections of examples that counter a negative and narrative of misogyny and objectification of women.
- **Performing Arts**  
Women only casts and crews, one-woman plays, stand up gigs, or multi-disciplinary performances, involving comedy, theatre, and music. Comedy video series, sketches or shorts that satirise sexism and rape culture, and the double standards, stereotyping and hypocrisy that women face daily; e.g SoloSIRENs, a festival dedicated to women theatre artists who are writing and performing their own work. Curated, directed and staffed entirely by a female team [www.solosirens.info](http://www.solosirens.info) and short film parody - The Abortions Deciding Office by Irish comedian, activist, actor and singer Síomha Hennessy (AKA - Anxiously Attached)

<sup>6</sup> <https://fia-actors.com/media/press-releases/press-releases-details/article/handbook-of-good-practices-to-combat-gender-stereotypes-and-promote-equal-opportunities-in-film-tel/>

<https://www.youtube.com/watch?v=UcN-PBIV0m4&feature=youtu.be>

- **Music Projects**

Support for female musicians whose work relates to issues of sexual violence and misogyny: whether in the form of a grant for recording, music videos, concerts and the promotion of music or bands that address some of these themes. Safe spaces for women to explore artistic relationships with each other, for example women only sessions or jam nights.

## 2. THE CULTURAL AND CREATIVE SECTOR

- **Joint initiatives by art and cultural professional associations and cultural institutions, to provide support to sexual harassment victims, at both legal and psychological levels.** (Example: The Danish film institute, in cooperation with professional associations of the film and theatre sectors, opened a counselling service for the abused and the abusers to prevent sexual harassment)
- **Sector-based surveys to benchmark, measure and widen understanding of harassment. Surveys can be a vital first step in developing a targeted and effective strategy.**
- **Updated and clear policies on sexual harassment in all art and cultural organisations and information on where to go in and outside of the organisation concerned, if sexual harassment happens. Singular, large-scale cultural events should distribute their sexual harassment policy, have a helpline obligation and places to report.**
- **Codes of Conduct as a tool for shared principles as a basis for change. Practical common workplace guides for the prevention of sexual harassment in the cultural and creative sectors<sup>7</sup>.**

(UK's BAFTA and the British Film Institute have published documents to improve understanding of sexual harassment, including a code of conduct and guidance steps<sup>8</sup> to implement a harassment policy available to all).

<sup>7</sup> Engaging with employer counterparts and other sectoral stakeholders is a fundamental part of driving a culture change within the sector. Agreeing a shared vision and concrete steps on how to achieve it is a very constructive way of doing this. An agreed Code of Conduct can then become a shared reference and framework and may for example be usefully added to contracts or otherwise widely communicated in the sector

<sup>8</sup> Bullying and harassment prevention for the screen industries (commissioned by the BFI and supported by organisations across the UK) <https://www.bfi.org.uk/about-bfi/policy-strategy/bullying-harassment-prevention>

## Personal Narratives as a Force for Change and Empowerment

The politics of speaking out and breaking the silence rely on the transformative potential of personal narratives. In honour of the millions of stories from women across the globe we should promote and support the dozens of initiatives which have sprung up, and facilitated change as a viable result of #METOO.

*‘Dá ndéanfadh seans go n-imeodh*

*An domhan mór uile ina raic*

*If one woman were to tell the truth about her life  
the world would split open<sup>9</sup>*

*(Extract from Labhrann Medb or Meave Speaks, by Irish poet Nuala Ní Dhomhnaill)*

The telling of personal stories allows us to hear, see, understand and experience, perhaps for the first time, the voices of those we might otherwise miss. Such sharing, enables resonance, cumulative strength through common experiences, and importantly the telling of untold truths. Whether solo or group, community based or professional, there is a unique power in human creativity to tell these truths through art, and in doing so address and counter the culture within which sexual violence thrives. In its multitude of formations and practices, art both draws from, and reflects culture. It also shines a light that enables examination and reflection, leading the way in cultural development. The opposite is also true, in that if unquestioned, artistic practice can reinforce hegemonic cultural norms, including unhealthy stereotypes, and discriminatory practices. Such issues within creative sectors frequently ‘mirror social and political conversations on local, state and international levels’<sup>10</sup>.

There are plenty of EU-based grassroots initiatives led by artists and cultural workers and peer-to-peer platforms where testimonies have been shared and mutual support was used as a strategy for empowerment:

<http://www.wakingthefeminists.org/>

A grassroots campaign calling for equality for women across the Irish theatre sector that ran from November 2015 to November 2016, encouraging and supporting individuals to speak up; to interrogate what stories are told, who gets to tell those stories, who makes those decisions.

<sup>9</sup> Ní Dhomhnaill, Nuala. Selected Poems: Rogha Dánta, trans., Michael Hartnett (Brookside: New Island Books, 1993), p.111

<sup>10</sup> Slominski, Tes. Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music. Middletown, CT: Wesleyan University Press, 2020, Introduction, p.5

[www.engagementarts.be](http://www.engagementarts.be)

Engagement Arts is an artist-led movement tackling sexual harassment, sexism and power abuse in the Belgian arts field.

<http://irishtheatreinstitute.ie/attachments/c512602b-e015-48fa-a071-b70e-d31a5e65.PDF>

Irish Theatre Institute Speak Up and Call it Out: Dignity at the Workplace Towards a Code of Behaviour for Irish Theatre. Speak Up & Call It Out - Safeguarding the Future of Irish Theatre. A theatre sector initiative led by the Irish Theatre Institute and supported by the Department of Culture, Heritage and the Gaeltacht.

<http://www.not-surprised.org/>

We Are Not Surprised is an international grassroots movement of 100+ women, transgender, non-binary, and gender nonconforming people that was formed after the publication of an open letter calling out the major issues of sexual harassment and abuse of power in the visual art world. The letter was signed by more than 9500 art workers.

<http://www.nobody100.com/>

*Whistle While You Work* is a German based platform led by international dancers, choreographers, and artists that calls out harassment, discrimination, and violence towards women and marginalised groups, particularly whilst at work in the arts, especially in professional dance and performance.

[https://elpais.com/elpais/2018/01/25/inenglish/1516873472\\_512637.html](https://elpais.com/elpais/2018/01/25/inenglish/1516873472_512637.html)

Pandora's Box is an activist group, made up of 3,000 Spanish women who work in the arts, who have taken action against perpetrators of sexual abuse in their own country. They have used social media to share testimonies and give advice.

[www.fairple.com](http://www.fairple.com)

FairPlé is an Irish movement which aims to achieve gender balance in the production, performance, promotion and development of Irish traditional and folk music. Upcoming publication by Dr Úna Monaghan, *Ethnomusicology Ireland* (Spring 2020). Monaghan compiled an anonymous online survey asking participants to respond to an invitation: "tell your story". Responses were invited on any aspect of traditional music where gender was perceived to be an issue, an incident witnessed, or experi-



enced, or something respondents noticed, or a comment. Thematic analysis is currently being carried out, and the data is being prepared for publication.

### Art/Literature

<http://nirmalinitiativetrust.org/>

**India - Nirmal Initiative Trust - A Colouring Book Towards Prevention of Child Sexual Abuse.** According to the Ministry of Child and Women Development (India) in 2007, 52.22% of children under the age of 18 experience one or more forms of child sexual abuse - that's one in every two children. Colouring book:

<http://nirmalinitiativetrust.org/wp-content/uploads/2018/08/CSAEnglish-Color-Book.pdf>

<http://brokentalkers.ie/portfolio/woman-undone-3/>

### Theatre - Ireland and Scotland

Currently running in Dublin is **Woman Undone**, by Brokentalkers, a re-imagining of the extraordinary early life of one of Ireland's best loved singers Mary Coughlan.

<https://www.facebook.com/leftbehindproductions>

### Theatre - Scotland

The Journey Home, by Left Behind Productions, shortlisted for the Voluntary Arts Epic Awards 2019 and shown in the women's wing of Her Majesty's Prison, Edinburgh- 'a story about domestic abuse and sexual abuse'.

<http://www.redressproject.org/>

### Performance Art - Canada

The REDress Project, 'focuses on the issue of missing or murdered Aboriginal women across Canada.

### Writers and Group Members:

**Ilse Ghekiere - Engagement Arts**

**Imogen Gunner - FairPlé**

**Marta Llobet Franquesa - UCLG Committee on Culture**

**Ása Richardsdóttir - IETM - International Network for the Contemporary Performing Arts**

**Paula Vaccaro - European Producers Club (EPC)**

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Chapter 4

# SYSTEMIC DISCRIMINATION DEMANDS SYSTEMIC CHANGE

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## Introduction

Gender inequality and gender imbalance are phenomena that have existed in the creative sectors throughout the course of modern history. Furthermore, much research, data, statistics as well as creative practices and output indicate a systemic imbalance and institutional discrimination faced by women, operating at all levels of cultural and arts industries, which has led to the under-representation of women in the sectors. The systemic discrimination experienced by women, as well as non-binary people and people outside of the traditional gender 'norms', as equal representatives and operators in the arts and creative sectors demands immediate cultural change at all levels.

**Identifying, analysing and changing discriminatory structures that reinforce and perpetuate discrimination and inequality within the cultural sector and all of its operations is a prerequisite for a long-awaited and needed system change.** This chapter addresses systemic discrimination and systemic change through intersectionality which should be considered as the overarching key-line, because the overlap of various social identities (age, race, sexual orientation, disability etc.) actively contributes to systemic discrimination on grounds of gender. To address institutional discrimination there needs to be changes to law, policy and culture, in order to remove existing barriers that exist within capitalistic patriarchal structures. In terms of evaluating biased structures in the arts and creative industries, how the barriers manifest themselves and at which levels, requires scrutinisation, after which specific initiatives and measures should be introduced, targeted and implemented, so that these structures can be changed and social justice can be achieved. Patriarchal systems which go against the values of the EU and its Commission and which currently exist at the core of the European cultural practice should be left in the past, tackled and changed. The ultimate objective would be to create a joint European model and certification of gender equality in the arts and creative sectors.

### Structural Inequality

Inequality and discrimination in the currently existing structures can be identified on various levels:

- **the level of the individual.** The objective of removing the barriers, is in order to allow the artist and the creative practitioner to operate equally with equal access and participation in the arts and creative practice regardless of their gender.
- **the level of the decision-makers and gate-keepers.** The objective is to allow gender balance, by targeting the individuals and organisations that control the usage of public funding and the production of artworks and creative projects, regardless of their commercial status.
- **the level of public management and financing.** The objective is to impose parity and equal access through any means necessary, by the public organisations and institutions that control and finance all the previous levels of operators.
- **the level of exhibition and distribution.** The objective is to allow equal access for audiences, by the organisations and institutions that bring forth all end products, comprising the work through an equal representation of all genders.

The role of the European Union is to set benchmarks for gender equality. To reach this objective, specific short and long term objectives and measures will have to be created to actualise equal gender representation and value in all of the European member states. As public funded and funding bodies, the responsibility of managing public and tax payers' money, should come with a duty to include gender as a fixed criterion for change. Each country has to implement clear gender agendas and strategies to reach gender parity and once achieved maintain the gender balance in all of its cultural operations. All institutions, organisations and individuals working within the creative sectors should commit to working towards gender equality and intersectionality in all of their operations, activities and support schemes. Such commitment has to be accountable, long-term and measurable.

The change of the paradigm can be achieved by several means. To realise gender balance requires changing patriarchal societies and culture as a whole, aiming towards equality and emancipation, by challenging and changing the existing power structures and through the deconstruction of patriarchal systems. The paradigm change can be achieved with targeted measures and initiatives:

1. Comprehensive and joint European legislation and regulation on gender equal-

ity issues within all usage of public resources, as well as implementing and enforcing such legislation and regulations in practice, to ensure the sustainability of culture in Europe. This means including, where absent, the introduction of new legislation (in cases where there is a lack of it), the adaptation of existing, relevant legislation and the enforcement of existing, relevant legislation with compulsory monitoring of proposals and implementation.

2. Enforcing a gender-equal and non-discriminatory labour market, that demands equal pay, enhances women's career development and supports women's leadership positions in the arts and creative sectors.
3. European-wide gathering of comprehensive, comparable and cross-referenced, gender-sensitive long-term data and statistics together with consistent public analysis and research of such data.
4. Communication, accountability and transparency at all levels of decision-making and in the usage of all public resources.
5. Ensuring women's equal access to public resources. Equal access to funding should include taking positive action and introducing quotas, to be implemented to guarantee systemic change for both short and long term progress and impact.
6. Enabling equal access of audiences to experience art and artistic practice, including creation, production, exhibiting, performance and distribution of the arts.
7. Educating society and its operators at large, on issues of gender equality and intersectionality in the creative sectors.
8. Systemic discrimination impacts on women disproportionately, this includes a multiple impact on intersectional women, in all institutionalised patriarchal systems and the practices that allow and support misogyny. Therefore, all of the means listed above should include intersectionality as one of the core indicators of broad systemic change.

#### **WHAT IS NEEDED TO TACKLE SYSTEMIC DISCRIMINATION**

Requirements for funding and distribution of public resources:

**All public funders should adhere to a 50-50 rule of distribution of public resources.** Failure to do so should lead to cuts in the budget as a penalty.

## ACTIONS TO BE TAKEN

*A separate European gender equality fund should be established in the cultural and arts sector, to offset the lack of financing for women's projects or projects that meet the 50-50 rule.*

*Public funding bodies and institutions operating solely on tax payers' money should be required to adhere to both local and European law and collective agreements when distributing public resources.*

Requirements for gate-keepers and power structures:

**All decision-making processes need to concretely enhance the gender equality and diversity of cultural creation and representation.**

## ACTIONS TO BE TAKEN

*Open communication and transparency on all levels of decision-making and distribution of funding that should be based on the general 50-50 rule.*

*Selection processes should promote objective rather than subjective methods of assessment.*

*In the recruitment of gate-keepers and positions of power; quotas and anonymous application and evaluation processes need to be established, in order to promote open communication and transparency and to ensure 50-50 representation.*

*In recruitment there has to be gender equality and intersectionality as a criterion for selection. In the recruitment process there needs to be a consensus regarding the multiple barriers that are faced by those who have multiple intersectional identities.*





*Long-term monitoring should be implemented, to ensure the impact of gender and other equality criteria, within all levels of decision-making processes. Discriminatory criteria, feedback and non-inclusive practices should be punishable by law.*

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*Ensuring positions of power are not held within the hands of few but that the decision-making processes are incorporating an equal jury of cultural and arts representatives who act as peer reviewers in assessment.*

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*All individual positions with decision making powers over public resources, should be held by a particular individual only for a fixed period, ensuring non-authoritarian and non-hierarchical operations.*

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*Training future gatekeepers in gender balance and training the trainers. The gatekeepers, power structures and networking circles are very often male-dominated, so that the access points to opportunities are limited and/or difficult to reach for women. A recommendation would be to train the future gatekeepers on gender balance.*

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*Quotas on funding boards and funding juries. All organisations and projects that either grant or are granted public funds should be monitored with regard to their gender balance rating. If they are not in line with gender balance requirements, funding should be denied or shortened.*

Requirements for legislation:

**A comprehensive review of existing legislation** with the aim of improving and levelling up, taking into consideration that different EU member countries have implemented legislation differently and individual countries may have supplementary legislation which offers greater protection.

## **ACTIONS TO BE TAKEN**

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*Bring the overall gender equality legislation to the highest level existing in the EU, this includes learning and replicating best practices from across the countries.*

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*Create an effective system to monitor the implementation of law, penalties as well as consequences imposed on breach situations.*

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*Draw up, implement, maintain and monitor legislation and directives that promote equality, at the highest level in the EU, bringing all countries to an equal level-playing field. This includes legislating on equal pay and parental leave and primary caregiver rights , in order to address the underlying roots of the problem.*

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*Establish other hard / soft measures to ensure the implementation of gender equality is in place.*

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*Demand suitable regulating bodies, make use of bodies that already exist to abolish deep-rooted discrimination. In order to be effective, such legislative and normative instruments should distinguish between short and long-term goals, depending on the complexity of the issue (or the point of departure for the country and/or area where the law is implemented).*

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Requirements for cultural organisations and operators seeking public funding:

### **Gender equality - Self-assessment tool for applicants about gender equality**

Through Equality Impact Assessments, equality monitoring and a comprehensive general duty, which is not only limited to the public sector but extended to the sections of the private sector that benefit from public resources. The operators themselves should be subjected to scrutiny and held accountable by any public funding body. The operators should carry out equality monitoring and address any adverse disproportionate impacts of their own actions. Refusal or failure to do so should lead to sanctions which could include not being awarded new contracts or government funding being withdrawn.

Ensuring training for the operators and organisations on aspects of gender equality, intersectionality and diversity, before any application phase, if there is a lack of understanding of such concepts or inability to implement change. This means the application process itself demands proof of meeting a specific standard in each proposal. This should also include work on specific benchmarks and certifications that qualify the stakeholder as an applicant. If the stakeholder fails to comply, they should be excluded or there should be a penalty.

Needs of operators and organisations already working towards change:

**Supporting alliances and networks that promote women in the cultural and creative field.** These networks should be listened to and engaged with to ensure a commitment to work towards gender equality in the long-term. For instance, in the Creative Europe scheme there is no specific financing for audiovisual networks, neither are these networks included in the Creative Media financing schemes.

## **ACTIONS TO BE TAKEN**

*To make a comprehensive map of organisations directly working on gender equality in any or all creative sectors and these organisations should be allowed to apply for funding from Creative Europe to support their ongoing activities towards reaching gender equality in the field of operations. In other types of organisations there should be*





*equality departments or officers in place to ensure the practice of equality through changes of attitudes, procedures, policies, monitoring, safeguarding and other existing day-to-day operations.*

Needs for women working in the field:

**Women's employment in the creative sectors is marked with non-typical work** placements, short term and occasional work, freelancing, working on grants and other subsidies and being self-employed or an entrepreneur. An approximately equal percentage of men and women graduate in equal numbers, from art institutions but career development for women is much more hindered or fractioned than men's. In addition to this, the careers of women are marked with periods of unemployment, parental or family leave, leaving them operating closer to the poverty line compared to their male counterparts. In addition, intersectional women and non-binary people experience the impacts of systemic gender discrimination to a larger extent, highlighting double barriers which they need to cross to reach an equal foothold.

In order to bring women's employment on par with men, the following actions should be implemented:

- Adding reciprocal mentorship programs to promote the leadership and career development of women. These can include diverse mentorship models, such as cross gender/cross generation mentoring 'up' which will help improve the understanding of access, privilege and overall gender relations for all.
- Having tailored employment programs that empower women's potential and authorship using bottom-up approach.
- Implementing the 50-50 rule or quotas in all teams working in the arts and cultural projects. This approach is applied to all levels of operations, starting from recruitment. In cases there is a part of the sector attracting or involving more women than 50-50 or where women make up the majority of the profession then positive discrimination should be adjusted and implemented to promoting other genders.

- Adding gender inclusive training methods to reach the goal of having other types of leadership positions for both women and men.
- Diversifying models supporting women's career paths. This includes collaborative leadership to complement flexible and part-time working opportunities needed by many (including parents).
- Adding and increasing recruitment models that support equal opportunities, this includes taking positive action when hiring or funding a creative practitioner or artist.
- Legislation on equal pay across all levels of employment
- Legislation on equal parental leave, equal caregiver duties and allowances for all genders


Requirements for research:

**Collection of data / commission research so as to ensure there is clear, transparent information and statistics** on where there are marked gender imbalances, and to help prioritise legislative action and other affirmative actions. The research should highlight who benefits from privilege as well as those who do not.

### ACTIONS TO BE TAKEN

*The data gathering should be done at regular intervals (eg. every 1 to 3 years) and should include indicators on non-binary gender settings. Quantitative and qualitative research on gender equality should enable the identification of interlocking systems of power and how they affect different marginalised groups, i.e. data collected should take into consideration intersectionality in the creative sectors (how different aspects of social and political identity discrimination overlap or “intersect”, for example, race with gender).*





***The data gathering and research should be comparable, comprehensive and longitudinal / benchmarked/ measureable in the long term.***

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***If the research findings indicate an imbalance, there should be consequent policy changes and recommendations to achieve a positive impact as well as creating measures to combat the discrepancies shown in the research findings.***

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***Mapping should be done of relevant stakeholders (such as European Institute for Gender Equality, EIGE and The European Agency for Fundamental Rights FRA), and actions should be taken to facilitate their mutual synergies in order to change systemic discrimination.***

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## **RELEVANT ASPECTS IN SYSTEMIC DISCRIMINATION AS A CONCLUSION**

Relevant aspects of discrimination, diversity and inclusion that go beyond what is generally intended for gender equality should also be taken into account in a more inclusive definition of the term 'gender equality'. With reference to, for example, other marginalised, non-mainstream and under-represented groups for which discrimination occurs based on gender identity, sexual orientation as well as race, religion or disability. In this sense, gender equality within its broadest definition should include other genders and non-binary people because it is part of the work towards overall parity and diversity, which does not include only men and women. This type of gender equality work reflects the values of the European Union.

The European Agency of Fundamental Rights (FRA) has published studies on discrimination based on gender identity that state that negative attitudes towards LGBT persons were identified in all of the EU member states and that their 'invisibility' in various sectors, including the cultural sector, is a prominent issue since they are de facto excluded from full participation in the cultural, social and political spheres. Official data on such discrimination is actually collected only in

eleven EU member states (Austria, Czech Republic, Cyprus, Estonia, Hungary, Latvia, Lithuania, the Netherlands, Romania, Sweden and the UK) and only within very specific areas, such as criminal law, employment directives or asylum granting accordingly. This means that there is a significant gap in research, statistics and legislation from other sectors. Hence, cultural policies and legislation would need to be revised to meet the criteria of intersectionality.

In order to address systemic discrimination and promote systemic change, all actions should focus on changing the existing paradigms that promote discrimination and hinder equal representation of all genders.

### **Best practices and benchmarks, initiatives and sharing of knowledge listed by country and/or sector:**



## **Belgium**

In the cultural sector in Belgium, women are very present on operational levels of staff and organisations, but then fade out in higher instances and executive positions. The Association des Centres Culturels de la Communauté Française de Belgique (<https://www.centres-culturels.be/home>), a regional network gathering all French-speaking cultural centres in Belgium, tested a pilot programme to help non-profit organisations improve gender equality inside their organisational structures, especially on higher levels. Their process can be described as an “outward ripple effect” (starting with an internal self-diagnosis on gender inequalities inside the network’s coordination office, then moving on to data-gathering within the network, then to experience-sharing with network members and the larger sector, then an awareness campaign in comics form directed towards the sector, and finally a memorandum co-written with partner organisations and directed towards policymakers. This is a type of educational action by the sector that could be encouraged and financed on national and local levels.



## Croatia

According to the Human Development Indicators (<http://hdr.undp.org/en/countries/profiles/HRV>), The Gender Inequality Index (GII) ranks Croatia on 46th place (<http://hdr.undp.org/en/indicators/68606>) Croatian society is being retraditionalised and the feeling is the position of women is not improving. There are researchers sporadically engaged in gender issues as well as research projects done concerning the position of women in society and in culture, as well as conferences organised on the gender issue. There is no systematic data gathered, so analysis is difficult.

In the cultural sector in Croatia there is very little money, but there are a lot of women working in the cultural field. Still, there are often men in the positions of power. Also looking at important cultural rewards (in terms of assessing the performance and quality of women and men) disproportionate number of awards have been given to men.

Good practices on research:

Research project GENMOD Relational Gender Identities in Croatia (<https://www.pilar.hr/2017/05/genmod-relational-gender-identities-in-croatia-modernization-and-development-perspectives/>)

An international conference on women in film industry that took place in Zagreb in 2019 provided some data concerning the gender situation (see <https://www.womeninfilmindustry.com/copy-of-new-page?lang=en> and <https://www.womeninfilmindustry.com/50-50-do-2020?lang=en>)

Barada, Valerija; Primorac, Jaka. In the Golden Cage of Creative Industries: Public-Private Valuing of Female Creative Labour // Technologies of Labour and the Politics of Contradiction / Bilić, Paško; Primorac, Jaka; Valtýsson, Bjarki (ur.). London, New York: Palgrave MacMillan, 2018.

Barada, Valerija; Primorac, Jaka. Non-paid, Under-paid and Self-exploiting Labour as a Choice and a Necessity: Example of Women in Creative Industries // Young Women in Post-yugoslav Societies: Research, Practice and Policy / Adamović, Mirjana; Galić, Branka; Gvozdanović, Anja; Maskalan, Ana; Potočnik, Dunja; Somun Krupalija, Lejla (ur.). Zagreb; Sarajevo: Institut za društvena istraživanja u Zagrebu/Institute for Social

Research in Zagreb; Human Rights Centre, University of Sarajevo, 2014.

Peruško Čulek, Zrinjka; Uzelac, Aleksandra. Transition as a Menace? Women in the Arts and Media in Croatia // Pyramid or Pillars: Unveiling the status of women in arts and media professions in Europe / Cliche, Danielle; Mitchell, Ritva; Wiesand, Andreas Joh. (ur.). Bonn : ARCult Media, 2000. (<http://www.culturegates.info/down/16Croatia.pdf> / <http://www.culturegates.info/cg/results.php>)



## Finland

In Finland women and men are believed to be a bit more equal with one another than previously. Men felt more often than women that gender equality had already been achieved. The majority of women, in turn, felt that men are in a more privileged position in society compared to women. Women continue to face sexual harassment and inappropriate behaviour. Women experience gender-related disadvantages in working life more often than men, for example concerning wages. Approximately one third of wage earners assessed that gender minorities would experience discrimination in their workplace. The responsibility for household work continues to be divided traditionally, which causes conflicts. Women felt far more often than men that they held too great a share of responsibility for household work. Households, more often than not, split the cost for shared expenses in half, even though the man's income was estimated to be larger than the woman's.

In the creative sectors, salary differences still exist in favour of men and the glass ceiling has meant that considerably less women, than men have got through to leadership posts and higher expert positions. On the other hand, women bore the major responsibility for supporting voluntary cultural activities and maintaining the interest of new generations in the arts and cultural activities. The main ongoing legislative work and cultural policy programmes and strategies from the point of view of gender impact, show that the impacts are not sufficiently –practically not at all– taken into account, in the law proposals and prevailing programmes and strategies examined.

Only about one fifth of Finnish feature-length fiction films are directed by women. The situation has not changed since the mid-1990s. One reason presented for this consistent imbalance lays in women filmmakers' difficulties receiving funding for their films. The amount of funding men receive to make their films is 75% of the public resources at the same time when women's projects tend to be made with mid-sized budgets. There is a clear lack of public statistics because the public funding bodies do not collect and share information with which monitoring of gender equality could be done.

Research:

Statistics Finland Gender Equality Barometer 2017, <https://julkaisut.valtioneuvosto.fi/handle/10024/161485>

Centre for Cultural Research: Research on gender equality in the cultural sector in Finland

<https://www.cupore.fi/en/search?searchword=gender+equality>

Anttila, Anna. 2019: Tyttöhan soittaa kuin mies! Kuinka vahvistaa taide- ja kulttuuri-alan tasa-arvoa ja työhyvinvointia?

[https://www.cupore.fi/images/tiedostot/2019/tyttohan\\_soittaa\\_kuin\\_mies\\_\\_final.pdf](https://www.cupore.fi/images/tiedostot/2019/tyttohan_soittaa_kuin_mies__final.pdf)

Paanetoja, Jaana 2018. Häirintä ja muu epäasiallinen kohtelu elokuva- ja teatterialalla; Selvitysraportti. Opetus- ja kulttuuriministeriön julkaisu 31/2018

[http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM\\_31\\_2018\\_10092018.pdf?sequence=1&isAllowed=y](http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/161024/OKM_31_2018_10092018.pdf?sequence=1&isAllowed=y)

English title: Harassment and other inappropriate treatment in the film and theatre industry; Analysis report.

Tarja Savolainen 2017. Sukupuolten välinen tasa-arvo elokuvatuotannossa. Julkisen rahoituksen jakautuminen. Cuporen verkkojulkaisu 43. Helsinki: Kulttuuripolitiikan tutkimuskeskus Cupore.

<https://www.cupore.fi/fi/julkaisut/cuporen-julkaisut/sukupuolten-vaelineen-tasa-arvo-elokuvatuotannossa-julkisen-rahoituksen-jakautuminen>

English title: Gender Equality in Finnish Film Production. The Division of Public Financing.

<https://www.cupore.fi/en/publications/cupore-s-publications/gender-equality-in-finnish-film-production-the-division-of-public-financing>



Initiatives in the cultural sector:

Women in Film & Television Finland has intuitively reacted to the discrimination persistent in the audiovisual industry and developed many initiatives to combat the gender inequality women artists face on a grassroots level when working in the field. The initiatives have been created to counter deep-rooted biases, obstacles and discrimination against women from the very beginning of their artist careers.

Mentorship programme:

The mentorship program assists women during their professional career in the audiovisual industry. The program supports the individual development of the women and teaches them to sharpen their working methods, change attitudes and pushes them for new direction. The mentors are experienced professionals already established in the industry, they are both women and men, who are good at coaching the mentees who are at a career crossroads. Mentorship program aims to improve employment by making career development into a conscious decision of the artist.

<https://www.mentorointi.wift.fi/>

WIFT Nordic Network:

The objective of WIFT Nordic Network operations is to strengthen the gender equality work all Nordic Women in Film & Television chapters are doing across the Nordic countries. Nordic WIFT chapters have members from all audiovisual industries and WIFT Nordic works on a grass-root level to empower media professionals to enable more diverse audiovisual productions and more equal gender representation in content creation as a whole.

<https://www.wift.fi/wiftnordic-english>

Wom@rts Project:

Wom@rts highlights the equal share presence of women in the arts and creative industries in the European cultural heritage and diversity. The objective of the project is to support and showcase the women and their artistic capacity contributing to the European cultural and creative sectors. The project is carried out transnationally through internationalisation, networking and new business models with new capacity building activities. Wom@rts promotes the transnational circulation of cultural and creative works of art and operators in order to reach new audiences in Europe and beyond, in particular through the mobility of masters and masterclasses, female artists in residencies, roaming of the exhibitions and participation at special events and festivals.

<http://www.womarts.eu/>

### IN FOCUS Incubator:

IN FOCUS incubator was sparked off based on research findings that reveal that female filmmakers' projects tend to be hindered after the initial script development phase. In Finland, where the film industry is mainly financed by non-recoupable public funding, on average only 24% of the funding is granted to the production of female-originated films. These findings, which prove there is no equal access for women into the film industry by any standards, sparked off a countermeasure, a comprehensive script and project development incubator based on gender equality and diversity. IN FOCUS provided a structured and supported work environment in which women's projects cross the bridge from script to production. The four selected filmmakers worked on their projects for six months in paid employment. The incubator was funded by the Finnish Cultural Foundation. The funding was 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 it ran until mid-2019.

<https://www.wift.fi/nakyvaksi-in-english>

### Action!:

Action! promotes the employment of female professionals in the audiovisual field, develops measures to remove obstacles and supports women's employment in the sector. Over the past few years, it has become clear that gender equality in the Finnish audiovisual industry is realized poorly or not at all. Inequality is an obvious barrier and women's unused creative and professional competence is an untapped potential.

<https://www.action-projekti.fi/in-english>



Italy

Italy is characterised by a traditionally patriarchal society, with significant differences between the north and the south of the country as well as the urban and the rural areas. Gender equality issue is reflected in all aspects of society.

Enterprises operating in the culture sector:

51%: cultural enterprises

44%: creative enterprises

4.5%: performing arts (mainly non-profit)

0.5%: cultural heritage management and preservation

Women represent 38.6% of the total number of workers in the cultural sector (compared to 42.2% for the rest of the economy). Gender relations are particularly unbalanced in creative-driven activities (where for every 100 workers, more than 64 are male).

Growing numbers of women are being engaged in the public sector mostly with administrative tasks but not specifically in technical positions and at leadership levels.

Initiatives in the cultural sector:

Writers Factory / Ursula Le Guin School of Writing

Created by Around Culture in collaboration with the non-profit organization Alloori Foundation, named after the famous American writer, directed by a woman and counting many women among its teachers, that uses the overall female vision as an interpretative approach to reality (overall picture vs. focused vision) and hybridises the contents of teaching in a transversal and innovative way.

The “Ursula Le Guin School of Writing” teaches six different disciplines in a single course: journalistic writing, web writing, narrative writing, writing for comics, script writing, metric writing and songwriting. The majority of trainees are women.

The cost of tuition is lower than the cost of any other such training course (approx. € 5.50 per hour of lesson). This has been made possible because the activity is promoted by a non-profit foundation that has no commercial nature. The decision to guarantee “social” access at a very low cost originates from the fact that from a gender point of view, on average 46% of women participate in education and training activities compared to 54% of men and that the main cause of the lack of training of 62% of women is the general inaccessibility to courses due to the high cost.

Initiatives with women / for women and that deal with gender discrimination / gender-based violence:

Around Culture supports and promotes concrete projects with women and for women that deal with gender discrimination and gender-based violence ([www.writersfactory.it/](http://www.writersfactory.it/), [www.imdb.com/title/tt8101932/](http://www.imdb.com/title/tt8101932/), <http://www.flewid-book.com>). “We have carried out for years an intense action of professional support to cultural and artistic activities for the dissemination of contents with the specific purpose of encouraging the knowledge/awareness of gender-related issues and promoting gender equality, against all forms of social discrimination. A culture of equality, inclusion and acceptance of all gender diversity based on the principle of the valorisation of cultural and artistic expressions, seen as a fundamental tool for disseminating this message to the public”.

“Our approach when we talk about gender equality is always to try not to limit ourselves to the ‘binary’ difference between the two genders man-woman. We support rather a systemic view that is inclusive of all differences: every circumstance in which a difference is excluded is a lost opportunity to combat prejudice and discrimination”.



## The UK

Equality and Human Rights Commission

The Commission is the regulatory body responsible for enforcing the Equality Act 2010 and is accredited by the United Nations as an “A status” national human rights institution. Duties include reducing inequality, eliminating discrimination and promoting and protecting human rights.

The focus of the commission’s regulatory role is to help organisations achieve what they should, not catch them out if they fall short using a range of powers. These include providing advice and guidance, publishing information and undertaking research. When these methods are ineffective, the Commission also has a range of enforcement powers. These powers are set out in the Equality Act and play an essential role in helping to make a difference.

There are a number of different approaches that can be taken, depending on the particular circumstances the Commission is trying to change. They range from guid-

ance and assistance to investigations and court action.

[www.equalityhumanrights.com](http://www.equalityhumanrights.com)

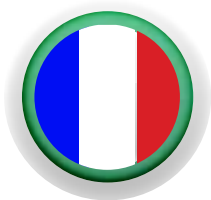
Advisory, Conciliation and Arbitration Service (Acas)

“We improve employment relations and prevent conflict by producing statutory Codes of Practice and advice and guidance to help employers, for example on how to write an employment contract or handle discipline and grievance.

We promote good practice by offering tailored training based on our respected guidance; we provide online training through the Acas Learning OnLine site and other tools for organisations to diagnose themselves; and we offer a range of training courses and employer network forums. Last year we trained around 30,000 people.

When problems start to emerge, or people want help on their situation, we provide employers and employees with free impartial expert advice through our Helpline and Helpline Online services. Last year we handled over one million calls and queries through the Helpline (0300 123 1100) and Helpline Online, and around 86% of callers were able to take clear action based on our advice.”

[www.acas.org.uk](http://www.acas.org.uk)



## France

A good practice and its challenges; Charters for gender equality in museum practices. For the first time in France last year a grouping of three museums from the town of Rouen has elaborated and adopted a charter for gender equality of museum practices. This was a result of a process that started with an audit done by an external consulting firm on the three museums

The charter includes 20 engagements, reflecting the concerns and goals of classic institutions, which have collections where gender disparities are acute and which wish to change their museum practices. This includes a new policy for acquisitions of women artists and authors, but also interestingly “During monographic exhibitions, do not hide in the biography of artists and personalities, any proven facts of sexual or sexist violence”. Full text in French at

<https://www.lejournaldesarts.fr/sites/lejournaldesarts/files/inline-files/charte-pour->

[l-egalite-des-femmes-et-des-hommes-dans-les-musees-rouen-12-10-2018.pdf](#)

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## Report Conclusion

The Voices of Culture dialogue on gender balance focused on four main areas that concern and directly affect women in the Creative and Cultural Sectors (CCS). These focus areas are:

- **Representation and role models, and equal access for women to the labour market and leadership positions**
- **Gender stereotypes**
- **Sexual violence**
- **Systemic discrimination**

The wider deliberation and subsequent discussions in the focus groups were conducted in the collective acknowledgement that gender balance is *not* a binary construct. Also, debates on questions of gender balance and equality must be considered through the lens of intersectionality as the analytic register for fully understanding multiple and intersecting forms of discrimination affecting women.

Within these considerations the participants of the Voices of Culture dialogue on gender balance found that although discrimination and inequality are holding women back in all countries and CCS subsections, the means to efficiently fight against discrimination and inequality varies according to country and subsection. When considering actions based on recommendations made throughout this report, it is paramount that the details of those recommendations as laid out and contextualised in each chapter are attended to.

Achieving gender balance requires changing patriarchal societies and culture as a whole. This report proposes targeted measures and initiatives that challenge existing power structures and the deconstruction of patriarchal systems towards equality and emancipation. These specific initiatives and measures should be introduced, targeted and implemented so that these structures can be changed and social justice can be achieved.



# VOICES OF CULTURE

Structured Dialogue between the European Commission and the cultural sector

## Gender Balance in the Cultural and Creative Sectors



Funded by the  
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Brainstorming Report  
Reflecting Group Discussions  
During Voices of Culture Session,  
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