



Global FemART

- the women
that drive
the creative
industries

GLOBAL
FemART



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Global FemArt – Supporting Female Artists and Creatives to Globalise their Business

Created and edited by **Anna Ochmann** (Foundation ARTeria),
Emma Humphrey (Inova Consultancy), **Gabriella Antezza** (Materahub),
Dzhaner Ahmed (FYG Consultores)

Cooperation: **Michalina Kuczyńska, Zuzanna Stachura** (Foundation ARTeria)

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For more information regarding the Global FemART project, please visit our website: <https://www.globalfemart.eu/> and Global FemART platform: <https://platform.globalfemart.eu/login>
To keep up to date with the project's progress, please visit our Facebook <https://www.facebook.com/GlobalFemArt/> and Twitter <https://twitter.com/GlobalFemArt> pages



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FREE PUBLICATION

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1. Introduction

The importance of policies and programmes to build and sustain creative businesses seems to be known, but there is little reliable evidence on an EU-scale on how to best achieve this. In order to bridge this knowledge gap and increase the reach and transferability of the project, the partnership of Global FemART project developed a Guidebook “Global FemArt – the women that drive the creative industries”.

This guidebook is based on all research results from the project and on experiences and feedback, including the case studies collected during the project. The project consortium have included the most successful tools and techniques as presented in the piloting programmes (including a reference to the complete Artist Circles™ Facilitator’s Guide and online training modules as part of the Global FemART Learning and Networking Platform), as well as presenting the participants’ experiences with the creative industries as a whole and the Global FemArt project in particular.

The key aim of this document is to collect the recommendations to policymakers on how to improve the existing inequalities in the Creative and Cultural Sector and to inform female artists and creatives of the situation and key elements of the Global FemART project. From discussions with the artists and creatives involved in this project, it is evident that information displayed in a guide such as this would be beneficial for both the direct target group, and also the wider audiences of policymakers and the CCIs.

The guidebook is aimed primarily at female artists and creatives, creative business coaches and intermediaries, representatives of CCIs, policymakers and all other interested parties.

The impact of the Global FemArt project is twofold: female artists and creatives on the one hand were given the opportunity to build their knowledge about running a creative business and how to grow it across borders, as well as be inspired by a large group of creative role models. On the other hand, the project raised awareness of issues of equality, encouraging the creative industries to combat inequality and to become a truly inclusive area of work, as well as providing third-parties with all materials they would need to deliver the Global FemArt training programme (Artist Circles™) to other female artists and creatives, in order to sustain this project after April 2021.

Background to the Global FemART project

From November 2018, partner organisations in the UK, Italy, Poland, Spain and Belgium have been developing the Global FemART Erasmus+ project, in order to support female artists and creatives to internationalise their businesses.

This project combines face-to-face training, using Inova Consultancy's adapted Mentoring Circles™ methodology, and online hard skills development through the Global FemART Academy, to help this target group develop both personally and professionally. The Global FemART partnership are passionate about providing specific support for the entrepreneurial development of female artists and creatives. Through the development of soft skills, including self-confidence, determination and resilience, this project aims to inspire female artists and creatives to develop an International Action Plan and plan the next steps for globalising their creative business.

From extensive research conducted in each partner country, it has become even more apparent that female artists and creatives are underrepresented in the majority of sectors within CCIs (Cultural and Creative Industries). Despite the high intake of female students onto creative courses at university, the percentage of women in jobs in the creative industries is still lower than expected.

The skills gap within CCIs has led to a decreased sense of importance of the Arts within our global economy and the continuing gender gap has reinforced inequality within our society. The Global FemART project hopes to raise awareness of these imbalances and start more conversations relating to female artists and creatives, their visibility within CCIs and their own business development on both a local and global scale.

Over the course of the 2 years, the Global FemART consortium tested the developed training materials and adapted methodologies with female artists and creatives in the partner countries, whilst also developing widely accessible content and guides to allow others to benefit from this project, beyond the funded period.

Policy background

Gender equality is one of fundamental EU values¹ and it is also a core EU objective² and a driver for economic growth³.

Gender equality in the cultural and creative sectors become one of the areas which receive attention from EU, European, and international organisations. This topic has been discussed, along with the preparation of policy recommendations in EU - including the Council of Europe, UNESCO⁴, UN⁶, etc. The EU has even established, in 2006, a specific agency - the European Institute for Gender Equality (EIGE) to promote gender equality. The EIGE's main objective is "to contribute to and strengthen the promotion of gender equality, including gender mainstreaming in all Community policies resulting national policies, and the fight against discrimination based on sex, and to raise EU citizens' awareness of gender equality by providing technical assistance to the Community institutions..."⁷. EIGE provides technical insight and collects data, publishes reports⁸ on gender equality across the EU.

The European Commission agreed the New European Agenda for Culture in May of 2018. This document is the framework for the cooperation at EU level that started in 2019 and it defines three strategic objectives with social, economic and external dimensions. It influences on the development of the specific actions for social inclusion through culture, specifically through Creative Europe and Erasmus+ programme. It is worth to mention that one of the actions is supporting Member States in ensuring fair remuneration for artists and creatives in line with the Digital Single Market Strategy established in 2019.

¹ Art. 2 TEU

² Art 3 TEU

³ OECD. Closing the gender gap. Act Now.

⁴ For instance UNESCO developed the report „Gender Equality: Heritage and Creativity” in 2014: <https://unesdoc.unesco.org/ark:/48223/pf0000229418>

⁵ 2014, UNESCO launched their Priority Gender Equality Action Plan 2014-2021

https://en.unesco.org/sites/default/files/geap_2014-2021_en.pdf

⁶ In 2010 the UN established the United Nations Entity for Gender Equality and the Empowerment of Women, namely, UN Women: UN Women, (no date), About UN Women, available at: <https://www.un.org/womenwatch/daw/daw/index.html>

⁷ Office of the Journal of the European Union, (2006), REGULATION (EC) No 1922/2006 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 20 December 2006 on establishing a European Institute for Gender Equality, [L 403/9], available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32006R1922&from=EN>

⁸ EIGE, (2017), Gender in Culture, Vilnius. Available at: https://eige.europa.eu/sites/default/files/documents/ti_pubpdf_mh0216894enn_pdfweb_20170124111005.pdf

Based on the aims of the New European Agenda for Culture, the Council of Ministers adopted the Work Plan for Culture 2019-2022. The gender equality is selected as one of the five sectoral priorities for EU action in the Work Plan for Culture 2019-2022 (together with sustainability in cultural heritage; cohesion and well-being; an ecosystem supporting artists, cultural and creative professionals and European content; international cultural relations). These five priorities are supplemented by 17 concrete actions - **one concerns gender equality**. Actions are defined in the line to the working methods and target outputs.

It is worth mentioning that to raise awareness at political, administrative and practical levels within the cultural and creative sectors on gender equality, the Open Method of Coordination (OMC) experts' group on gender equality has been established. The second tool for cooperation in the field of culture at EU level, besides the OMC with EU Member States, is a Structured Dialogue (SD) with civil society. Through this Structured Dialogue, the Commission maintains a regular dialogue with civil society and the stakeholders provide key ideas and messages that can also be shared with the relevant OMC experts.

Anna Ochmann, president of ARTeria Foundation, was a member of the **Voice of Culture**, focused on the gender balance process which is a part of the SD work plan. She took part in international workshops with EU experts to develop the final recommendations; the meeting with OCM was organised in Brussels.

The Global FemART project was mentioned as a good practice in the final document developed by experts '**Gender Equality: Gender Balance in the Cultural and Creative Sectors**'.

Click to read this report and more about the Global FemART Project (pg. 39 - 40):

<https://voicesofculture.eu/wp-content/uploads/2020/02/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

The EU's main strategy to gender equality was defined in its Strategic Engagement for Gender Equality 2011 – 2015 and it had five actions;

- equal economic independence for women and men;
- equal pay for work of equal value;
- equality in decision-making;
- dignity, integrity and ending gender-based violence;
- promoting gender equality beyond the EU.

Several important actions were undertaken by EU¹⁰ during last years including the negotiations on work-life balance, trials to overcome blockage on women on boards or the ratification of the Istanbul Convention. Some of them are still in the process - like the problem of lack of equal pay.

¹⁰ For instance; European Commission, (2019), The 2030 Agenda for Sustainable Development and the SDGs, available at: https://ec.europa.eu/environment/sustainable-development/SDGs/index_en.htm

Gender gaps in CCI

Cultural and Creative industries cover many sectors and their sub-sectors are diverse and heterogeneous. This is why there are many difficulties in defining the problems with the systematisation of problems with gender equality in them (the certain sub-sectors are larger and more formalised, in some types of gender inequality are more prevalent etc.). The main aspects of gender inequality include:

- **Gender stereotypes** - The specific gender stereotypes are expressed first of all in the prevalence of men or women in certain sector-specific professions: men tend to be more prevalent in more prestigious, decision-making, and creative leadership positions; the creative outputs produced by women tend to be less valued and appreciated compared to those by men across the cultural and creative industries. Women are recognised more often like muses for men then treated as a creative themselves.
- **Access to decision-making and leadership roles** - The CCI is dominated by freelancers, micro and small enterprises, so it is dominated by flexible working practices and project-based styles of working with creative deadlines and erratic working hours. It is also dominated by informal working, self-promotion, and networking. Having personal and professional networks, the time and resources to maintain those networks, time and resources to travel in order to self-promote and gain more work is key in this context.
- **Access to resources and the gender pay gap** - There is a gender pay gap for men and women working in the same position, and women are less likely to advance to more senior positions.
- **Access to the arts labour market** - Working in the CCI is based on networks, mentors, time and financial resources to self-promote, travel and, by doing so, to bring in new creative and cultural projects and work - it means that women face higher difficulties in accessing the labour and art market because of the stereotypes and social roles such as having children, childcare and home responsibilities¹¹.
- **Sexual harassment** - There are more hidden hierarchies and power relations in CCIs and sexual harassment seems to be more prevalent in these sectors than in other economic sectors - movements such as the #MeToo had widespread success in helping to make the issue visible¹².

¹¹ As women carry more of these responsibilities, motherhood is thought to have a negative impact on career progression:

<https://www.kcet.org/shows/artbound/life-lessons-motherhood-and-art>

¹² Hennekam and Bennett, (2017), Sexual Harassment in the Creative Industries: Tolerance, Culture and the Need for Change, Gender, Work and Organization Vol. 24 No. 4 July 2017

It is important to remember about the specifics of CCI - Informal working culture; high importance (informal) networking and self-promotion; freelance and project based work; domination of micro or small enterprises.

More information can be found in the report '**Gender gaps in the Cultural and Creative Sectors (with the exception of the audio-visual sector)**'¹³

Partners of Global FemART project analysed the situation in their countries (UK, Spain, Italy, Belgium and Poland). The idea that creativity is masculine leads to the marginalisation of women from prestigious creative roles in the cultural industries and to their concentration in jobs involving qualities that are stereotypically attributed to them. The problem is more in the hierarchisation of qualities and skills in such a way that the supposedly male qualities are always put on top and lead to more prestigious jobs.

Women's difficulties in joining male networks of influence (through which an artist can meet with potential funders and donors) and more generally to access funding and programming, reveal the existence of structural discrimination. Financial obstacles to cultural projects limit women's creative output and artistic ambitions (making low budget documentary movies instead of feature length fictions) and can also discourage more women from entering the creative fields.

Several obstacles and barriers were also defined:

- Limited previous experience in conducting a business or working as a freelancer.
- Not working before, many because of early motherhood or the preferred family model where the mother looks after children and old dependents.
- Lack of international contacts and knowledge (the only group in the different situation were students of Erasmus + programmes).
- Negative view of university study when it came to finding an interesting job.
- Some Viewed the activities of job centres as potentially irrelevant to people wanting to find an occupation in the cultural or creative sectors (this included the lack of job offers or specialised consultancy connected with international job market).
- lower self-esteem.
- Feelings of being less able to supervise others.
- Feelings of having less physical strength.
- Some being less willing to travel.
- Fears about their ability to find employment after fulfilling their parental duties.
- Restricted flexibility on the job market.

¹³ <https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf>

Another barrier/obstacle in the development of a business in the CCI sector is the barrier of the product assessment through its price. In most cases, when such a service is required, it is the lowest price (in public competitions, tenders etc.) and not the quality of the services, or the experience of the service provider that is considered.

Another barrier that women involved in the CCI sector encounter is the lack of complex solutions to aid the enterprises active in this sector. There are numerous university courses and training courses on entrepreneurship in many different aspects, but there are not a lot of courses on supporting entrepreneurship in the creative sector that would be dedicated to women.

With reference to skills and competences, female entrepreneurs are keen to use some of the tools that the European Commission makes available, including the **WEgate platform**¹⁴, which provides support in the design and development phases of a business, acting as a real incubator. Moreover, domestic and caring responsibilities, in which many women still play a bigger role than their male counterparts, are hard to combine with the long and irregular work hours and lack of time to dedicate to creation, production, networking, promotion and performance in a creative career.

One particular reason of gender inequality in CCIs was the lack of role models and female encouragement within the field - with a lack of role models, young women struggle to find the inspiration to reach for their creative dreams, especially when these female role models are not visible in the majority of industries.

Opportunities for internationalisation and globalisation are also limited. Although 'the creative industries [...] proved to be the biggest employer of EU nationals', there is a continual difficulty with reaching these international networks when opportunities within the sector are so limited to female artists. While female artists and creatives can become entrepreneurs to globalise their skills and business, the difficulties remain in relation to finding a platform for globalisation; one which reaches outside of the country and which allows females the same rights and space as males.

¹³ <https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf>

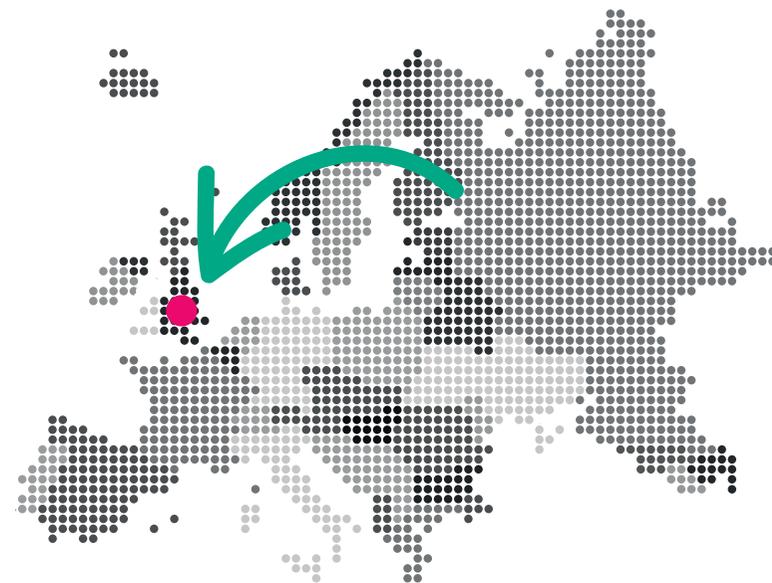
Forms of support needed:

- motivational workshops, group coaching, lectures or case study analyses
- knowledge about the international art market, international law, copyrights
- creation of international networks
- the courses combined working on soft skills and developing practical knowledge necessary for establishing and conducting businesses, including the legal aspects of economic activity, applicable accountancy regulations and forms of taxation, the labour law, marketing and market analysis, sources of finance (such as loan funds or international market), brand and corporate identity, customer service.

A lot of attention should also be given to analysing the participants' professional abilities in the context of the life roles they performed, creating their personal and professional brands (based on their talents), and developing psychological resilience (overcoming stress, pressure, and dealing with difficult personalities).

Good practices and initiatives

Below you will find some of the good practices and initiatives available in different countries, in relation to the promotion of female artists and creatives in creative industries.



EU country

UK

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Creative Woman international

Training objectives, contents and methodologies

Objectives:

- provide an international base for women
- create an access portal to information, networks and training for female artists
- implement mentoring courses

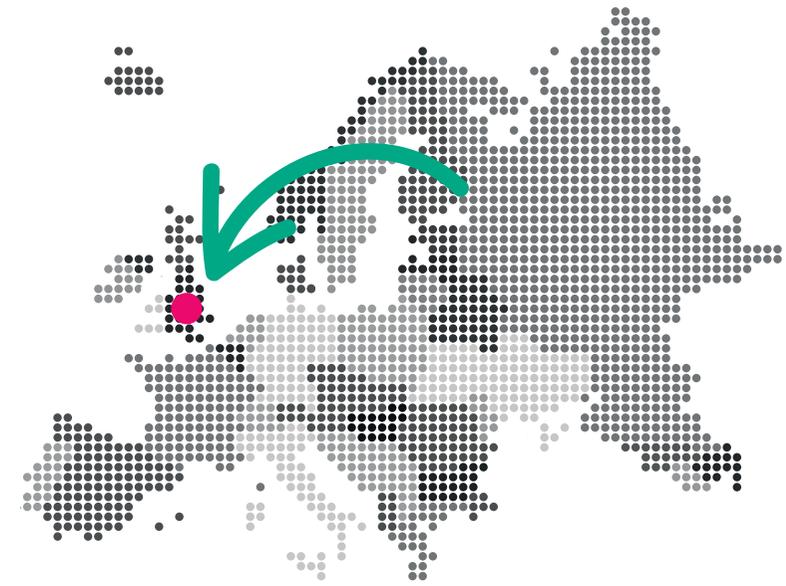
Methodologies:

- mentoring / (media training, negotiation, marketing, start-up finance, creative start-up business skills)
- online training courses on a virtual platform

References: main sources of information

<https://creativewomeninternational.com/>

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EU country

UK

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Sotheby's Institute of Art

Training objectives, contents and methodologies

Objectives:

online course aiming at building professional knowledge of the dynamics of the art market, including analysing, critically evaluating, and developing confidence focus on creativity and artistic entrepreneurship

Methodologies:

- online courses
- semesters on campus
- lecture and seminars

References: main sources of information

<https://www.sothebysinstitute.com/online/course-catalog/>

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EU country

Austria

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Impact Hub Vienna

Training objectives, contents and methodologies

- Foster access to funding for businesswomen.
- Raise awareness about stereotypes of women in business

References: main sources of information

<https://vienna.impacthub.net/2017/09/20/resources-for-women-entrepreneurs/>



EU country

Belgium

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

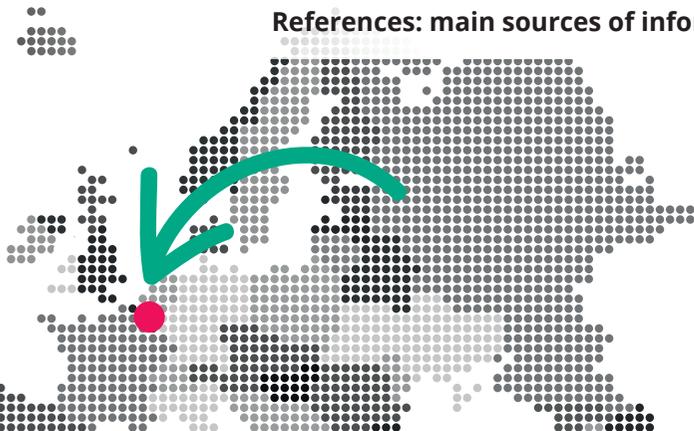
Women in Business-Belgium

Training objectives, contents and methodologies

Implementation of training for female entrepreneurship in Brussels, encouraging the accessibility to the international market through the inspiration section of the website which includes events for all entrepreneurs

References: main sources of information

<https://womeninbusiness.be/a-propos/>



EU country

Finland

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Finland Toolbox

Training objectives, contents and methodologies

A platform to find role model inspiration, articles and resources on internationalisation, videos and PowerPoints on a variety of topics

References: main sources of information

<https://toolbox.finland.fi/themes/education-and-know-how/>



EU country

Germany

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Women Entrepreneurs

Training objectives, contents and methodologies

- European project contracted to Germany
- Online and face-to-face training on competency and capacity building in relation to entrepreneurship
- Sharing knowledge in Europe (international scale)

References: main sources of information

https://ec.europa.eu/research/infocentre/article_en.cfm?id=/research/headlines/news/article_18_08_13_en.html?infocentre&item=Infocentre&artid=49616



EU country

Hungary

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

SEED-Foundation for Small Enterprise economic development

Training objectives, contents and methodologies

Implementation of a women entrepreneur development program focused on creativity, sustainability and competitiveness

References: main sources of information

<https://seed.hu/en/#thematic-programs>



EU country

Ireland

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

The Creative Entrepreneurs Academy

Training objectives, contents and methodologies

Program aiming at closing the skills gap between creativity and entrepreneurship capabilities and organising boot camps and residential courses within Ireland Fostering the developing creative business ideas into scalable enterprises

References: main sources of information

<http://creativeentrepreneurs.eu/who-we-are/>

<https://www.creativefuture.org.uk/wp-content/uploads/2015/12/CF-Report-DIGITAL.pdf>



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EU country

Italy

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Momowo Project

Training objectives, contents and methodologies

The objectives are to reinforce the cultural and creative sectors ability to work together, and focus on underrepresented groups of women in the cultural, architectural and design fields;

To promote mobility of women architects and designers and related scholars, curators, historians, students, restorers and those in the tourist profession. The purpose is to stimulate the circulation of their works in the European Union and beyond, with the goal of increasing awareness, knowledge and interest in European cultural heritage created by woman.

References: main sources of information

<http://www.momowo.eu/momowo-project/>

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EU country

Italy

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

**"SMART JUMP
- Smart entrepreneurial skills for
Creative Industries: an inclusive perspective"**

Training objectives, contents and methodologies

Objective:
the aim is supporting female and youth entrepreneurship, develop training contents for them and design a community of entrepreneurs and professionals from the public sector and the civil society

Methodology:
Training activities, learning models

References: main sources of information

http://www.smartjump.eu/web/smartjump/dashboard.nsf/pg_proge

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EU country

Greece

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

European Region Entrepreneurship Connection – EFEB Network

Training objectives, contents and methodologies

This association co-funded by the EU Commission aims at training, mentoring and developing the entrepreneurial skills of women, providing them economic and social opportunities

References: main sources of information

<http://efebnetwork.eu/>



EU country

Republic of Cyprus

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Women Entrepreneurs: Inspire us!

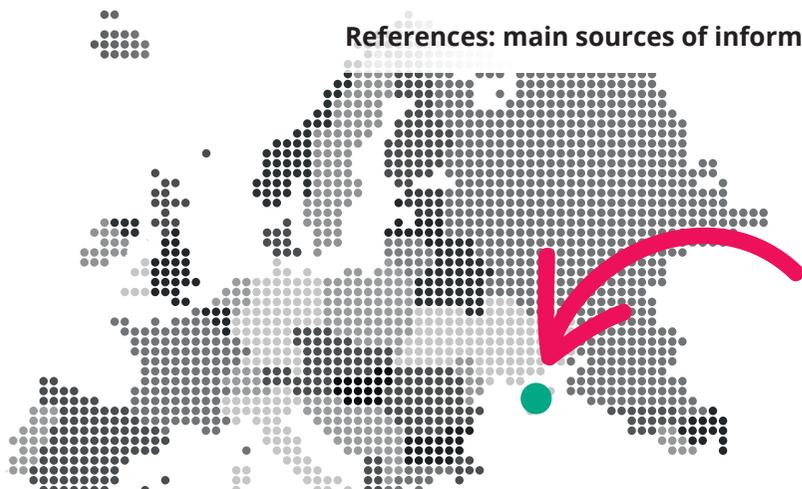
Training objectives, contents and methodologies

The goal of this organisation is to promote innovation participation and education

<http://creativeentrepreneurs.eu/who-we-are/>

References: main sources of information

<https://cesie.org/project/inspireus/>



EU country

Denmark

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

United Fashion

Training objectives, contents and methodologies

Network of associations aiming at facilitating relative and talented people to enable and encourage them to use their talent in the current market

References: main sources of information

<https://www.united-fashion.eu/about#who-we-are>



EU country

France

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

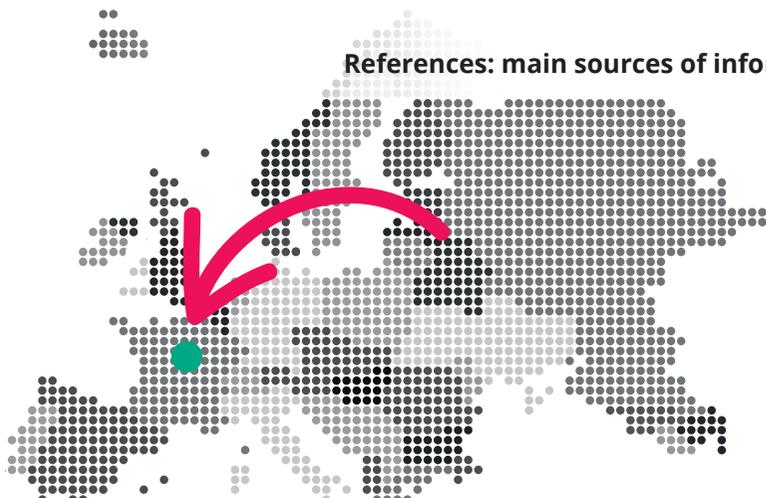
Wom@rts - Women Equal share presence in the arts and creative industries

Training objectives, contents and methodologies

The goal of these associations is to highlight the contribution of women to the European cultural heritage and diversity

References: main sources of information

<http://ced-slovenia.eu/en/project/women-equal-share-presence-arts-creative-industries-2/>



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EU country

Malta

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Women in Business: Foundation for Women entrepreneurs

Training objectives, contents and methodologies

The Foundation for Women Entrepreneurs offers a range of services to foster the entrepreneurial spirit of women.

Methodologies: mentoring services designed to help different types of business owners; help individual entrepreneurs develop their knowledge, ability and confidence to build stronger, high growth, more sustainable businesses: practical advice on business planning assistance, problem solving for business challenges and identify growth strategies for business opportunities.



References: main sources of information

<https://maltacvs.org/voluntary/foundation-for-women-entrepreneurs/>

EU country

Netherlands

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Creativity Training for Europe

Training objectives, contents and methodologies

Network of associations co-funded by European Union aiming at facilitating creative and talented people to enable them to use their talent in the current market.

References: main sources of information

<https://creativitytrainingproject.netsons.org/contacts/>



EU country

Poland

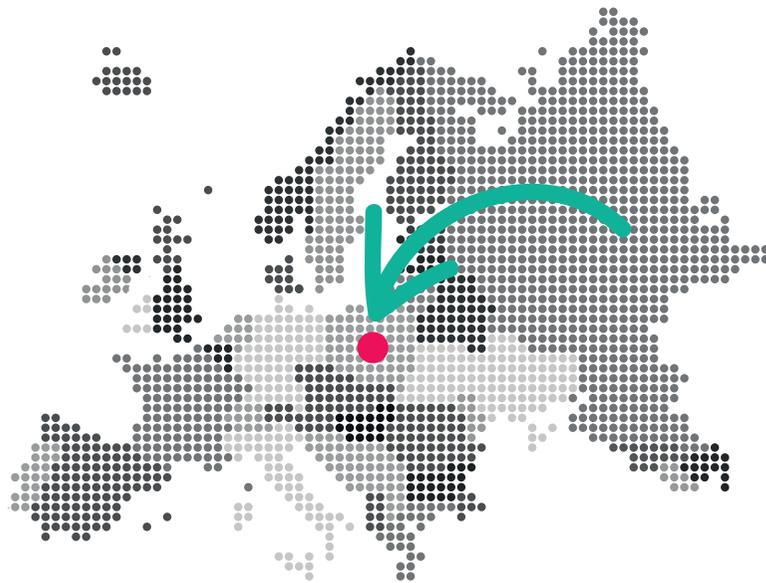
Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Artistic passions – chance for young mothers for their new job

Training objectives, contents and methodologies

Project funded by ESF, which was focused on extended:

- knowledge about the legal regulation of the field of culture and in the creative sector
- knowledge of the basic mechanisms of economy, especially those of creative industries
- ability to apply legal, budgetary, marketing and organisational knowledge and skills in managing cultural events;
- ability to relate, synthesize and integrate into practice the knowledge and skills acquired
- career counselling art or music workshops (developing artistic skills)
- learning how to look for a job
- social communication workshops
- basic knowledge about the international creative market – how to cooperate with companies abroad



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As part of the support Venos Studio provided a mini nursery and a mini kindergarten for the children of the participants

References: main sources of information

<http://www.venos.pl/szkolenia/aktualnosci/artystyczne-pasje-w-pracy/>

EU country

Poland

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

WinART – mentoring programme for female artists and creatives

Training objectives, contents and methodologies

Mentoring Programme Women in Art (WinART) was established by ARTeria Foundation in 2018 to support female artists and women running their businesses in a creative sector. Programme supports their personal and vocational development by developing their competences and knowledge to enable them to navigate better the art market (also internationally), to build portfolio and to run more successfully and satisfactory work in a creative industries (including developing entrepreneurial competencies of participants). Programme is also focused on developing the soft skills of artists and creatives (including finding new pathways and new directions), but also their knowledge about the legal aspects (copyrights). One of the most important elements of this programme is networking both inside cultural and creative sectors, but also out of them. During WinART sessions (both individual and group ones) we also discuss topics referred to harmful stereotypes and social roles, inequality and discrimination.



References: main sources of information

<https://fundacja-arteria.org/program-mentoringowy-winart-edycja-2020-zapraszamy/>

EU country

Poland

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Woman in Jazz

Training objectives, contents and methodologies

Project objective was supporting professional international development for women playing jazz (instrumentalists mainly and not singers).

Methodology used:
training sessions, inter mentoring, workshops, networking

References: main sources of information

<http://fundacja-arteria.org/woman-in-jazz-win-jazz/>

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Participation of female TV producers from local TV stations in the MIPCOM TV trade fair in Cannes

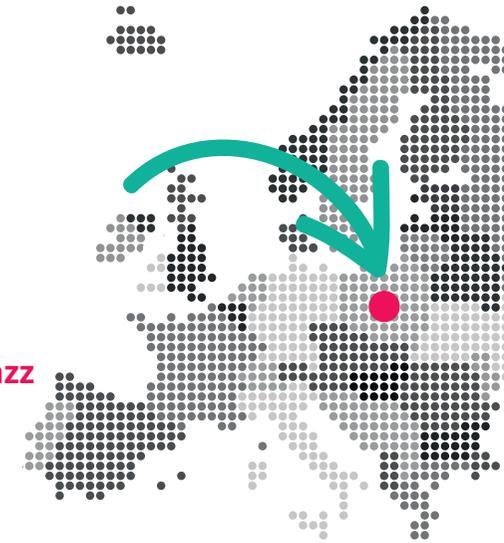
Training objectives, contents and methodologies

Objective: promoting the productions of local TV stations' and supporting producers

Methodology:
trainings, practical experience (trip)

References: main sources of information

<http://www.pike.org.pl/>
<https://www.mipcom.com>



EU country

Bulgaria

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Selena Bulgaria: network of women who work either as professionals, or in business, or those wanting to enter the jobs market

Training objectives, contents and methodologies

It offers professional trainings, workshops, seminars and networking opportunities, as well as the chance to learn best practices from Bulgaria and Europe. The association's website has a large section on doing business in Bulgaria, as well as information on EU funding available to Bulgarian firms.

References: main sources of information

<https://associationselena.wordpress.com/>
<http://www.nsi.bg/en/content/4526/culture>



EU country

Croatia

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

EntrepreneurSHEp Croatia: project which established a 'European Network of Female Entrepreneurship Ambassadors'

Training objectives, contents and methodologies

The aim is encouraging women to start their own businesses, and raising awareness of women-led entrepreneurship. The targets are the unemployed women, female graduates and first-time women jobseekers.

The project includes information on workshops and seminars held by the ambassadors as well as interesting links to useful resources for women interested in becoming entrepreneurs.

References: main sources of information

<http://entrepreneurshep.een.hr/>



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EU country

Czech Republic

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Business and Professional Women Praha (BPW): global networking organisation that brings together 28 000 female entrepreneurs, businesspeople and professionals from over 90 countries, helping them achieve their full potential both in the workplace and in public life

Training objectives, contents and methodologies

International network of like-minded women, fun and thought-provoking events, training and mentoring, awards and recognition, publicity, and new business opportunities. BPW membership is open to women of all ages regardless of their profession.

References: main sources of information

<https://bpwcr.cz/>
https://www.czso.cz/csu/czso/culture_lide

EU country

Estonia

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

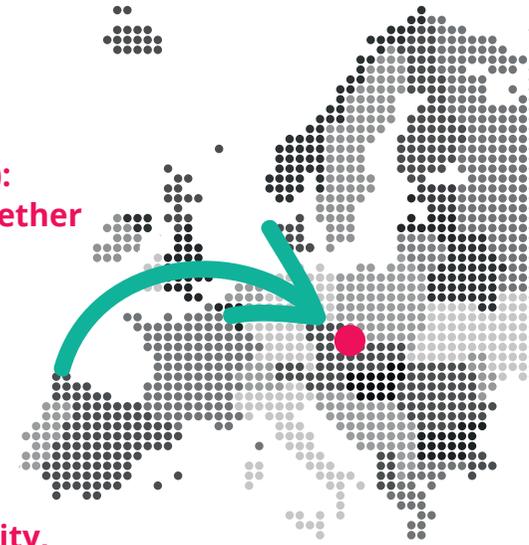
ETNA : a non-governmental organisation in Estonia which supports the development of small and medium-sized enterprises (SMEs) led by women.

Training objectives, contents and methodologies

The NGO also aims to improve the image of rural life, territorial balance and gender equality in Estonian society. ETNA links the importance of increasing opportunities for entrepreneurial women with fostering job creation and growth in the rural economy.

References: main sources of information

<http://www.fem.ee/>
<https://www.stat.ee/culture>
http://pub.stat.ee/px-web.2001/I_Databas/Social_life/databasetree.asp



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EU country

Latvia

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

The Latvian Business Women Association: brings together 39 women's organisations from across the country.

Training objectives, contents and methodologies

The association organises mentoring and training programmes designed to help women to achieve economic independence. It is a strong advocate of gender equality and aims to elevate the status of women, both at home and in the workplace. Targets: women living in underdeveloped rural regions, as well as young people with fewer opportunities.

References: main sources of information

<http://www.lbwa.lv/>
<https://www.km.gov.lv/en>

EU country

Lithuania

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Kauno moters užimtumo informacijos centras – Kaunas women employment information centre: aims to improve the status of woman in Lithuania by helping them overcome problems relating to employment, business creation and development

Training objectives, contents and methodologies

The centre does this by training women leaders and advocating gender equality to the general public. The website includes information on training courses and where to find them for various sectors, as well as a detailed overview of ongoing projects the centre is involved with and useful material arising from these.

References: main sources of information

<http://www.muic.lt/en/>
https://osp.stat.gov.lt/en_GB/web/guest/kultura-spauda-sportas



EU country

Spain

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

MujerExportadora

Training objectives, contents and methodologies

Program which objective is to encourage and provide information for all women entrepreneurs who are thinking of opening new international markets for their products and services.

References: main sources of information

<https://www.mujeremprededora.net/mujeres-aragonesas-muestran-su-modelo-internacionalizacion-en-mujerexportadora/>

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

EmPoderArte

Training objectives, contents and methodologies

Objective:
make more visible women artists and promote equality between men and women

Methodologies:
Thematic exhibitions, workshops, round tables, conferences

References: main sources of information

<https://www.asociacion-empoderarte.org/>



GLOBAL
FeMART



EU country

Spain

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

PICE – Programme for the internationalisation of Spanish Culture

Training objectives, contents and methodologies

Objective:
bringing together professional in the cultural sector

Methodologies:
practical exercises, networking, event organisations

References: main sources of information

<https://www.accioncultural.es/es/progPICE>



EU country

Luxembourg

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Wegate- European Gateway for women entrepreneurship

Training objectives, contents and methodologies

It provides support services or advice. online gateways to useful and inspiring information, challenges like access to finance, information, business networks and training, and reconciling business and family.

References: main sources of information

<https://wegate.eu/list-women-entrepreneurship-websites>





EU country

Romania

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Romanian association of women in art

Training objectives, contents and methodologies

The association aims at the production, organisation and circulation of information about artistic events with trans-disciplinary and multi-media specific. Promoting the achievements in culture and their social position of equal opportunities and rights, in Romanian and European context: concerts, shows, exhibitions, shows, conferences, workshop, debates, publications, etc.

References: main sources of information

<http://www.cimec.ro/muzica/inst/arfaengl.htm>

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EU country

Slovakia

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

Western Slovak Female Entrepreneurs: Motivations and Barriers for Business Start-up

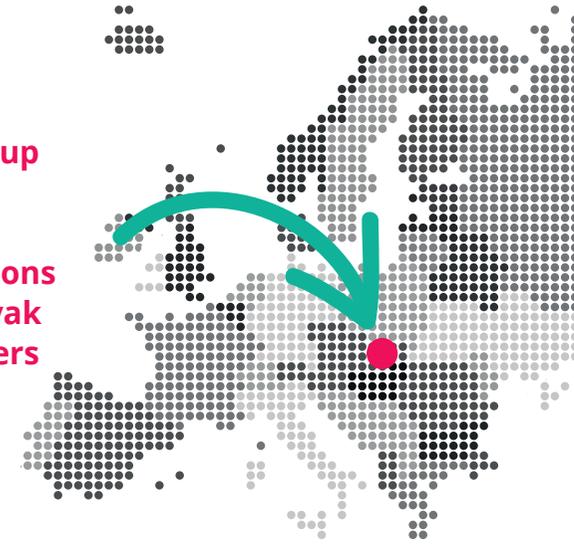
Training objectives, contents and methodologies

Study aiming at investigating main motivations of setting-up a business by the Western Slovak women entrepreneurs and determine barriers and problems experiences in this type of a career.

References: main sources of information

Methods: collection of data by means of questionnaire from 21 female entrepreneurs in the Western part of Slovakia

<https://radar.brookes.ac.uk/radar/items/098b27a0-e-976-41d3-a3b4-c5c64c46a2ff/1/>



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EU country

Slovenia

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

We Inspire - Women entrepreneurs

Training objectives, contents and methodologies

Program in conjunction with the United States Embassy in Slovenia, designed to support female entrepreneurs beginning their entrepreneurial endeavours, implementing long mentoring programs.

References: main sources of information

<http://ceed-slovenia.org/we-inspire/>





EU country

Sweden

Name and organiser of internationalisation training programmes/initiatives targeting female artists and creatives within CCIs

**Promoting Women's entrepreneurship
(Swedish Agency for Economic and Regional Growth)**

Training objectives, contents and methodologies

It aims at coordinating and implementing a number of initiatives throughout Sweden to promote women's entrepreneurship;
Providing the tools for women entrepreneurs who want to develop ideas and companies, through activities such as business development programmes and counselling.
Activities such as mentorship, business transfer initiatives, business angel networks, gender training of advisors and entrepreneurship among students.

References: main sources of information

https://tillvaxtverket.se/download/18.3687e38a15e84632115454c5/1505899746623/info_0445_webb_120615085702.pdf

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2. Building your global business – crossing the borders of creativity

'The world isn't flat – it's networked'

David Singh Grewal

The Global FemArt Learning and Network Platform offers female artists and creatives a high-quality training, including online modules on (creative) entrepreneurship, business internationalisation and other topics relevant to running a (global) creative business.

The participants of the Global FemArt project had the chance to access the platform training and the Trading Area of the e-Learning platform, where it is possible build connections with other female artists and creatives as well as promote and sell their products/services, applying the developed skills and knowledge from the Artist Circles™ sessions.

As mentioned previously, the online platform offers hard skills based modules with information about entrepreneurship, internationalisation strategies and managerial practices, with focus on culture and creative industries. The materials support female artists and creatives to acquire or increase their knowledge about internationalisation as well as to gain confidence.

Due to the project links between the Artist Circles™ and the Global FemArt Learning Platform, the participants of this project were required to access and assess the online e-Learning platform. From this feedback, the platform has been finalised with the current needs of the target group at the forefront.

The online e-Learning platform promotes networking and aims to aid networking in developing creative businesses and internationalisation in particular.

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Internationalisation and globalisation are linked processes. On the one hand, internationalisation is the process of expansion into international markets, while globalisation refers to the growing interdependence of the economies, population and cultures. Globalization is the result of the action of internationalisation, the cross-border trade of services, technologies and goods, and flows of investment, information and people.

In general bases, the globalisation, “going global”, required the following six steps to be followed (Entrepreneur, 2020):

1. Preparation of an International Business Plan as the first step in the international expansion process. The preparation of the International Business Plan is essential for evaluating the objectives and necessary steps, as well as different factors that are part of the plan.
2. The performance of the international market research and identification of the attractive international markets for the business.
3. Evaluation and selection of market penetration and methods of distribution.
4. Price setting, negotiations and consideration of legal aspects of exporting.
5. Search for financing and funding sources.
6. Consideration of the regulations and legal compliances required for the accomplishment of your activity.

Furthermore, the established strategies must cope with the cultural and technological developments. Digital technologies have created new opportunities for content creation, access to more information, user-generated content and online networks.

Creative industries are the areas where business and culture come together, including different cultural sectors, managing to bind the economical approach of different art and cultural areas. It exists especially in the deep connection between creative industries and media.

Creative Industries are considered as high-risk industries where job insecurity and self-employment are present and affect those working in such industries. In occasions, such risk is mitigated by relationships managed by the networks. Networking enables cooperative endeavours, supports the acquirement of knowledge, supports industry development, management of job opportunities and insecurities and the opportunity for employment chances.

Networking is considered as key for overcoming boundaries and obstacles, but it is reflected that business networks and human and physical resources have significant impact on the performance of an organisation on an international level. There are different types of professional networks, so every organisation/ individual could be involved simultaneously in different networks. The professional networks are encompassed in local, regional, national and international network boundaries¹⁶.

Currently, for instance, many job positions are not advertised or published anywhere, and they are filled by word of mouth, which shows that networking is important and considered as a valuable tool. However, for organisations, it is quite difficult to find the staff with the required right mix of skills, which shows the need to build a sector in which there is a match and equilibrium between the demand and supply of skills. Developing connections and networking relationships brings more opportunities to advance in a career; promoting the mobility of cultural practise and artists, and enhancing the art and cultural sectors, contributes to networking and the development of professional skills, opening up new business opportunities and enhancing professional and personal development possibilities (NGO V.E.S.T.A, 2013).

¹⁶(Mendes Borini, Giusti Bianchi, & Ogasavara, 2015)

Networking could be an opportunity to achieve different objectives and obtain positive outcomes, such as the following (Cole, 2019):

- Exchange of ideas and visions,
- Make yourself visible and noticed,
- New opportunities,
- Reassessment of your qualifications,
- Improvement of the creative intellect,
- Extra resource library,
- Support from high profile individuals,
- Growth in status and self-confidence,
- Development of long-lasting relationships.

The networks have several impacts and outcomes on the internationalisation processes, and there are different types of networks, formal and informal, such as business, social networks and strategic alliances. Formal networks usually are described as those adjusted to the strategy and mission of the organisation (formal relationships related to business contacts such as business networks). Informal networks are those built organically on personal initiative by establishing connections among people within the organisation or different to those of the organisation.

Organisations benefit from the informal and formal relationships built with customers, suppliers, distributors, governments, competitors and third parties. Following the networking approach, it is important to consider that organisations create, build and maintain domestic and international relationships during different phases of the internationalisation process (Sundermeier, 2013).

Globalisation has created a situation in which networks are such kind of power that instead of flattening the opportunities, it is creating and applying standards such as culture, language and technical protocols and commercial regulations, which are created with the aim to be able to interact with each other (The Guardian, 2008).

Networks are essential for the professional success; strong and extensive networks are a chance to access information that might be very important for personal or professional matters (MichaelPage, 2020).

The Cultural and Creative sectors in Europe (CCS)

The Cultural and Creative sectors in Europe, with activity based on cultural values and/or artistic and other creative expressions, being market or non-market oriented, are characterised by the following (Deloitte, 2019):

- European CCS achieve a significant market share, being the European companies the leading world brands.
- Excellence in Arts management and Live Events, with festivals and international trade fairs considered among the largest in the world such as Cologne “Gamescom”, “Sonar” Barcelona, Cannes (Midem/MIPTV/Film Market), and “Art” Basel.
- European Art and Design schools rank among the best in the world e.g. Royal College of Art (UK), Aalto (FI), and Politecnico di Milano (IT).

3. The Artist Circles™ – Mindful goalsetting for Artists and Creatives

As part of the Global FemART project, the Mentoring Circles™ methodology has been adapted to create Artist Circles™, to provide support for female artists and creatives looking to develop and potentially internationalise a business. Alongside the Global FemART Online Platform, these small group sessions helped individuals to look at the soft skills relating to business development and how these could be improved to aid professional development.

The Circles methodology challenges the notion of advice giving by putting all focus on the learner's needs. By asking questions rather than giving advice, we think about our situation and explore different solutions and pathways to succeed. Learning is a continuous journey, the path of which can only be unveiled by the individual herself. This knowledge is often already present in the mind, only blocked by other thoughts, priorities, and barriers; the Circles help uncover this knowledge through sharing and learning from each other and thereby ourselves. It is also through the act of thinking, goal setting, acting, reflecting, and trying again, that we develop both in a personal capacity and develop our businesses in the process.

A major aspect of the Artist Circles™ methodology is the organisation of thought and focus on the next steps moving forward. The following areas were just a few that were discussed and focused on during the project implementation of the Artist Circles™:

Prioritising

For many, it can be very difficult to prioritise work, especially if you are a multi-disciplinary and have more than one area to focus on in your business. It is also tricky for all business owners to make sure that they are prioritising and not focusing on the aspects which are not fundamental in the moment.

It is important for anyone developing a creative business, with a view on internationalisation, to set out the priorities of the business and of the personal situation of the business owner, in order to ensure structured and successful development of the business. Listing out all the priorities which impact/could be impacted by the development of a creative, international business, allows for clarify and the development of key priorities which are at the forefront of business development (these could include money, family, work-life balance etc.)

Prioritising allows for clarify and focus; therefore, having many priorities which are given the same level of importance can lead to the division of focus and uncertainty. Narrowing priorities down to the top 3 for example, can help with business and personal focus, whilst not losing sight of what is truly important to the business owner.

Time Management¹⁷

This framework shown below, created by Stephen Covey, is designed for prioritising time and tasks for optimised efficiency and productivity. Urgency refers to tasks and responsibilities requiring immediate action. Importance refers to those with high significance or value to goals. When internationalising a creative business, there will undoubtedly be numerous tasks to undertake. Knowing the urgent and important tasks, and which to prioritise, help business owners to set out tasks for a productive and efficient day.

	URGENT	NOT URGENT
IMPORTANT	Quadrant I Urgent and Important	Quadrant II Not urgent and Important
NOT IMPORTANT	Quadrant III Urgent and not Important	Quadrant IV Not urgent and not Important

Quadrant 1: Urgent and important:

Activities that are related to critical results and require urgent attention. Awareness and correct categorisation can ensure owners focus the necessary time and effort on a particular task. Urgent and important tasks have the following qualities:

- ***Critical deadlines with a direct relation to time-sensitive goals***
- ***Could create immediate risk if not completed***

Quadrant 2: Not urgent but important

Activities that develop a sense of discipline and commitment that identify and work on things which can be controlled. These tasks could have the following qualities:

- ***Require planning or additional steps***
- ***Direct relation to overall goals***

¹⁷ <http://www.crowe-associates.co.uk/wp-content/uploads/2013/10/Coveys-4-quadrants-Exercise.pdf>

Quadrant 3: Urgent but not important

Urgent but not important tasks may be those that can be reduced or removed from the workflow. They have some of the following qualities:

- ***Result of poor planning of tasks in Q1 and Q2***
- ***Interrupting productivity/ distraction***

Quadrant 4: Not urgent and not important

Tasks that are more likely able to be removed completely or reduced. These items typically have the following qualities:

- ***Cause the least amount of stress***
- ***Not directly related to overall or time-sensitive goals***

Using the Covey Time Management Matrix is an effective way to support the business growth and ensure time is dedicated to tasks and priorities which are fundamental to business development and, in the longer term, business internationalisation.

SMART Goal setting

Throughout the Artist Circles™ sessions, and embedded within its methodology, is the SMART goal technique. The development of a business into international markets can be a huge task. Through the use of this structured goal setting techniques, business owners and business developers can take the wider goal of business internationalisation and dissect this goal into smaller, more attainable goals for business development on a daily/weekly basis.

S	<p>SPECIFIC:</p> <p>When setting a goal, you should ensure that it is small and specific. The difference between a wish and an achievable goal is the specifics you give. When setting your specific goal, ask yourself the following questions: “What do I want to accomplish?” “Why do I want to accomplish this?” “What are the requirements and the constraints?”</p>
M	<p>MEASURABLE:</p> <p>You should also make sure that each goal can be measured. Whether it be by a numerical measurement (such as a target number of social media followers to reach) or a measure of impact (such as gaining a percentage of 5-star reviews on a product), it is essential that this measurement is put in place to assess the success of your goal.</p>
A	<p>ACHIEVABLE:</p> <p>Setting a goal is step one; step two is making sure that the goal is actually achievable! Ask yourself “how can I achieve this goal?” – asking yourself this question will reveal the next steps you have to take to make sure you achieve your overarching goal.</p>
R	<p>REALISTIC:</p> <p>Similar to achievable, you have to make sure that the goal you are setting is realistic. Think about your lifestyle and your work/life commitments. Is the goal you are setting in line with your long-term vision? Is it a worthwhile goal that aligns with your lifestyle, work and other commitments?</p>
T	<p>TIME-BASED:</p> <p>Adding a time scale to your goal is essential for productivity, prioritising and overall success. Stating that you will complete your tasks by the end of the working day on Friday will help you prioritise your workload and other commitments around this goal. As well as given yourself a deadline to complete the task, also set out how long it will take to complete it and the specific times throughout the week that you will dedicate to this task.</p>

When planning tasks for business internationalisation, business owners should ask themselves: IS IT A SMART GOAL? If it is not a SMART goal, the goal may not be achieved, which can lead to a decrease in self-esteem and motivation. Business internationalisation doesn't happen overnight, and with this technique, participants of these sessions can develop in a steady and productive manner.

Mindfulness: balancing work with a home life

Artist Circles™ are a chance to share experiences with those in a similar situation, support one another with journeys to business development and internationalisation and to consider all possible solutions to different challenges which arise when developing a creative business. During discussions with participants of these sessions, it is often apparent that balancing work and home life can be different for an entrepreneur, for numerous reasons. However, it is important that, when developing a business, entrepreneurs are mindful of workload, stress and pressure. As stated previously, CCI and related creative business ventures do not always run in the traditional 9 to 5 manner. Therefore, it can be easy for entrepreneurs to work 24/7 on developing a business, without being mindful of its impact.

Reasons to maintain work-life balance:

1. Work-related tension can impact our personal and social life. If we are not able to maintain this balance, our work can start impacting our life at home. Having problems separating work and home requires a plan to prevent and overcome professional burnout.
2. You gain more control in different aspects of life. When “leaving” work (we know this can be trickier if you work from home or are based in a home studio), work-related stress must not make inroads to home life. A balanced approach improves the quality of time spent with friends and family, and challenges in your home life remain at home, which improves work productivity and gives you a distinct separation between the two aspects of life.
3. Research shows that work-related stress can negatively impact health. So, maintaining a work-life balance, by having time to exercise, relax and eat healthier food, helps us enjoy a healthier and happier life.

Tip to achieve mindful and balances:

- Be intentional: keep a to-do list.
- Be prioritised: rank your tasks using the Covey Time Management Matrix.
- Be focused: manage distractions but do not forget to take a break.
- Be structured: time block your work; have set working hours – and stick to them as much as possible.
- Be self-aware: track your time and know when your peaks and troughs in productivity are.
- Factor in some personal time to relax or do what you love.
- Make exercise a must-do, not a should-do! This can help you to focus when working.
- Make your workspace work for you.
- Be realistic and SMART with your goals; this will reduce stress felt when doing tasks if they are achievable, realistic, specific, time-based and measured.

Useful resources around work-life balance:

- 20 tips for maintaining a healthy work-life balance:
https://www.roche.com/careers/our-locations/asia/india/service/folder/20_tips_for_maintain.htm
- How to Achieve Work-Life Balance Using Mindfulness and Meditation:
<https://blog.sivanaspirit.com/mf-gn-achieve-work-life-balance-using-mindfulness-and-meditation/>
- How can Mindfulness Improve Work-Life Balance?
<https://career.noomii.com/mindfulness-work-life-balance/>

3.1 The Artist Circles™ – Facilitation of the development of Self-Efficacy and Self- Confidence

The Artist Circles™ were adapted from Inova Consultancy's Mentoring Circles™ methodology, to aid the development of female artists and creatives. Peer support and experience sharing are key tools to aiding the self-efficacy and self-confidence of many different groups, including artists and creatives.

Over the course of the Global FemART project, 52 female artists and creatives came together to share experiences, offer support to those in a similar situation, and set achievable goals for future business development, and what a success it was!

For more information on the methodology, head over to Inova Consultancy's Circles website:

<http://www.inovacircles.org.uk/>

Are you interested in the Artist Circles™ adaptations? Then head over to the Global FemART Online Platform and click on the Facilitator's Guide section: **<https://platform.globalfemart.eu/>** Here you can find information on the methodology and specific tools used to develop essential soft skills for business internationalisation.

4. As told by - a role model campaign

Gender stereotypes, representation and role models

It is undeniable that entrepreneurship and related traits and qualities have been historically considered a “man’s” domain, which is why female entrepreneurs have numerously been forced to face gender stereotypes during their entrepreneurial pathways, including potential inconsistencies, conflicts and contradictions between their being women and becoming a „credible” entrepreneur.

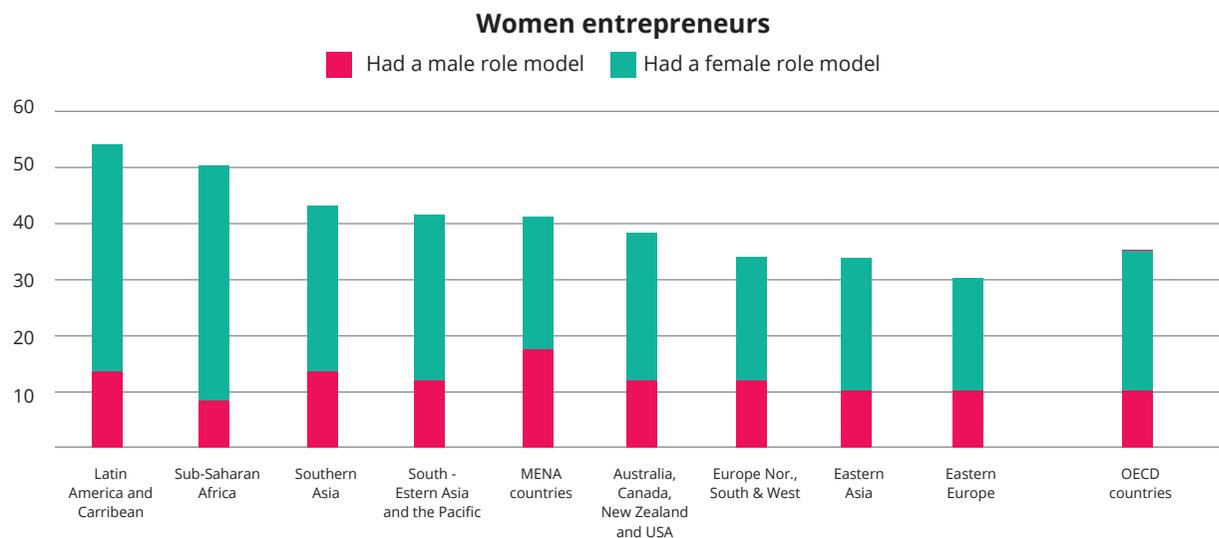
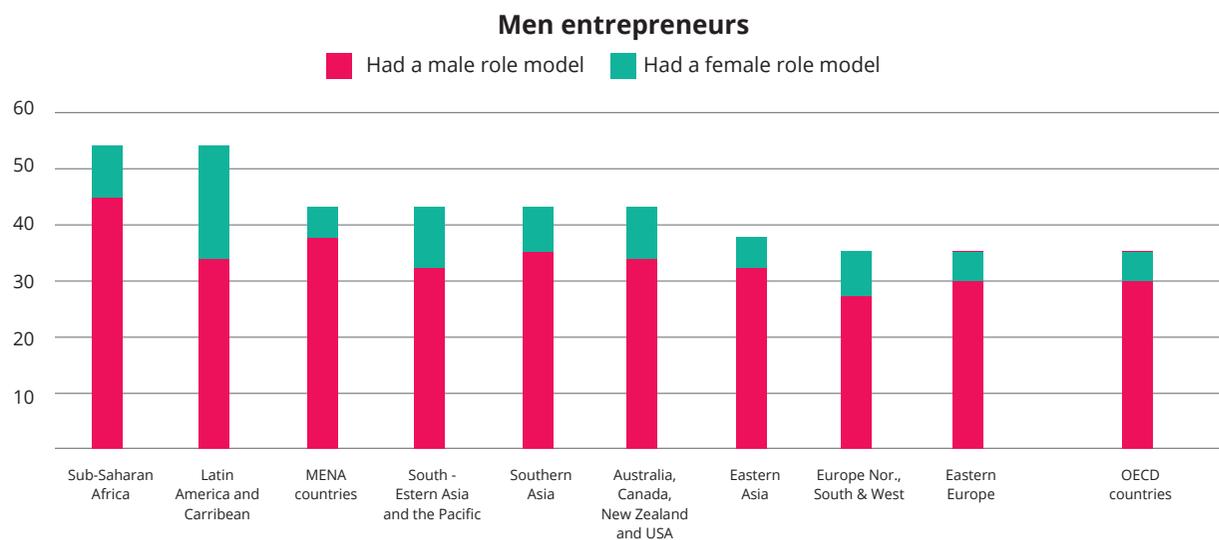
In this chapter, we aim to contribute to the contemporary debates in gender and entrepreneurship by sharing strategies, experiences and testimonials adopted by successful female entrepreneurs who participated in the project training and mentoring activities to become fulfilled and successful entrepreneurs.

The testimonials chosen can also be seen as role models for other women to be encouraged and move forward towards a successful entrepreneurial pathway, because role models serve as an example to inspire others with their positive qualities such as passion, a clear set of values, commitment to community, selflessness and acceptance of others as well as willingness and ability to overcome obstacles.

In fact, according to Facebook-OECD-World Bank Future of Business Survey (December 2018, covering 95 countries) on average, close to half of all surveyed entrepreneurs had a role model when growing up and in all countries these role models tend to be of the same gender, with women more often having female role models while men more frequently looking to men for guidance. Of course, social and cultural norms in different regions of the world seem to affect the importance attached to role models and, similarly, female entrepreneurs who operate in male-dominated sectors are more likely to have had male role models when growing up.

The graph below shows that the role models tend to be within the same sex, based on the percentage of entrepreneurs who had a role model when growing up, by region, December 2018.

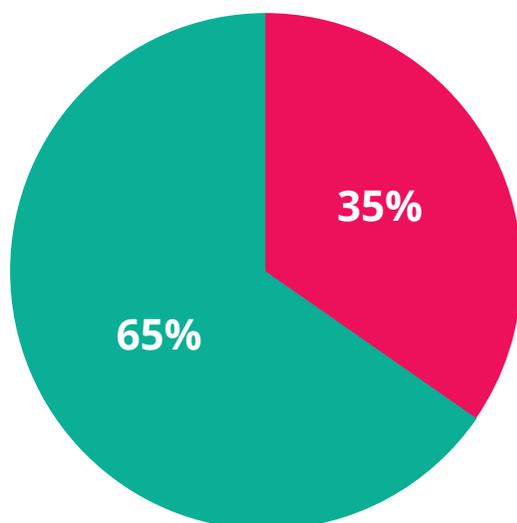
The male (female) role model breakdown was established based on the following survey question: „A role model is a person who serves as an example. Did you have a key role model growing up?“, where possible answers include „Yes, a man“, „Yes, a woman“ or „No“¹⁸



¹⁸ <https://www.oecd.org/gender/data/can-role-models-encourage-woman-to-step-off-the-beaten-path-and-become-entrepreneurs.htm>

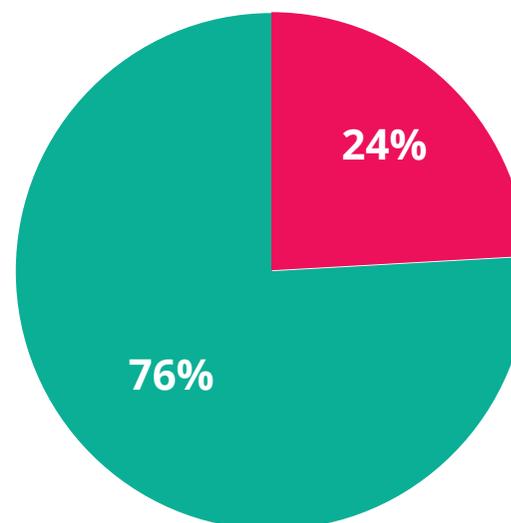
The next figure shows the sex of role models and entrepreneurs' choice of sectors. Male (female) dominated sectors are defined according to the replies provided to the following survey question „In your main business's industry and sector, do you think more businesses are owned by men or by women?, where possible answers include „Men" or „Women"¹⁹

Female entrepreneurs operating in male-dominated sector



■ Had a male role model
■ Had a female role model

Female entrepreneurs operating in female-dominated sector



■ Had a male role model
■ Had a female role model

Additional References ^{20 21}

¹⁹ <https://www.oecd.org/gender/data/can-role-models-encourage-woman-to-step-off-the-beaten-path-and-become-entrepreneurs.htm>

²⁰ Women entrepreneurs and gender stereotypes 2018

By SENTUTI ANNALISA, CESARONI FRANCESCA MARIA, PEDICONI MARIA <https://ora.uniurb.it/handle/11576/2665153#.XwXZeigzaUk>

²¹ Can role models encourage woman to step off the beaten path and become entrepreneurs?

OECD Gender Data Portal 2018 <https://www.oecd.org/gender/data/can-role-models-encourage-woman-to-step-off-the-beaten-path-and-become-entrepreneurs.htm>

Role model campaign

Social roles have been around for centuries, despite the tremendous progress our society has made in recent decades, they still have a huge impact in today's job market. In particular, it is usually women who face constraints in their ability to advance in their careers, the so-called "glass ceiling phenomenon".

The phenomenon that, due to systematic barriers, low representation and mobility, and ever-present stereotyping, prevents many women from advancing to higher positions. This fact affects almost all women in the market sectors, especially female artists and those working in the creative sector. According to many reports, there are far fewer women than men employed at art institutions. This is surprising because women are the overwhelming majority of students in the universities. This barrier is due to long-standing historical beliefs; the childcare and eldercare duties they perform. Employers persist in the belief that hiring women (especially in higher positions) risk their decision to become mothers, and thus to abandon work for the family. Also, this reason affects their situation in the artistic community. Buyers, when deciding to purchase a piece of art, pay attention to "who they are buying from". These transactions are often treated as further investments rather than acts of admiration for the art and its author. Therefore, they ask themselves, how long will this painting/ work be significant? Worth it? The "danger" of buying works from female artists is again - motherhood. The purchasers are afraid of the loss of timeless on their art, in case the artist decides to give up their job for a while and devote herself to motherhood, and thus lose her position in the art arena. This can be illustrated by the earnings of female artists, whose works bring less than the profits generated at auctions by men (for instance in Poland it is about an average of 47.6% less²²). The reasons for this disparity are varied and not fully specified; however, many would argue that the main reason is not rational in any way. Discrimination against women does not stem from formal reasons, but from human mentality, stereotypes and prejudices created by society. Unfortunately, in many cases "women's art is cheaper because it's made by women".

In recent years, the situation is fortunately changing. Many museums and galleries choose to present female art. The question, however, lies in the essence of this change - is it just another "feminist and women liberating" trend, or is it a real change that has a chance to change the face of art? Despite many changes, female artists are still rarely exhibited, entire exhibitions are rarely dedicated to them, and awards and competitions still go more often to men.

²² http://www.journal.doc.art.pl/pdf14/artbasedresearch_sikorska_art_and_documentation14.pdf

The popular belief that says: „the real artists ought to be poor” to appreciate the real virtues in life does not help the situation of female artists either. They are expected to exhibit their work for free or take part in unpaid internships for the belief that an artist’s work is not a job but above all - mission. Therefore, specialists support institutions and measures are needed to protect artists and women employed in the cultural sector from unfair treatment by their employers and contractors. Also, as a society, we should fight gender inequality at all career levels in every sector of today’s economy. If we get rid of all the stereotypes created for the so-called “gender roles”, the situation of female artists in Europe will change significantly.

Alina Przydatek (KICI NICI)

https://www.youtube.com/watch?v=Q_vYDhZpIPc&list=PLrR9GwIXLxGqTJFkYR8E-80Hr82rQ8suy

“I have never considered myself an artist, but in the “Artist Circles,” I met lots of interesting people. Female artists inspired me with their talent, and all of them contributed with some elements to my project and this is exactly when I thought “maybe I will put my stories together in a book”, and that what’s happened.”

“I believe that girls in our society are not always supported in what they need and it’s difficult for them to go on and explore their talent. Sometimes they are based on stereotypes and role models that do not allow them to bloom full in their potential.”

“The platform and the Circles are important because they let female artists understand that they are strong and courageous enough and they have the full potential to be successful in business as well as being creative.”

Agnieszka Chrzanowska-Małys (ACM STUDIO)

<https://www.youtube.com/watch?v=16bgtRQtIoc&list=PLrR9GwIXLxGqTJFkYR8E-80Hr82rQ8suy&index=4>

“Creative directors, presidents, are very often male. Nobody teach us, women, how to be on this position! And this is the most important problem - the lack of the good education - without sufficient support (like trainings) or preparation, female creatives have a not so good position in the male dominated industries.”

“It is not only about designing the new creative ideas, but first of all about putting them into action. The training helped me to define my strengths and weaknesses and open me to think in an unconventional way.”

Carolina Mas

<https://www.youtube.com/watch?v=mnuGMT8Nnr8&t=39s>

"Although the gender gap is not as wide as in the past centuries, it's still difficult to see a woman running big businesses."

"Professors do not teach us about how to rule our own business or how to get a job, and in the Creative Industries, this becomes more difficult because in Spain, artists are not seen as necessary in the society as doctors or engineers. Moreover, I think women have those difficulties doubled because of the gender gap. So yes, I think this education with a focus on gender is much needed."

"This training helped me to realize that my business can be internationalized; something that I have never thought it was possible because since now I thought it was only possible for bigger companies."

Rocio Molero

<https://www.youtube.com/watch?v=kCerZSTOgrA>

"Then, from my professional artistic point of view, I stand back and think, I observe. Finally, you cannot make comparisons, observe the world in which you are working, and when I do that I realise that at the same university where I have studied, the majority of artists who have succeeded are men."

"It strikes me that, being a class of 40 people, there are usually 32 who are women, those who succeed are men."

"Women are not educated, for example, to be, to create a company, to succeed on their own, not at the same level, in my view, as a man. Therefore, yes, I think this entrepreneurial education needs to be instilled."

"We are women, who in themselves cannot avoid having a certain fear, perhaps, I do not know how to say it, but it is very nice that there is a platform like Global FemArt that motivates you to have someone else concerned about this, that you are not alone and that we have to encourage this much more."

Bianca Maria Scarinci

<https://www.youtube.com/watch?v=Ci7k58t0a5Y>

"I think the culture of doing entrepreneurship is missing. We focus only on the artistic aspect of your business and never on the more technical aspects of being an entrepreneur."

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Jo Peel

<https://www.youtube.com/watch?v=RypjWZLsyzQ&t=2s>

"When it is a group of women in a room, it's nice to share and to feel like you're all in the same thing together."

"It's great to meet other women and to realise that we are all coming from the same place in some ways. It is really nice to get together and help each other. I think there is something about it being an all-female space that makes it feel safer."

"I thought that the most important thing that was brought up early on in the action plan was breaking things up into small pieces and so often when you're thinking about bigger problems, you think about the end goal, not the smaller steps to take to get there."

Panni Loh

<https://www.youtube.com/watch?v=4p0Ns8fgGBQ>

"I really appreciate the Global FemART programme for offering this opportunity to women to look at their creative practice in the framework of being a business."

"I think there's nothing better than getting support from others who are going through something similar."

Alessandra Gaeta

<https://www.youtube.com/watch?v=NvCKdwjUeP0>

"Internationalisation, as I've seen it through the Global Fem Art project, can help to cross these gender boundaries, open up views and not make the woman feel a little bit in the background, as it happens."

"These tools (Canvas) have brought clarity and concreteness, to my idea of enterprise, so also how to distribute energy and how to better channel the work."

5. Conclusions

Gender equality in the cultural and creative sector has become one of the areas which is a topic more and more often undertaken and discussed, primarily by EU, European, and international organisations. This topic is taken under discussion and followed by the preparation of policy recommendations in the EU - including the Council of Europe, UNESCO, UN, etc.

After all, gender equality is one of fundamental EU values and it is also a core EU objective and a driver for economic growth. Gender equality has been listed as one of the five sectoral priorities for action, in the EU's Work Plan for Culture 2019-2022, right next to the sustainability in cultural heritage, cohesion and well-being, an ecosystem supporting artists, cultural and creative professionals and European content and international cultural relations- programmes aimed at promoting the idea of gender equality in CCI include Creative Europe and Erasmus +.

Willing to increase the reach of the Global FemART Project and the opportunities it offers connected with building and sustaining creative businesses, and to raise public awareness of the existing gender inequalities, the partnership of the Global FemART project developed a guidebook "Global FemArt – the women that drive the creative industries". The key aim of this document was to collect the recommendations to policymakers on how to improve the existing inequalities in Creative and Cultural Sector, as well as providing key information regarding the current situation, the Global FemART project and its accompanying methodologies. The project is a response to the problems defined and offers specific support for female artists and creatives, through the educational and networking platform and the supportive sessions in the form of Artist Circles™.

Social roles have been around for centuries, despite the tremendous progress our society has made in recent decades, they still have a huge impact in today's job market. In particular, it is usually women who face constraints in their ability to advance in their careers, the so-called "glass ceiling phenomenon". This problem has been shown to be particularly visible in the creative and cultural sectors. Due to the multiplicity of sectors in the creative and cultural industries, it is extremely difficult to define issues related to gender discrimination and inequality. The specificity of the cultural and creative sector influences the fact that the problem of gender inequality in this sector should be considered separately. Informal working culture, high importance (informal) networking and self-promotion, freelance and project-based work, domination of micro or small enterprises - those are the qualities of the CCI which give it a different character. The main aspects of gender inequality are connected with: gender stereotypes, access to decision-making and leadership roles, access to resources and the gender pay gap, access to the arts labour market and sexual harassment.

In the countries of the European Union, there are some good practices in the field of actions for gender equality: from online courses, lecture and seminars, through online and face-to-face trainings, networking, to female entrepreneur development programmes focused on creativity, sustainability and competitiveness.

This guidebook has listed some of these available initiatives.

However, it is important to remember that gender balance is only one part of the difficult aspects of being an artist. Even before the COVID-19 pandemic, the cultural and creative sectors were already characterised by fragile working practices. These sectors are based on project-based and sometimes precarious work. It is based very often also on non-profit character of many activities (more in the report “The status and working conditions of artists and cultural and creative professionals”)²³.

Representatives of ARTeria Foundation, a partner in the Global FemART project, took part in an Open Method of Coordination (OMC) expert group, which is concentrated on the status and working conditions of artists and cultural and creative professionals, taking into account also the wider ecosystem supporting artists, cultural and creative professionals and the European content. The aspects of gender balance are also one of the issues in this area. The COVID-19 crisis caused and is still causing difficulties in running creative and cultural activities and, in turn, revenue opportunities, by which many female artists and creatives are suffering.

In order to stimulate innovation and development for the future, Europe should build on its creative and cultural assets. Female artists and creatives are very an important part of the whole cultural ecosystem and should be nurtured and aided as such.

²³ <https://ec.europa.eu/culture/news/study-artists-working-conditions-published>

6. About the authors



ARTeria Foundation - Poland

The **ARTeria Foundation** is a non-governmental non-profit organisation established in 2006. ARTeria does a variety projects and activities related to social and economic development primarily through culture and art, and extensively with cultural education in a spirit of frankness respecting culture differences and intellectual dialogue. ARTeria is a place for propagating active participation in culture and public life - we do this not only through a variety of forms of artistic/cultural expression but first of all through promoting new trends, skills and knowledge, through the initiation of ideas, organisation of concerts, debates, exhibitions, conferences, courses, trainings, meetings, cultural events, scientific and educational activities. The work of ARTeria is divided into three areas: **ART&NET**, **ARTerioheritage** and **ARTeriopublishing**. It stimulates the development of individuals (primarily artists and creatives), groups and communities.

ARTeria has been a member of Culture Action Europe since 2010 and it participates actively in the process of creating EU cultural policy. it is also a member of the international network ENCATC. The ARTeria Foundation is a training institution registered in the register of training institutions in the Regional Labour Office in Katowice (number 2.24/00173/2013).



MateraHub - Italy

Materahub is a consortium that works at the international level to support enterprises, startups and aspiring entrepreneurs, institutions and organisations through European projects. For years, Materahub has been an intermediary organisation in the South of Italy of the European programme ERASMUS+ for young entrepreneurs, and also the Italian host of the Creative Business Cup, the most important international competition for the creative industries. Materahub is member of the Puglia Creativa District and part of CRESCO, the cultural and creative organizations network in Basilicata. Finally, the consortium has recently joined the NICE, the Network for Innovation in culture and creativity.



Inova Consultancy - United Kingdom

Inova Consultancy Ltd (UK) provides a flexible consultancy service that responds to the needs of organisations and individuals internationally in the area of diversity, equal opportunities and entrepreneurship. Inova has specialist experience in the development and delivery of coaching and mentoring programmes in the UK and on an international level for women in a range of fields, including entrepreneurship and management.

Inova's employees and associates combine experience and qualifications in organisational development, psychology, mentoring and coaching, to bring in best practices from across Europe to assist organisations and individuals in the field of personal and business development.

The logo for GLOBAL FeMART, with 'GLOBAL' in pink and 'FeMART' in a larger, pink, hand-drawn font. A green globe icon is positioned above the 'O' in 'GLOBAL'.

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FyG Consultores - Spain

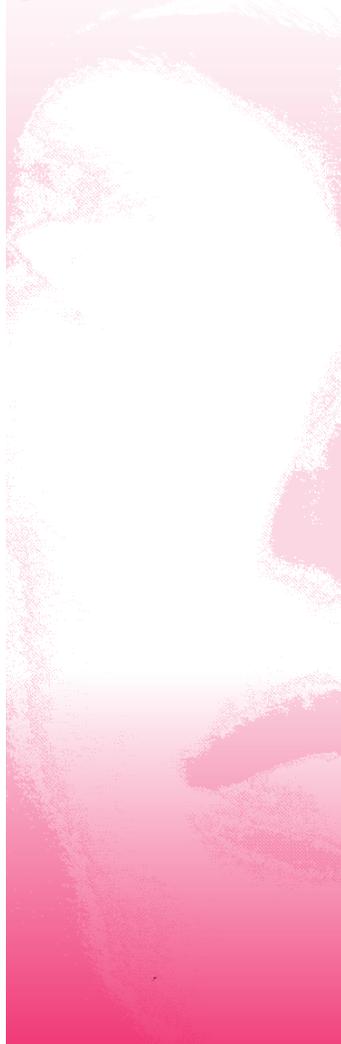
FyG Consultores is a consulting company specialising in business development and innovative solutions related with strategy and internationalisation of the SME's and Start-Ups. It works as a private, high-level training enterprise, pioneering in co-creation with companies, adults and young people in the training on innovative concepts, business creation, employability basic skills, literacy and numeracy skills, entrepreneurship and soft & hard skills training.

FyG has experience in running a wide range of trainings courses and mentoring programmes for companies, entrepreneurs, Start-Ups, and also with individuals from disadvantage groups. It acts as a body providing career guidance, professional counselling and information providing services of job insertion and intermediation on the labour market for unemployed individuals such as orientation, training, assessment and information.



University college vzw Odisee - Belgium

The **University college vzw Odisee** is the result of a merger between two Flemish university colleges, Hogeschool-Universiteit Brussel (HUB) and Katholieke Hogeschool Sint-Lieven (KAHO). Odisee are working together on a fruitful future. The campuses of the educational institutions are dynamic centres of education, research, development and service to the community. Odisee bring their expertise of IT development to the Global FemART project to lead the way for the development of the Global FemART Learning and Networking Platform.



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