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Gender gaps in the Cultural and Creative Sectors

**European Expert Network on Culture and
Audiovisual (EENCA)**



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Abstract

The Work Plan for Culture 2019-2022 selects gender equality as one of the five sectoral priorities for EU action. The purpose of this study is to provide background information and context on the specific challenges faced by women in the cultural and creative sectors for the OMC Working Group. The aim of this study is therefore to conduct a literature review and prepare a study identifying the situation of women artists and professionals in the cultural and creative sectors (CCSs), and to map the existing international recommendations aiming to achieve gender equality in these sectors.

As such, this report summarises the main policy developments and recommendations made regarding cultural and creative sectors (CCSs), and gender by bodies such as the EU, the Council of Europe, UNESCO, and the ILO. The main focus of the report is on understanding the current state of affairs concerning women in the CCSs, the gender gaps at work, and the underlying drivers of those gender gaps. Available quantitative data has been mapped for the different sub-sectors within the CCSs, and has been combined with information from qualitative literature and expert interviews to establish the state of affairs regarding women in these sectors, along with the drivers leading to this state of affairs. The report provides an overall analysis of gender gaps in the CCSs as a whole and presents examples of the types of initiatives which have been implemented to address these gender gaps. The report culminates in a series of conclusions and recommendations for the reflection of the OMC Working Group.

1 Introduction

1.1 Background EENCA

The European Expert Network on Culture and Audiovisual (EENCA) was established in December 2015 by a consortium of Panteia and iMinds-SMIT (VUB) on behalf of DG EAC of the European Commission.

With a view to improving cultural and audio-visual policy development in Europe, the main objectives of EENCA are:

- To *contribute* to the continuous development of cultural and audio-visual policies by providing high-quality analysis and advice to the European Commission, and enhancing the in-depth understanding of the European Commission's services of culture and the threats and opportunities faced by the cultural, creative and audio-visual sectors.
- To *promote* decision-making based on solid, evidence-based and data-driven research, being of a descriptive, analytical, evaluative, and prescriptive nature regarding relevant topics in the field of cultural and audio-visual; and being of a comparative nature, including expertise covering different sectors, different policy areas, and different territories.

For these purposes a multi-disciplinary network of leading European experts on culture and of the audio-visual industry was set-up. The Core Expert Team exists of 14 high level experts who have been carefully selected to cover the thematic, sectoral and geographical requirements presented by DG EAC. The Core Expert Team is complemented by a solid team of 32 associated experts, and forms part of a comprehensive international network.

EENCA will engage in the analysis of the cultural and creative sectors and the audio-visual markets, and the analysis of cultural and creative sectors' policies and audio-visual policies. The main underlying and guiding questions in this are: what has happened, what is happening and what will happen at local, national and European level, why is it happening, and how can we improve cultural and audio-visual policy development in Europe?

The Work Plan for Culture 2019-2022 selects gender equality as one of the five sectoral priorities for the EU action. The Work Plan recognizes that intersectional gender gaps persist in almost all cultural and creative sectors and they need to be acknowledged and tackled by specific policies and measures. In this context, Member States will exchange information on national circumstances and good practices within the OMC group which will also identify the main obstacles and suggest a set of concrete actions. The OMC on Gender Equality will be convened in late 2019 and will meet four to five times over a period of 12 months. The work of the OMC group may be followed by Council conclusions.

1.2 Study aim

The purpose of this study is to provide background information and context on the specific challenges faced by women in the cultural and creative sectors for the OMC Working Group. Specifically, EENCA was requested to:

1. Conduct a literature review and prepare a study identifying:

- a. the situation of female artists and professionals in the cultural and creative sectors (excluding digital and audio-visual) and;
 - b. the existing international recommendations aiming to achieve gender equality.
2. Draft a briefing paper for the OMC group outlining the findings of the research above to stimulate the debate of the group;
 3. Ask EENCA expert(s) to participate in a meeting of the OMC group in Brussels.

In order to achieve this, the EENCA experts will address the following key questions:

- What are the international recommendations relating to gender equality in culture (access to culture as artists, amateurs, public)?
- What are the main gender gaps hampering equal participation of women artists and professionals in the cultural and creative sectors in the EU MS?
- What kind of initiatives are specific cultural sectors undertaking to ensure gender equality?

1.3 Study approach

Scope and research considerations

This study serves to provide input for the OMC Working Group on the state of affairs of women working in the cultural and creative sectors. The scope of this research therefore covers sectors that are considered part of the broader cultural and creative sectors within an EU context. In practice, this means that the following sub-sectors were examined: music, audiovisual, performance arts (including theatre, dance, the opera, and circus sectors), visual arts, cultural heritage and related professions, literature and publishing, architecture and design, artistic crafts, cultural education and the radio sector.

Data on cultural and creative sectors: As the reader will no doubt notice, some of these sub-sectors are in themselves relatively diverse and heterogeneous. For instance, literature and publishing, though related, have very different sectoral realities and contexts. The same can be said of the performing arts, and within that, there is even further diversity in different types of dance or theatre. The cultural education sector also comprises many levels of education, ranging from primary school levels to advanced university degrees in culture and the creative arts.

This diversity and fragmentation that is apparent in the cultural and creative sectors has been borne in mind while conducting this study. The quantitative data available as well as the qualitative research being conducted for each sub-sector varies substantially. A general observation drawn from this study is that there is a clear lack of systematic data per sector across Europe, let alone on the position of women or the gender gaps they face. There is only intermittent and country- and sector specific knowledge about the reality of the working life in the sector, and about the positions of women therein. Availability of such knowledge is crucial for both creating awareness about existing gender issues as well as developing appropriate policies and good practices.

Gender gaps and their drivers: Concerning the reporting and presentation of information, the request for this study centres on highlighting the *status quo* for women in the cultural and creative sectors and the gender gaps they face, identifying the causes and drivers for those gaps, and exploring what sort of initiatives have been taken to remedy those gender gaps. In practice, cultural perceptions, expectations, norms and values in societies are dynamic concepts which evolve over time. This means that some of the aspects of the gender inequalities and gender gaps identified in this study can

reinforce (or undermine) one another, making the delineation between gender gaps and drivers difficult at times. For this reason, to avoid artificial distinctions between gaps and drivers and to avoid oversimplifying the process through which gender gaps arise, the gaps and the causes of those gender gaps are discussed and presented together. This approach to presenting and reporting is most reflective of the reality that is gender inequality and its causes in the cultural and creative sectors.

Geographic scope of the research: The focus of this research is on the situation in EU Member States. However, significant data, statistics and sectoral initiatives that have been located in non-EU countries are included where relevant. Throughout the research, it has become apparent that regional imbalances do exist in the lack of available data, resources, and the lack of initiatives in large parts of the EU. The research team has taken steps to try to mitigate this imbalance as much as possible, which mostly relates to the focus on sources from the UK and Ireland, and have provided examples from other EU Member States where possible.

It should be noted that the prominence of data in relation to the UK can be explained by the fact that the UK government has been collecting information and attempting to define the CCS since the mid-to-late 1990s, with the creation of the Department for Culture, Media and Sport (DCMS). One of the new department's first acts was to set up the Creative Industries Task Force, which was responsible for the landmark Creative Industries Mapping Document in 1998 and a follow-up report in 2001.¹ The 1998 mapping document was the first systematic attempt to define and measure the creative industries. It was designed both to collect data on the industries and to promote a deeper understanding of the sector by telling its story in a way that politicians, journalists, investors, academics and government officials could immediately understand. Therefore, the UK has a strong track record of monitoring and developing policy in areas that may affect the cultural and creative sectors, which is not apparent in all EU Member States.

Approach

Due to this particular reality concerning information and data, this current study was requested to conduct a literature review to see what is available in terms of data and research, and to help identify gaps in the data. To this end, the research team conducted research per sub-sector, presenting summaries of what national and/or international data were available regarding the different gender gaps and across the various sub-sectors under study.

The methodological approach taken to conduct this study consisted of desk research and a series of in-depth interviews with international, European and national experts working in the cultural and creative sectors. Several interviews were held with individuals from different EU Member States, working within each of the sub-sectors within the EU's definition of cultural and creative sectors. Many of the interviews that took place were from representatives of specific initiatives that seek to address gender gaps within various sub sectors of the cultural and creative sectors.

This report is very much of an exploratory nature. One of the goals is to establish the state of the arts and to identify what is available and known regarding gender gaps in the CCSs, wherein the use of semi-structured in-depth interviews play an important role. Interview guidelines were set-up to guide the interviews while also allowing

¹https://creativeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_tool_kit_2-2.pdf

freedom to gather information on the full scale of the gender issues and causes at hand in the sectors.

1.4 About the authors

Marilena Vecco



Dr. Marilena Vecco is Associate professor in Entrepreneurship at Burgundy Business School, Dijon. She holds a PhD in Economic Sciences at University Paris 1, Panthéon Sorbonne, and a PhD in Economics of Institutions and Creativity at University of Turin. Between 1999 and 2010 she was head of research of the International Center for Arts Economics (ICARE) and Research Fellow and Adjunct Professor of Cultural Economics and Art markets at the University Ca' Foscari of Venice. From 2011 to 2016 she was assistant professor in Cultural Entrepreneurship at ESHCC at Erasmus University Rotterdam. Her research focuses on cultural entrepreneurship and management with a special focus on cultural heritage (tangible and intangible) and art markets. Marilena has over 17 years of academic and professional experience as a researcher, lecturer, and consultant. She has researched and consulted for several public and private organisations, including OECD, Centre for Entrepreneurship, SMEs and Local Development, World Bank, and The European Commission. She is the author of several books (recently published: *The power of partnerships: Necessity or luxury in the cultural and creative sectors?* With E. Konrad, *Creative industries and entrepreneurship: paradigms in transition from a global perspective* with L. Lazzeretti), book chapters and articles published on different journals.

Paul Vroonhof



Paul Vroonhof works at Panteia, where he is responsible for international social studies. He has about 15 years of experience managing EU wide projects involving large teams of experts. During the past few years, Paul built up substantial experience with studies on the cultural sector, mostly through the management of the European Expert Network on Culture and Audiovisual media, commissioned by DG EAC. He also contributed to specific requests about the music sector or that included the music sector, such as an inventory of music support schemes, the evaluation of EUYO, the development of the Preliminary Action for the music sector, and the impact assessment for the next MFF culture strand of Creative Europe. Paul is currently the overall manager of the MME studies on the feasibility of a European Music Observatory and on Market trends and gaps in funding needs for the music sector.

Martin Clarke



Martin Clarke holds a degree in International and European Law, where he specialised in European Union law. At Panteia, Martin has carried out several studies in relation to European culture, and is an assistant coordinator of the EENCA network. He has contributed to the Study to inform the Preparatory Action on Music in Europe 2018-2020 and has contributed to an impact assessment on the implementation of a 'sub-programme for culture' within a successor programme to the Creative Europe programme 2014-2020. Martin is currently involved in the MME studies on the feasibility of a European Music Observatory and on Market trends and gaps in funding needs for the music sector.

Amber van der Graaf



Amber van der Graaf, has been working at Panteia since early 2012 where she works almost exclusively on international level studies. She has an interdisciplinary academic background, combining the areas of politics, media, international relations and culture. Projects have included studies on social policy relating to working life and work life balance, education, sports and culture, as well as studies on (inclusive) entrepreneurship, media and communication.

She has worked on a European evaluation of provisions of the Audiovisual Media Services Directive, and also conducted the study for the European Parliament on Communicating Europe to its Citizens, which had a strong communication and cultural component to explore the current and future for the concept of "Europe". Amber works on areas relevant to DG EAC's activities, including two studies for the European Parliament, on early school leaving and on the Erasmus+ programme.

Laura de Haan



At Panteia Laura participated in a variety of studies, notably on the themes culture, diversity, education and labour market. Laura has been involved in the coordination of the European Network on Culture and Audiovisual (EENCA) since the end of 2015. With regards to cultural diversity, Laura has carried out several projects on the national level, e.g. the evaluation of the 'Action Plan Self-Determination', commissioned by the Dutch Ministry of Social Affairs and Employment. This action plan is mainly meant to aid

the emancipation of vulnerable minorities. Laura was also a team member in a study on LGBT-policies within municipalities, a project commissioned by the Ministry of Education, Culture and Science. Laura de Haan holds a bachelor degree in Interdisciplinary Social Sciences and master degrees in International Public Administration and International Development Studies. Before joining Panteia, Laura worked in public administration as a policy advisor within the departments of renewable energy and transport at the Province of North-Holland.

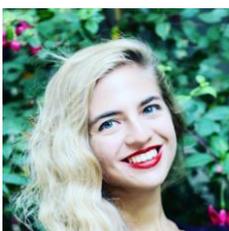
Marlen Komorowski



Marlen Komorowski finished her PhD at Vrije Universiteit Brussels (VUB) in 2019. She works at imec-SMIT (Studies on Media, Innovation & Technology) as researcher and Cardiff University as impact analyst. She holds two Bachelor degrees (Bachelor of Honours in International Management, Bachelor of Science in Economics and Law) and completed her Master's degree in International Communication Studies at VUB in 2013. As a researcher, her work focuses on media and creative industries-

related projects, impact analysis, ecosystem and the impact of the digitisation and innovation on industries and firms. She specializes in audiovisual sector topics.

Dilara Asardag



Dilara has completed her Bachelor's studies in London, at Goldsmiths College, University of London on Media and Communication studies. Afterwards, she received a Master of Social Sciences degree in Media and Global Communication at the University of Helsinki in Finland. Her thesis was awarded the best Master's thesis in 2016 in Media and Communication studies and it dealt with the construction of female subjectivity in the media. She

worked as an intern at the European Programme Support Office connected to European Commission in Nicosia, Cyprus. Currently, she is pursuing her doctoral degree at Vrije Universiteit Brussel while she is involved in teaching assistance tasks as well. She has diverse research interests, especially gender equality, gender issues and digital media, conflict and identities, media and democracy, cultural industries, migration and human rights.

Marko Milosavljević



Marko Milosavljević is a professor, Ph.D., from the Department of Journalism, Faculty of Social Sciences, University of Ljubljana, Slovenia. He was Chairman of the Department of Journalism from 2007 to 2011. For this assignment on the music sector, his main expertise lies in media and broadcasting. He was a Chairman of the Expert Commission for Pluralisation of Media at the Slovenian Ministry of Culture from 2009-2010. He also officially consulted Slovenian Ministry of Culture in 2017-2018 on draft Mass Media Act that was to be changed, including measures regarding music (such as music on public radio, music on commercial radio, domestic music production etc.).

He is also a vice-chair of the European Communication Research and Education Association (ECREA) for Communication Law and Policy section. He was also a member of the Experts' group for the new Mass Media Act (2009) and Public Broadcasting Act (2009) at the Slovenian Ministry of Culture. The acts included measures for music production, music quotas, and radio. He was actively involved in procedures and discussions with the Slovenian Ministry of Culture in the last 5 years regarding the amendments of the Mass Media Act including changes/increase of Slovenian music quotas, music quotas on public radio, music in the Slovenian language, new Slovenian music in general, and music from new Slovenian artists.

In addition, Marko Milosavljević worked from 1992 until 2006 as a music and media journalist and commentator, writing regularly about the music industry for daily Delo, Vienna daily Der Standard, New York magazine Paper, weekly Mladina and others, conducting interviews with music managers and executives, as well as more than 100 interviews with musicians, video directors, music photographers and producers. He continues to contribute a weekly musical column/review for the largest Slovenian daily newspaper.

1.5 Structure of the report

This report is set-up as follows:

Chapter 2 presents an outline of the main recommendations from relevant documents produced by the EU, UN agencies, and the Council of Europe regarding women's equal participation in the cultural and creative sectors including access to culture as artists, amateurs, and public;

Chapter 3 collects an overview of the gender gaps that are having an impact of women's participation in the cultural and creative sectors;

Chapter 4 provides a preliminary review of the situation of female artists and professionals working in various sub-sectors within the cultural and creative sectors, which have been divided into music, architecture and design, performance arts, visual arts, cultural heritage and related professions, literature, crafts and cultural education;

Chapter 5 provides some examples of particular sectoral initiatives put in place to close the gender gaps;

Chapter 6 outlines some concluding remarks and recommendations.

2 Policy background

The following section sketches the policy background surrounding gender in the cultural and creative industries. Policy developments initiated and implemented by the EU are first summarised to establish what has been done to date in the area of gender equality within the cultural and creative sectors. Following this, the chapter takes a more global perspective and summarises those relevant policy developments taken at the global level by institutions such as the UN.

Gender equality and cultural and creative sector policy have both received attention from EU, European, and international organisations. Specifically, The EU and UNESCO have developed policy and recommendations regarding the cultural and creative sectors, as well as gender equality. The Council of Europe in turn has made various important strides in gender equality. The EU has established a specific agency, the European Institute for Gender Equality (EIGE)², which promotes gender equality, and its work transcends sectors and different levels of society. Actions which combined both areas of cultural heritage and gender equality are much less prevalent, though some key policy documents do exist which combine the two areas. The global policy making arena on the other hand, ties both areas together much more closely. The UN has various policy strategies and programmes designed to foster gender equality within the areas of culture and, to a lesser degree, in the creative sectors.

2.1 EU Level policy developments and instruments

EU Cultural and creative sector developments

The European Commission adopted the **New European Agenda for Culture** in May of 2018 which provides the framework for the current phase of cooperation at EU level that started in 2019.³ The new agenda has three strategic objectives with social, economic and external dimensions. Within these different dimensions, a series of different actions will be taken. For example, within the social dimension, which aims to harness the power of culture and cultural diversity to support social cohesion and well being, social inclusion have been made part of the selection criteria of large EU programmes.

The Commission has pledged to develop specific actions for social inclusion through culture, specifically through Creative Europe and Erasmus+. It has also assured to consider implementing selection criteria for Creative Europe to incentivise gender equal project management (2019). To understand the prevalence and dynamics of gender equality within projects supported by these programmes, the results of project applications could be examined in more detail.

From an economic perspective, one of the concrete actions is to support Member States in ensuring fair remuneration for artists and creators through general and sector-specific dialogues, in line with the Digital Single Market Strategy (2019). However, these angles focus more on inclusion, mobility and equal access than on gender, specifically. The external dimension of the strategy focuses on countries outside the EU (third countries) and contains action areas which are related to strengthening civil society and promoting gender equality.

² Established on December 20, 2006.

³ https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf

To put the New European Agenda for Culture into action, the Council of Ministers adopted the **Work Plan for Culture 2019-2022** in November 2018.⁴ This work plan outlines five main priorities for European cooperation in cultural policy-making:

- Sustainability in cultural heritage;
- Cohesion and well-being;
- An ecosystem supporting artists, cultural and creative professionals and European content;
- Gender equality;
- International cultural relations.

These priorities are supplemented by 17 concrete actions with clearly defined working methods and target outputs, one of which concerns gender equality.⁵ Under the Open Method of Coordination (OMC), a number of Member States' expert groups will be set up in order to implement the new Work Plan. The OMC remains the main working method for Member States to collaborate in the field of culture. This is one of the main policy developments which ties cultural policy and gender equality together in the EU.

In the 2019-2022 Work Plan for Culture, the Council has selected gender equality as one of the five main priorities where there is a need for joint action. In order to raise awareness at political, administrative and practical levels within the cultural and creative sectors on the topic of gender equality, there is a need for comprehensive data and an exchange of good practices. In this spirit, an **OMC experts' group on gender equality** has been established and will meet for the first time in September of 2019. The OMC group is expected to engage in information exchanges regarding national circumstances, to identify the drivers of gender gaps, examine good practices in this area, and suggest a series of concrete actions to address gender equality in the CCSs.

In the area of cultural heritage the actions taken during the **European Year of Cultural Heritage 2018** are followed up by the introduction of a **European Framework for Action on Cultural Heritage**.⁶ It proposes around 60 actions to be implemented by the European Commission in 2019 and 2020. Many of these actions are in partnership with other major actors such as the Council of Europe and UNESCO.

These actions have the overall aim of celebrating cultural heritage in Europe. The framework emphasises cultural heritage as a shared resource, as a source of common values and history, which can promote a sense of common European belonging. The framework defines five main priority areas for action, including promoting access and participation in cultural heritage for all. These five priority areas encompass some 60 different specific actions to implement the strategic framework, but the emphasis in these actions is more on diversity than on gender. Indeed, gender is not mentioned in the staff working document on the Framework.⁷

Compared to the previous regulation, the European Commission regulation establishing the **Creative Europe Programme** in the context of the Multiannual Financial Framework 2021-2027 also makes gender a prominent matter in the implementation of the programme, where the promotion of gender equality and gender balance is foreseen at various levels. This shows the increasing attention given to this problematic across different sectors, and the raising awareness amongst the policy makers and the

⁴ <http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf#http://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf>

⁵ https://ec.europa.eu/culture/policy/strategic-framework_en

⁶ https://ec.europa.eu/culture/content/european-framework-action-cultural-heritage_en

⁷ European Commission, (2018), Commission Staff Working Document - European Framework for Action on Cultural Heritage, SWD (2018) 491 final, Brussels. Available at: <https://ec.europa.eu/culture/sites/culture/files/library/documents/staff-working-document-european-agenda-culture-2018.pdf>.

legislators. The Programme will promote gender equality and contribute to achieving a more balanced gender participation in the cultural and creative industries. The programme in all its activities will support gender mainstreaming and the mainstreaming of non-discrimination objectives and, where applicable, should define appropriate gender balance criteria.

EU Gender Equality policies and developments

Promoting gender equality is vital for the EU. Gender equality is not only a fundamental EU value⁸, but it is also a core EU objective⁹ and a driver for economic growth¹⁰.

Over the years, a body of legislation and policy has been adopted on gender equality. Moreover, the European Commission has initiated a series of policy and sector specific communications and programmes on gender equality. The EU's main over-arching commitment to gender equality was enshrined in its Strategic Engagement for Gender Equality 2011 – 2015. This strategy had five main areas for action:

- 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;
- and promoting gender equality beyond the EU.

Progress has been made across these action areas, illustrated for instance in the fact that female employment has risen to 64% in 2014 across the EU. While this is a positive development of course, there is still work to be done. Unequal pay for the same work and access to decision-making roles for instance are challenges still being faced by women in the EU. As such the five areas of action are still relevant and have been taken up as priority areas in the current Strategic Engagement for Gender Equality 2016 – 2019¹¹.

More recently, in 2018, the Commission put significant efforts to advance and finalise open files on equality between men and women in the EU and its Member States. It concluded the negotiations on work-life balance and it strived to overcome blockage on women on boards and to conclude the ratification of the Istanbul Convention. It launched an evaluation on equal pay, put in place measures to strengthen the role of equality bodies, reinforced the gender dimension in its international policy, as well as in a number of sectoral initiatives. It also adopted a Reflection Paper "Towards a sustainable Europe by 2030" in the follow-up to the UN 2030 Agenda for Sustainable Development (discussed in later in this chapter), and as part of the future of Europe debate, emphasising the need to prioritise ambitious additional actions to deliver on the promise of gender equality in the EU.¹²

The **EU Gender Equality Strategy 2020-25** was adopted on the 5 March 2020. The EU Gender Equality Strategy is comprised of policy objectives and actions aiming at achieving significant progress by 2025 and moving towards a gender-equal Union.¹³ The primary goal of this strategy is to ensure that within the EU, women and men, girls and

⁸ Art. 2 TEU

⁹ Art 3 TEU

¹⁰ OECD. Closing the gender gap. Act Now.

¹¹ European Commission, (2015), *Strategic Engagement for Gender Equality 2016 – 2019*, available at: https://ec.europa.eu/anti-trafficking/sites/antitrafficking/files/strategic_engagement_for_gender_equality_en.pdf.

¹² For more details, see 2019 Report on equality between women and men in the EU.

¹³ European Commission, "Gender equality strategy", available at: https://ec.europa.eu/info/policies/justice-and-fundamental-rights/gender-equality/gender-equality-strategy_en

boys, are free to pursue their own paths in life, have access to equal opportunities to thrive and can equally participate in and lead the European society.¹⁴

The EU Gender Strategy 2020-2025 lists several key objectives. Firstly, to prevent and combat gender-based violence, and to challenge gender stereotypes.¹⁵ Secondly, it is crucial to ensure that gender gaps in the labor market are closed and eliminated, and to achieve equal participation in different sectors of the economy¹⁶. Moreover, as part of this second key objective, it is important to address the gender pay and pension gaps, as well as close the gender care gap.¹⁷ The third key objective which the EU Gender Strategy 2020-2025 lays down is achieving gender balance in decision-making and in politics.¹⁸ Furthermore, the main challenges affecting the EU nowadays all include a gender a dimension.¹⁹ Therefore, the EU pursues a dual approach of gender mainstreaming and intersectionality as a horizontal principle for the implementation of the EU Gender Strategy. What the approach of mainstreaming entails is the inclusion of a gender perspective in all EU policies – e.g. European Green Deal and EU Drugs Agenda. In addition to the previously mentioned objectives, the EU Gender Strategy envisions numerous funding actions in order to ensure progress towards achieving gender equality in the EU. The Strategy also has an international aspect in light of addressing gender equality and women’s empowerment across the world.²⁰

Besides this gender strategy, as previously mentioned, the EU has a dedicated agency, the **EIGE**, whose formal 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...”.²¹ This agency provides technical insight and collects data on gender equality across the EU in aid of policy making and gender mainstreaming. This body also publishes reports on specific sectors, including culture.²²

Besides the EIGE agency, the role of gender and its importance is enshrined in different legislative, regulatory, and programme documents for different specific policy areas. Gender is included when formulating balanced labour market policies, as well as within digital skills policies, justice and protection policies, cohesion policy, transport and entrepreneurship policy.

The European Parliament and the Council reached a provisional agreement on the European Commission's proposal for a new **Work Life Balance Directive**. The Directive on work-life balance sets a number of new or higher standards for parental, paternity and carer's leave and the right to request flexible working arrangements.²³

Gender perspective is also mainstreamed into other policy areas. **EU Cohesion policy** directly supports gender equality through business support to women entrepreneurs and

¹⁴ *Ibid.*

¹⁵ Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, “A Union of Equality: Gender Equality Strategy 2020-2025” (COM(2020)152 final), available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52020DC0152&from=EN> pp. 4-6

¹⁶ *Ibid.*, p.7-9

¹⁷ *Ibid.*, p. 10-11

¹⁸ *Ibid.*, p. 13

¹⁹ *Ibid.*, p. 15

²⁰ *Ibid.*, p.17

²¹ 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> .

²² EIGE, (2017), Gender in Culture, Vilnius. Available at: https://eige.europa.eu/sites/default/files/documents/ti_pubpdf_mh0216894enn_pdfweb_20170124111005.pdf .

²³ http://europa.eu/rapid/press-release_STATEMENT-19-424_en.htm

improving the quality and access to childcare. For early childhood education and care infrastructure, €1.23 billion has been programmed in the 2014-2020 period. Through **Horizon 2020**, the European Commission supports research organisations and universities in implementing gender equality plans. These will help improve the conditions for more women scientists to work in research and innovation. The Commission published the '**She Figures' report in 2018**'; which outlines the level of progress made towards gender equality in research and innovation in the European Union. The report shows that the number of women with a career in research is slowly growing in Europe although they remain significantly underrepresented.²⁴

In very recent news, the new EU Commission President Ursula von Leyen has re-emphasised the EU commitment to gender equality at all levels, saying that she wants each Member State to present a male and a female nominee for Commission positions²⁵. This suggests that the EU focus on gender equality is likely to keep growing during the next programming period.

As part of the dual approach for the implementation of the EU Gender Strategy 2020-2025, DG EAC and Commissioner Mariya Gabriel launched the **#EUwomen4future mainstreaming campaign** which will showcase women's work and will value their achievements in the fields of culture, science, research and innovation, education & youth, and sport.²⁶ The campaign will also highlight the role of impressive and talented creative women, carrying out artistic activity in the cultural and creative sectors. In relation to the CCS, this campaign aims to provide visibility to women and their projects, which in turn, might be a source of inspiration for many others.

One of the main aims of the campaign, as expressed by Commissioner Mariya Gabriel, is to encourage women and girls across the EU to seek opportunities and fulfil their professional and personal aspirations. In line with this statement, the #EUwomen4future campaign seeks to celebrate women, showcase the EU's commitment to gender equality, highlight successful women, and help build networks.²⁷

Additionally, since the 8th March 2020, DG CONNECT launched the **#womeninthspotlight** campaign on the @creative.eu instagram account, which is the official European commission account focusing on the creative and cultural sectors in Europe. Every Wednesday there is a post which contains a new portrait of a talented woman in CCS. The goal of the campaign is to highlight the role of impressive and talented creative women working in the cultural and creative sectors, and aims to give visibility to these women and their projects, as they might be a source of inspiration for many others.

This study and the current mapping of the situation of women artists and cultural professionals that is carried out in this report on behalf of the European Commission is outlined in the 2019-2022 Work Plan for Culture as a concrete action. In parallel, the OMC group will identify the main obstacles and suggest a set of concrete actions to be carried out under the Creative Europe Programme and its successor programmes. The mandate of this specific OMC group is currently being finalised. Conclusions drawn from these actions may also be adopted by the Council. The indicative timetable of the Work Plan for Culture 2019-2022 shows this is expected to be completed by the end of 2020.

²⁴ https://ec.europa.eu/info/news/gender-balance-research-improving-pace-too-slow-eu-she-figures-2019-mar-08_en&pk_campaign=rtd_news

²⁵ Politico, (2019), Von der Leyen's tough (gender) balancing act, available at: <https://www.politico.eu/article/von-der-leyens-tough-gender-balancing-act/> .

²⁶ European Commission, "#EUwomen4future", available at: <https://ec.europa.eu/jrc/en/euwomen4future>

²⁷ *Ibid.*

2.2 International level recommendations and instruments

At the international level, the main relevant organisations in this context are the Council of Europe, the UN, specifically UN Women and UNESCO, and to a lesser extent, the ILO.

International cultural and creative sector developments

Through **UNESCO**, the UN has had a specific policy focus on cultural heritage since the 1950s. UNESCO's well-known cultural conventions protect and safeguard the world's cultural and natural heritage including ancient archaeological sites, intangible and underwater heritage, museum collections, oral traditions and other forms of heritage. UNESCO also supports creativity, innovation and the emergence of dynamic cultural sectors.²⁸

UNESCO has a series of conventions and declarations related to culture and cultural heritage protection from The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954), to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). One of the most recent developments in this sense was the **Memorandum of Understanding** between the EU and UNESCO regarding education, culture, media and science. The EU and UNESCO issued a joint statement in 2013 referring to the signing of a Memorandum of Understanding a year earlier indicating a desire to cooperate along these different policy areas. The EU and all its Member States are parties to the 2005 UNESCO Convention on the Diversity of Cultural Expressions, which serves as a framework for EU policy on culture in its external relations, including trade and development cooperation.

UNESCO recently published a report on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. This Convention, which celebrates the cultural as well economic value of the cultural and creative sectors, was a landmark agreement for the international community. The recent 2018 annual report on the convention also examines the role of gender in the cultural and creative sectors. It concludes that women are still under-represented in certain areas of the cultural and creative workforces, particularly in decision-making and lead creative roles. The lack of data and visibility surrounding this inequality must be highlighted in order to be addressed, and as such the report recommends systematic data collection to increase awareness of the gender gap, and to help incorporate the gender perspective in public policies.²⁹

Current work by the **International Labour Organisation (ILO)** focuses, understandably, more on working conditions and the labour market across sectors, including in the media, culture and graphics sectors. ILO work in these sectors centres on the employment effects of technological and market developments in media and entertainment industries and their impact on the future of the press, public service broadcasting, the music and film industry and other segments. The main focus is on employment relationships and their impact on decent work in the sector.

Most recently, in January 2019, the ILO published a **working paper** on '**Challenges and opportunities for decent work in the culture and media sectors**'.³⁰ This report maps the legal and political landscape in which culture and media workers operate and explores policy options for expanding and promoting decent work and the formalization

²⁸ <https://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity>.

²⁹ UNESCO, (2017), Monitoring the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions – Annual report 2018, available at: <http://uis.unesco.org/sites/default/files/documents/reshaping-cultural-policies-2018-en.pdf>.

³⁰ https://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---sector/documents/publication/wcms_661953.pdf.

of labour relations in these sectors. The ILO identified 18 countries from four regions for the purpose of this study (importantly not including the USA or any European countries).³¹

This report points out a lack of comprehensive data on the status of workers and the nature of employment relationships. It lists four main subjects of data collection that would be useful in this regard: the number of workers; the distribution of these workers by employment relationship and access to social benefits; the sector's awareness of issues such as gender equality, youth employment and ethnic diversity; and market dynamics, in order to compensate for data fragmentation between industries or enterprises.

Moreover, data that would enable trend monitoring of wages, fees and royalties is pointed out. Lastly, new research methods to measure the impact of digitalization over the short, medium and long terms is deemed to be of importance. Data being in short supply regarding employment in the area of cultural and creative sectors, especially when considering the position of women, is one of the reasons for the OMC Working Group launching this exploratory study on gender in the CCSs in Europe.

International developments on Gender Equality

One of the earliest international policy developments aiming to support women was the **1979 UN Convention** on the Elimination of All Forms of Discrimination against Women. Some 30 years of work on women and their unequal treatment compared to men preceded the adoption of this convention, which is seen as a founding, first step to international recognition of women's rights as a human rights issue³².

Council of Europe (CoE) has been making important strides in promoting gender equality. The focus of this organisation on human rights and the rule of democracy, also covers a strong focus on gender mainstreaming. As such the CoE has been active in promoting gender equality in its member countries since the 1990s, after the subject of gender equality was established as an international strategy within the **Beijing Platform for Action in 1995** at the Fourth UN World Conference on Women in Beijing. The Beijing Platform for Action was another of the fundamental, international starting points for acknowledging gender equality as a global human rights cause³³.

One of the major steps taken by the CoE was to develop the Convention on preventing and combating violence against women and girls, also known as the **Istanbul Convention**. This document, which came into force in 2014 was the first legally binding instrument to preventing violence towards women and girls at the international level. By 2019, 21 of EU Member States had ratified this document³⁴. Broadly speaking, the Istanbul Convention works to promote the monitoring of violence against women,

³¹ The countries included in the report are: Argentina, Brazil, Canada, Colombia, Côte d'Ivoire, Democratic Republic of the Congo, Egypt, Indonesia, Japan, Kenya, Lebanon, Malaysia, Morocco, New Zealand, Peru, Republic of Korea, Senegal, South Africa

³² United Nations Human Rights Office of the High Commissioner, (2019), Convention on the Elimination of All Forms of Discrimination against Women New York, 18 December 1979, available at: <https://www.ohchr.org/en/professionalinterest/pages/cedaw.aspx> .

³³ UN Women, (no date), The Beijing Platform for Action: inspiration then and now, available at: <http://beijing20.unwomen.org/en/about> .

³⁴ European Parliament, (2019), EU ACCESSION TO THE COUNCIL OF EUROPE CONVENTION ON PREVENTING AND COMBATING VIOLENCE AGAINST WOMEN ('ISTANBUL CONVENTION') / 2016-03 / UP TO €228 BILLION A YEAR, available at: <http://www.europarl.europa.eu/legislative-train/theme-area-of-justice-and-fundamental-rights/file-eu-accession-to-the-istanbul-convention> .

identify legal gaps on this subject, and identifies best practices on remedying this category of violence³⁵.

The CoE has taken further steps and measures in recent years regarding gender equality, having implemented a **Gender Equality Strategy 2014-2017**, and building on this strategy's results and outcomes with the **Gender Equality Strategy 2018 – 2023**.³⁶ This first strategy had an overall aim of advancing the position of women and empowering women in order to achieve gender equality in Council of Europe member states by supporting the implementation of existing standards. This strategy has 5 main objectives, including the prevention of violence against women, addressing negative impacts on gender stereotypes in the education system and in the media, to improve women's access to justice and legal aid by training both women in their legal options and the judiciary itself, to ensure balanced representation of women and men in decision-making in the public and diplomatic sectors, and to promote mainstreaming across all policy areas³⁷. These goals demonstrate implicitly what power education and the media have in shaping social expectations regarding the roles of women, as well as the fact that introducing more women into decision-making roles remains a challenge to be addressed.

The current strategy for 2018 to 2023 builds on the results and outcomes of its predecessor. Gender equality remains an important goal for CoE member states. Sexism is a big challenge for most women across institutional, private, and professional levels. As such, socio-economic empowerment are important priorities within the new strategy, and it focuses on the role of men and boys in promoting gender equality. These areas of focus are embedded in the new strategy along with the objectives from the previous strategy³⁸.

Besides such strategies the Council of Europe has also developed **tools on gender mainstreaming** and developed a series of **recommendations** regarding gender equality. Most recently the Council made recommendations on preventing and combatting sexism (2019)³⁹, and recommendations on gender equality in the audiovisual media sector (2017)⁴⁰. To combat sexism, members of the CoE are for instance, called to take measures to prevent manifestations of sexism in public and private life, but also to monitor progress and implementation of the recommendation, and to ensure that the recommendation is disseminated across relevant stakeholders. The recommendations on the audio-visual sector is highly important, due to the idea and value shaping power of this sector. The sector is called on to address examples of sexism, and to promote gender equality through a variety of different avenues. These include making the sector more aware of the gender perspective in different working practices, as well as making other related stakeholders such as EU and national funds, and co- and self-regulatory bodies more aware of the gender perspective. The CoE also cites how campaigns such as the #MeToo movement have helped to heighten the

³⁵ European Parliament, (2019), The Istanbul Convention: A tool to tackle violence against women and girls, available at:

[http://www.europarl.europa.eu/RegData/etudes/ATAG/2018/630297/EPRS_ATA\(2018\)630297_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/ATAG/2018/630297/EPRS_ATA(2018)630297_EN.pdf) .

³⁶ Council of Europe, (2019), *Gender Equality Strategy*, available at:

<https://www.coe.int/en/web/genderequality/gender-equality-strategy> .

³⁷ Council of Europe, (2018), *Implementation of the Council of Europe Gender Equality Strategy 2018-2023 – Annual Report 2018*, available at: <https://rm.coe.int/annual-report-2018/1680952132> .

³⁸ Council of Europe, (2018), *Implementation of the Council of Europe Gender Equality Strategy 2018-2023 – Annual Report 2018*, available at: <https://rm.coe.int/annual-report-2018/1680952132> .

³⁹ Council of Europe, (2017), *PREVENTING AND COMBATING SEXISM - Recommendation CM/Rec(2019)1*, available at: <https://rm.coe.int/prems-055519-gbr-2573-cmrec-2019-1-web-a5/168093e08c>.

⁴⁰ Council of Europe, (2019), *Recommendation CM/Rec(2017)9 of the Committee of Ministers to member States on gender equality in the audiovisual sector*, available at: https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016807509e6.

awareness and attention for how pervasive sexism and sexist behaviour can still be. In response to this, the CoE took more concrete steps, such as adopting a recommendation for members to adopt legal instruments to stop sexism⁴¹. This was a celebrated step as it is one of the first international legal instruments to stop sexism.

The Council of Europe has in this way provided a series of recommendations and analysis of gender inequality across the spheres of work and private life. There has been less focus on gender equality in the cultural and creative sector, barring the recommendations on the audio-visual sector. That being said, many of the recommendations made are transversal and are relevant for different types of policy areas. Sexism and how it can manifest, the need for data and monitoring of gender equality and the measures implemented to achieve it, and the importance of also mobilising men and boys in the efforts for gender equality are all relevant issues across sectors and policy areas.

The UN also works to improve gender equality through various other avenues. In 2010 the UN established the United Nations Entity for Gender Equality and the Empowerment of Women, namely, **UN Women**. This group has the mission of mobilising governments and societies to improve gender equality across the world. In practice, UN Women builds on the existing policies and strategies by highlighting and introducing a focus on gender equality and empowerment⁴².

Other important policy developments which enshrine gender equality as a priority for the international community to work towards include the **UN 2030 Agenda for Sustainable Development and the SDGs**. This agenda aims to “eradicate poverty and achieve sustainable development by 2030 world-wide, ensuring that no one is left behind⁴³”. Sustainable and inclusive economic development and social well-being have been part of European policy priorities in the run up to 2015. Between 2013 and 2015, the EU developed communications on ending poverty, decent and dignified lives for all EU citizens, and on removing poverty in combination with sustainable development. As such, the UN 2030 Agenda aligns closely with existing EU policy priorities. Within the UN 2030 Agenda, a series of 17 different Sustainable Development Goals (SDGs) were outlined which UN countries would work towards in order to remove poverty and achieve sustainable development. One of these SDGs, goal 5, is to “Achieve gender equality and empower all women and girls”⁴⁴.

Within this **SDG goal on gender**, a series of sub-goals are listed which state amongst other things, that countries will work to end all forms of discrimination against women and girls, end all forms of violence against women and girls, and end harmful practices towards women and girls, (such as forced genital mutilation and marriage). Other sub-goals include recognition of unpaid care and domestic work, ensuring women’s equal access to the labour market, accessible sexual and reproductive health care, initiate actions to give women equal access to economic resources, enhance the use of

⁴¹ Council of Europe, (2019), *Council of Europe adopts first-ever international legal instrument to stop sexism*, available at:

https://search.coe.int/directorate_of_communications/Pages/result_details.aspx?ObjectId=090000168093b532

⁴² UN Women, (no date), *About UN Women*, available at:

<https://www.un.org/womenwatch/daw/daw/index.html>.

⁴³ 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 .

⁴⁴ United Nations, (2015), *Transforming our World: The 2030 Agenda for Sustainable Development*, available at:

<https://sustainabledevelopment.un.org/content/documents/21252030%20Agenda%20for%20Sustainable%20Development%20web.pdf> .

technology and empowerment regarding technology amongst women, and adopting and strengthening policies and enforceable laws which protect and empower women⁴⁵.

Concerning gender and the cultural and creative sectors, UNESCO developed the report "**Gender Equality: Heritage and Creativity**" in 2014.⁴⁶ It was one of the first reports to collect existing research, policies, case studies and statistics on gender equality and women's empowerment in culture. This report pointed out that women were being marginalized from cultural life, facing numerous barriers to equally access, contribute to and participate in film, theatre production, arts, music and heritage. According to the report, indicators of the gender inequality in the cultural and creative sectors are:

- limited participation of women in decision-making positions (the '**glass ceiling**');
- segregation into certain activities ('**glass walls**');
- restricted opportunities for ongoing training, capacity-building and networking;
- women's unequal share of unpaid care work;
- Poor employment conditions (part-time, contractual work, informality. etc.);
- Gender stereotypes and fixed ideas about culturally appropriate roles for women and men, not necessarily based on the consent of those concerned.

The report showed that research and awareness-raising for equal rights, responsibilities and opportunities for women and men in the fields of heritage and creativity at the institutional levels were minimal. A major factor for this is the lack of sex-disaggregated cultural data, which masks the scale of the problem. The report also includes the following recommendations for governments, decision-makers and the international community within the cultural and creative sectors:

1. Full implementation of international conventions and declarations in the field of culture in respect of gender equality and diversity;
2. Regular, methodical collection and distribution of sex-disaggregated data by national statistical offices in all areas of the cultural sector including employment, education, capacity-building, participation and consumption;
3. Gender-responsive policies and strategies in culture, taking into consideration the intersection of broader social factors and inequalities that may compound disadvantages;
4. Stimulating equal access for women and men to decision-making processes, financial resources and education in cultural fields;
5. Leadership and mentoring initiatives for women creators and heritage professionals and gender balance at senior leadership levels in the cultural and creative sectors;
6. Support international, national and local awareness-raising and advocacy campaigns that tackle gender stereotypes and discrimination in cultural life;
7. Involve all members of society in strategies promoting gender equality in culture through partnerships with groups and communities promoting long-term solutions for gender equality in culture;
8. Interdisciplinary research on gender equality in heritage and the creative industries that involve groups and communities concerned.

In the same year, 2014, UNESCO launched their **Priority Gender Equality Action Plan 2014-2021**.⁴⁷ Amongst other things, the document provides guidance on how UNESCO will ensure that a gender equality perspective is reflected in all its policies, programmes

⁴⁵ Idem.

⁴⁶ <https://unesdoc.unesco.org/ark:/48223/pf0000229418>

⁴⁷ https://en.unesco.org/sites/default/files/geap_2014-2021_en.pdf

and processes so that gender equality is advanced. The section on culture shows four expected results:

- Increased recognition of women's contributions to cultural life through enhanced advocacy, improved data collection and knowledge management;
- Creative horizons of women and girls broadened and encouraged;
- Cultural policies that respect and support gender equality, women's rights and freedom of expression and ensure women's access to decision-making posts and processes;
- Women's and girls' access to and participation in cultural life, including cultural heritage, creative expression and enjoyment of cultural goods and services enhanced.

The EU and UNESCO has developed and implemented policies and programmes on cultural heritage more broadly, and in parallel has incorporated gender equality issues in many of its sectoral policies. Programmes which combined gender equality in the cultural and creative sectors are in shorter supply due in part to the unstructured, informal and independent natures of these sectors.

UNESCO and EIGE have both conducted several studies on the position of gender in cultural areas. The lack of systematic data for such a heterogeneous and diverse collection of sectors, as well as more detailed employment data are cited by these organisations and the ILO as a barrier to improving the position of women in the cultural and creative sectors. The CoE and the EU have various policies and strategies in place to target gender equality, and though these developments contribute to progress, the goals and objectives of those strategies remain relevant today. Besides the need for more gender mainstreaming across policy sectors, the EU and CoE indicate that the pay gap and access to decision-making must be addressed. The CoE also points to the role of men and boys in helping to promote gender equality.

3 Gender gaps within the cultural and creative sectors

3.1 Introduction

The following section draws together the findings from data collection carried out amongst the sub-sectors of the CCSs. Interviews and desk research were conducted in order to explore the main types of gender gaps present in the cultural and creative sectors. A note here again is that the CCSs and their sub-sectors are diverse and heterogeneous, and that a systematic analysis of each sector is not feasible here. Rather the individual realities in each sub-sector have been explored. The findings from these sub-sectors have been **aggregated into the analysis in this chapter on the overarching gender gaps and drivers** that are present across the CCSs.

Across the different sub-sectors of the CCSs, some types of gender inequality are more prevalent in some sub-sectors than others. This chapter examines the presence and prevalence of different types of gender gaps across the various sub-sectors within the cultural and creative industries.

The drivers and causes of those different gender gaps are also examined throughout the discussion on gender gaps. Some of the drivers of gender gaps are cross-sectoral and quite universal, compared to some drivers which are more sector specific. An observation at the outset of this analysis is that some of the drivers identified interact with other drivers and can work to reinforce (or undermine and reduce), some of the gender gaps discussed in this report. Furthermore, it appears that these gaps interact with the specific sectoral features of the creative and cultural industries.

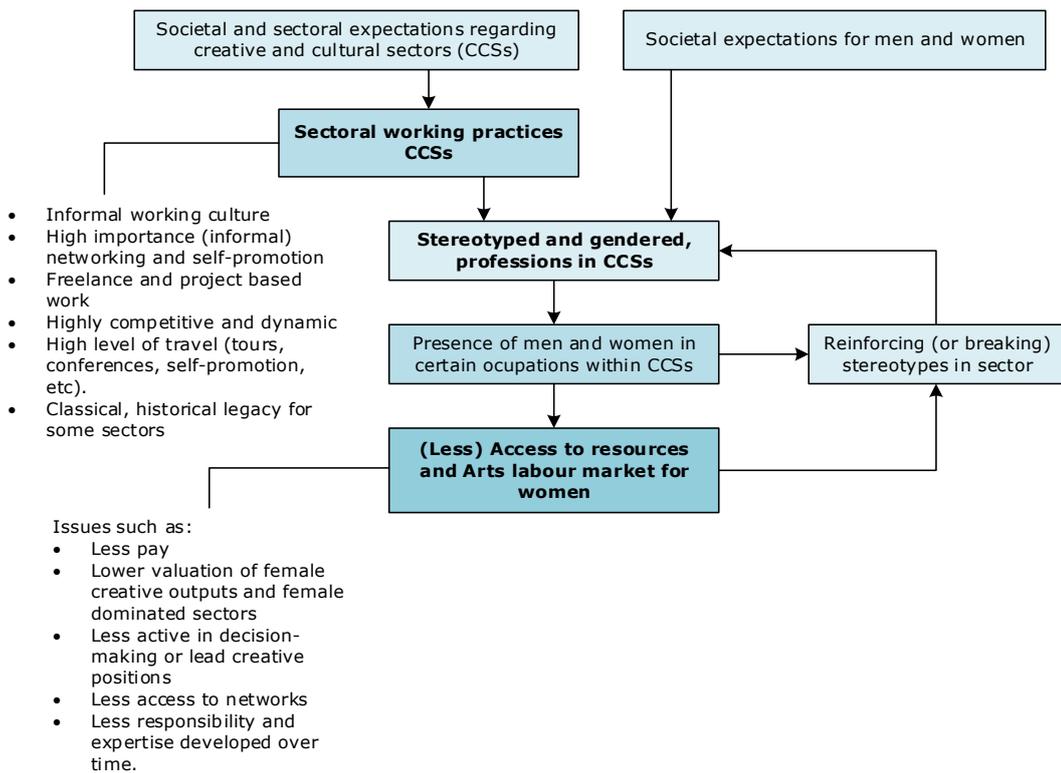
It should be noted at this juncture that certain sub-sectors are larger and more formalised in their patterns of working. Some sectors also enjoy more study and research and more information and sources are available as a result. Other sectors are smaller or more difficult to define, and therefore less information is available on the sector and, by extension, the gender gaps present there.

The different types of gender gaps are discussed in turn below before moving on to the analysis of the drivers of those gaps. The aspects of gender inequality examined here include:

- 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.

A figure is presented below to provide a first overview of how the different gender gaps interact and bolster each other in the context of the cultural and creative industries. The figure summarises how expectations in the CCSs as well as broader societal expectations regarding men and women, interact with working practices in the sector to produce and reinforce certain roles and gendered professions in the CCSs, which in turn impact the access to resources and the arts market for women compared to men.

Figure 1 Schematic overview of gender gaps and their interaction



Source: Report authors

3.2 Gender Stereotypes

Across the various sectors examined, gender stereotypes are apparent in each and every one. In some ways this may seem quite intuitive, as gender stereotypes of some kind are pervasive in society towards both men and women. However, the stereotypes examined here are those which are detrimental to the access and professional growth of women (and to a lesser degree, men) in the cultural and creative sectors.

The nature of gender stereotypes in the CCSs differ, but the bases for those stereotypes are similar. Though the specific types of jobs which men and women are expected to hold in across CCSs vary, the **underlying foundations for those stereotypes are similar**. Society as a whole tends to have certain perceptions regarding the talents, capacities, and skills which women are more likely to have compared to men. Research from across different sectors, going beyond the cultural and creative sectors, points to number of classic observations and associations regarding the differences between men and women. **Women** are typically viewed as being more communicative, prone to organisation and coordinating (due to the idea that women’s brains are better able to multi-task and focus on multiple things at once amongst other things), more inclined to work within teams, working in softer disciplines, avoiding conflict, more risk averse, more driven by intrinsic motivation for their work, take more considered approaches and actions, and on average, have a higher emotional intelligence. These are of course, all associations and average trends and do not necessarily hold to the individual. Plenty of women exist who do take risks, or who do not shy away from conflict for instance. However, in both research and in terms of societal expectations, these are classically viewed as female attributes. Men in turn, tend to be defined by reverse attributes to these classically female attributes. For example, **men** are seen as being more autonomous and individualistic in their working habits, more prone to action and trial

and error in their approaches, take more risks on average, are more prone to working in harder disciplines, have a higher capacity to focus on one issue at a time, and are less prone to avoiding conflict. Here again, it should be emphasised that these are trends and associations held with being a man, and will not hold for each individual man.

Both these sets of gendered associations are **ingrained in men and women from an early age**. While the exact nature of the associations and gender expectations vary across societies and cultures, these general trends in attributes remain prevalent across Europe but also globally. Children are ingrained with these norms, expectations and associations from a young age in family, educational and social settings and in most cases come to internalize certain behaviours and ways of thinking. Children absorb the social and cultural cues from their surroundings and in turn may grow up to propagate and contribute to those social and cultural cues concerning their gender roles. Thus, some of the drivers of stereotypes are part of the iterative, cyclical process that is the production, maintenance and exchange of cultural norms in a society.

A final and important association which society holds for men and women is that women have a greater share of the **home responsibilities**, notably when **children** enter the scene. While western countries are paying increasing policy attention to paternity leave, the cultural shift in thinking that men ought to take on more of the childrearing and home life responsibilities is occurring slowly in European and North American societies. As a result, the dominant perception and practice is that women take on most of the childcare activities, regardless of whether they work or not. Again, per family this differs, but on average, as men have historically tended to be the main bread winners in a household, this idea has remained that women take on more of the childcare responsibilities. This particular expectation, and the effect that having children has on a woman's professional life, contribute to specific gendered stereotypes in the cultural and creative sectors.

Besides the expectations that Western societies may hold towards men and women, **people in and outside of the cultural and creative sectors also hold certain associations that are related to these sectors**. The CCSs are seen as creative, dynamic and informal. The sector itself is characterised by features and **working practices** including high competition, self-promotion, informal networking, irregular working hours, project-based jobs and occupations, touring and travel. **The typical artist and creatives** are often perceived by those inside and outside of the field as sources of creativity and inspiration, driven by passion for their field, and often creating and developing outputs by themselves to flexible and changeable working rhythms to complete creative projects.

Together, these different types of societal and sectoral expectations concerning men and women particularly in the CCSs lead to certain expectations regarding the professions and roles men and women hold in those sectors, respectively. This leads to gendered stereotypes of men and women in the CCSs, reflecting the more gendered stereotypes embedded in our society.

Gender stereotypes in cultural and creative industries

The type of gender stereotypes observed in the cultural and creative sectors vary per sub-sector. That said, the research conducted shows some general trends in gender stereotypes which hold across most of the sectors discussed in this report. On average, there **are higher proportions of men in lead creative positions, decision-making and executive roles**. This is true for performance arts, visual arts, the music sector,

architecture and design as well as in literature and publishing. In other sectors, **men are present in higher numbers at more prestigious, commercial, competitive, or larger cultural institutions**. This is the case in cultural education for instance as well as in cultural heritage and related professions such as museum governance. One sector was an exception in this, namely the artistic crafts.

For the different sectors, reports and studies were examined, and expert interviews were conducted. Internationally comparative research for the sub-sectors was often not available and, because of this, different national reports have been drawn together to offer a first indication of what sort of gender gaps are apparent in the CCSs. Therefore, caution should be exercised in generalising these observations to all EU states as different countries can have different sectoral contexts and practices for their different CCSs. A more systematic comparison could be made in a follow-up study with a large scope and access to better quality and geographically scaled data.

Main gender stereotypes and position of women compared to men in the cultural and creative sectors

Looking at the specific gender stereotypes in the cultural and creative sectors, this general trend is expressed in the prevalence of men or women in certain sector specific professions. All in all, the common gender stereotypes visible across the sectors include:

- The trend that men tend to be more prevalent in more prestigious, decision-making, and creative leadership positions;
- Men tend to be in charge of more commercially important or famous cultural institutions (even in sectors where women outnumber men in absolute numbers);
- 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 tend to be the muses or vessels for bringing forth creative visions of men, as opposed to being creative leads themselves;
- Across sectors there tend to be more women in the educational trajectories for their sector of choice than men. However, in most cases, there are ultimately less women present in employment in those sectors, and as age increases, the proportion of women present in a sector declines

3.3 Decision making and leadership positions

The representation of women in decision-making and leadership roles is closely related to the gender stereotypes outlined above. In this context, leadership and decision-making refers to the senior management and executive levels in creative and cultural organisations, and to lead creatives who develop and design the creative direction of projects.

Based on the different types of gender stereotypes listed above, it also becomes evident that on average, **women are indeed much less represented in decision-making and leadership roles in the cultural and creative sectors**. However, this does vary across sectors and even within branches of sectors. Within the *performance arts*, for example, the *dance sector* has higher numbers of women as lead choreographers in contemporary dance when compared to ballet. In *cultural heritage* and *cultural education*, women are quite well-represented, though often not at the top levels as

senior teachers and professors, or directors of more commercial museums because men tend to be more represented.

There is also an **age trend** present in the cultural heritage and cultural education sectors. Within *museum* boards for example, there are more women among younger museum directors while older directors tend to be men. Such an age trend is also present in architecture and design; the women in the field tend to be younger, with much fewer older, female architects. This suggests that female architects and designers start to leave the field as they get older.

As indicated, there is variation across sectors, with some sectors being more classically masculine, and other sectors being more open to higher numbers of women. In the case of *literature and publishing* for instance, there are more women present across organizational levels. Despite this, at the executive levels in Europe, there still tend to be more men, though the distribution is approximately 60% men and 40% women. In the *cultural heritage* sector and especially in cultural education, many women are present, to the point where these are seen increasingly as more feminine sectors. Artistic crafts in turn are seen as highly feminised to the point where there are almost no men active in the sector⁴⁸. This is also not desirable, as this distribution reflects a generally lower societal and economic valuation of the artistic crafts amongst the art and cultural community⁴⁹.

Some sectors are still seen as very masculine and in such sectors, the proportion of men is higher across levels, and especially in leadership and decision-making positions. The *architecture and design* fields are prime examples. Men are more strongly represented, fit more into the classical architect image, and are generally approached to lead the design on large and important buildings. Women in turn tend to work more in support roles and engage in softer areas of the field, such as interior design. Design has similar patterns as it is also seen as a harder, more functional sector. While design is a very broad discipline, functional and quality products are seen as more masculine, whereas less functional or kitsch products are seen as more feminine, and not as creatively inspired.

The *music sector* and *performing arts* also have less women in decision-making and lead creative roles. Artist managers, screenplay and script writers, directors, lead choreographers, composers and conductors are all roles which are more likely to be filled by men. Women are more likely to advance as talented musicians, singers, and as vessels for the creative visions of men in higher professional positions.

3.4 Access to resources and equal pay issues

In the context of this study, another area of gender gaps relates to having access to necessary resources in the CCSs to thrive professionally. The gender pay gap is a dominant theme in this context. Other resources which are important to have to succeed in the CCSs relate to the **working practices and working culture in these sectors**. In order to advance professionally in these sectors, individuals need resources to help navigate those working practices.

⁴⁸ Tyson, A., (2016), *In resisting gendered hierarchies of practice in the art world*, [online], <http://dangerouswomenproject.org/2016/07/20/art-vs-crafts/>.

⁴⁹ Hughes, C., (2012), Gender, craft labour and the creative sector, *International Journal of Cultural Policy*, Vol. 18, No. 4, September 2012, 439–454.

Common sectoral working practices include **flexible, project-based styles of working with creative deadlines and erratic working hours**. This is especially the case in visual arts, literature and publishing and notably in the fields of architecture and design but also in the music sector and in performance arts. Furthermore, a sectoral practice in the cultural and creative industries is the predominance of **informal working, self-promotion, and networking**. **Travel** in aid of music, theatre, dance, opera, circus tours, as well as book promotions and apprenticeships are also inherent in the cultural and creative sectors.

In order to access the field, workers need certain **resources**. Resources in this context include 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**. Through working and developing project references, an individual builds up **expertise and experience**, thereby adding to their own professional resources in the CCSs.

Looking first at networking, in several CCS these activities can often take place in the evening (for example, attending concerts or events). As women on average take on more of the childrearing and home responsibilities in society, there is an expectation and sometimes a reality in the sector, that women are less able to access and maintain such networks within these settings. Given that much of the sector also revolves around self-promotion in order to score or win the next project, the lack of a network can be problematic for someone working in the CCS. Having a network is related to a person's profession and time spent working in a sector. In the case of women, they are more likely to be employed in less prestigious roles, thus meeting fewer and perhaps less useful individuals in the field. Due to the fact that women are also more likely to take on more child caring responsibilities compared to men, **women also tend to have less opportunity to maintain networks and attend informal networking events, or engage in as much self-promotion**.

In this context, mentors can be very useful. However, **across the CCSs examined in this study, mentors to women appear to be in relatively short supply**. A few women reach higher positions and become mentors to other young people, often women as well, but these female role models and mentors seem to be in the minority across most CCSs.

The higher levels of childcare responsibility usually taken by women also means that **travelling for work becomes more problematic**. Women are less able to go on tour for weeks or months on end, nor can they usually drop everything at a moment's notice to travel and promote, meet potential clients, or work the late hours often required to meet strict creative deadlines (notably in the *architecture and design sectors*). While these activities are of course not impossible for women to engage in, there tends to be more organisation and coordination involved to ensure that home responsibilities are taken care of beforehand. This can undermine the flexibility for some women and lead to a perception in fields that this trend of being less flexible applies to all women (and not just the mothers), thereby contributing to gender stereotypes and work environments that do not allow women to reach their full potential. On top of the fact that women build up, on average, less expertise and experience as they are less able to network, travel, and self-promote to get into new work or projects. Women thereby are more quickly perceived as less competent in the CCSs when in reality it is because they have literally had less chance to build up experience compared to the average male in the sector.

Related to this, the lower levels of women in the CCSs is taken almost as a sign by individuals working in the sectors that women cannot or do not want to work in those sectors. This was evidenced in the *dance* sector for instance⁵⁰. It appears that though gender imbalances remain, the barriers to resources have become more implicit and less visible. Again, these are trends and are likely to differ at the individual level; women do enter the field and can grow to senior positions, but the prevalence of doing so is much lower compared to men. This appears to be closely tied to the less than visible and implicit obstacles and hurdles which women face more of compared to their male counterparts.

Gender Pay Gap

A key resource is of course **financial income**. The pay gap is a pervasive phenomenon which holds across sectors and the world over. In the case of the cultural and creative sectors in Europe and the United States of America, the gender pay gap is also present.

There is a **gender pay gap for men and women working at the same level of seniority or in the same position**, and a **gap in the sense that women are less likely to advance to more senior positions (and the chance of higher remuneration)**.

As previously stated, there are still far more men working in senior positions than women, which tends to be closely tied to less financial resources. If women are less likely to reach such senior positions, their access to financial resources is also lower, to say nothing about the gender pay gap for men and women in the same position. In the field of *architecture and design*, the 2018 sectoral survey by the Architects' Council of Europe illustrates that a gender pay gap also exists cross all types of employment in the sector. Across jobs, including sole principle architects, partners and directors of architectural bureaus, private practice architects, government architects, and freelance architects all show the same patterns of men earning more than women. Added to this, the **creative outputs of women in the CCSs also tend to be less valued** compared to those produced by men. This translates to lower monetary valuation and payments for creative works by women compared to men.

3.5 Access to the Labour and Art Market

As was touched upon above, certain resources are necessary for an individual to advance in the cultural and creative sectors.

The access to the labour market is tied to resources such as networks, mentors, time and financial resources to self-promote, travel, and so doing, to bring in new creative and cultural projects and work. **Lack of access to such resource also undermines a person's ability to advance in the sector**. Women, by virtue of sectoral stereotypes and certain working practices specific to the CCSs have, on average, **less access to these resources compared to men**. This also means that women face higher difficulties in accessing the labour and art market as a result.

There are other labour market related issues which affect the ease of access to the CCS market for women. Besides the fact that **women on average advance less to decision-making and creative leadership roles across sectors means that a certain section of the labour market is less accessible to them**. Indeed, research

⁵⁰ Cardim, D., (2013) 'What are the Reasons for the Low Percentages of Female Artistic Directors in Western European Ballet Companies?' Dissertation for BA in Arts Management at London South Bank University.

and experts interviewed often refer to the glass ceiling for women; they see men around them advancing due to gendered stereotypes regarding roles, and the demands of the sector, which appear more tailored to the idea that the classic worker in the CCSs is a male with few home responsibilities. The perceptions and expectations regarding women and their capacities held by other individuals in the sector play a key role here.

Accessing the full CCS labour market is thus more of a challenge for women when compared to men. Other **features of the sector which impact the labour market include the flexible, project-based, freelance styles of working**. These forms of work and employment are less stable and riskier, as they tend to involve less social security coverage. Less stable streams of income also make working in this sector, notably the arts market, less secure. This can be perceived as a challenge to workers in and of itself, but when children and home-care responsibilities come into play as well, accessing the CCS labour market, and the arts market in particular, becomes even more challenging. As childcare responsibilities tend to fall more to women, so too do the challenges to accessing the labour and arts market.

The **challenge of children and home-care responsibilities**, and the fact that women take on more of these responsibilities has been much discussed in society, in research, and here in this report. It remains however one of the **dominant reasons for which women are attributed certain expectations**, and one of the main reasons for gender stereotypes arising. This is no less the case for the cultural and creative sectors (and according to some experts, may even be more prevalent in these sectors compared to other economic sectors).

Having children while working in the creative and cultural sectors entails a number of consequences. When a mother gives birth, re-entering the sector of work can be very difficult, and if she does, she will obtain a lower position than earlier. This was cited as a special challenge in the *architecture and design* sector, where the sector is so competitive that being out of it for several months can mean that a person has to fight to re-establish themselves and gain back lost ground in their work. Furthermore, across sectors, the assumption is that a woman will work less, be less focused, less flexible, and less dedicated when they start having children. In both the *music sector* and in *visual arts* this was particularly apparent.

Childcare and home responsibilities are **difficult to combine with the long and irregular work hours and absences dedicated to creation, production, networking, promotion and performance in a creative career**. As women carry more of these responsibilities, motherhood is thought to have a negative impact on career progression⁵¹ and may lead to women opting out for working part-time. Stereotypes play a strong role here: for example, in the *visual arts*, pregnant artists find their exhibitions postponed or cancelled, based on the assumption that they couldn't continue their work, wouldn't be as focussed or reliable, or would find their creativity changed.

Within the CCS, **maternity leave** can be challenging especially for small businesses that only consist of two or three employees. From the sectors researched in this study, it appears that women in the cultural industries as a whole tend to be put in a position where they sacrifice family in favour of work (or vice versa). Furthermore, working from

⁵¹ <https://www.kcet.org/shows/artbound/life-lessons-motherhood-and-art>

home is detrimental to building networks, which is an essential part of the work within some CCS's for securing new project work.

3.6 Sexual harassment

As indicated in the introduction to this section, this chapter on gender gaps in CCS is based on the findings from sub-sector desk research and interviews. Based on this data collection, **not much insight or data** came to light on sexual harassment in the sub-sectors. At the aggregate level however, cultural and creative sectors do appear to be subject to sexual harassment. Current and systematic data on this issue is, unsurprisingly, lacking. This would appear to have much to do with the stigmatization and highly personal and sensitive nature of this particular area of gender inequality.

That said, some of the more recent literature does give an indication of the state of affairs in the cultural and creative sectors. In their examination of sexual discrimination amongst Dutch women working in the creative industries, Hennekam and Bennett⁵² provide an overview of the literature on this subject to date. The authors also arrive at a series of contextual factors which facilitate sexual harassment, and demonstrate that the features of the cultural and creative sectors make them fertile ground for sexual harassment.

Sexual harassment first of all, is understood by the authors as "**unwelcome sexualized behaviours in the organizational context**" and in practice may concern "unwanted verbal comments, jokes and sexual gestures, demands for sexual favours as a condition of employment, requests for dates and actions encompassing touching and coercive attempts to establish a sexual interaction."⁵³ The authors find that **sexual harassment was considered a normalised issue** in the creative sectors in The Netherlands, not to mention prevalent, and as part of getting ahead amongst many of the participants in their study.

Based on this research, the authors arrive at 4 main contextual factors which drive and facilitate sexual harassment: **competition for work, industry culture, gendered power relations, and the importance of informal networks**. The cultural and creative sectors are characterised, amongst others, by high competition for work, the sectoral practices requiring the need to self-promote amongst informal and formal networks, and the gendered role relations. As has been shown in preceding sections of this chapter, in many of the cultural and creative sectors, women do not have the same access to prestigious, decision-making, or creative leadership positions; there is more often a trend of a male having professional influence and power over a woman than the reverse. Furthermore, in the visual arts, the music sector, and the various kinds of performing arts, women are often celebrated for their physical appearance, thereby contributing to a gendered power dynamic between men and women.

Indeed, the authors arrive at the conclusion that contrary to the cool, informal, accessible and egalitarian reputation of the cultural and creative sectors, there are in fact more hidden hierarchies and power relations. The informality is a blessing and a curse it seems, as have been evinced in previous sections. Sexual harassment happens in the cultural and creative industries, and **seems to be more prevalent in these sectors** than in other economic sectors.

⁵² 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.

⁵³ *Ibidem*.

Given that sexual harassment is also part of socially ingrained attitude towards men and women, addressing this issue within the CCSs is challenging. The authors argue for initiatives which target the individual, educational, sectoral, and government levels. Movements such as the **#MeToo** had widespread success in helping to make the issue visible; women all over the world shared their experiences with sexual harassment, from wolf whistling on the street, to sexual assault and rape. The movement has made the individual experiences visible and given the sheer numbers of women (and men to a lesser extent), coming forward, attention was garnered for more action at the educational and governmental levels. At the sub-sectoral level, an example of a similar campaign was **#WakingTheFeminists**, which arose in reaction to widespread reports of sexual harassment in the Irish theatre sector. This campaign made the problem visible, and this triggered policy discussions at the national level and legislative change.

4 The situation of women in the cultural and creative sectors

4.1 Introduction

This section will provide an overview of the current situation of women artists and professionals working within various sub-sectors of the cultural and creative sectors in the EU. This section presents the data collected from desk research and through interviews for each of the sub-sectors within the cultural and creative sectors.

Each section provides a description of the state of affairs in the sector regarding the position of women, and the causes and drivers for this state of affairs. Available data is used where relevant, though in many cases in the absence of harmonised, internationally comparable data for a sub-sector, national reports and academic sources focussing on one or several countries have been used. For each sub-sector a section has been included to describe some of the initiatives and practices that have been implemented in order to help address gender gaps. As the information available for each sector varies substantially, so too do the level of information collected and the analysis provided.

4.2 Music sector

State of affairs and drivers

According to 'Women in Music'⁵⁴, the gender divide across within the music sector is roughly 70% male to 30% female across all regions.⁵⁵ In Europe, women represent 20% or less of registered composers and songwriters⁵⁶, on average earn 30% less than men working within the sector, composed only 2.3% of classical works performed at concerts and own only 15% of record labels.⁵⁷ Although these figures almost certainly represent increases on previous eras, it is known that from the moment a woman takes an interest in music, she enters a culture that is dominated by men. This permeates throughout all areas of the industry, and is not limited to certain genres or roles within the sector.

For instance, in the UK, women make up just 5% of all sound engineers,⁵⁸ and according to Dutch Authors society Buma/Stemra, even though women are slightly overrepresented among graduates from music schools and conservatories in the Netherlands, they are still highly underrepresented among members of professional organizations for both performing artists and music creators.⁵⁹ In addition, of roughly 25.000 Buma/Stemra members, only 13% are female. This disparity is not limited to those working within the sector, as there are also inequalities within representation of artists and works. For instance, in 2018, the stage representation of women performing at US festivals was 14%, with 12% of acts containing a mix of genders.⁶⁰ Apart the pop/rock world, in 2018, 15 major orchestras that performed more than 1,400 concerts

⁵⁴ <https://www.womeninmusic.org/about.html>

⁵⁵ <https://www.womeninmusic.org/stats.html>

⁵⁶ <https://www.womeninmusic.org/stats.html>

⁵⁷ Keychange Manifesto, 2018. See: <https://keychange.eu/wp-content/uploads/2018/11/1052-keychange-A5-v15-web.pdf>

⁵⁸ <https://www.theguardian.com/inequality/2017/oct/12/tonights-live-music-acts-will-mostly-be-male-only-whats-holding-women-back>

⁵⁹ https://www.bumastemra.nl/wp-content/uploads/2018/04/BUM18147_Onderzoeks-rapport.pdf

⁶⁰ Keychange Manifesto, 2018. See: <https://keychange.eu/wp-content/uploads/2018/11/1052-keychange-A5-v15-web.pdf>

worldwide performed only 76 concerts will at least one piece by a woman composer, accounting for only 2.3% of classical works performed.⁶¹

Behind these statistics regarding the concentration of women and men is occupational and job segregation by sex, which is highly apparent in the music sector, where some occupations and jobs are historically and culturally strongly associated with women and some with men, respectively. From a horizontal perspective, men typically work in technical or prestigious creative jobs, such as Artists and Repertoire (A&R), artist manager or producer, while women are often to be found in marketing, PR, production or retail.⁶² There is a notable absence of female music producers, which is potentially caused by a lack of women role models, which makes it difficult to pursue given that the image of a producer remains masculine in nature.⁶³

At the vertical level, working within the music sector is similar to other cultural professionals whereby there exists a 'glass ceiling' through which women can see men moving up, but cannot break through it themselves. Women are therefore required to be exceptionally good in order to receive the notice and reward which would be granted to a man for more ordinary achievements. Less than 20% of leading positions, such as being the CEO or being on the board of a company in the music industry, are held by women.⁶⁴

These disparities of roles lead to **large pay gaps between men and women**. For example, in 2018 in the UK, Sony, Warner and Universal had average female pay gaps of 22.7%, 49% and 29.8%, respectively. These figures act as evidence that there are still far more men working in senior positions than women. The issue of unequal pay in the music industry becomes more pronounced when paired with the "winner take all" mentality.⁶⁵ Prestigious positions in the music industry such as the famous manager, the genius A&R or the superstar-producer are disproportionately much better paid than other, less prestigious jobs, which are paid disproportionately poorly. Therefore, there is a prestige pay gap as well as a gender pay gap. As women in the music industry are underrepresented in prestigious positions, those working in these roles are typically men. When this is considered in relation with the general gender wage gap, it is clearer why women in the music industry have a difficult financial standing in comparison to men.⁶⁶

According to statistics, **popular and commercial music has been predominantly male-dominated**. According to data collected from the US since 1951, the only year where male artists sunk below 50% in year end chart Billboard Chart is 1997.⁶⁷ This situation is not improving: considering the top 10,000 songs streamed on Spotify from May to September 2016, 73.2% of the songs were by male artists, followed distantly by 14.3% women and 12.5% mixed. This is in spite of the fact that female superstars outnumber their male counterparts today. Additionally, since the 1980's, women are more likely to dominate charts than man superstars, who rarely chart more songs than the top female artists in recent years. This gender gap is evident across genres,

⁶¹ http://www.drama-musica.com/stories/2018_2019_orchestra_seasons.html

⁶² Anna-Lisa Willrodt (2016), Gender and Labour in the Music Industry: An exploration into why the music industry has a gender problem and what can be done to change it, University of Agder, available at: <https://uia.brage.unit.no/uia-xmlui/bitstream/handle/11250/2423576/Willrodt%2c%20Anna-Lisa.pdf?sequence=1&isAllowed=y>

⁶³ <https://www.billboard.com/articles/business/8095107/female-music-producers-industry-grammy-awards>

⁶⁴ <https://musically.com/2017/11/28/women-music-glass-ceiling/>

⁶⁵ Creative Labour: Media Work in Three Cultural Industries, David Hesmondhalgh and Sarah Baker, 2010. See: https://www.academia.edu/1092289/Creative_Labour_Media_Work_in_Three_Cultural_Industries

⁶⁶ Anna-Lisa Willrodt (2016), Gender and Labour in the Music Industry: An exploration into why the music industry has a gender problem and what can be done to change it, University of Agder.

⁶⁷ <https://medium.com/@Spotify/the-persistent-glass-ceiling-of-music-cf7f455d3ce9>

although some fare better than others; most notably, pop and rock. Punk, metal, and R&B/jazz/blues all come out extremely male-dominated.⁶⁸

Within the classical and choral music world, the challenges women face are mostly in the field of the professional conductors and composers. **Women conductors are still highly under-represented, and pieces by women composers are less frequently performed.** There are fewer woman workshop conductors and jury members, and much fewer woman professors of conducting.⁶⁹ In the orchestral world, women conductors are even rarer. In Sweden, this is being addressed through the *Dirigent initiative*, which is a conducting program for women.⁷⁰ Women who participate in the program receive instruction in conducting, experience at the podium, and mentoring from professional women conductors. The long term goal is to make conducting a natural choice for anyone with the necessary desire, drive, and skills, regardless of their gender.

Furthermore, the lack of representation of women composers is not the case in all fields of music, as in the field of children and youth choir's one finds more women conductors than men. At a governance level, Boards and Music Commissions usually have a vast man majority and the Presidents and chairs of commissions and boards are still much more often men than women. In the offices, on the other hand, there is a clear majority of women working and there gender equality may mean that you should consciously try to also employ men.

Issues around the **sexual harassment** of women working in the music sector are being brought more in to focus, although there has yet to be a movement in the vein on the #MeToo movement which has taken place within Hollywood. This is despite the fact that the music sector has a long history of abusive behaviour toward women by male hit makers and executives.⁷¹ The music industry has long suffered from the kind of gender inequality that has repeatedly placed women in vulnerable positions under threat of career advancement, with male artists and industry figures preying on women and young girls.

Additionally, woman music industry professionals who are working closely with artists are all too often objectified as '**groupies**'. One of the biggest factors to swaying perception about women backstage at concerts is the dominant hegemonic ideas towards women in society brought forth in part by the media. The inclusion of groupies in movies and other forms of media has continuously altered the gaze of society to perceive all women who appear backstage as groupies.⁷² Within the media, groupies are often portrayed as slim, white women attractive to a heterosexual male gaze. Because these stereotypes exist and continue to be perpetuated, women attempting to be involved in the music industry may be perceived as groupies. Ulterior motives of this pattern are that some traditionally masculine music professions are characterised by a competitive behaviour, showing the need to prove themselves continuously.⁷³

In the music industry, women working within the profession are usually considered the "promo-babes" who work with following the artist around, and it is often the case that they do not work in A&R or executive positions. Additionally, it has been reported

⁶⁸ <https://medium.com/@Spotify/the-persistent-glass-ceiling-of-music-cf7f455d3ce9>

⁶⁹ Information from expert interview.

⁷⁰ https://www.kulturivast.se/sites/default/files/pdf_dirigent17_eng2.pdf

⁷¹ <https://pitchfork.com/features/article/why-the-mainstream-music-industry-is-still-struggling-to-address-metoo/>

⁷² <http://christineosazuwa.com/portfolio/gender-inequality-in-the-rock-pop-music-industry-breaking-the-ceiling/>

⁷³ <http://christineosazuwa.com/portfolio/gender-inequality-in-the-rock-pop-music-industry-breaking-the-glass-ceiling/>

sometimes that the artists didn't take the questions from the woman journalists seriously enough.⁷⁴ Women music journalists must regularly navigate conflicted feelings and complicated grey areas, and the profession presents a distinct set of challenges in order to be taken seriously.⁷⁵

The various stereotypes of women working within the music sector lead to the issue that a woman's **level of competence in the music business is sometimes doubted because of their gender**.⁷⁶ In a survey conducted by Buma/Stemra⁷⁷, women indicate that they experience not being taken seriously (34%) more often than men (19%). In the results, women often encountered others who would not take them for music creators, but instead presume that they are fans or partners, or that they are a singer.

The gender imbalance in the music industry is highly affected by the **difficulty to combine work and motherhood**. Employers often fear motherhood for their women staff and colleagues and as such, the expectation that women of a certain age will become mothers acts as an implicit barrier for women in the sector. Working within the music sector often includes odd hours, weekend work and frequent travelling. There is a disadvantage for women in the industry, as the combination of late concerts and alcohol are considered easier to handle for men with children than women with children. Maternity leave can be challenging especially for small businesses that only consist of two or three employees, or self-employed people. Although the rise of digitalisation has had an effect on the work environment in terms of making jobs less spatially dependent, many of those who do it, usually do it out of necessity as they cannot afford either an office space or the day-care fee. As a consequence, women in the music as in other cultural industries tend to sacrifice family in favour of work. In addition, working from home is detrimental to building networks, which is an essential part of the music industry for securing new project work and keeping up with the scene.⁷⁸

This **male dominance in the informal networking culture in the music industry** contributes to putting women at a disadvantage. The music industry's creative and exciting apparel hides a work environment that is characterised by informality, insecurity, exclusiveness and discrimination. It is based on exploitation and, interestingly, self-exploitation that is closely linked to the urge for self-fulfilment of the workers entering the music industry. Those inherent structures and patterns also contribute to making the industry gender unequal. The industry is highly informal, controlled by man gatekeepers who make hiring decisions and thus decide about who "makes it". In an industry as popular as the music industry there never is any deficit of eager and highly educated people willing to work hard for low to no pay.

Initiatives and practices

Although there are multiple drivers for the lack of equality and the underrepresentation of women in the music industry, there are many initiatives across Europe and beyond that look to address some of these issues. One of the most targeted efforts for gender balance has been the **Keychange initiative**⁷⁹, led by the UK's PRS Foundation. Keychange specifically targets the gender imbalance at music festivals by pushing festivals across Europe to commit to a 50:50 gender balance at music festivals by 2022

⁷⁴ Anna-Lisa Willrodt (2016), Gender and Labour in the Music Industry: An exploration into why the music industry has a gender problem and what can be done to change it, University of Agder.

⁷⁵ https://www.vice.com/en_uk/article/695zx3/being-a-female-music-journalist

⁷⁶ Anna-Lisa Willrodt (2016), Gender and Labour in the Music Industry: An exploration into why the music industry has a gender problem and what can be done to change it, University of Agder.

⁷⁷ The Dutch collecting society for composers and music publishers

⁷⁸ Anna-Lisa Willrodt (2016), Gender and Labour in the Music Industry: An exploration into why the music industry has a gender problem and what can be done to change it, University of Agder.

⁷⁹ <https://keychange.eu/>

(for more information, see section 5.2). Over 140 global festivals having signed up to the Keychange pledge since September 2018. With predominantly man organisers at festivals, it is easy for man booking agents and managers to form bonds with man performers, giving them ample opportunity to charge ahead in their careers. Women are all too commonly not given equal standing, and even backstage, women artists can feel they are being treated as groupies — simply treated as faces. All in one, these are the problems that the Keychange initiative aims to tackle, giving women the opportunity to be treated on equal grounds by educating and investing in women in the music industry.

Additionally, the European Composer Songwriter Alliance (ECSA) **Gender Equality Charter** has been created, which is the result of collaboration, discussion and debate among the ECSA Gender Equality Working Group and the community of ECSA's members and it is meant to inspire ECSA Member Organisations and other stakeholders to take action and act to change the gender imbalance women experience in the music industry today. The ECSA Gender Equality Charter focuses on gender imbalances and challenges, especially for composers and songwriters, and aims to encourage all members of ECSA as well as relevant partners to rectify the imbalances and ensure better conditions for women composers.

At the professional level, **SheSaid.So**⁸⁰ is a global forum to support female professionals in the music sector. It is a diverse international community, comprising women from across all sectors of the industry - from tech to record labels, PR to management, and more. With headquarters in London and LA, the shesaid.so community has 15 active chapters around the world including New York, Paris, Berlin, Mumbai and more. Established 5 years ago, it provides awareness of issues and more visibility for problems that women face when working in the music sector. It has a global membership of around 4,000 individuals, along with 10,000 local members. This forum provides a wide portfolio of activities: support, events and panel sessions, updates on employment opportunities, conscious raising campaigns to increase the number of women who progress in their careers with She.Grows, and a mentoring program for women professionals. **SheSaid.So** has created an awareness of issues and more visibility for the problems facing women working within the sector, and is striving to create an alternative culture in the industry.

In Sweden there are examples of several initiatives that have been identified that seek to address gender gaps in the music sector. For example, **Women in Jazz** is an informal initiative and network that for the past few decades has organized festivals, concerts and seminars around the world. In 2015, a project of international cultural exchange with the Washington Women in Jazz Festival was launched. The overall purpose of the project was to encourage and support female musicians and composers in their effort to enhance gender equity on the music scene. The aim of the festival was to create an opportunity for musicians, promoters and anyone involved in the trade to meet and discuss issues of gender and equal opportunities relating to the music industry.⁸¹

Additionally, the **Om Jämställd Festival (Equal Festival)** was an initiative that in 2012-2017 released annual reports on the gender distribution at Sweden's ten largest music festivals, formed public opinion and arranged workshops on equality in organization. During the years Jämställd festival was active, employment at festivals went from being something not talked about, to becoming a natural part of the

⁸⁰ <https://www.shesaid.so/our-story>

⁸¹ <http://www.womeninjazzsweden.se/in-english/>

public conversation about music festivals. The biggest achievement of the initiative was that many festival now have an active discussions on gender equality which leads to a more equal representation of both genders at festivals.⁸²

4.3 Audiovisual sector

Ten years ago, **the audiovisual (AV) sector has been the starting point of world-wide heated debates, protests and shocking revelations of incidences of sexual harassments against women coined under the #MeToo movement.** The #MeToo movement got to prominence in October 2017, after women came forward publicly with allegations of sexual harassment and assault by movie producer Harvey Weinstein.⁸³ Now, in March 2020, Harvey Weinstein has been sentenced to 23 years in prison for rape and sexual assault.⁸⁴ Since 2017, the #MeToo movement had an immense impact. It inspired debates and initiatives not only in Hollywood but also in Europe as stories came to light about harassment or assault in the workplace by often men in positions of power.

The #MeToo movement has deep roots in the film sector but very fast became part of the whole AV sector in Europe and also the creative and cultural industries in general. For instance, in 2018, the German film director Dieter Wedel was the first German celebrity that became prominent in the #MeToo debate. He was accused by several actresses of violent and sexual assaults in the 1990s.⁸⁵ In Sweden, several women used the #MeToo to confront TV presenter Martin Timell, whose TV4 broadcasts were dropped shortly after.⁸⁶ In Flanders (Belgium), former TV host Bart De Pauw was under the #MeToo campaign accused of inappropriate behaviour, including sending of explicit text messages and stalking.⁸⁷ Another example in the video game industry is the so-called "gamergate" campaign. The gamergate controversy stemmed from a harassment campaign that targeted female gamers conducted primarily through the use of the hashtag #GamerGate.

The #MeToo movement created a new public consciousness for women issues in Europe going beyond the AV, which can be seen as a new vitalization of social media driven women movements. The AV sector plays in this new movement an especially important role. The revelations under the #MeToo about sexual harassment, created a broader discussion about implications of inequalities of women in terms of salaries, labour conditions, funding, career paths and so on.

The progress, actions and changes that are the result of the new public consciousness today can be a springboard for other sectors. We argue that stakeholders and political actors can learn from the AV sector in Europe. Since this new uptake, we are able to make much better assessments of the situation of women in the AV sector in Europe and create tangible actions through the broader consciousness of issues, data gathered and made available in the last couple of years and willingness of political stakeholders to act. Still, while much has happened, there are problems women in the AV sector in Europe face and available data shows this. **We argue that lessons can be learned from recent activities and data not only for moving forward in the AV sector**

⁸² <https://jamstalldfestival.se/>

⁸³ Zeit (2018) „Verpfeif dein Schwein“, Zeit.de [online], available at: <https://www.zeit.de/gesellschaft/zeitgeschehen/2018-10/metoo-weltweit-korrespondenten-berichte>

⁸⁴ BBC (2020) „Harvey Weinstein jailed for 23 years in rape trial“. [online], available at: <https://www.bbc.com/news/world-us-canada-51840532>

⁸⁵ Simon & Wahba (2018) „Im Zwielficht“, Zeit.de [online], available at: <https://www.zeit.de/zeit-magazin/2018/02/dieter-wedel-regisseur-sexuelle-uebergriffe-vorwuerfe>

⁸⁶ The Local (2017) “Swedish media probe sexual offence allegations”, TheLocal.se [online], available at: <https://www.thelocal.se/20171020/swedish-media-probe-sexual-offence-allegations>

⁸⁷ Nieuwsblad (2017) “Vlaamse actrices getuigen over aanrandingen: “Hij wou een ‘goei’ verkrachtingsscène oefenen”, Nieuwsblad.be [online], available at: https://www.nieuwsblad.be/cnt/dmf20171011_03126994

itself but to also use the AV sector as locomotive to drive future actions in other sectors in Europe as well.

State of affairs

What is the state of affairs of women in the AV sector in Europe? In the eye of the #MeToo movement, many reports and studies have been started and get a lot of attention. **This makes the AV sector quite unique compared to other cultural and creative sectors and other industries in Europe in access to statistics.** Academic research on Europe (except feminism studies that mostly look at female representation in AV content) in this area is still rare. Therefore, conclusions can be drawn from mostly current European and national reports. Additionally, we found that reports in some countries are not available or could not be identified, while in other countries, data from several sources is available. There is a clear imparity. We identified data on the level of Europe, but also Austria, France, Germany, Italy, Slovenia, Sweden, UK, and Finland.

Looking at these different studies, **it can be concluded that there is clear gender disparity in the AV sector in Europe.** The findings can be summarised as follows and are based on the data presented for the different sub-sectors of the AV sector (film, TV and video games) below:

<ul style="list-style-type: none"> • The share of women in the AV sector in Europe can be broadly estimated at about 20-30% (depending on occupation, position and sub-sector). 			
<ul style="list-style-type: none"> • A clear pay gap and issues in labour conditions, funding, and career paths for women have been found by different studies in the AV sector. 			
<ul style="list-style-type: none"> • Still, there are differences that need to be taken into account as: 			
Some <i>countries</i> do better than others in terms of gender equality (e.g. Northern European countries do better than Eastern European countries);	Women are represented better in certain <i>sub-sectors</i> (with the video game sector having the lowest share of women);	Women are represented better in certain <i>genres</i> than others (this is the case for children films for example);	Women are better or worse represented depending on the <i>occupation</i> in the AV sector in Europe (this is the case for example for a stronger under-representation in senior positions for women).

Based on our desk research and the interviews conducted, we can find that most detailed data on women in the AV sector in Europe can be found for directors, screenwriters, producers, and employees of public broadcasters. Studies in Europe on women in the AV sector are regularly conducted by different organisations that report on different matters on women and use different methods and data for their studies. Organisations that publish studies on women in the AV sector in Europe include: film funding institutions, initiatives that represent women in the AV sector, university research groups, public and private broadcasters, public bodies and ministries, and associations of industry occupations.

In the following section we give an overview of the most important findings on the state of women in the AV sector in Europe of the identified studies presented for (1) the film, (2) TV (including public broadcasters) and (3) video game sub-sector.

(1) Film sub-sector

Exemplary studies on a European level:

- **The Creative Europe MEDIA programme**, the European Commission's framework programme for support to the culture and audiovisual sectors, which supports the European AV sector, with funding for development, distribution and promotion, shows that 29% of MEDIA funding applicants were women (between 2014-2018), while 52% women were successful in acquiring funding from MEDIA.⁸⁸
- **The social partners of the EU Audiovisual Social Dialogue Committee** - the Association of Commercial Television in Europe (ACT), the European Broadcasting Union (EBU), the Association of European Radios (AER), the European Audiovisual Production Association (CEPI), the International Federation of Film Producers Associations (FIAPF), the International Federation of Actors (FIA), the European Federation of Journalists (EFJ), the International Federation of Musicians (FIM) and UNI Europa – Media, Entertainment & Arts (UNI MEI) – adopted in 2011 a Framework of Actions on gender equality. In June 2018, to follow up on the adoption of the Framework of Actions, the social partners launched, with the support of the European Commission, a study to evaluate the progress made towards gender equality in the sector, but also to explore the broader issue of diversity. As a result of this mapping exercise a Good Practice Handbook on gender equality and diversity in the European Audiovisual sector will be published in May 2020.⁸⁹
- **Eurimage**, the cultural support fund of the Council of Europe established in 1989, reports that the share of eligible projects with female directors was 31% in 2019 while 8 of the projects supported were directed by women (44%).⁹⁰
- **The European Audiovisual Observatory** is working on data collection methodologies across Europe (see below) and published in 2019 a report on “Female directors in European cinema” drawing on data from the European Audiovisual Observatory’s LUMIERE database, which collates annual admissions to theatrically released films from a variety of sources, including national film agencies. The study sample comprised a total of 21 054 European feature films produced between 2003 and 2017 and theatrically released between 2003 and 2018. The study found that female directors represent 21% of all directors of European films produced between 2003 and 2017. 49% of all women directors included in the sample only directed one single feature since 2003. The prevalence of female directors is higher in documentary than in fiction and animation.⁹¹
- **The European Women's Audiovisual Network (EWA)** published in 2016 a report, which studied female directors in 7 European countries. It was found that in Europe only one in five films are directed by a women (21%) and that the vast majority of funding resources (namely 84%) go into films that are not directed by women.⁹²

⁸⁸ Creative Europe MEDIA (2019) “What MEDIA Data tells us”, [online], available at: https://ec.europa.eu/digital-single-market/sites/digital-agenda/files/newsroom/gender_broch_42575.jpg

⁸⁹ See <https://ec.europa.eu/social/main.jsp?catId=521&langId=en&agreementId=5206>

<https://www.uniglobalunion.org/news/framework-actions-gender-equality-audiovisual-sector>

⁹⁰ Ruiz (2019) “Euroimages nearly reaching equal share”, EWAwomen.com [online], available at:

<https://www.ewawomen.com/film-industry-articles/eurimages-nearly-reaching-equal-share/>

⁹¹ European Audiovisual Observatory (2019) “Female directors in European film”, Report by the European Audiovisual Observatory, [online], available at <https://rm.coe.int/female-directors-in-european-cinema-key-figures-2019/16809842b9>

⁹² EWA (2016) “Where are the Women Directors?”, Report by the EWA [online], available at: https://www.ewawomen.com/wp-content/uploads/2018/09/Complete-report_compressed.pdf

- **The research institute MeCETES of the University of New York** found that female directed European films are seen by half as many people in Europe as films made by their male counterparts.⁹³

Exemplary studies on national level:

- **In Austria, the Universität Wien** studied in 2018 public film funding, salaries and fees for movie staff, film team composition, and film festivals, which was commissioned by the Austrian Film Institute and the Bundeskanzleramt Österreich. The study found that in Austria 80% of funding went to film projects with men directing, producing or writing the screenplay. The study also found a clear gender pay gap. 34% of staff positions in filmmaking were female. But women only received 29% of the honorary.⁹⁴
- **The French Centre National du Cinéma (CNC)** published a study in 2014, which analysed the situation of women in the French film industry. The study found that the CNC staff composition is quite balanced, except that the higher the employment category, the greater the proportion of men in the workforce. About 25% of directors of companies in the AV sector in France are women. 23% of licensed filmmakers in France were women in 2012. The study also found that in film production in France, wages are generally lower for women.⁹⁵
- **In Germany, the Fraunhofer Institut on behalf of the FFA (German Filmförderungsanstalt)** confirmed in 2017 based on data from Germany, that the gender balance in feature films is uneven meaning men are often overrepresented. Most interesting is, that the study found that gender inequality in the film sector is differently distributed among different professions / occupations. While costume design as profession has an over-representation of women (89%) and editing is quite equal (51%), professions in sound (3%) and cinematography (6%) have a very low percentage of women.⁹⁶
- **The Berlin International Film Festival** found a constant upward trend for the share of films by women presented at the yearly festival in Germany (15% in 1980 to 29% in 2016) but that a clearly rising share of female directors can only be reported in the sections Children's Film Festival/Generation and Perspektive Deutsches Kino.⁹⁷
- **The "Dea: Donne e Audiovisivo" project in Italy** from the CNR, sponsored by the SIAE found that 88% of films with Italian public funding are directed by men while 91% of films that reach cinemas are directed by men.⁹⁸
- **The Slovenian Film Fund in Slovenia** published in 2018 a study, that found that in certain years between 2012 and 2017, not a single feature film by female directors was supported by the fund and that the percentage of female co-authors applying for project development has been decreasing. In the same period only around 12% of films supported by the Slovenian Film Fund and Slovenian Film Centre were directed by women.⁹⁹

⁹³ Jones, H. D. (2017) "Female Film Directors in Europe: A Statistical Report on Production, Funding, Distribution and Reception 2005-14", Mediating Cultural Encounters through European Screens (MeCETES), University of York, February 13, 2017, [online], available at: <http://mecetes.co.uk/wp-content/uploads/2017/03/Female-film-directors-in-Europe.pdf>

⁹⁴ Flicker & Vogelmann (2018) "Österreichischer Film Gender Report 2012-2016", Österreichische Filminstitut [online], available at: <https://equality.filminstitut.at/de/zentrale-ergebnisse-oesterreichischer-film-gender-report-2012-2016/>

⁹⁵ CNC (2014) "La place des femmes dans l'industrie cinématographique et audiovisuelle", Report by CNC [online], available at: https://www.cnc.fr/cinema/etudes-et-rapports/etudes-prospectives/la-place-des-femmes-dans-lindustrie-cinematographique-et-audiovisuelle_224715

⁹⁶ Hochfeld, Iffländer & Prommer (2017) "Gender and Film", Study by Fraunhofer Institut on behalf of the FFA [online], available at: <https://www.ffa.de/index.php?gender-und-film-rahmenbedingungen-und-ursachen-der-geschlechterverteilung-von-filmschaffenden-in-schluesselformen-in-deutschland>

⁹⁷ HFF MUNICH "Stories and Films have (no) Boundaries", Study for Berlin International Film Festival [online], available at: http://www.filmfestival-studien.de/wp-content/uploads/PM_HFF_Berlinale-Diversity-Study-_Abt-I-Krainhoefer_Wiedemann_Schreiber.pdf

⁹⁸ Dea (2017) "Donne e Audiovisivo", Report by CNR Istituto di Ricerche sulla popolazione e le politiche sociali and sponsored by the SIAE [online], available at: https://www.irpps.cnr.it/wp-content/uploads/2017/01/presentazione_dea.pdf

⁹⁹ Slovenian Film Centre (2018) "Facts & Figures: Gender Equality", Study by Slovenian Film Fund [online], available at: https://issuu.com/sfilmc/docs/sfc_2018_facts_figures_gender_equ_27512fe95c5704

- **In the UK, the BBC** found that out of the 413 British independent film directors who released films between 2010 and 2012, only 47 were women (11%).¹⁰⁰
- **The Swedish Film Institute** revealed in its study that in 2016 the goal of 50% female filmmakers for the period 2013–2016 was achieved. Still some imbalances in Sweden are highlighted, e.g. films with a male lead have on average a higher production budget; only a very small number of high-budget films are directed by women; and that it is harder for female directors to attract distributors to their projects.¹⁰¹

(2) TV sub-sector

Exemplary studies on European level:

- **The European Broadcasting Union (EBU)** conducted a survey among its public service media members in 2019. They found that public service media in Europe made big advancements in terms of gender equality. 45% of the total surveyed public service media workforce are women (5% more than the rest of the EU audiovisual sector). Based on the report women are also increasingly making inroads into more senior positions with 40% of EBU public service media managers being female.¹⁰²
- **The European Advertising Alliance (EASA)** informed about a project by the ARPP (French Regulator for Advertising), which started in 2018, in which AI is used to identify gender stereotyping in TV advertising. The model is still in development.¹⁰³

Exemplary studies on national level:

- **In the UK, BBC** published the first gender pay gap report in 2017, which demonstrated it had a median pay gap of 9.3% between women and men. In 2018, it fell to 7.6% and in 2019, it has been reduced to 6.7%. As there are still too few women in senior positions, the focus has been on developing senior female leaders across the organisation and 43.8% of the leadership roles are now filled by women.¹⁰⁴
- **The German public broadcaster ARD** found out that in 2017 almost all of ARD institutions have a balanced number of female employees (49.8%) and male employees (50.2%). However further engagement is aimed at achieving a balanced gender distribution at all hierarchical levels and institutions where it should be noted that the proportion of female executives is still around one-third.¹⁰⁵
- **The public broadcaster in Finland, YLE** points in a report from 2018 out that exactly half (50%) of YLE's permanent employees are women where women account for approximately 55% of journalists, editors and producers. In the collective labour agreement area of employees engaged in programme production, the average salary of women is 99.7% of the average salary of men. The corresponding figure is 98% among the entire personnel of YLE.¹⁰⁶ The

¹⁰⁰ CNC (2014) "La place des femmes dans l'industrie cinématographique et audiovisuelle", Report by CNC [online], available at: https://www.cnc.fr/cinema/etudes-et-rapports/etudes-prospectives/la-place-des-femmes-dans-lindustrie-cinematographique-et-audiovisuelle_224715

¹⁰¹ The Swedish Film Institute (2018) "The Money Issue – Gender Equality Report 2018", [online], available at: https://www.filminstitutet.se/globalassets/_dokument/sfi-gender-equality-report-2018---lowres.pdf

¹⁰² EBU (2019) "Balance for Better" Report by the EBU [online], available at: <https://www.ebu.ch/news/2019/03/balance-for-better>

¹⁰³ EASA (2019) "Artificial Intelligence and Representation of Women and Men in TV/VOD Advertising" Study by the ARPP [online], available at <https://www.easa-alliance.org/news/easa/news-easas-members-march-2019>

¹⁰⁴ BBC (2019) "BBC Gender Pay Gap Report 2019", Report by BBC [online], available at: <http://downloads.bbc.co.uk/aboutthebbc/reports/reports/gender-pay-gap-2019.pdf>

¹⁰⁵ ARD (2018) "Gleichstellung in der ARD", Online article [online], available at: http://www.ard.de/home/die-ard/fakten/Gleichstellung_in_der_ARD/4127162/index.html

¹⁰⁶ YLE (2019) "Well-being at work and equality" Report by YLE [online], available at: <https://yle.fi/aihe/node/285928/>

Italian public broadcaster, RAI, reported a division of workforce between men and women with 58% and 42% respectively.¹⁰⁷

- **The SACD in France (author society)** in its study from 2018, found that 36% of management board members of public broadcasting companies were women while there are 60% women (3 out of 5) among the presidents in 2016. The percentage of women as directors and writers of works broadcasted on television in France from 2010 to 2014 rank from 10%-35% depending on the genre.¹⁰⁸

(3) Video game sub-sector

Exemplary studies on European level:

- **Bryter working together with Women in Games in Europe**, presented at the Women in Games European Conference in 2018 a new report. It is reported that one in three female gamers has experienced online abuse from their male counterparts. Of the female gamers who has experienced abuse or discrimination, 31% had received verbal abuse from other gamers while playing online multiplayer games, 33% had been sent inappropriate content or messages, and 14% had received threats of rape.¹⁰⁹
- **ISFE (Europe's Video Games Industry)** highlights in its regular studies that 46% of European gamers are women and that the majority of mobile gamers are women (52%).¹¹⁰
- **The International Game Developers Association** conducted a survey in 2015 and found among nearly 3000 workers (with 24% of the respondents representing different European countries), it was found, that three-quarters of workers in the gaming industry identified as "male". This can be compared to 22% identifying as female and 1% identified as male-to-female transgender. It was also found that workers identifying as male are disproportionately dominant in core technical content creation roles. Only, 11% of female respondents were programmers, software engineers and technical designers in the video game industry, compared with 27% of male respondents.¹¹¹

Exemplary studies on national level:

- **In the UK, the Creative Employment Survey** published in 2016 found that employment levels of women in the video game sector in all occupations is only 19% and in key occupations like strategic management is around 27% showing that in this case higher positions in the video game sector have also a higher share of women.¹¹²

Initiatives and practices

What initiatives and practices are in place in Europe to strengthen the position of women in the AV sector? Based on our desk research and the interviews conducted, we have found that there are many initiatives and organisations that work on gender issues in the AV sector in Europe implementing different interventions. **Compared to other cultural and creative sectors, the AV sector has a unique position, where women have access to and are supported by a vast and European-wide network of organisations.**

¹⁰⁷ RAI (2017) "Financial Statements" Report by RAI [online], available at: https://www.rai.it/dl/doc/1536229057967_Bilancio%20Rai%202017%20-%20Inglese%205.09.2018.pdf

¹⁰⁸ SACD (2018) "Où sont les femmes ?" Report by the SACD [online], available at: <https://www.sacd.fr/o%C3%B9-sont-les-femmes-cinq-ans-d%C3%A9j%C3%A0>

¹⁰⁹ Orr, L. (2019). 'This industry has a problem with abuse': dealing with gaming's #MeToo moment. In The Guardian, [online], available at: <https://www.theguardian.com/games/2019/sep/17/gaming-metoo-moment-harassment-women-in-games>

¹¹⁰ ISFE (2019) "ISFE Key Facts" [online], available at: <https://www.isfe.eu/isfe-key-facts/>

¹¹¹ European Parliament (2018) "Gender Equality in the Media Sector", [online], available at: [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU\(2018\)596839_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU(2018)596839_EN.pdf)

¹¹² Creative Skillset (2016) "2015 Employment Survey", [online], available at: https://www.screenskills.com/media/1562/2015_creative_skillset_employment_survey_-_march_2016_summary.pdf

In the following section we present the different goals, actions and organisations that we identified while giving examples of real-life initiatives.

What do initiatives try to achieve?

Initiatives and actions aim to support women in the audiovisual sector in Europe by different means. These include the goal to reach equality in the labour market, tackling sexual harassment, tackling discrimination and creating visibility of women issues. Initiatives focus on one or several goals at the same time:

Identified goals:	Description:
Equality in the labour market	This includes impacting access to leadership and management positions, payment inequalities, as well as diversity in the workspace.
Tackling sexual harassment & violence	Such goals include helping and supporting victims of sexual harassment and violence in the sector and to provide a support structure for women who face such problems.
Fighting gender stereotyping & discrimination	This includes the combating of bias and enhancing positive and equal representation of women.
Creating visibility for women's issues	This includes consciousness raising, creating wider public debate, creating knowledge about women's issues and making voices heard.

What actions exist to achieve these goals?

In order to achieve the outlined goals various concrete actions have been developed to support women in the audiovisual sector in Europe. A study made by the Festival de Cinema Europeen des Arcs on behalf of the association Révélation Culturelles from 2016 finds that "the most interventionist policies, and in particular the policies of quotas, are those with the most immediate results" in terms of creating gender balance in the AV sector in Europe.¹¹³ Actions, that we identified include provision of networking opportunities, mentoring and training, regulatory measures, provision of legal and psychological support, as well as data gathering & provision:

Identified actions:	Description:	Example of initiatives:
Provision of networking opportunities	This includes organisation of events, debates, workshops, conferences, etc.	Women in Games ¹¹⁴ (organises a yearly conference for networking)
Mentoring & training	This includes for example advocacy, achievement programs in schools, workshops, coaching programs, mentoring and training.	ARD ¹¹⁵ (mentoring programme where experienced executives mentor young female talent) /
Regulatory measures	This includes official quotas, parity in selection committees of film funding bodies, and soft quotas	EURIMAGES ¹¹⁶ (commits to achieve 50/50 funding of film) / UNI MEI

¹¹³ Halfon (2016) „Etude sur l'émergence d'une nouvelle génération de réalisatrices européennes", Report for Festival de Cinema Europeen des Arcs [online], available at: <http://femmesdecinema.org/wp-content/uploads/2017/08/EtudeFinale.pdf>

¹¹⁴ Information about WIGJ has been provided by Marie Claire Isaaman in an interview that took place in 2019.

¹¹⁵ Information about initiatives of the ARD / ZDF in Germany has been provided by Sandra David in an interview that took place in 2019.

¹¹⁶ EURIMAGES (2017) "EURIMAGES Gender Equality Strategy (2018-2020): Aiming for 50/50 by 2020", Report by the EURIMAGES [online], available at: <https://rm.coe.int/eurimages-gender-equality-strategy-2018-2020-aiming-for-50-50-by-2020/1680760bff>

	promoting the financing of realized films by women.	Framework as supported by the European Commission
Provision of legal and psychological support	This includes for example services and support for women suffering from sexual harassment.	THEMIS ¹¹⁷ (provides legal and psychological support for women)
Data gathering & provision	This includes carrying out gender-based data collection and publishing of reports.	European AV Observatory ¹¹⁸ (develops a strategy to streamline gender data collection in Europe and builds a European-wide data platform)

What type of initiatives and organisations exist?

What actions are taken and how successful initiatives are can depend on the organisational and funding structure/public support. Most initiatives involve NGOs, PSB, film festivals, public institutions and film funding bodies:

Type:	Description:	Examples of initiatives:
NGOs	Such NGOs are often independent bodies that are driven by single women who are engaged in this work besides having another full time job.	Women in Film & Television International (WIFTI) ¹¹⁹ / WAVE Women in AV ¹²⁰ / EWA ¹²¹ / Le Boostcamp ¹²²
PSBs	PSBs have often strategies in place and can take actions based on public financial support such as licence fees.	BBC (UK) ¹²³ / ARD (Germany) ¹²⁴ / YLE (Finland) ¹²⁵
Film festivals	As film festivals get a lot of public attention, actions have been taken to support the visibility of women at such festivals. Also specific feminist film festivals exist all over Europe.	Cannes Film Festival ¹²⁶ / Films de Femmes (France) / Tricky Women (Austria) ¹²⁷
Political bodies	This includes political bodies like ministries and public sector organisations. On a European-level the European Commission (EC) and other official European bodies are involved in women initiatives.	EC's Voices of Culture ¹²⁸ (organisation that has as theme gender equality) / EC's Creative MEDIA Europe

¹¹⁷ <https://ec.europa.eu/digital-single-market/en/news/women-move-overview-good-practices-audiovisual-industry-and-policy-makers-eu>

¹¹⁸ European AV Observatory (2019) "Female Directors in European Cinema: Key Figures", Report by the European AV Observatory [online], available at: <https://rm.coe.int/female-directors-in-european-cinema-key-figures-2019/16809842b9>

¹¹⁹ <https://www.wifti.net/>

¹²⁰ <http://womeninav.com/> & <http://womeninavuk.com/>

¹²¹ <https://www.ewawomen.com/>

¹²² <http://leboostcamp.com/>

¹²³ <https://www.bbc.com/aboutthebbc/reports/policies/5050>

¹²⁴ Information about initiatives of the ARD / ZDF in Germany has been provided by Sandra David in an interview that took place in 2019.

¹²⁵ RAI (2017) "Financial Statements" Report by RAI [online], available at: https://www.rai.it/dl/doc/1536229057967_Bilancio%20Rai%202017%20-%20Inglese%205.09.2018.pdf

¹²⁶ <https://www.theguardian.com/film/2019/may/10/cannes-festival-adapts-metoo-era-gender-issues-remain> &

<https://www.nytimes.com/2018/05/15/movies/cannes-women-metoo.html>

¹²⁷ <https://www.ktpress.co.uk/feminist-film-festivals.asp>

¹²⁸ Voices of Culture (2018) "Gender equality: Gender Balance in the Cultural and Creative Sectors", Report by Voices of Culture [online], available at: <https://voicesofculture.eu/wp-content/uploads/2019/11/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

Film funding bodies	Film funding bodies in Europe often have specific quotas or report on the funding that was given to women film makers.	Swedish Film Institute ¹²⁹ / EURIMAGES Gender Equality Strategy
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In the following section, we present a number of initiatives and organisations in Europe in more detail that we identified and that promote gender balance in the AV sector.

(1) AV sector initiatives

Exemplary initiatives on European level:

- **The social partners (management and labour) of the EU Audiovisual Social Dialogue Committee**¹³⁰ adopted an Equal Opportunities Statement in 2009 and, in 2011, a Framework of Actions on gender equality. The EU Audiovisual Social Dialogue Committee is composed of workers' and employers' representative organisations in the radio, television and film industry.¹³¹ The objective of the Framework of Actions is to support organisations in the European audiovisual sector to develop their practices with a view to enhancing gender equality. It puts forward joint considerations and recommendations for actions in five key areas: gender portrayal, equality of pay, equality in decision making, gender roles in the workplace and reconciliation of work and private life. A Framework of Actions is one of the formal outcomes of the work of EU social dialogue committees. It is classified as a "process-oriented text" which means it must be followed up, and progress in implementing it must be regularly assessed. A follow up exercise has been launched by the social partners in 2018 and a publication presenting the key outputs of the research and mapping exercise will be published in May 2020. The framework focusses on gender portrayal, gender roles at work, equality in decision making and work-life balance in the European AV sector. In 2018, the AV SDC launched a study to map good practices in Europe (see above).
- **Voices of Culture**¹³² funded by the European Union invited to an event in Prague (Sept 4-5 2019) 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. The report is now published.
- **The European AV Observatory**,¹³³ as public service organisation, which is part of the Council of Europe in Strasbourg, has taken several steps to improve the availability and the comparability of gender data in the AV sector across Europe in co-operation with the European Film Agency Research Network (EFARN). The activities of the European Audiovisual Observatory are partly funded by direct contributions from its member states and the European Union, represented by

¹²⁹ The Swedish Film Institute (2018) "The Money Issue – Gender Equality Report 2018", [online], available at: https://www.filminstitutet.se/globalassets/_dokument/sfi-gender-equality-report-2018---lowres.pdf

¹³⁰ See <https://ec.europa.eu/social/main.jsp?catId=521&langId=en&agreementId=5206>

<https://www.uniglobalunion.org/news/framework-actions-gender-equality-audiovisual-sector>

¹³¹ This includes the Association of Commercial Television in Europe (ACT), the Association of European Radios (AER), the European Broadcasting Union (EBU), the European Audiovisual Production Association (CEPI), the European Federation of Journalists (EFJ), the International Federation of Actors (FIA), the International Federation of Film Producers Associations (FIAPF), the International Federation of Musicians (FIM) and UNI Europa – Media, Entertainment & Arts (EURO-MEI).

¹³² <https://voicesofculture.eu/wp-content/uploads/2019/11/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

¹³³ See <https://www.obs.coe.int/en/web/observatoire/about>

the European Commission. The Observatory is enriching its film database LUMIERE by systematically tagging the gender of film directors. The data collates annual admissions to theatrically released films from a wide variety of sources, including national film agencies and statistics offices, inter-industry bodies, distributor and exhibitor associations, the trade press and a small number of private tracking bodies. Creative Europe MEDIA will provide a mandate and grant to expand the scope of gender related data beyond directors of theatrical films to directors of TV series and screenwriters of films and TV series and it will also explore the feasibility to collect data for producers and TV series showrunners. Results are expected for May 2021.

- **The Women in Film & Television International (WIFTI)**¹³⁴ has a global reach targeting women and non-binary people working in all areas of film, video, and other screen-based media. The first WIF network (Women in Film LA) was established in Los Angeles in the 70's as a reaction to male dominance in the film industry. WIFTI's goal is gender balance in the industry. They aim to connect all members, share knowledge, experiences and industry information and to make gender issues visible and acknowledged. Today, there are around 50 WIFT and WIFT-partner branches on six continents.¹³⁵ In Europe there are local "Chapters" in Czech Republic, Finland, Germany, Greece, Sweden, Ireland, Italy, UK, France (5050collectif), Denmark, Iceland, Norway, Lithuania, Georgia, Austria (FC Gloria), Switzerland (SWAN), and Cyprus.
- **WAVE Women in AV**¹³⁶ is a AV community, originally founded by Jennifer Willard in the US, and overseen by Abi Brown in the UK since September 2014 was created to educate, support and inspire women across the AV sector through collaboration, networking and mentoring opportunities. Through the generous support of organisations who are involved with AV, home automation, technology, broadcast and more, WAVE holds events throughout the year.
- **The European Audiovisual Entrepreneurs (EAVE)**¹³⁷ initiative encourages female professionals to participate in advanced management and leadership programmes. EAVE realized that a gender gap exists at the top levels in the audiovisual sector and they committed to train and raise the number of experienced female professionals for them to run sustainable and successful companies. Mentoring sessions will cover topics such as female leadership, work-life balance, career planning, stress management, negotiation, combating bias in the industry etc.

(2) Film sub-sector initiatives

Exemplary initiatives on European level:

- **The Creative Europe MEDIA** programme of the European Commission is committed to improve gender balance and promote the circulation of the works of talented women through a global strategy and in close cooperation with 25 European audiovisual stakeholders' organisations, to define priorities and a series of actions based on studies, networking and policy activities.¹³⁸ Aimed at bringing the European institutions, private and public organisations and stakeholders from the audiovisual sector together, it illustrates the commitment of the Commission to continue working on the issue of gender balance within the film industry in the years to come. At the Berlinale this year, Creative Europe MEDIA organised a roundtable to explore what specific measures could be

¹³⁴ <https://www.wifti.net/>

¹³⁵ See <https://www.wifti.net/chapters/> for a full list of "Chapters" of WIFTI.

¹³⁶ <http://womeninav.com/> & <http://womeninavuk.com/>

¹³⁷ <https://ec.europa.eu/digital-single-market/en/news/women-move-overview-good-practices-audiovisual-industry-and-policy-makers-eu>

¹³⁸ https://eacea.ec.europa.eu/kreatives-europa/media_de

introduced in the next programme set to run from 2021 to 2027 and what could be implemented by national and international funds. On the same topic, MEDIA has presented together with Collective 50/50 a new report on parity among film critics in Europe, following a study done in partnership.¹³⁹

- **Eurimages** of the European Council started considering gender issues already in 2012 and has been informed by a study of the EWA. In 2017 a Eurimages Gender Equality Strategy has been developed by the Gender Equality Working Group implemented by the Council of Europe.¹⁴⁰
- **Collective 50/50**¹⁴¹ is an initiative / group started by the French film sector. The initiative aims to achieve gender parity and better diversity in film by 2020. As part of the initiative, an Equality Observatory, which will publish research related to inclusivity in film was launched. The group collects pledges from form all kind of European institutions and for example film festivals to commit to a 50/50 distribution of gender in film.
- **The European Women's Audiovisual Network (EWA)**¹⁴² was started by Francine Raveney in 2012 and in its current incarnation was formed in 2013 with its headquarters in Strasbourg, supports women working in the European AV sector with a focus on the film industry.¹⁴³ The aim of EWA is to reach gender equality for women working in the film industry in terms of access to and opportunities for employment and funding throughout Europe. Through networking opportunities, career boosting programs, research and advocacy, and further member benefits (i.e. notice board, job postings, networking events, member index, mentoring programme, workshops, trainings), EWA encourage the professional development of women in the audiovisual sector. Through an online Blog and research, EWA promotes the visibility of female-driven audiovisual content in general and of EWA Network members in particular.

Exemplary initiatives on national or local level:

- **Le Boostcamp**¹⁴⁴ (Belgium) is an initiative that was started in 2017 by Diana Elbaum. Le Boostcamp is a week-long training programme for women film directors.¹⁴⁵ The programme aims to accelerate the development of women's initiative film projects and enable women directors to strengthen their network. Women have to apply to participate. The initiative is supported by a number of public and private organisations including le Groupe Ouest, Google Belgique, Casa Kafka Pictures, La Fédération Wallonie-Bruxelles, Screen.Brussels, Proximus , Eurimages and more. Because of the success of the programme, it has been copied in other European countries.
- **Cannes Film Festival**¹⁴⁶ signed in 2018 this pledge committing to gender equality and to publish gender breakdowns of the number of films submitted to the festival each year and to reveal the composition of the selection committees. Because of this, several actions have been started in 2019 to promote and support women at the festival. The festival organised a harassment hotline, where three women were on hand to field calls until 2 a.m. each day for the festival and tote bags were handed out with fliers warning that misconduct can lead to prison or a hefty fine. The festival appointed Cate Blanchett as jury

¹³⁹ <https://ec.europa.eu/digital-single-market/en/news/media-gets-ready-berlinale-films-roundtables-and-eff-sustainability>

¹⁴⁰ <https://www.coe.int/en/web/eurimages/gender-equality>

¹⁴¹ <http://collectif5050.com/en>

¹⁴² <https://www.ewawomen.com/>

¹⁴³ Information about EWA have been provided by Francine Raveney in an interview that took place on 13 June 2019 via telephone.

¹⁴⁴ <http://leboostcamp.com/>

¹⁴⁵ Information about Le Boostcamp have been provided by Diana Elbaum in an interview that took place on 10 June 2019 via telephone.

¹⁴⁶ <https://www.theguardian.com/film/2019/may/10/cannes-festival-adapts-metoo-era-gender-issues-remain> & <https://www.nytimes.com/2018/05/15/movies/cannes-women-metoo.html>

president. She is one of the campaigners who helped establish the Time's Up organization against sexual harassment. Still, the festival is under critic. Cannes has been criticised for giving an honorary Palme d'Or to the French actor Alain Delon, despite concerns raised by groups over his statements opposing adoption by same-sex couples and his admission of slapping women. There were only four women out of 21 directors in competition for the main price in 2019.

- **National or international feminist or women film festivals in Europe**¹⁴⁷¹⁴⁸ focus for example on films made by women and / or films that feature women and organise sessions and debates on gender issues: Birds Eye View Festival / Images of Black Women Festival / London Feminist Film Festival (UK), Cineffable / Films de Femmes (France), Elles Tournent/ Dames Draien (Belgium), Fem Tour Truck / Mostra Internacional de Films de Dones / mujerDOC III INTERNATIONAL DOCUMENTARY FESTIVAL / Mujeres en Direccion (Spain), Femmina International Film Festival (Norway), Frauen Film Festival (Feminale) (Germany), International Female Film Festival / LadyBug Festival (Sweden), International Festival (The Netherlands), Isabella International Film Week / Sguardi Altrove International Women's Film Festival / Women and Cinema Festival of Florence (Italy), Serseliafam Women's Film Festival (Lithuania), Tricky Women (Austria).

(3) TV sub-sector initiatives

Exemplary initiatives on European / international level:

- **The Rise initiative**¹⁴⁹ is a non-profit group, for gender diversity within the broadcasting technology, manufacturing and services sector. They organize events such as talks, meetings, networking sessions, or workshops to open up new opportunities for women and help them grow professionally. In February 2018, they launched the first UK-based mentoring scheme with the purpose of supporting women in operations, engineering, sales, marketing and business roles in the broadcasting industry, by encouraging exchange between experienced professionals and mentees over different encounters.
- **SVG Europe Women**¹⁵⁰ is a European network of women working in the sports media that provides the arena for women to connect for ideas, support, help and advice. It is made up of members from across TV sports broadcasting, production, distribution and technology, and related areas. The initiative holds regular networking events, for members globally, both to provide information and education, while increasing the discussion of women in sports broadcasting.
- **THEMIS**¹⁵¹ is a joint initiative of professional associations, broadcasters, and cultural institutions, launched in 2018 to offer psychological and legal support to victims of sexual harassment in the AV sector.

Exemplary initiatives of public service broadcasters:

- **The ARD broadcasting organization**¹⁵², the public service broadcaster in Germany, has an equal opportunities commissioner, or a women's commissioner. Sandra David, Equal Opportunities Commissioner and also chair of the Equal Opportunities Conference of ARD and ZDF, mentioned in our interview that every ARD institution has an equal opportunities concept or a women's promotion plan. These plans are valid for 3-5 years and must then be

¹⁴⁷ <https://www.ktpress.co.uk/feminist-film-festivals.asp>

¹⁴⁸ <https://www.raindance.org/10-feminist-film-festivals-to-follow/>

¹⁴⁹ <https://risewib.com/>

¹⁵⁰ <https://www.svg-europe.org/womens-initiative/>

¹⁵¹ <https://ec.europa.eu/digital-single-market/en/news/women-move-overview-good-practices-audiovisual-industry-and-policy-makers-eu>

¹⁵² Information about initiatives of the public services broadcasting services in Germany have been provided by Sandra David in an interview that took place on 18 September 2019 via telephone and email.

updated. In these plans, objectives are defined, and measures are proposed to achieve better gender equality at the public broadcaster.

- **The Bayerischer Rundfunk** initiated the Cross-Mentoring Program by Bayerischer Rundfunk in 2011. The initiative's objectives are encouraging women for leaderships positions and supporting women for management tasks. The program is geared for female executives at the beginning of their management careers while experienced executives in higher positions participate in the program as mentors.
- **The Executive Development Program by Bayerischer Rundfunk** was initiated in 2012 to encourage more women in leadership positions and increase the number of female executives. Originally it was initiated for both sexes, but actually more women participate in the program. David further points out that, the sustainable development of prospective managers involves, among other things, becoming aware of one's own role and individual strengths. In this program, participants learn about practical management and leadership tools where these can be applied immediately in live practical situations.
- **The BBC 50-50 project**¹⁵³ is a collective action on increasing women's representation in BBC content. The project aims to inspire and assist other media organisations to equally represent women and men in their content. More than 500 teams, including several thousand journalists and programme makers at the BBC are involved across TV, radio, and digital, and from news, sports, factual, children's, science and music.
- **BBC'S "Expert Woman" programme**¹⁵⁴ was initiated to tackle the gender imbalance in expertise presented in news. Male experts were significantly more represented in interviews and such as women experts, by almost 4 to 1 at the BBC. Therefore, BBC started looking for more female experts to appear on air or as contributors. The programme is a wider collaboration between the BBC Academy and Broadcast Magazine, with support from BBC diversity, Creative Skillset, Channel 4, Sky, ITV and wider broadcast industry. The programme welcomes applicants from any area of expertise. In addition, BBC has launched a series of popular "Expert Women" training days that offer insight and networking opportunities to improve skills.

(4) Video game sub-sector initiatives

Exemplary initiatives on European / international level:

- **A project by the Creative Assembly**¹⁵⁵ was installed to tackle issues of gender inequality in the video game sector. The initiative works with schools and educational institutions all the way from playground until the point of coming into the industry.
- **Women in Games WIGJ**¹⁵⁶ (WIGJ)¹⁵⁷ was founded in 2009 by David Smith as the founder and Marie Claire Isaaman as the CEO. It is a network that focusses on women in video, mobile, online games and esports. Their target group is girls in the educational pipeline, women in the workplace at all levels as well as female entrepreneurs in the game industries. In our interview, Marie Claire Isaaman defines the organising principle of the initiative as "Equality, it's our North Star". She points out that everything they do is in service of achieving lasting equality for all women throughout the game industries and beyond. The initiative has many ambassadors not only from Europe, but also other parts of

¹⁵³ <https://www.bbc.com/aboutthebbc/reports/policies/5050>

¹⁵⁴ <https://www.globecast.com/blogpost/5-initiatives-for-women-in-media-and-technology/>

¹⁵⁵ <https://www.creative-assembly.com/blog/partnership-women-games>

¹⁵⁶ <http://www.womeningames.org/>

¹⁵⁷ Information about WIGJ have been provided by Marie Claire Isaaman in an interview that took place on 18 September 2019 via telephone and email.

the world. WIGJ focusses on several main activities. This includes research work with universities and 3rd sector research organisations. Critical data and information is collected to inform policy that attempts to strengthen the rights and conditions of women in the games industry. The Women in Games Conference is organized annually representing the diversity of the talent in the industry by bringing together leading speakers and panellists and organisation of workshops followed by the Women in Games Awards.

- **Womenize!**¹⁵⁸¹⁵⁹, a gender equality advocacy group, was introduced in 2019 at the Women in Games Conference. Developed by Ruth Lemmen and Michael Liebe, it regards itself as an action program/initiative for women in games, technology and film, combining practical and theoretical sections. The initiative connects people, features success stories, and promotes many activities encouraging the success of women in the video game sector. Womenize! got financial support for the kickoff through the so-called "Projekt Zukunft" of the Berlin Senate Department of Economics, Technology, Research. Since then the yearly events are getting financial support by the respective regional funding institutions. In our interview, Ruth Lemmen mentions some of the objectives of Womenize!: offering an atmosphere that allows for a low entry threshold for exchange, creating the possibility for effective networking and more diversity in the workspace, fostering awareness with companies of the addressed industries, making role models visible and supporting the emerging talents who are entering the respective industry, offering an opportunity for recruitment and being the platform for Heroes-women who have inspirational personalities that motivate others.
- **Putting the G into Gaming**¹⁶⁰ is a campaign to build more gender diverse and inclusive workplaces in games with actionable steps. It has four focus areas: attracting women outside the industry into games, supporting women already in the industry, working with schools, universities and parents to promote games as an attractive career option for girls and young women and providing studios with practical advice on how they can address gender imbalance, regardless of their size. The initiative, therefore, champions women working in the industry by sharing advice, support, guidance, and a voice to speak out.

Moving forward in the AV sector

Based on the analysis and insights gathered, we can conclude that the AV sector in Europe is in a unique position in access to data, reports and that a lot of different and unique initiatives and organisations are acting in that area. The AV sector through this unique position and the public attention can act as a locomotive to drive future actions in other sectors in Europe as well. We highlight the following main conclusions that we draw from the analysis:

1. We found that data collection remains a cornerstone of any sustainable gender equality agenda.

But, it becomes essential to avoid duplicating work and competition among organisations who conduct studies in access to finances. As we have shown studies apply different methods and reporting is done in different ways. At the same time, it is difficult to access the underlying data that belongs to organisations in order to conduct studies going beyond borders or organisations. There are still wide-ranging gaps, imparity and inconsistencies in existing studies in the AV sector in Europe. Although the

¹⁵⁸ <http://www.womenize.net/>

¹⁵⁹ Information about Womenize! have been provided by Ruth Lemmen in an interview that took place on 19 September 2019 via telephone and email.

¹⁶⁰ <http://www.g-intogaming.co.uk/>

actions of the European AV Observatory with the support of the European Institutions will provide improvement in this regard (see above), there is still work to be done.

2. Even though much has changed and improved in the audiovisual sector in the face of #MeToo, we identified 20-30% gender gap in representation of women which is still a significant problem.

This is especially relevant in women's lack of representation in leadership and management positions as well as access to employment, funding and equal payment. We conclude that equal gender representation in the AV sector can have a positive impact on all other women related issues in the sector as it can impact equality in the labour market, tackle sexual harassment & violence, can fight gender stereotyping & discrimination and create visibility for women's issues. Initiatives like the 50/50 Collective (see above) and the UNI MEI Framework for gender balance in the AV sector in Europe can have therefore a substantial effect on all issues women face in the sector.

3. We need to go beyond the visible and most-talked about issues of women in the audiovisual sector (celebrities and highly visible positions like film directors) and adopt an intersectional approach instead.

The film and TV sector is easily one of the most prominent sectors in Europe that can also have an impact through films and AV content on cultural change. Led by prominent figures like actresses and directors, issues for women can be made easily prominent in the public consciousness. However, as we have found, other areas regarding gender imbalances that are less in the spot-light, like occupations behind the public stage are often overlooked. An intersectional lens should be an overarching key line, as also the overlap of various social identities (age, race, sexual orientation, disability etc.) actively contribute to systemic discrimination on grounds of gender.¹⁶¹

4. Having an impact on the gender gap due to its systematic grounding, can take a long time. Therefore, sustainable and long-lasting actions and initiatives should be implemented.

Clearly, forward-looking systematic evaluation of initiatives on a long-term basis is necessary for the longevity of consciousness raising and the robust analysis of initiatives' impact. Based on the learnings of the AV sector in Europe, it becomes increasingly necessary to create a sustainable ecosystem of initiatives that can have an impact on the long-term that connects European, national and local activities better in the future. We highlight that the European Commission and other European institutions through their efforts and initiatives in this regard (see above) can be the driving force to have a long term impact on gender balances bringing the many initiatives even closer together in the future and thereby having an impact not only on the AV sector in Europe and being a catalyst for systematic changes in all industries and the society in Europe at large.

4.4 Performing arts

Performing arts are a form of art in which artists use their voices, bodies, or inanimate objects to convey artistic expression. It includes a range of disciplines which are performed in front of a live audience, such as theatre and dance. This study discusses the areas of theatre, opera, dance, and circus as sub-sectors of performing arts (music having been discussed separately).

¹⁶¹ Voices of Culture (2018) "Gender equality: Gender Balance in the Cultural and Creative Sectors", Report by Voices of Culture [online], available at: <https://voicesofculture.eu/wp-content/uploads/2019/11/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

In February 2018, the French 'Haut Conseil à l'Égalité' presented a report¹⁶² on inequality between men and women in art and culture in France. The report shows that **even though women are in the majority among students in art schools, they are less active, less well paid, less programmed¹⁶³, and have less responsibilities than men.** For the performing arts in France, it presents the following figures. Women constitute:

- 52% of the students in education preparing for performing arts;
- 31% of practicing artists;
- 11% of programmed artists;
- 18% of managerial positions;
- 4 to 12% of rewarded artists (awards etc.) since 1980.

Furthermore, 23% of the projects supported by public funds are led by women. For equal positions or competences, woman artists earn on average 27% less than male artists.

These figures from France appear to correspond with the situation in other Member States, although most sources do not refer to the 'performing arts sector' in general, but rather to its sub-sectors. Therefore, the following section presents figures on the state of affairs (including drivers) for the sub-sectors theatre, opera, dance and circus.

State of affairs and drivers

The following sections present available information on the state of affairs and drivers of gender gaps in the different sub-sectors of the performing arts in turn.

Theatre

A 2015 study from the UK on the theatre sector shows that less than a third of new plays are written by women. It also found that on average, of the new plays performed in theatres, 31% were written by women, while the ticket price is on average 23% lower¹⁶⁴. Despite accounting for 70% of the UK's community performers, stagehands and production staff, **women make up only 36% of all professional casts and crew.** This study revealed that most aspects and jobs within the industry reflected the man gender bias. Men made up the lion's share of almost every role within the professional theatre business¹⁶⁵. In a 2016 study¹⁶⁶ it is suggested that the disproportionate situation (fewer women in professional theatre), stems from a deep-rooted acceptance, and continued reinforcement, of the gender imbalance.

Research¹⁶⁷ commissioned by #WakingtheFeminists, a grassroots initiative from the theatre sector in Ireland (see Chapter 5 for more information) shows an **inverse relationship between the levels of funding and female representation in the Irish theatre sector:** the higher the funding an organisation receives, the lower the female presence in key roles. The study shows that women are underrepresented in every role studied, with the exception of costume designers. For other roles, 28% of script authors employed are women, only 9% of sound designers employed are women, and 37% of directors employed are women.

¹⁶² HCE (2018). Inégalités entre les femmes et les hommes dans les arts et la culture. Available : <http://www.haut-conseil-egalite.gouv.fr/stereotypes-et-roles-sociaux/travaux-du-hcefh/article/egalite-dans-la-culture-le-temps-de-l-action>

¹⁶³ Oeuvres written by women in the programs of 102 subsidised theatres, orchestras and operas.

¹⁶⁴ <https://www.thestage.co.uk/news/2015/less-third-new-plays-written-women-report-finds/>

¹⁶⁵ <https://www.lboro.ac.uk/news-events/news/2017/march/the-theatre-industrys-gender-paradox.html>

¹⁶⁶ Sage, D. and Rees, C., 2016. To do or not to do (gender)' and changing the sex-typing of British theatre. *Gender, work and organization*, 23 (5), pp. 518-534.

¹⁶⁷ Donohue, B. et al (2017). Gender counts: an analysis of gender in Irish Theatre 2006-2015. Available: <http://www.wakingthefeminists.org/research-report/>

Respondents from the theatre sector both in the UK and Ireland, observe a structural inequality in terms of 'institutional big building based' theatre, dominated by men and **freelancing** done mainly by women. This naturally has consequences in terms of consistent pay, sick pay, etc.

According to one expert interview, the theatre world is **committed to the traditional canon** which is mostly written by white men. Moreover, gender stereotyping is enforced by the fact that artistic choices are made by men. The number of woman directors is only slowly increasing. If women are in powerful positions, it is usually in the role of executive producer rather than artistic producer.

An interviewee from the Irish theatre sector explained that gender equality in the sector wasn't so clear to those involved. Since women are visible in the sector, it is considered liberal and equal. It appears that **inequality is a blind spot**, as is the case in other sectors as well. Once structural inequalities became clear through the presentation of data, this came as a shock to insiders. This also marked the start of #WakingtheFeminists.

Opera

Female underrepresentation is inherent to the opera sector. UK figures show that women account for 2% of opera composers and 8% of librettists¹⁶⁸. This is easily explained: the most popular pieces are traditional ones, generally written by deceased white men throughout history. Moreover, creating a new opera is very costly compared to, for instance, writing a new play, which essentially costs the same as performing a traditional play. 'Being stuck' as a sector with the traditional pieces, does not only reflect in the overrepresentation of men in roles of composers and librettists. This also means that there are many more opportunities for man singers, as most parts are traditionally written for the male voice. Hence, women do not compete with men here, but with each other over the scarce woman roles.

Therefore, part of the state of affairs can be ascribed to the **adherence to traditional pieces**. However, the woman underrepresentation is also visible for directors (26% women) and conductors (4% women)¹⁶⁹. An expert from within the British opera sector notes that at the early career stage, there are a lot of women in the roles of director and conductor. It seems however, that they **do not make the jump to the main stages**. An expert mentioned a few drivers for this situation, largely corresponding to what is already known regarding general drivers related to gender stereotypes: 1) it seems there is a gender bias: men are likely to hire men; 2) the risk of hiring someone new is taken more willingly on men than on women; 3) there are very few female role models, except in educational roles. The difficult combination of parenthood with a career in opera, which requires a lot of flexibility regarding rehearsal and performance schedules, also plays a role.

Despite the constant conversation in the (UK) opera sector on gender imbalance and a number of initiatives, progress seems to be slow. There is a lot of focus on providing women with training, which also seems to relate to a bias assuming that women are not ready and don't have the required skills to succeed in the sector.

Dance

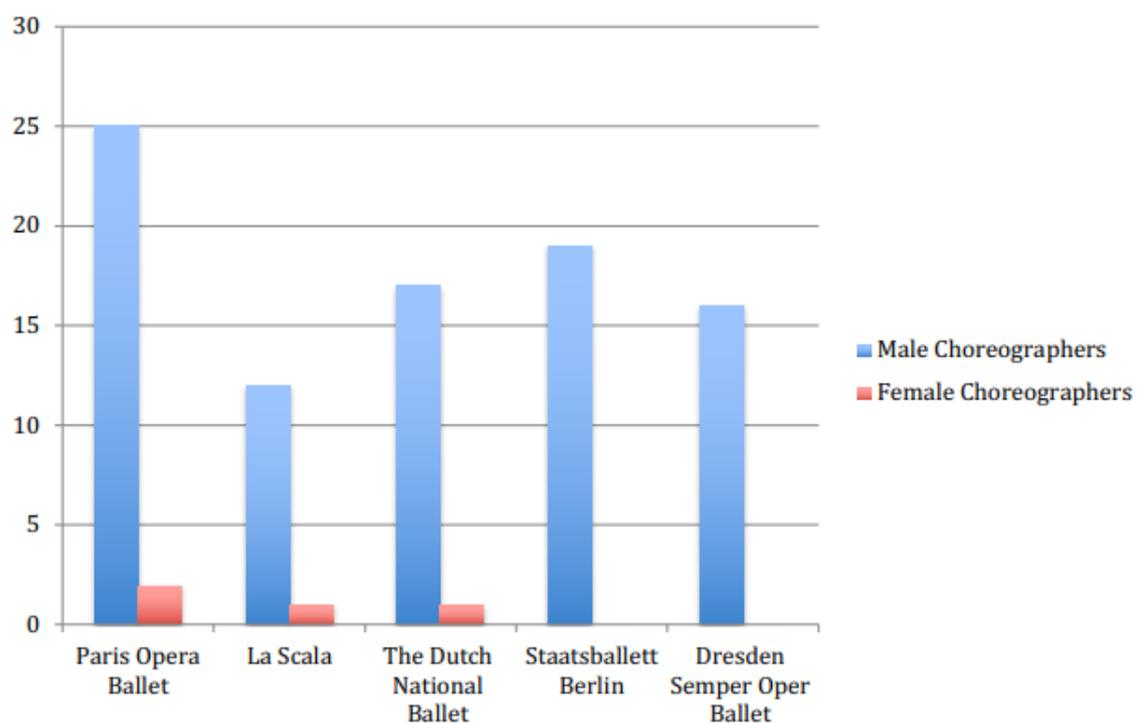
¹⁶⁸ <https://www.swap-ra.org/about>

¹⁶⁹ <https://www.swap-ra.org/about>

The most evident gender imbalance in this subsector is the **lack of top woman choreographers**. What the history of British classical dance overwhelmingly demonstrates is that while women may run ballet schools and become ballet company administrators and directors, they are rarely, if ever, invited to the choreographic high table. In other words, they are permitted **responsibility**, but **not creative power**. The consequence in recent years has been a succession of works, all bearing a recognisably male, creative stamp¹⁷⁰.

Data, based on an analysis of the 2016-2017 season dance repertoires of 32 dance companies in the UK, Europe, and North-America, shows a gender imbalance among choreographers in Europe¹⁷¹. Overall, woman choreographers are better represented within contemporary dance companies than in classical ballet companies. The data for classical ballet companies is severely imbalanced with 40% (2 of 5) companies showing no female representation in their season programming (Chart 1). The absence of female choreographers might have a direct link to the lack of female Artistic Directors, as a large proportion of Artistic Directors rise to their positions after becoming renowned choreographers.

Chart 1 – European Classical Ballet companies (2016)

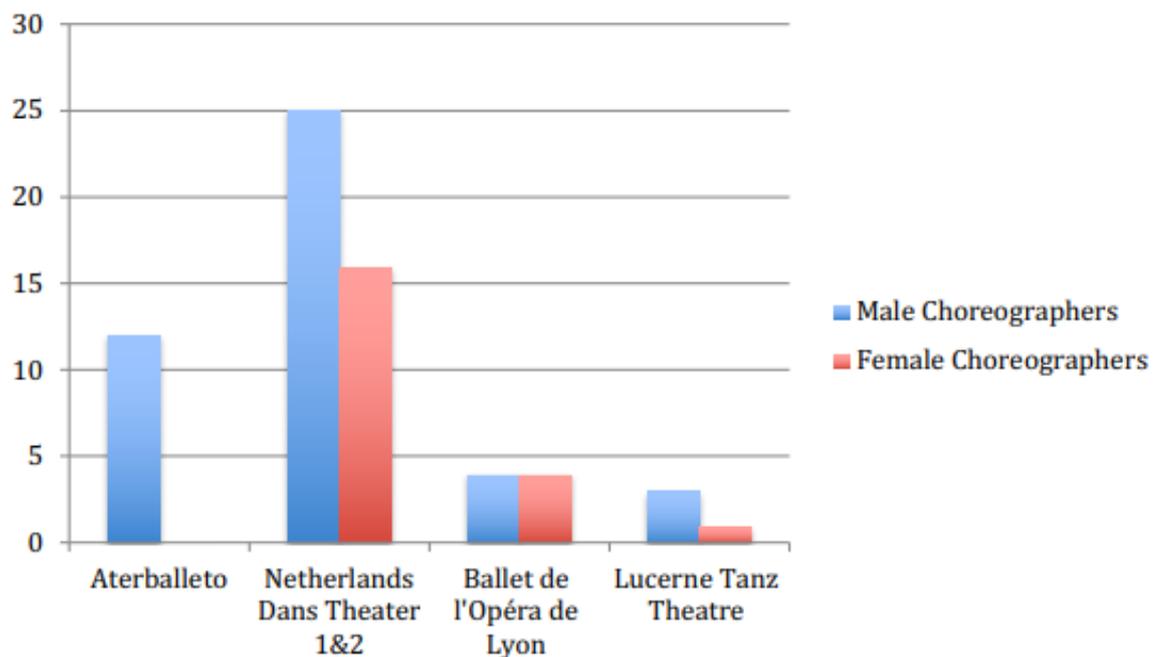


Source: Teague, 2016.

¹⁷⁰ <https://www.theguardian.com/stage/2013/apr/28/women-choreographers-glass-ceiling>

¹⁷¹ Teague, J., (2016), *Where are the female choreographers? A study on the gender imbalance among professional choreographers working in the fields of classical ballet and contemporary dance*, available at : <http://www.danceicons.org/doc/FemaleChoreographers.pdf> page 37

Chart 2 – European Contemporary Dance companies (2016)



Source: Teague, 2016.

The majority of choreographers in classical ballet have been and continue to be men. On the other hand, women have enjoyed a significant presence within the contemporary dance field. Generally, women constitute around 30% of the sport coaches within the EU. However, the proportion of women coaches in dancing is slightly higher as a result of the high proportion of women participants.¹⁷²

From a legal perspective, Article 14 of the Recast Directive explicitly prohibits discrimination between men and women in the context of employment and occupational activities.¹⁷³ However, exceptions can be made on the national level in the case of specific occupational activities,¹⁷⁴ such as dance-related professions (most of these exceptions have been developed through national legislation and some of them, through case law).¹⁷⁵ Belgium, Bulgaria, Cyprus, France, Italy, the Netherlands, and Northern Ireland, have exempted dancers from the purpose of Article 14.¹⁷⁶ In light of this, in dance-related professions there is not necessarily a prohibition related to discrimination between men and women.

Data from Scandinavia shows a healthy gender balance among classical ballet companies, while an imbalance exists within 2 of the 3 contemporary dance companies. In Scandinavia, female choreographers are better represented within classical ballet companies than in contemporary dance companies. This is striking as the data stands in opposition to other geographic locations examined in this particular study. A deeper

¹⁷² European Institute for Gender Equality (EIGE), Gender equality in sport.

¹⁷³ Directive 2006/54/EC of the European Parliament and of the Council of 5 July 2006 on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation (recast) [2006] OJ 2 204/23 (Recast Directive) Art. 14.

¹⁷⁴ European network of legal experts in gender equality and non-discrimination, A comparative analysis of gender equality law in Europe (2015).

¹⁷⁵ <https://ec.europa.eu/esco/portal/occupation>

¹⁷⁶ European network of legal experts in gender equality and non-discrimination, A comparative analysis of gender equality law in Europe (2015).

inquiry into Scandinavian legislation, culture, and policies would be useful to understand how classical ballet companies are achieving a higher level of gender equality¹⁷⁷.

This report distinguishes several drivers of gender inequality for the dance sector, notably relating to stereotypes and gender roles. In the dance business, **men are in the minority**.¹⁷⁸ The majority of (aspiring) dancers and dance audiences are women.¹⁷⁹ Looking at the education system, it has been suggested that boys in dance academies encounter different treatment than girls in the sense that they are encouraged to be individuals from a young age. Moreover, they are often afforded special privileges as opposed to their woman counterparts who are taught early on that as girls, they are 'a dime a dozen' and very common in the sector.¹⁸⁰ More generally, the mechanism of the **glass escalator** can possibly play a role here: this refers to the fact that men enter higher ranked positions more quickly when entering a woman dominated profession.

Mackrell notes that modern dance used to be dominated by women, but identifies a reverse trend. She suggests that it might be the **aggressive culture of marketing and funding**, which goes hand in hand with the higher profile of the sector, might be difficult for women, particularly those who want or have children.¹⁸¹ Besides motherhood, 'lack of interest' is also mentioned as a driver¹⁸². La Rocca argues that women in ballet show **less interest** in choreographing than men. Supporting that theory, a 2013 study surveyed 71 dancers working in professional ballet companies and found that 0% of women and 27% of men answered 'yes' to the question 'Are you interested in becoming a Choreographer?'.¹⁸³

Moreover, concerning gender roles, the traditional rules of dancing assigned men with the dominant and the women with the submissive position in a dance couple. Generally, there has not been much emancipation from this strict **dichotomy of roles**.¹⁸⁴

Circus

It is reported that the presence of women in circuses is generally low. For instance, in Spain, figures show that the presence of women in the circus sector is almost half in companies with low income, while their presence is notably reduced in companies that are economically stronger. Furthermore, according to this Spanish research, **80% of artists on stage were men** versus 20% of women. The directors of the shows themselves were nearly 100% men. Circuses are highly masculinised spaces in terms of the positions of power¹⁸⁵. Furthermore, based on insights from Spain, it appears that the circus sector continues to **represent gender in a stereotyped way**. Bodies are idealised under a patriarchal hetero perspective, training schools follow the tendency to divide circus disciplines by gender, man costumes tend to cover more skin whereas woman costumes tend to be more revealing, and the dramaturgies of circus continue to represent stereotyped hetero love stories. Men continue to win the circus awards, to direct festivals, and to run the associations and creation centres. In the same way, men write circus pieces (directors), write about circuses (journalists), and decide about the

¹⁷⁷ http://www.danceicons.org/_doc/FemanleChoreograohers.pdf p. 39.

¹⁷⁸ <http://wendyperron.com/is-there-a-bias-against-women-in-dance-then-now/>

¹⁷⁹ <https://journals.openedition.org/rsa/1048?lang=en>

¹⁸⁰ La Rocca, C (2007) 'Often on Point but Rarely in Charge'. In The New York Times [Online] 5 August, 2007. Available at: <http://www.nytimes.com/2007/08/05/arts/dance/05laroc.html?pagewanted=all>

¹⁸¹ Mackrell, J. (2009) 'The Ladies Vanish.' In The Guardian, Dance [ONLINE] Wednesday 13 May 2009. Available at: <https://www.theguardian.com/stage/2009/may/13/dance-sadlers-wells-southbank>

¹⁸² La Rocca, C (2007) 'Often on Point but Rarely in Charge'. In The New York Times [Online] 5 August, 2007. Available at: <http://www.nytimes.com/2007/08/05/arts/dance/05laroc.html?pagewanted=all>

¹⁸³ Cardim, D., (2013) 'What are the Reasons for the Low Percentages of Female Artistic Directors in Western European Ballet Companies?' Dissertation for BA in Arts Management at London South Bank University.

¹⁸⁴ https://www.worlddancesport.org/News/WDSF/Gender_Equality-2339

¹⁸⁵ <https://circustalk.com/news/circus-and-gender-second-meeting-of-cirqueas-in-spain/>

circus sector (politicians). In other words, the circus sector is revealed as a space for reproducing sexism in all areas¹⁸⁶.

Initiatives and practices

To address the various pressing gender gaps in these sub-sectors of the performing arts, different initiatives have been introduced. For each of the sub-sectors some of the initiatives taken have been briefly summarised to give an impression of the type of activity taking place in the sectors to address gender inequalities.

Theatre

Tonic Theatre¹⁸⁷ in the UK has a range of initiatives to combat gender inequality. It was established in 2011 to catalyse a culture shift in how the UK theatre industry thought about and responded to the challenges of persistent gender imbalances. Tonic takes a holistic approach and is committed to changing the culture, including access to work by woman writers, pay grade issues, and decision making powers. Tonic's Advance programme¹⁸⁸ brings together the Artistic Directors, Chief Executives, and senior staff of leading performing arts organisations. From October 2013 to May 2014 Tonic piloted the Advance process with a cohort of 11 theatres, guiding them through a six-month period of research, reflection, and activity which tasked them to take an interrogative and methodical approach to understanding the root causes behind the comparative lack of women in key creative roles. Rather than settling for quick fixes or addressing symptoms rather than causes of challenges, Advance tasked the theatres with understanding not only where barriers to woman talent exist within their organisations but more importantly point, why they exist. The second cycle of the programme began in January 2016.

Another initiative relating to the theatre sector, is the Diversity in Action - ETC Code of Conduct for European Theatres¹⁸⁹. ETC, located in Berlin, is a network of public theatres in Europe, with about 40 members from 20 countries. In December 2018, ETC Member Theatres and European networks voted and adhere to a series of code of conduct principles:

- Ensure gender equality and increased diversity amongst theatre staff employees;
- Reflect gender and diversity across artistic creation and programming;
- Invest in training allowing equal opportunities for gender and diversity minority groups;
- Ensure equal pay across genders;
- Set forward clear objectives in our theatre's artistic and management plans.

Opera

Since 2015, the **Académie du Festival d'Aix**¹⁹⁰ has been running an empowerment programme for female opera creators, composers, authors, stage directors, and conductors, in the middle of their careers. The 5-day programme aims to offer tools, support, and advice for women working in the opera industry. The aim is to help these women grow stronger in their art, improve their ability to communicate this art, and to develop the skills needed to navigate a male-dominated profession.¹⁹¹

¹⁸⁶ <https://circustalk.com/news/circus-and-gender-second-meeting-of-cirqueras-in-spain>

¹⁸⁷ <https://www.tonictheatre.co.uk/>

¹⁸⁸ <http://www.tonictheatre-advance.co.uk/about/>

¹⁸⁹ <https://www.europantheatre.eu/news/etc-stands-up-for-a-strong-diverse-and-gender-equal-theatre-sector-in-europe>

¹⁹⁰ <https://academie.festival-aix.com/fr>

¹⁹¹ <https://academie.festival-aix.com/en/workshop/2020-women-opera-makers-workshop>

Another example is the **Supporting Women and Parents in Opera (SWAP'ra)**¹⁹², a UK based initiative, led by a group of female opera singers and directors (volunteer based). This initiative is further explored in chapter 5 on practices and initiatives.

In 2016, composer Stephen McNeff's opera piece, **Banished**, featured the story of some of the women who were transported from the UK to the penal colonies in Australia. These women with strong and earthy characters¹⁹³ are portrayed by 18 female students from Trinity Laban (UK) who make up the bulk of the cast.¹⁹⁴ The production, based on Steve Gooch's, *Female Transport*, represented a good opportunity for young women to get good roles in opera.¹⁹⁵ This practice seeks to enhance the representation and visibility of women in opera.

During a joint seminar in July 2018, the members of **Les Forces Musicales**¹⁹⁶ and **Association Française des Orchestres**¹⁹⁷ stepped up their activities in favour of gender equality in their respective organisation. The "**Charter for gender equality within orchestras and opera houses**"¹⁹⁸, which provides a series of recommendations, was approved during the seminar. A steering and follow-up committee will draw up a five year action plan, create a toolkit for orchestras and opera houses, analyse the activities implementing the charter, and validate or amend its terms each year.¹⁹⁹

In the North, **Pop-up Opera**²⁰⁰ is a Swedish opera company where women make up the bulk of the cast. The founder, Swedish Soprano, Karin Fjellander, says the aim of the company is to revitalise the opera environment. When scores call for a tenor or bass, they simply transcribe the part up by an octave, which allows a soprano or mezzo-soprano to sing it.²⁰¹

Dance

One initiative to be mentioned in relation to the dance sector is **The Bench**²⁰². This was a programme established in 2015 by the Artistic Director of 2Faced Dance Company in the UK²⁰³ in response to the serious concerns about the lack of equality faced by female choreographers within the dance sector.

The programme aimed to influence change and current behaviours within the UK dance sector by:

- Initiating projects, programmes and resources to better support female choreographers (for example, between 2015 and 2017 The Bench worked and directly funded 12 woman choreographers across the UK and 5 woman choreographers from India to undertake an intensive programme of training, mentoring and reflection).
- Provoking debates about the lack of support and opportunities for female choreographers;

¹⁹² <https://www.swap-ra.org/about>

¹⁹³ <http://boulezian.blogspot.com/2016/07/stephen-mcneff-banished-trinity-laban.html>

¹⁹⁴ <https://www.standard.co.uk/go/london/arts/opera-on-exiled-convicts-to-be-staged-near-docks-where-prison-ships-set-sail-a3279006.html>

¹⁹⁵ <https://www.standard.co.uk/go/london/arts/opera-on-exiled-convicts-to-be-staged-near-docks-where-prison-ships-set-sail-a3279006.html>

¹⁹⁶ <https://www.lesforcesmusicales.org/>

¹⁹⁷ <http://www.france-orchestres.com/>

¹⁹⁸ <https://behindthestageorg.files.wordpress.com/2019/02/charter-for-gender-equality.pdf>

¹⁹⁹ <https://behindthestage.org/2019/02/28/charter-for-gender-equality-within-the-orchestras-and-opera-houses/>

²⁰⁰ <https://www.popupoperan.se/>

²⁰¹ <https://www.economist.com/prospero/2016/03/15/where-have-all-the-good-tenors-gone-and-where-are-all-the-basses>

²⁰² <http://www.the-bench.org/>

²⁰³ <https://www.2faceddance.co.uk/>

- Building a network of programmers and promoters that have a long-term commitment to equality.²⁰⁴

Circus

In June 2018, the first **Women in Circus State meeting** was held in **Spain**. Thanks to the support of the CircoRED Federation and with the collaboration of Circada Festival and the International University of Andalusia, fifty professionals gathered to reflect and debate about the gender issue in the circus world²⁰⁵. The circus women of Spain have met again for the second time, from the 10th to the 13th of December 2018, in Granada, Spain, thanks to the coordination work of a volunteer team of Cirqueras, the hospitality of the CAU Festival, and the support of the Circored Federation (the federation of associations of circus professionals.)²⁰⁶

The **Gynoïdes Project** (Sweden) is an artistic operation that raises and examines the question of female agency in circus art. The project engages in a female-centred circus creating process and seeks to describe and produce feminist strategies in circus composition.²⁰⁷

4.5 Visual Arts

The Visual Arts is an umbrella term for a broad category of artistic disciplines²⁰⁸ which include ceramics, drawing, painting, sculpture, printmaking, and photography. Though this term can also include filmmaking, design, crafts, video, architecture²⁰⁹, and the field of applied arts²¹⁰ (which encompasses industrial design, graphic design, fashion design, interior design and decorative art.²¹¹), these sectors are discussed separately from the visual arts sector for the purposes of this study. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types.²¹² For the purposes of this study, the visual arts examined in this section include, drawing, painting, sculpture, printmaking, and photography, as well as professions relating to these art forms.

State of affairs and drivers

Woman artists are underrepresented in both the commercial galleries and non-commercial galleries and museums. Moreover, a gender pay gap is apparent. With women accounting for only 14% of the Top 500 Contemporary artists in the world in terms of auction turnover, the **contemporary art market certainly looks to be dominated by men**. At the same time, if we were to take into consideration the artists born after 1980, the percentage of women rises to 31%.²¹³ However, despite these improvements, the gender bias against female artists in the visual arts field is far from gone.²¹⁴

In 2017, the National Museum of Women in the Arts reported that artworks by female artists represent only 3% to 5% of major permanent collections in Europe and the USA.²¹⁵ At the same time, only 13.7% of living artists represented by galleries in Europe

²⁰⁴ <http://www.the-bench.org/about>

²⁰⁵ <https://circustalk.com/news/women-in-spanish-circus-take-a-step-forward-on-gender-issues/>

²⁰⁶ <https://circustalk.com/news/circus-and-gender-second-meeting-of-cirqueras-in-spain/>

²⁰⁷ <http://cirkusperspektiv.se/About/>

²⁰⁸ <http://www.visual-arts-cork.com/definitions/visual-art.htm>

²⁰⁹ <https://www.unboundvisualarts.org/what-is-visual-art/>

²¹⁰ <https://arthearty.com/different-forms-of-art>

²¹¹ <https://www.widewalls.ch/applied-arts-meaning-kinds/>

²¹² https://en.wikipedia.org/wiki/Visual_arts

²¹³ <https://www.artprice.com/artprice-reports/the-contemporary-art-market-report-2017/towards-art-market-gender-equality>

²¹⁴ <https://www.genderavenger.com/blog/inequality-women-visual-arts>

²¹⁵ <https://www.bbh.com/en-us/insights/women-in-the-arts-infographic-22708>

and North America are women. A study carried out on 1.5 million art auction sales across the last 40 years showed that the works created by women were being sold for almost 50% less than paintings by their male counterparts.²¹⁶ The study collected data on paintings from more than 60,000 distinct artists from 45 countries. University of Technology researcher Marco Navone, reported that "even when we withdrew all the paintings above \$1 million – the stars, like Leonardo da Vinci – you still see a **gender pay gap** of 28%". Research from the Netherlands shows similar results. In 8 well-known Dutch museums, on average only 13.4% of the artists in the main collections and temporary solo exhibitions were female²¹⁷.

Women constitute the **majority (70%) of the workforce in museums and galleries**²¹⁸. A study into the representation of woman artists in Britain during 2018²¹⁹, shows that while women account for 64% of the undergraduates studying creative arts and design, women are underrepresented in both commercial galleries and non-profit organisations. In Italy, the most popular museums reveal an overall woman representation of 37% in leadership positions. In Sweden, the percentage is slightly higher, with women comprising over 50% of all leadership positions in museums.²²⁰

In the UK, 53% of museum and gallery directors in the non-profit sector are women. However, of the organisations receiving a high amount of funding, only 23% of the directors are women²²¹. Moreover, with public funding decreasing, public institutions are increasingly depending on commercial galleries for arranging expositions. According to one interviewee, this increasing interaction between commercial galleries and public institutions, also means that the underrepresentation of women in the commercial sector is increasingly reflected in the work shown in museums.

The same study shows that 58% of the artists awarded grants for the Arts by the Arts Council England are women. This seemingly positive result could however be explained by the fact that people apply because they do less well commercially and need more legitimisation through grants to be accepted in the art system. As such, this can be read as a gender imbalance as well.

Figures from ArtsFacts from 2010²²² underline the clear **underrepresentation of women artists in different market segments**. Even if women artists reach a master position, the prices of their works are not comparable to those of men artists.

²¹⁶ <https://happymag.tv/study-reveals-that-women-in-the-arts-experience-a-50-pay-gap/>

²¹⁷

https://www.mamacash.org/media/documents/the_position_of_women_artists_in_four_art_disciplines_in_the_netherlands_mama_cash_2019.pdf

²¹⁸ <https://www.a-n.co.uk/news/women-in-the-visual-arts-leadership-is-not-a-gender-neutral-space/>

²¹⁹ <https://freelandsfoundation.co.uk/research/representation-of-female-artists-in-britain-2018>

²²⁰ https://www.hertie-school.org/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf

²²¹ <https://freelandsfoundation.co.uk/research/representation-of-female-artists-in-britain-2018>

²²² The data are based on an elaboration of data extracted from ARTfacts. ArtFacts04/2010

Women artists at top international levels (ArtFacts.net 04/2010)

	n.	%
Top 10	10	10,0
Top 50	52	7,7
Top 100	103	12,6
Top 500	514	18,9
Top 1000	1037	22,9
Top 1500	1552	24,4
Top 2000	2079	24,9
Top 2500	2612	25,4

Moreover, data shows a clear under-representation of women in leading positions in visual arts organisations (i.e. museums, art fairs, art auction houses, etc.).

The % of women in different professional groups at the highest international levels

Total + women artists | Total + women directors | Total + women gallerists

	Total + women artists		Total + women directors		Total + women gallerists	
	n.	%	n.	%	n.	%
Top 10	10	10,0	10	10,0	11	27,3
Top 50	52	7,7	-	-	62	32,3
Top 100	103	12,6	-	-	129	37,2
Top 200	206	18,0	186	32,4	251	39,8

Parenthood plays a major role in the gender imbalances described above: as women take on primary care giving roles, the perceptions of gallery directors is that artists are not going to produce enough work to sell. Similar to other sectors, drivers of gender gaps in this sector are often connected to **motherhood** and family lifestyle. Domestic and caring responsibilities, in which women still play a bigger role than their male counterparts, are difficult to combine with the long and irregular work hours and absences dedicated to creation, production, networking, promotion, and performance in a creative career.²²³ Motherhood is thought to have a negative impact on career progression²²⁴ and may lead to women opting out or working part-time. In the visual arts sector, dealers may be concerned that a woman will take time off to have children and raise a family-thereby making her career trajectory and prospective output less reliable than that of a man.²²⁵ Discrimination at the employment level may also occur as the market and galleries are sceptical about emerging female artists' "likelihood of future success."²²⁶

²²³ <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>

²²⁴ <https://www.kcet.org/shows/artbound/life-lessons-motherhood-and-art>

²²⁵ <https://news.artnet.com/market/art-market-study-1179317>

²²⁶ <https://news.artnet.com/market/art-market-study-1179317>

Even though this seems to be a general driver to gender inequality, there are some specific factors at work in the visual arts. Firstly, **networking and visibility** is extremely important in the sector. If someone with young children decides to spend less time on this aspect (events usually take place in the evenings) for a couple of years, the artist loses ground. Secondly, unlike other sectors, people are not in paid positions but are essentially **freelancers**, making them more financially vulnerable. Finally, a specific stereotype in the visual arts industry is that **women are perceived as muses, rather than 'true' creators**. At the same time, 12 artists from different European countries have reported that, in their perception, art is associated with "aggressiveness, ruthless ambition, arrogance and self-promotion", character traits often attributed to men.²²⁷ This gap is evident not just in terms of remuneration but also in market visibility as many famous artist couples show (Delaunay, Picasso and Francoise Gilot, Frida Kahlo and Diego Rivera, Man Ray and Lee Miler, among others).

Initiatives and practices

There are quite some initiatives in the visual arts sector that aim to address gender inequalities. This section presents some of them.

The **Freelands Award** was established in 2016 in the UK by Freelands Foundation²²⁸, a visual arts charity 'with a mission to support artists and cultural institutions'²²⁹. The Award has the purpose of enabling a regional arts organisation to present a large-scale exhibition, including significant new work, by a mid-career female artist who may not have yet received the acclaim or public recognition that her work deserves. The total annual value of the award is £100,000, of which £25,000 is to be paid directly to the artist.²³⁰

In Romania, less than 5% of the paintings represented in galleries have been made by women. In light of this, **the exhibition "Equality. Art and Feminism in modern Romania"**, organised in 2016, aimed to promote the works of 21 Romanian artists.²³¹ At the same time, the **"Urban Girls Event"** embodies different forms of visual arts, fashion and music. This event, which initially aimed to develop a local community and lead charitable activities, had a significant role in supporting women and woman leadership in arts throughout the time²³².

In Spain, the **EmPoderArte Association** is a non-profit organization which works exclusively on the concept of gender, particularly the visibility of women artists in the visual arts. EmPoderArte is made up of a large group of women artists, many of which have experience in functions of cultural management and curating, which allows EmPoderArte to be an independent and self-managed group. The main type of actions are exhibition projects. In addition to these exhibition projects, other types of actions are carried out that are aimed at raising awareness, disseminating and analysing the issues addressed in each of the exhibitions. Therefore, accompanying and complementing exhibitions are parallel activities, such as round tables, conferences, lectures and conferences.

²²⁷ <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>

²²⁸ <https://freelandsfoundation.co.uk/>

²²⁹ <https://www.a-n.co.uk/news/new-100000-award-launched-for-women-artists/>

²³⁰ <https://www.artlyst.com/news/freelands-foundation-announce-100k-female-artist-award-veronica-ryan-spike-island/>

²³¹ <http://revistaarta.ro/en/more-than-just-equality/>

²³² <http://urbanmirror.ro/proiect1-test/>

At the international level, **Guerilla Girls**²³³ emerged 30 years ago as a group of anonymous feminist activist artists. Ever since then, the group has continuously denounced the flagrant dominance of man artists in museum collections.²³⁴ The plastered billboard with the slogan "Do women have to be naked to get into the Met. Museum?" was one of the most influential elements of their movement,²³⁵ which hit the proverbial nail on the head: women are represented in museums much more as naked objects than as creative subjects.²³⁶

Another international initiative, **#5WomenArtists**, is a social media campaign launched by the National Museum of Women in Arts.²³⁷ The National Museum of Women in the Arts, located in Washington D.C., is the only major museum in the world solely dedicated to championing women through the arts. The campaign aims to increase the awareness of gender inequity in the art world by asking cultural organisations and individual social media users the question "Can you name five women artists?" **In 2019**, over 22,000 posts were tagged #5WomenArtists on Instagram and Twitter, and 751 museums and institutions took part in the campaign. The 8,400 campaign participants were located across 38 countries and 48 states in the USA.

4.6 Cultural Heritage and related professions

As this particular sector is rather broad and "related professions" is also a fairly broad category, a definition is necessary in order to delineate the scope of sub-sector. UNESCO defines cultural heritage broadly as 'the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations'²³⁸. The organisation sub-categorises cultural heritage into: tangible heritage, intangible heritage, (such as oral traditions, performing arts, crafts and rituals), natural heritage, and cultural heritage.

Professions related to cultural heritage include: Professions with an institutional origin, that is, all those which fall into the cultural heritage institutions (archivists, librarians, museum keepers, documentarists), all those whose subject of work is the cultural heritage and its different areas of management (antiquarians, exhibition organizers, cultural heritage educators/interpreters/managers, exhibition experts, heritage keepers), and professions with an academic profile (anthropologists, archaeologists, heritage architects, restorers of cultural assets).²³⁹

State of affairs and drivers

As the professions related to cultural heritage cover a broad range, it is difficult to talk about the 'cultural heritage sector' in general. Evidence from different subsectors, however, leads to the impression that the sector is characterised by gender inequality, similar to other cultural and creative sectors. Several studies on different areas within cultural heritage illustrate this. For instance, a 2014 study aimed at mapping the Library, Archives, Records, Information Management, and Knowledge Management professions in the UK, shows that a **significant gender pay gap** is present in the

²³³ <https://www.guerrillagirls.com/>

²³⁴ <https://www.artprice.com/artprice-reports/the-contemporary-art-market-report-2017/towards-art-market-gender-equality>

²³⁵ https://i-d.vice.com/en_uk/article/gyjam/guerilla-girls-have-been-disrupting-the-art-world-with-the-f-word-for-30-years

²³⁶ <https://www.artprice.com/artprice-reports/the-contemporary-art-market-report-2017/towards-art-market-gender-equality>

²³⁷ <https://nmwa.org/5WomenArtists/campaign-updates>

²³⁸ European Parliament, (2018), *Briefing: Cultural heritage in EU policies*, available at:

[http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/621876/EPRS_BRI\(2018\)621876_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2018/621876/EPRS_BRI(2018)621876_EN.pdf) .

²³⁹ Instituto Andaluz de Patrimonio Histórico, (no date), *Professions*, available at:

<https://www.iaph.es/web/canales/formacion/orientacion-profesional/profesiones/index.html?lang=en> .

sector. Men in the sector earn more than women. On average, 47% of men earn £30,000 or more, whereas 37.3% of women do so. Furthermore, the study shows that **women dominate the workforce** in this sector: the overall gender split of the workforce is 78.1% female compared to 21.9% male, while the gender division for the UK workforce as a whole is 50.1% female, 49.9% male. That being said, **women are under-represented in senior management** positions in this sector: male workers are more likely to occupy management roles than their female peers. The 10.2% of men in senior management roles is almost double that of female workers (5.9%)²⁴⁰.

A study into the archaeological profession in 21 European countries points to an overall trend that in the future, women will form the majority of workers in the sector. However, the conditions under which women work differ per country and in several countries women are paid less than men, and are not well represented in leadership positions. The study concludes that gender equality needs to be put on the agenda and each country should take measurements to close the gap²⁴¹. Moreover, according to a UNESCO report from 2014 on cultural heritage, women's contributions to the creation of cultural heritage is still undervalued; they are kept in a less visible role "as part of a broader domination system"²⁴². In France, according to the national Observatory, women are present in higher numbers in the heritage sector, with on average 67% of the workers being women between 2015 and 2017. This report also points to gender pay gap across the cultural and creative sectors, including heritage.

Generally, the information presented above, shows a dominance of women in the cultural heritage workforce, as well as parity regarding their position in terms of salaries and seniority. Though little information on the specific drivers was found, the mechanism of the 'glass escalator', referring to a phenomenon where men enter higher ranked positions quickly when entering a women dominated profession, can possibly play a role here. More general drivers described in chapter 3 of this report, may be at work here as well; the 2014 UNESCO report points to the phenomenon of women's contributions being under-valued and under-appreciated. This phenomenon has been observed across different sub-sectors within the CCSs, and this look to be one of the drivers at work in the cultural heritage sector as well.

With regard to the small role of women in the creation of cultural heritage, it should be mentioned that, according to a report by UNESCO²⁴³, this is partly due to the fact that in all societies, women's activities have been traditionally identified with, and relegated to the private or domestic sphere, while the public sphere, seen as more relevant, important and prestigious, has historically been men's monopoly. In the same vein, the dismissal of certain forms of women's contributions to heritage is often explained by their belonging to what is considered as merely falling under woman role (traditional food production and preparation, textile weaving and making pottery are some of the examples mentioned in the UNESCO report), rather than practices to be valued and safeguarded as heritage.

²⁴⁰ Archives and Records Association UK & Ireland, (2015), *A study of the UK information workforce*, available at: https://archive.cilip.org.uk/sites/default/files/documents/executive_summary_nov_2015-5_a4web_0.pdf

²⁴¹ Lazar, I. et.al. (2014). *The Archaeologist of the Future is Likely to be a Woman: Age and Gender Patterns in European Archaeology*. *Archaeologies: Journal of the World Archaeological Congress*. Available: https://www.researchgate.net/publication/285882042_The_Archaeologist_of_the_Future_is_Likely_to_be_a_Woman_Age_and_Gender_Patterns_in_European_Archaeology

²⁴² UNESCO, (2014), *Gender Equality – Heritage and Creativity*, available at: http://uis.unesco.org/sites/default/files/documents/gender-equality-heritage-and-creativity-2014-en_1.pdf .

²⁴³ UNESCO, (2014), *Gender Equality – Heritage and Creativity*, available at: http://uis.unesco.org/sites/default/files/documents/gender-equality-heritage-and-creativity-2014-en_1.pdf .

Initiatives and practices

Across Europe different initiatives have been developed to promote the position of women in these various cultural heritage and related professions. Research conducted identified general gender policies, as well as initiative targeting the museum and archaeological areas within the cultural heritage sector. Other initiatives were also found which centre on providing better access for women to cultural heritage work.

In Sweden, for example, the Culture and Democracy Ministry promotes the **advancement of women to leadership positions**. It does so by filling board vacancies and top decision-making positions in central and decentralized national services with women, in the event their qualifications are equal to those of male applicants.²⁴⁴ In France, the **national statistics office monitors sectoral progress to close the gender gap** in the creative-cultural fields. These gender statistics are created in regular cycles using sex-disaggregated data and are published annually as open data in the Equality Observatory. Furthermore, the 2016 Law on Freedom, Creation, Architecture and Heritage promotes the gender equality as well. The Culture Minister has fully integrated the gender perspective and set down concrete parity goals in a **gender equality roadmap**, demonstrating a national level political commitment to more gender equality in the cultural heritage and related sectors.²⁴⁵ Compagnonnage, a “network for on-the-job transmission of knowledge and identities and a training system for young people”, previously designated solely for men, is now open to women as well.²⁴⁶

In 2015, the Italian Culture Minister reformed the management of Italy’s most prestigious art heritage institutions and hired 20 new directors, half of whom were women. At the same time, organisation level initiatives such as the “**#8marzoalmuseo**” (March 8 at the Museum) social-media campaign was launched in 2017. The campaign had the purpose of raising awareness of women artists by celebrating their contribution to the country’s arts and cultural heritage.²⁴⁷

In 2013, **apprenticeship workshops** were organised for young female and male artists, educators, archaeologists and designers in Cyprus. The aim of the workshops was to enhance the craftsmanship of women lace makers of Lefkara and the importance of the intergenerational transmission of this heritage.²⁴⁸

In the UK, different initiatives have been developed throughout time in the cultural heritage areas. The **Women Cultural Leaders East (WCLE)** is a membership network for women in the museums, galleries and heritage sector, living or working in the East of England.²⁴⁹ The **Glasgow Women’s Library in Scotland**²⁵⁰ supports thousands of women every year to improve their lives, including support and activities that tackle a

²⁴⁴ Hertie School of Governance, (2017), *Gender Equality Policy in the Arts, Culture and Media*, available at: https://www.hertie-school.org/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf.

²⁴⁵ Loi n° 2016-925 du 7 juillet 2016; <https://wipo.int/en/legislation/details/16755>.

²⁴⁶ Culture Action Europe, (2016), *Gender Inequalities in the Cultural Sector*, <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>.

²⁴⁷ CN Traveler, (2017), Italy Celebrates International Women’s Day With Free Museum Admission, available at: <https://www.cntraveler.com/story/international-womens-day-italy-free-museum-admission>.

²⁴⁸ Culture Action Europe, (2016), *Gender Inequalities in the Cultural Sector*, <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>.

²⁴⁹ WCLE, (no date), *WCLE Membership*, available at: <https://www.surveymonkey.co.uk/r/00CHFZX>

²⁵⁰ Glasgow Women’s Library, (no date), *About Us*, available at: <https://womenslibrary.org.uk/about-us/>

wide range of issues from poverty and women's health, sexuality and surviving violence. One of primary aims of the library is to empower women.²⁵¹

An international initiative in the area, is the **International Conference on the Inclusive Museum**, which was founded in 2008. This conference brings together a community of museum practitioners, researchers and thinkers. The key questions addressed by the conference are: "How can the institution of the museum become more inclusive?"; "In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change?" In 2013, the annual conference focused on gender equality.²⁵² This enabled members to publish more easily through two routes. First, network members could enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of the peer review process. *The International Journal of the Inclusive Museum* provides a framework for double-blind peer review, enabling authors to publish in an academic journal of the highest standard. The second publication medium is through the Inclusive Museum Book Imprint, publishing cutting edge books in print and digital formats.²⁵³

4.7 Literature and publishing

State of affairs and drivers

Within the literature and publishing sector, finding European level data that is disaggregated for gender is difficult. European-wide statistics on women writers and publishers does not appear to be publically available. In France, on average 64% of the workers in the book sector were women between 2015 and 2017. France has also seen an increase in women in executive positions in publishing houses²⁵⁴. Research conducted on gender equality in a selection of other Member States shows that in Poland for instance, women authors do better than their counterparts in other CCSs. By 2017, Polish women writers received 35% of the literary awards for two main, prestigious awards for Polish authors. For each of the countries studied, the two main literature awards and the last 21 recipients were examined. This same study showed that in France, women authors received 15% of the awards for the two more prestigious awards in the country. Italian women authors appears to fare best in this regard, with 55% of awards and prizes for the two key literature awards going to women by 2017.²⁵⁵

The literature found on the state of gender gaps in the literature and publishing industries are fairly mixed. When looking at literature, many sources indicate that there are many woman writers, but that these are not published to the same degree. Some sources in turn indicate that precisely because there are many woman writers, these should be celebrated and the progress of the field highlighted more. Some say there are many woman writers, but a skew towards male writers when it comes to winning prizes or critics leading positions. As an illustration, in 2001 it seems that the writers

²⁵¹ The Art Newspaper, (2018), *The library shows that grassroots museums can take a gutsy stand and contribute to global debates*, available at: <https://www.theartnewspaper.com/feature/glasgow-women-s-library-a-museum-for-the-metoo-era>.

²⁵² <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/may/22/museums-man-or-womans-world>

²⁵³ <https://on.museums.com/about/history#block-2>

²⁵⁴ Publishingperspectives, (2019), *International Women's Day 2019: Progress Among Publishers in France*, available at: <https://publishingperspectives.com/2019/03/international-womens-day-2019-progress-among-publishers-in-france/>.

²⁵⁵ Hertie School of Governance, (2017), *Gender Equality Policy in the Arts, Culture and Media*, available at: https://www.hertie-school.org/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf.

on best seller book lists for the *New York Times* were evenly split between the genders, but by 2016, the split had gone from 50%/50% to 48% of women in 2016.²⁵⁶

Other forms of bias relate to the fact that men and women publishers alike feel that male writers appeal to both man and woman readers, while woman writers appeal more to woman readers. Hence there is a bias when it comes to the content of literature. Anecdotal evidence from 2013 shows examples of women writers being asked to either balance or skew the characters in books to have a 50:50 split between men, or more men than women characters so that the books have more widespread appeal²⁵⁷.

The literature and writing areas of the sector have several unique expressions of different types of gender bias. There is a **subject matter or theme bias**, where woman writers dominate specific sectors, and men others. For example, women dominate the historical, romance, and domestic genres, and are more evenly represented in murder mystery, horror and paranormal activity genres. Man writers in turn are over-represented in the science fiction and fantasy genres, political and spy genre, adventure, and suspense genres, and to a lesser degree, in literary and mystery genres²⁵⁸. Literature indicates that there is a devaluation of genres which are dominated by women, and that books written in the more female genres tend to be sold for lower prices²⁵⁹.

Looking at the publishing sector, interviews with stakeholders indicate that that the **publishing branch in Europe is fairly balanced** in terms of the gender gap. If anything, publishing is starting to see a reverse trend, where there are more women present in the sector. Reasons for this extend to factors such as the reader market being composed of more women than men, so that it makes intuitive sense to many publishing companies to have more women employees who can better serve the market. Women also are said to be more empathetic, have higher emotional intelligence on average, tend to be better communicators, and mature mentally and emotionally at an earlier age than men. In the case of publishing, these competences are quite desirable, so that women enter this sector more easily, and as they enter earlier, build up experience more quickly and are more likely to reach higher positions in this sector compared to other creative and culture industries²⁶⁰. There is an added sectoral legacy here where women authors have been more common in history than woman artists for instance, or woman architects. The sectoral norms and working practices appear to be more accepting of women in the field as a result.

It should also be noted however, that when it comes to **executive positions** in European publishing houses, the **distribution of men compared to women was estimated to be 60% men to 40% women on average**. Across other levels, there are equal numbers for men and women, or more women.²⁶¹

The drivers of the gender gap are in many ways rooted in common, **general drivers of gender disparity**. In the case of the literature and publishing field, the following causes

²⁵⁶ Cima, R., (2017), Bias, she wrote: the Gender Balance in the New York Times Best Sellers List, The Pudding, [online], available at: <https://pudding.cool/2017/06/best-sellers/>.

²⁵⁷ Loewentheil, H., (2013), Can You Guess Which Industry is Now Experiencing a Gender Gap?, Mic.com, [online], available at: <https://mic.com/articles/54303/can-you-guess-which-industry-is-now-experiencing-a-gender-gap#.rF99EviUZ>.

²⁵⁸ Cima, R., (2017), Bias, she wrote: the Gender Balance in the New York Times Best Sellers List, The Pudding, [online], available at: <https://pudding.cool/2017/06/best-sellers/>.

²⁵⁹ Wienberg, D. and Kapelner, A., (2018), Comparing gender discrimination and inequality in indie and traditional publishing. PLoS ONE 13(4): e0195298. <https://doi.org/10.1371/journal.pone.0195298>.

²⁶⁰ Information from expert interview.

²⁶¹ Information from expert interview.

and drivers are mentioned. One driver mentioned in literature is the notion that because there are comparatively more female writers, male writers are seen as rarer and more in demand. This together with other factors may explain why men are paid more. The sector is characterised by a **gender pay gap**.²⁶² The conception that men writers attract broader, more mixed audiences leads to a certain publishing bias towards male writers.²⁶³ Men writers are typically able to travel more and to engage in touring and events to promote their books more easily than women writers. Women writers at the end of the day are typically more involved in child care and home life responsibilities which they can less easily leave for work related travel²⁶⁴.

Furthermore, **woman writers risk compromising their appeal and saleability if they speak out too much** about sexism in the industry. Some sources also mention the attitudes of women themselves. Publishing houses claim they simply tend to receive less manuscripts from women. One publishing house opened up its submission policy to an “open submission” policy: out of 503 submission received, 32% were from woman writers²⁶⁵.

Though gender bias still exists in the literature and publishing sector, it is one where the gender gap appears to be less prevalent compared to other CCSs. Reasons named include the fact that this sector requires competences which on average, are held in high amount by women. Furthermore, the historical legacy of the sector is more accepting towards women compared to other CCSs. However, executive positions in publishing still show a bias towards more males in the highest leadership positions.

Initiatives and practices

Good practices on mainstreaming and improving the position of women across sectors have been identified and developed by the European Institute for Gender Equality (EIGE). A selection of these good practices are described here to illustrate what sort of initiatives are implemented at the moment to support women in literature and publishing. Most of these initiatives seem to focus on promoting awareness and appreciation for women’s literary works, and on bringing women authors and publishers together, thereby helping them build professional networks and connections. For instance, the German Journalistinnenbund is an association for women journalists with some 500 members. The association gives women a platform to come together, supports women and helps to improve working conditions and career opportunities. In 2001, the organisation started a mentoring programme, which by 2019 had supported some 70 female journalists.²⁶⁶ In Belgium in 2011, the Association of Professional Journalists (AJP), representing some 4000 journalists in German and French speaking Belgium inventoried the position of women in the French-language media in the country. These results were published within a larger international study, the Global Media Monitoring Project. In Spain, to promote the visibility and coverage of gender issues, CELEM, the Spanish coordinator of the European Women’s Lobby, developed a database of gender issue friendly journalists. These journalists were identified as they were more likely to take a gender-aware perspective when writing news stories, thereby

²⁶² LaHai, Z., (2018), Mind the Gender Gap: Inequality in the Publishing Industry, [online], available at: <https://ooligan.pdx.edu/publishing-gender-gap/>.

²⁶³ Weinberg, D. and Kapelner, A., (2018), Comparing gender discrimination and inequality in indie and traditional publishing, PLoS ONE 13(4): e0195298. <https://doi.org/10.1371/journal.pone.0195298>.

²⁶⁴ Macauley-Gierhart, H., (no date), The Complicated Reality Of Gender Bias In Writing And Publishing, [online], available at: <https://writersedit.com/news/complicated-reality-gender-bias-writing-publishing/>.

²⁶⁵ Loewentheil, H., (2013), Can You Guess Which Industry is Now Experiencing a Gender Gap?, Mic.com, [online], available at: <https://www.mic.com/articles/54303/can-you-guess-which-industry-is-now-experiencing-a-gender-gap>.

²⁶⁶ EIGE, (2019), *Mentoring for Germany’s women journalists*, available at: <https://eige.europa.eu/gender-mainstreaming/good-practices/germany/mentoring-germanys-women-journalists>.

making the issue of gender equality more salient in the sector and Spanish society as a whole²⁶⁷.

Prizes and awards are also used to promote women writers. In The Netherlands, there is a special woman’s prize for instance which honours female writers who contribute to the emancipation and awareness of women. The Opzij Prize for Literature (“opzij” meaning move over in Dutch), entails a reward of 5000EUR for female writers who win.²⁶⁸

For publishing in particular, an initiative is currently being developed for young publishing professionals in Brussels. The initiative was started by the Federation of European Publishers in order to help support all young professionals in publishing by facilitating networking to inspire and engage participants. The reason being that as there are many women in publishing, the FEP seeks to promote a good balance and career growth trajectory for both men and women in the field.²⁶⁹

Other common examples include booksellers or publishing houses only publishing and selling books by women, celebrating woman authors, and more recently, highlighting gender pay gaps in the sector. Specific examples include the challenge in the UK to publish only female authors, which was met with mixed reviews in 2018, and the practice where women use male pseudonyms, which rather highlights a problem in the sector than being a viable practice to reduce the gender gap. It may also be necessary to examine practices per book genre, given that the split of man and woman writers varies per genre.

4.8 Architecture and design

State of affairs and drivers

Architecture

The architecture and design fields are classically perceived as a rather hard and technical field amongst the CCSs, and are viewed as a particularly masculine sector. In the absence of publically available data which compares the proportion of men and women within the architect and design field, this report consults the statistics collected by the Architects Council of Europe. In 2018, the Architects’ Council of Europe published a sector report in Europe²⁷⁰. This report indicated that there were some 562.000 architects active in Europe.

Year	Women architects	Men architects
2008	168.000 37,09%	285.000 62,91
2018	219.000 38,97%	343.000 61,03%

Source: Architects’ Council of Europe (ACE), 2018.

²⁶⁷ EIGE, (2019), *A database of gender aware journalists*, available at: <https://eige.europa.eu/gender-mainstreaming/good-practices/spain/database-gender-aware-journalists> .

²⁶⁸ Opzij.nl, (2017), *Literatuurprijs*, available at: <https://www.opzij.nl/over-opzij/literatuurprijs>

²⁶⁹ Federation of European Publishers, (no date), *Young Publishing Professionals in Brussels #YPPiB first edition 2019*, available at: <https://fep-fee.eu/YOUNG-PUBLISHING-PROFESSIONALS-IN> .

²⁷⁰ Architects’ Council of Europe, (2018), *THE ARCHITECTURAL PROFESSION IN EUROPE 2018 – Sector study*, available at: https://www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2018/2018_ACE_Report_EN_FN.pdf .

Looking at the state of affairs in the architecture sector in Europe, woman architects form the **majority in the younger age groups**. Of the architects in their 30s, 53% are women, compared with 32% of architects in their 50s. Gender discrimination clearly persists in the field of architecture. The sector study also shows that up to the age of 45, there tends to be more women architects practicing in Europe when compared to men. After this age point however, men start to outnumber women²⁷¹. When leaving education, the proportions of man and woman architects are relatively equal. However when entering the professional field, women appear to face more obstacles. These obstacles include the glass ceiling, the gender pay gap, cat calls at construction and planning sites, sexual harassment, lack of mentors, and a general gender bias in the working environments towards men.²⁷²

Similar findings are reflected in studies conducted by the American Institute for Architects, suggesting that the under representation of women, and the inverse relationship between age and number of women in the sector, suggest these are cross-continental, sectoral dynamics at play. Diversity in general appears to be lacking in architecture. A recent study by the American Institute of Architects (AIA) in 2018 surveyed over 14,000 architects. This particular survey examined gender, sexual orientation and race. The results showed that of men and women practicing architecture, the vast majority (over 70%) were white. As architects get older, the over-representation of white men rises sharply according to this same survey; by the age of 75 or older, over 80% of architects are white men²⁷³.

The statistics from both the European and American sectors suggest that **something prevents women from remaining in the architectural field**; women tend to leave the field as they get older, which in turn further suggests that women are less present in decision-making and leadership positions. Looking at leadership roles in architecture firms, a study on the 100 largest architecture firms in Europe showed that only three firms had female CEOs. All three of these companies were Scandinavian: Tengbom and White Arkitekter of Sweden, and Henning Larsen of Denmark all have female CEOs²⁷⁴. This same study points to the fact that 10% of the highest leadership positions in these top 100 architecture firms are held by women, and if one looks a tier below this, at board members, principals, senior partners and directors, women make up 20%. It appears that as positions become more prestigious and important, less women hold them in this sector.

The 2018 survey by the ACE also illustrates that a **gender pay gap** also exists across all types of employment in the sector.²⁷⁵ Across jobs, including sole principle architects, partners and directors of architectural bureaus, private practice architects, government architects, and freelance architects all show the same patterns of men earning more than women. Information from stakeholder interviews also shows that there is further gendering in the types of architecture which women and men engage in. While men are

²⁷¹ Architects' Council of Europe, (2018), THE ARCHITECTURAL PROFESSION IN EUROPE 2018 – Sector study, available at: https://www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2018/2018_ACE_Report_EN_FN.pdf .

²⁷² KM&A, (no date), Redesigning the Culture of Architecture: Female Architects Take On Sexual Harassment and Gender Discrimination, [online], available: <https://lawkm.com/redesigning-the-culture-of-architecture-female-architects-take-on-sexual-harassment-and-gender-discrimination/>.

²⁷³ Lee, L., (2018), The 2018 Equity in Architecture Survey Encourages Industry Soul-Searching, Metropolis, [online], available at: <https://www.metropolismag.com/architecture/2018-equity-architecture-survey-results/pic/49185/> .

²⁷⁴ Dezeen, (2017), Survey of top architecture firms reveals "quite shocking" lack of gender diversity at senior levels, <https://www.dezeen.com/2017/11/16/survey-leading-architecture-firms-reveals-shocking-lack-gender-diversity-senior-levels/> .

²⁷⁵ Architects' Council of Europe, (2018), THE ARCHITECTURAL PROFESSION IN EUROPE 2018 – Sector study, available at: https://www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2018/2018_ACE_Report_EN_FN.pdf .

often charged with designing larger buildings, interior design in turn is seen as the remit of female architects and designers.²⁷⁶

There are a number of drivers which lead to these different forms of gender gaps in the field of architecture and design. Some of these drivers and causes are related to one another and may interact. In the architecture sector for example, both people in and outside of the industry have a certain stereotypical expectation of an architect.²⁷⁷ This stereotype in turn means that architects hire fellow individuals who fit that expectation. This and other drivers are explained in more detail below.

Man stereotype: the man stereotype appears to be persistent in the architecture field. While this no doubt varies across countries, there is not much diversity in terms of gender. The stereotyping linked with this underrepresentation persists, with women architects reporting that they are more often not seen as the “real” architect. From customers and clients there appears to be a relatively common perception that women are rarely the “main architect”.²⁷⁸ The reasons for this need to be explored further, but as a starting point, the technical and quantitative nature of the work, as well as the reigning perception of a typical architect, appear to contribute to the gender discrimination experienced by women architects.

When it **comes to hiring new employees** or colleagues, stereotypes and (gendered) expectations play a significant role. Stereotypes and the “birds of a feather, flock together” phenomenon amongst hirers and recruiters plays a role. This phenomenon entails that people hiring new people hire similar types to themselves; when these are men, there is a stronger tendency to hire fellow men for instance.²⁷⁹

The **norms and working habits** of the cultural and creative sectors as a whole can also contribute to the gender gaps observed.²⁸⁰ The architecture and design fields are characterised by similar norms and working practices; which have been identified by interviewed experts as being highly competitive, requiring creativity and innovation, with demanding working hours, and work practices not conducive to a good work-life balance.²⁸¹ Examples include informal networking practices and late night meetings. These working practices and norms in the industry are generally not conducive to home and care responsibilities. As these responsibilities are more often carried by women, this means that working and staying in the field is on average, more challenging to women.

Concretely, one driver for the gender gaps in the sectors is **motherhood**. Leaving architecture to have children is said to be especially challenging because getting back in as a mother is so difficult. The hard won progress in growing through the career levels is difficult to reclaim according to women architects who wish to start working again after the birth, and while raising children.²⁸² Having left the job temporarily for motherhood, it becomes very problematic to re-enter the field. As it is a very competitive, demanding, and fast-paced sector, once a woman leaves, it becomes very difficult to get back in and to her former professional level.

²⁷⁶ Information from expert interviews.

²⁷⁷ Information from expert interview.

²⁷⁸ Information from expert interview.

²⁷⁹ Information from expert interview.

²⁸⁰ Miller, L., (2016), Gender and the Artist Archetype: Understanding Gender Inequality in Artistic Careers, *Sociology Compass* 10/2 (2016), 119–131, 10.1111/soc4.12350.

²⁸¹ Mileston, K., (2016), ‘Northernness’, gender and Manchester’s creative industries, *Journal for Cultural Research*, Volume 20, 2016 - Issue 1.

²⁸² Information from expert interview.

Certain **individual level characteristics** amongst men and women also contribute to this gendered nature of this sector. According to literature and stakeholder interviews, women, on a personal level, are more prone to show more risk-averse behaviour, be less outspoken, and work well in a group context, fostering collaboration²⁸³. Women are also, on average, more likely to have less confidence compared to men in their capabilities and work, something related to a tendency to have a more realistic estimation of their own capacities.²⁸⁴ This, together with the fact that women usually have fewer networks of fellow professionals and mentors, means there are fewer role models around to demonstrate and support and cooperate with a woman.²⁸⁵

Men in contrast, tend to work more individually, and this perhaps fits in more with the classic image of a creative way of working: individually, working towards a project deadline to produce a creative output.²⁸⁶ Men usually have larger and more established professional networks with whom to socialise, swap industry insights, advice, and generally set-up collaboration with. There are of course exceptions to all these tendencies, but these are general trends which have been documented in literature across sectors when it comes to men and women. These tendencies interact with the features of the architecture and design fields.

A final important driver in this field is that most men do not think or know that there is a gender pay gap in the field.²⁸⁷ Remedying a problem that many do not feel exists is an added challenge. Therefore, making the phenomenon visible is a key step.

Design

Design is also a **relatively heterogeneous field**, including fashion design, graphic design, and interior design for instance.²⁸⁸ Finding statistics which reflect the entire sector and the representation of women is therefore somewhat difficult. Based on other sources of information, including literature and expert interviews, it appears that the design field is a **fairly gendered sector**. Design is seen as functional in its essence, where “functional” is a relatively gendered term within the CCSs. Functional is often posited in opposition to creative pieces which are camp or kitschy, and not functional. The latter is often seen as more the domain of woman designers.²⁸⁹

According to stakeholders interviewed and literature, there are still not many women in the **design fields which are seen as “man oriented”**.²⁹⁰ Such fields include the harder, more technical fields such as auto design, ICT design, game design, and architecture. More typical female design areas include working with softer materials, such as fabric and fashion and furniture.²⁹¹

On the other hand, people in the sector indicate that **women often do not apply** to jobs in the design field. One of the reasons for this, however, is that the prejudices which people in and out of the sector have towards women is worse for the design sector

²⁸³ Information from expert interview.

²⁸⁴ McKinsey&Company, (2013), Women Matter – Gender diversity in top management: moving corporate culture, moving boundaries, McKinsey & Company, Paris.

²⁸⁵ Similarities and Differences Across the Factors Associated with Women’s Self-employment Preference in the Nordic Countries - PIA ARENIUS HEC Lausanne, University of Lausanne, Switzerland & ANNE KOVALAINEN Turku School of Economics and Business Administration, Finland, 2006.

²⁸⁶ Information from expert interview.

²⁸⁷ Information from expert interview.

²⁸⁸ UNESCO, (no date), What do we mean by Cultural and Creative Industries?, [online], available at:

<https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF> .

²⁸⁹ Information from interviews

²⁹⁰ Information from interviews

²⁹¹ Niiranen, S., and Hilmola, A., (2016), Female Technology Education Teachers’ Experiences of Finnish Craft Education, *Design and Technology Education: An International Journal* 21.2.

than other creative and cultural sectors. The expectations regarding the type of design which men and women engage with are more gendered, and roles within design are more deeply entrenched²⁹².

Gender gaps such as the pay gap, lack of access to decision-making and leadership skills, sexual harassment, access to resources and the market, all hold for the architecture and design field.²⁹³ In the UK for example, there are proportionally more women than men graduates from design courses. Women outnumber men during the educational stage, with 70% of design graduates being women in 2018 in the UK.²⁹⁴ Despite this, 11% of leadership roles were held by women in the design sector.²⁹⁵ Women are more reluctant to enter certain fields as a result of the gendered roles in this sector in particular. In architecture and design as in other cultural sectors, there are strong stereotypes and gendered expectations.²⁹⁶

Looking at the causes of these gender gaps in design, it is important to bear in mind that societies still have underlying expectation on what men typically do and what women do or are expected to do. Likewise, it is noted that what men produce is typically valued more compared to what women do. This is a historical legacy, consider doctors and nurses, managers and secretaries, fashion design and sewing. Though these gendered jobs are changing, they still exist. This is no less the case in the cultural and creative sector. Again, here the gendered jobs are also changing, especially amongst younger women.

Gender pay gaps are apparent in this sector for various reasons. The work of women architects and designers tends to be gendered and valued less compared to the outputs of men architects and designers. This usually translates to being paid less well. Added to this is the fact that women are less likely to speak up and ask for more salary, and to negotiate to the same degree as men do. Women still run into gender stereotyping and biases. In design for instance, some women provide anecdotal evidence that they need to know about all aspects of their design job, and often need to know more than their counterparts to be taken seriously. While this is not limited to the design sector, it is something which women in design encounter.²⁹⁷

In architecture and design, the big tall houses, museums, and other prestigious building projects are usually reserved for men. Women do more interior design. These are very much tied to the gendered expectation of female talents.²⁹⁸ Due to this, there is a lack of woman role models, and when there are no women in leadership roles, managers or directors, the higher a woman grows in an organisation, the more quickly it starts to feel like a boys club. Doubts arise as to whether childcare responsibilities have led other women to leave, whether there is enough interest in investing in women to grow within the enterprise, etc.²⁹⁹

²⁹² Information from interviews.

²⁹³ Information from interviews.

²⁹⁴ Designweek.co.uk, (2018), Gender equality design group Kerning the Gap expands across UK, [online], available at: <https://www.designweek.co.uk/issues/5-11-november-2018/gender-equality-design-group-kerning-the-gap-expands-across-uk/> .

²⁹⁵ Banks, T., (2018), The most important issues for female designers in 2018 and how to address them, *Design Week*, [online], available at: <https://www.designweek.co.uk/issues/5-11-march-2018/design-women-international-womens-day-2018/> .

²⁹⁶ Information from interviews.

²⁹⁷ Budds, D., (2018), 4 Top Female Designers On The Design Industry's Gender Problem, [online], available at: <https://www.fastcompany.com/90125698/4-top-female-designers-on-the-industrys-gender-problem>.

²⁹⁸ Information from several expert interviews.

²⁹⁹ Information from several expert interviews.

Initiatives and practices in the sector

Architecture

Several practices mentioned in literature include reporting on gender pay gaps in bureaus, and helping women apply for promotions with career development mentors and coaches. Furthermore, setting up measures to support a better work-life balance, notably for mothers are also cited. For instance, assisting mothers returning to work from maternity leave with “baby bonuses” and offering flexible working options (such as working from home)³⁰⁰ are all mentioned. As a measure to address the gender balance, many initiatives in the field focus on promoting networking and connections between women in the sector, to compensate for the lower levels of professional networks women tend to have access to.

- One such example is the **ReSITE conference** for women in architecture³⁰¹: this conference takes place in different European cities and is aimed specifically at women, to promote the visibility of fellow women in the field, and to promote idea exchange and the building of personal networks.
- Another example of initiatives promoting gender is the American **Architectural Record: Women in Architecture Forum & Awards**: Architectural Record are now in their fifth year of awards highlighting the contributions of women in architecture in the United States of America. Their November forum saw awards presented to Elizabeth Diller, Lisa Iwamoto, Peggy Deamer, Upali Nanda, and Ellen Dunham-Jones, across categories that recognise achievements across the fields of architectural practice, education, and activism.³⁰²

A key issue, as cited in the section on drivers, is that many men in the sector do not consider there to be a gender gap in the sector. This makes it difficult to even begin to initiative policies to better support women.

- In this sense, the fact that the ACE examines **gender representation in its annual sectoral reports** on the prevalence of women in the sector, is a good practice. In highlighting the numerical imbalance of men and women in the sector, the gender gaps are made visible to the sector at large.
- The ACE has also set up a **Women in Architecture Working Group**, to address this issue as well.
- Other steps to improve the visibility of gender gaps in include the United Kingdom’s **Government Equalities Office policy on pay gap reporting**. This office recently released a comprehensive report on gender pay gaps across sectors, including the architectural sector. The report included [specific instructions on calculations](#) and accounted for all aspects of compensation. There is also a law in place in the UK where architecture firms above a certain revenue threshold must communicate and make public the gender pay gaps in their enterprises.

Interesting to note is that the survey amongst architects in the UK conducted by the Architects’ Journal also posed questions on which practices would be most useful to reduce the gender gap in the field. The perceptions of men and women were collected for a series of measures. These responses suggest that men are less aware of implicit biases which play a role in the hiring and training process; men have more faith in measurers to encourage salary negotiations, structured interviews, and skill-based

³⁰⁰ Jessel, E., (2019), Women in Architecture: Mind the pay gap, *Architects’ Journal*, [online], available at: <https://www.architectsjournal.co.uk/news/women-in-architecture-mind-the-pay-gap/10039915.article> .

³⁰¹ <https://www.resite.org/stories/resite-to-rebalance-gender-inequality-in-architecture-and-design>

³⁰² Architecture Review, (2018), Initiatives promoting gender equality in architecture, [online], <https://www.architectural-review.com/awards/women-in-architecture/initiatives-promoting-gender-equality-in-architecture/10037345.article> .

assessments than women. Women in turn favour more female role models and actively including more women in short lists.³⁰³

Actions to address the gender gap	Men	Women
Including multiple women on shortlists of recruitment and promotion	48%	54%
Use skills-based assessment tasks in recruitment	45%	35%
Use structured interviews for recruitment and promotions	52%	37%
Encourage salary negotiations by showing salary ranges	32%	34%
Introduce transparency to promotion, pay, and reward processes	43%	39%
Appoint diversity managers and/or diversity task forces.	20%	25%

Source: *Architects' Journal*, 2018.

Design

The practices which could help in the field of design do not substantially differ from other sectors. The literature cites the following types of measures as being useful for addressing the gender gap in the design sector:

- Ensuring equal recruitment and promotional pathways for both men and women,
- Maternity and flexible working: this is easier for larger enterprises to achieve than for smaller ones, but something worth pursuing nonetheless. In one UK enterprise, **O Street** (based in London and Glasgow), this is a priority. Many employees work flexibly as well to combine work with home responsibilities. This policy is tied to needing more women in leadership positions in the design sector. Not only do more balanced teams lead to more creativity and efficiency across levels of an organisation, the role model effect is important for other women in the design sector.³⁰⁴ This is especially true for higher level positions where women are typically strongly underrepresented.
- Introducing more female role models and increasing the visibility of women: initiatives on this include the **International Gender Design Network**, set up in 2013 by experts from the field in Germany and the USA, and the **iphiGenia Gender Design Award**,³⁰⁵ which celebrates international female designers to promote visibility and role models in the sector. These awards are affiliated with the International Gender Design Network.

4.9 Artistic crafts

State of affairs and drivers

The crafts sector is characterised by great diversity and heterogeneity. A shared, universal definition of artistic crafts is difficult to establish across countries. This has something to do with the fact that different countries perceive and define crafts differently as well. Artistic crafts are said to be more of a form of producing art, a skill, where the emphasis of the creative piece is on the skill which went into making it. Broadly speaking, the artistic crafts involve a wide range of activities involving making things with one's own hands.

³⁰³ Architects' Journal, (2017), Women in Architecture survey reveals widening gender pay gap, available: <https://www.architectsjournal.co.uk/news/women-in-architecture-survey-reveals-widening-gender-pay-gap/10017147.article> .

³⁰⁴ Banks, T., (2018), The most important issues for female designers in 2018 and how to address them, *Design Week*, [online], available at: <https://www.designweek.co.uk/issues/5-11-march-2018/design-women-international-womens-day-2018/> .

³⁰⁵ <http://www.iphigenia.genderdesign.org/> .

This definition still leaves much room for different interpretation, and this is evident in the attitude towards crafts across countries. France appears to also celebrate the artistic and historical aspect of crafts, whilst The Netherlands and Romania frame crafts more broadly, in terms of skills which can be learnt and also used on the labour market.³⁰⁶

Turning to the status quo of women in the artistic crafts sector, a first note to make is that internationally comparable data on the sector and the gender distribution of its workers, does not appear to be publicly available. Eurostat does collect statistics on cultural employment, and indeed, releases a methodological note on how those statistics are constructed.³⁰⁷ Despite this, recent data at a more detailed level, on artistic crafts specifically, does not appear to be accessible.

The World Crafts Council, based in Ireland, indicates that while in many cultural and creative sectors women are in a minority, this is not the case for the artistic crafts sector. **Crafts are often seen as the more feminine, softer side of design**. Design is characterised by high proportions of men, especially in leadership roles. This situation is reversed in the crafts sector, where some 75% of decision-making and leadership roles are held by women.³⁰⁸ The issue now is to try to balance the representation of genders in this field. In the absence of data, other indicators further reflect the gendered nature of the field; the European Artistic Craft Days, held in 2018, 69% of visitors were women. The average age was 49 years and 22% of visitors came with children.³⁰⁹

The crafts sector is seen as quite a feminine sector in general, and **not taken as seriously as design or visual arts due to an existing** association that crafts belong to a less highbrow sector and are "less artistic".³¹⁰ Different types of artistic crafts exist, and within the sector, certain crafts are also seen as more feminine, while some are seen as more masculine.³¹¹ The gendering of different types of crafts is rooted in the **origins of those sectors**: crafts involving fabrics, types of sewing, knitting, crochet, pottery and ceramics, and others are generally seen as more feminine.³¹² The crafts are often produced locally, and have connection with cultural traditions. Craft workers are often not considered to the same degree as other cultural and creative workers, and are often less valued as a creative or cultural form.³¹³ While the sector as a whole has high proportions of women, it is still subject to gender gaps in the form of **less appreciation and societal value of the works produced**, which ties to less pay, and given the perception of the sector as not quite being art, there is a struggle to access the art market in this sector as well.

The reasons for this high level of woman representation in this sector may be the accessibility of materials, or precisely the fact that this is an area wherein less men are active, allowing room for more women. One motivation for this gendered association is rooted in the **historical position of women** in a patriarchal, Western society, who were used to working with certain types of materials. It was a matter of profession and

³⁰⁶ European Policy Brief (2016), *Towards a Craft Revival: Recalibrating Social, Cultural, Economic and Technological Dynamics*, conducted by RICHES "RENEWAL, INNOVATION & CHANGE: HERITAGE AND EUROPEAN SOCIETY".

³⁰⁷ Eurostat, (2018), Guide to Eurostat culture statistics, Luxembourg: Publications Office of the European Union

³⁰⁸ Information from interviews.

³⁰⁹ World Craft Council Europe, and The Institut National des Métiers d'Art – inma, (2018), European Artistic Crafts Days 2018, available at: <https://wcc-europe.org/european-artistic-craft-days/>.

³¹⁰ Tyson, A., (2016), *In resisting gendered hierarchies of practice in the art world*, [online], <http://dangerouswomenproject.org/2016/07/20/art-vs-crafts/>.

³¹¹ Information from interviews.

³¹² Tyson, A., (2016), *In resisting gendered hierarchies of practice in the art world*, [online], <http://dangerouswomenproject.org/2016/07/20/art-vs-crafts/>.

³¹³ Hughes, C., (2012), Gender, craft labour and the creative sector, *International Journal of Cultural Policy*, Vol. 18, No. 4, September 2012, 439–454.

economic income for women throughout history, and in some periods, such as Victorian England, working with fabrics and making needlepoint were the types of crafts deemed acceptable for women of standing. This in turn has contributed to the gendered perception of working with fabrics, other (domestic) materials, and using techniques such as knitting, needling, weaving, and crocheting for example.³¹⁴

Though crafts are not limited to such materials and techniques, and also includes for instance, technical crafts, woodworking and furniture design, welding and jewellery making, some of these types of crafts are typically seen as more masculine.³¹⁵ Again, literature posits that there may be a historical legacy at work here, where crafts such as woodworking and metallurgy required strength and were not suitable to the “soft hands” of women.³¹⁶

In more modern society, the drivers for the perception of the crafts sector are comparable to some of the drivers encountered in the design sector. The expectations which the sector and society as a whole have towards women’s capacities regarding harder areas of design are part of what makes the design sector quite gendered and less accessible to women. The softer areas of crafts are also not taken as seriously by the creative community due in part to their domestic origins, both in terms of the location in which they are made and materials used.³¹⁷

The medium used plays a role in how the crafts sector is produced. While crafts in many ways share commonalities with visual art, the fact that a depiction is captured using fabric as opposed to say, paint, changes the appreciation which people hold for it. The materials themselves seem gendered in the crafts sector.³¹⁸

Initiatives and practices

Initiatives which have been set up in the crafts sector focus on celebrating woman artists and promoting them and the value of their work. Initiatives include trainings to help craftsmen and women to promote themselves and sell their work better (given that visibility is an issue for both men and women in the sector). The online platform **Mad’In Europe** also promotes and celebrates crafts women from all over Europe, promoting visibility and the narrative behind creative pieces.

The **World Crafts Council** seeks to increase the awareness and appreciation for the artistic crafts, their history, and their value to contemporary society. In this way, the council seeks to address the gender gap where the sector is seen as less valued in society and as a “softer” less serious form of art and expression.³¹⁹ Initiatives such as the European Artistic Crafts Days can help to promote the artistic crafts, and indeed such initiatives which seek to emphasise and promote the crafts sector were the main types of measures and practices identified in this study.

³¹⁴ Pook, L., (2018), Why the art world is finally waking up to the power of female craft skills, [online], <https://www.stylist.co.uk/life/womens-textiles-crafts-female-skills-sexism-not-seen-as-art-anni-albers-tate/233457>.

³¹⁵ Niiranen, S., and Hilmola, A., (2016), Female Technology Education Teachers’ Experiences of Finnish Craft Education, *Design and Technology Education: An International Journal* 21.2.

³¹⁶ Alamari, B., (2015), *What Happens When Women Dominate Traditional Craft Industries: The Omani Case*, SAGE Open, April-June 2015: 1–8.

³¹⁷ Information from expert interview.

³¹⁸ Niiranen, S., and Hilmola, A., (2016), Female Technology Education Teachers’ Experiences of Finnish Craft Education, *Design and Technology Education: An International Journal* 21.2.

³¹⁹ The World Craft Council, (no date), *WCC Europe*, [online], available at: <https://www.wccinternational.org/europe>

4.10 Cultural education

Cultural education is a field which cuts across all other cultural and creative sectors. Distinctions can be made between education given in the visual arts, dance, music, drama, and cultural heritage education for example. Moreover, cultural education can imply education inside and outside of schools. A clear definition of “cultural education” is therefore difficult to establish. However, for the purpose of this analysis, cultural education can be described as an activity where pupils or participants are taught about culture by being actively involved and/or making something themselves. They learn from watching and listening to cultural expressions, practice culture and creative arts, from visiting culture, and from reading about and reflecting on culture an art in their own work and that of others. Pupils and participants develop cultural competences and talents through cultural education. They learn about culture as a phenomenon and as a means of expression; they develop cultural skills and an open attitude towards culture.³²⁰

State of affairs and drivers

Data from Eurostat in 2016 and 2017 shows an overrepresentation of women in primary and secondary education in all countries across the European Union, while men are better represented at post-secondary and tertiary education levels. In the Netherlands for example, statistics from the education agency, DUO, indicate that in secondary education (*voortgezet onderwijs* in Dutch) women outnumber men by about 2 to 1 across all the arts and culture subjects.³²¹ This finding was also echoed by experts interviewed, implying that cultural education is an area dominated by women instead of men.

However, as with other CCSs, the proportion of women in teaching roles declines as the level of teaching ascends. Women are over-represented in primary and secondary education within CCSs as well as other disciplines. According to Eurostate data, in 2015, women accounted for 72.4% of teachers³²². In 2014, 84.7% of primary school teachers and 64% of secondary school teacher were women³²³. Men however, tend to be more represented within tertiary level education, including in courses on culture and the arts. Moreover, starting in the 1960s, there was an enormous increase in women teaching and studying in art schools in the United States and Europe.³²⁴ Today the majority of pupils enrolled in university are women. There appears to be a somewhat gendered distribution in terms of subject-matter taught as well. Women tend to be more active in teaching the softer subjects (languages, art, etc.), while men tend to be more active in the harder subjects (maths, the natural sciences, etc.). This is linked to the **societal appreciation and valuation of** these different types of **fields and occupations**.³²⁵ Cultural and creative sectors are often valued as less productive and less stable career choices for students.

A study commissioned by Microsoft and conducted by the London School of Economics investigated the interest of girls in STEM (Science, Technology, Engineering and Mathematics) fields. This study found that one of the key issues at work is the fact that

³²⁰ LKCA, (no date), *Cultuureducatie*, available at: <https://www.lkca.nl/artikelen/cultuureducatie> .

³²¹ Dienst Uitvoering Onderwijs, (2019), *03. Lesgevend personeel in het vo (in personen)*, available at: https://duo.nl/open_onderwijsdata/databestanden/vo/onderwijspersoneel/vo-personeel3.jsp .

³²² Eurostat, (2017), *Teachers in the EU*, available at: <https://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20171004-1?inheritRedirect=true> .

³²³ Eurostat, (2016), *Women teachers largely over-represented in primary education in the EU* Women teachers largely over-represented in primary education in the EU, available at: <https://ec.europa.eu/eurostat/documents/2995521/7672738/3-04102016-BP-EN.pdf/9f0d2d04-211a-487d-87c3-0a5f7d6b22ce> .

³²⁴ Khan Academy, (2019), *A Brief History of Women in Art*, available at:

<https://www.khanacademy.org/humanities/art-history-basics/tools-understanding-art/a/a-brief-history-of-women-in-art>.

³²⁵ Information from expert interview.

man and woman students keep making different career choices. Students adapt to fit in with social expectations, and gender stereotypes and gender roles form a part of these expectations. These expectations and stereotypes, and the lack of (female) role models continue to direct girls' career choices away from STEM fields.³²⁶ This points to the importance of societal perceptions and appreciation of certain fields and sectors over others, and how this contributes to gendering certain sectors and occupations. Looking at Germany for example, there is a different attitude towards culture and creative subjects. These disciplines are much more accepted in society and acknowledged as important.³²⁷

There are a number of factors that are driving the current state of affairs. Firstly, there are divisions in different types of culture, with "high" culture being for the middle and upper classes, and "pop" culture being seen as something enjoyed more by lower socio-economic classes. In fields of high culture, such as classical visual and performance arts, architecture and high-end design, the representation of women tends to be lower than in pop culture or modern arts and culture.³²⁸ Combined with the phenomenon that men are more represented in teaching positions at higher educational levels, and women at lower educational levels, leads to a trend in more men teaching the cultural and creative arts at later stages in education, and more likely to be teaching in "high" or classical cultural and creative areas than women.

When it comes to picking studies and educational tracks, **youths opting for cultural or creative sectors can meet some resistance from parents, especially boys and young men.** This in turn is especially more prevalent in lower socio-economic classes, whereby from this strata of the population, especially few men go into the cultural and creative sector. The societal appreciation is lower for this area of subjects and as such, parents tend to be less enthusiastic about their children, especially boys (who are generally expected to have more of a tendency towards beta subjects), going into this area.³²⁹ This societal expectation regarding areas for boys compared to girls, combined with the appreciation of the CCSs, play a role in the educational courses selected by boys and girls. It also helps to explain why there are more girls in the educational trajectories for many of the sectors covered. Other factors come into play once students start working, leading to the tendency to have less women in higher positions, and on average receiving less pay.

Concerning the student's choice of study or training, socio-economic background plays a role as well here. For example, a 2013 study by the University of Copenhagen, showed that students from working-class backgrounds in Denmark were more likely to choose subjects with clear career progression and a good income. Middle-class children, on the other hand, were more influenced by the perceived prestige of a degree. Combining this with the fact that higher education in Denmark is free for citizens of the EU/EEA, and that financial help is readily available for disadvantaged students, this suggests that the issue is not financially motivated, but may be a result of cultural background.³³⁰ From both sides however, from harder and softer sectors in the CCS, there are signs that the balance between girls and boys is slowly shifting in some areas of cultural

³²⁶ Microsoft News Centre Europe, (2017), Why don't European girls like science or technology?, available at: <https://news.microsoft.com/europe/features/dont-european-girls-like-science-technology/>.

³²⁷ Information from expert interview.

³²⁸ Information from expert interview.

³²⁹ Information from expert interview.

³³⁰ Thomsen, J. P., Munk, M. D., Eiberg-Madsen, M., & Hansen, G. I. (2013). The educational strategies of Danish university students from professional and working-class backgrounds. *Comparative Education Review*, 57(3), 457-480. Available at: https://news.ku.dk/all_news/2013/2013.9/young-people-choose-education-based-on-parents-background/.

education. For example, in the game design industry and courses such as theater design (set-building) there is a more mixed group of men and women students. The game industry allows for a combination of hard elements such as programming and technological aspects, with softer elements such as character and narrative design, environmental aesthetics and development. Another example of this balance shift is seen in some councils and boards, such as a council for directors for cultural and creative centres, where the older directors were all men, while the young directors of museums and such, tended to be women.³³¹

Initiatives and practices

Over a period of 3 years (2015-2018) the Research Council of Norway ran **the BALANSE programme** at the Faculty of Fine Arts at UiT - The Arctic University of Norway "to promote gender balance at the senior level in Norwegian research through new knowledge, learning and innovative measures". The programme supports projects that work to improve Gender balance in senior positions and research management in the Norwegian Higher Education (HE) sector through the provision of funding. During this time the project helped to develop several equality strategies such as rewarding people through prizes and promotion, publishing articles, organising seminars for leaders, and giving formal acknowledgements to women in the field. The end of the project was marked by the international conference 'Music and Gender in Balance' in April 2018.³³²

In addition, projects have been set up to promote uptake of and interest in STEAM subjects (science, technology, engineering, arts and mathematics) amongst students across the globe. Within the EU for example, the **Erasmus+ project "Innovation starts with action"** aims to increase student motivation and participation through:

- Art-in-museum activities,
- Use of Lego robots,
- Combining activities in STEAM subjects.

The project ran from 2016 till 2018 in six countries: Turkey, Italy, North Macedonia, Romania, United Kingdom and Spain.³³³ These STEAM projects have the benefits of encouraging girls in particular to explore STEM fields, where women are underrepresented and where there is an overall shortage of workers. It also helps teach pupils how varied arts can be and how they're an integral part of products that involve engineering, technology, and mathematics, which are subjects generally more appealing to boys.³³⁴

As indicated above, society does not value and appreciate the CCS as highly as industrial sectors. Therefore, to strive for a better gender balance across sectors and occupations, a change in attitude towards CCS needs to happen. More long term programmes, which last for example 7 years and can be renewed, are more inclined to help tackle the underlying issue of insufficient (gender) diversity in the CCS. There is a need for more male role models teaching children, this can only be done by changing the stigma that surrounds teaching.³³⁵

³³¹ Information from expert interview.

³³² Blix, H., & Mittner, L. (2019). Kjønn og skjønn i kunstfagene: et balanseprosjekt. Tromsø: UiT Norges arktiske universitet, Musikkonservatoriet. (In Norwegian). English summary: https://en.uit.no/prosjekter/prosjekt?p_document_id=549136

³³³ Erasmus+, (2018), *STEAM learning: European projects combining science and art*, available at: <https://www.schooleducationgateway.eu/en/pub/latest/practices/steam-learning-science-art.htm>

³³⁴ The Room241, (2017), *The Benefits of Teaching STEAM Lessons*, available at: <https://education.cu-portland.edu/blog/classroom-resources/benefits-of-teaching-steam/>.

³³⁵ The Conversation, (2018), We need to support more men to become primary teachers, available at: <https://theconversation.com/we-need-to-support-more-men-to-become-primary-teachers-86775>

4.11 Radio sector

State of affairs and drivers

The current situation for women working in the radio sector can be assessed through different aspects, similar to those in other cultural sectors, including (but not limited to):

- overall presence of women in radio;
- access to the labour market within radio sector;
- access to decision-making and leadership roles;
- access to resources and the gender pay gap;
- gender stereotypes;
- sexual harassment issues;
- as well as sector-specific aspects (similar to television and other content providing sectors) of the position of women within content and presentation, both quantitatively and qualitatively (particularly related to stereotypes and pay gaps).

In Europe the overall presence of women in radio in 1995 accounted for 16%, in 2000 for 19%, in 2005 for 21%, in 2010 for 26% and in 2015 for 25%. All in all, this constitutes a 9% increase in twenty years³³⁶. While this general picture shows an improvement of the situation for women in radio, a detailed analysis shows a more nuanced position and developments regarding the radio sector.

For example, in terms of labour market and media presence, **41% of radio newscasts (and 57% of television) in Europe are presented by women**. Larger fluctuations were documented in the period 2000 to 2005, while the 2000 and 2015 are exactly alike. The radio sector is also the strongest regarding female news reporters in Europe. Here, female news reporters represent 41% of all reporters (the least female news reporters are present in print news, at 35%). However, the trend is negative also in radio, as in the period between 2005 and 2015, women's share as reporters has dropped by 4% (the same drop was noticed also in television). Meanwhile, female presenters and reporters in stories on radio in Europe in 2015 accounted for 40%.³³⁷

Considering the percentage of women at all levels of decision-making in radio organisations, data for Europe gathered in all member countries in 2012 shows there were 10% of women acting as Chief Executive Officer, 0% as Chief Operating Officer, 4% as Other Operational Managers, 30% as Heads of Directorate/Unit, and 37% as Heads of Department. Combining all levels together, women accounted for 33% of decision-making positions in radio organisations.³³⁸

As most of the print media tend to be private companies, while 'Radio' or 'TV and Radio' includes a significant share of public service broadcasters, it could be expected that less women would appear in senior positions in newspapers (29 %) than in radio (33 %) or in organisations described as 'TV + Radio' (32 %). However, even here, women are still considerably under-represented at higher levels of position, as CEOs or COOs, with only 33% in radio and 32% in 'TV and radio'. In addition, some radio organisations are finding it increasingly difficult to attract men (even though women's share is also in radio sector considerably lower at managerial level), as they notice "an opposite tendency" that less

³³⁶ Global Media Monitoring Project 2015. Macharia, p. 32.

³³⁷ Global Media Monitoring Project 2015. Macharia, p. 49.

³³⁸ European Institute for Gender Equality, p. 29

and less men chose to work in radio, due to lower salaries in this particular media sector³³⁹, confirming the traditional gender pay gap issues.

Regarding women's presence in the media stories themselves, the gender gap is (like in print and television) narrowest in stories on science and health, the major topic of lowest importance on the news agenda occupying only 8% of the overall news space, showing a significant gender gap in terms of importance and societal roles, with a report by the Global Media Monitoring Project stating that 'women make up 35% of the people in news under this topic, in contrast to only 16% in political news stories. The gap is widest in news about politics and government in which women are only 16% of the people in the stories. In fact, women are three percentage points less visible in political news now than five years ago.'

However, even within such negative context, in terms of both number and type of opportunities in employment as well as representation of women's gender and age, radio comes out most positively/least negatively. This is linked to the lesser emphasis on physical appearance in these media than in film, television and commercials.³⁴⁰ At the same time, the working environment, working conditions and tasks in radio sector are similar to other sectors, as ethnographies of female journalists as particular job sector in radio identified similar issues as other sectors: discrimination in the assignment of reporting tasks, gender pay gap, sexual harassment and sexism from male news sources and, difficulties balancing work and family life as particular challenges experienced by some female journalists.³⁴¹

There is **no systematic research and analysis conducted regarding the situation for women working in radio sector as well as their representation in radio content in most of the European countries and on the EU-wide level.** Some countries conduct research on specific aspects such as women's presence in radio content or within radio voices, radio guests, or managerial positions. Based on the analysis of the existing data and reviewed research, some general trends and conclusions can be deduced that are similar to the findings from the research in Ireland; here the following issues were emphasized:

- there is a "continuing under-representation of women including as senior decision makers and reporters, presenters & journalists".
- The organisational culture of media remains largely masculine³⁴²
- The existence of a glass ceiling for women in middle and senior management levels.³⁴³
- The continued existence of gender pay gaps (that often increase with age).³⁴⁴
- The prevalence of family unfriendly working practices such as inflexible working hours or penalising women for taking time out to raise children.³⁴⁵
- The culture of high stress, bullying and harassment, unacceptable workloads, and anti-social working hours which pressure working parents (generally the women as the primary care giver) into part-time, temporary or freelance positions.³⁴⁶

³³⁹ Ibid, p. 29.

³⁴⁰ Dean, p. 5-6

³⁴¹ Ibid, p. 45.

³⁴² EIGE, 2012.

³⁴³ Byerly, 2011.

³⁴⁴ The National Union of Journalists in the UK and Ireland in 2009 reported a pay gap of 17% between male and female journalists. International Federation of Journalists, 2009, p. 9.

³⁴⁵ International Federation of Journalists, 2009, p. 5

³⁴⁶ This is in turn putting them in even more vulnerable positions in terms of job security, promotion, legal status and ability to share the same rights as contracted colleagues. International Federation of Journalists, 2009, p. 6. Walsh, K., Suiter, J. & O'Connor, O., p. 30.

Specific available data from individual countries confirm these findings. For example, an Irish national media monitoring project, monitoring women's participation rates in news programmes on commercial and public radio, found that women's participation rate was 32.9% compared with 67.1% for men³⁴⁷. Women made up 45.6% of 'ordinary person's' on the radio and 16.7% in of 'celebrity or VIP' category. Female politicians participated in a 26:74 ratio, and female experts were on air in a ratio of 22:78. Similar disparities were found also in relation to the overall breakdown of voices (male and female) and the proportion of time each is heard. The situation was also significantly worse in commercial radio broadcasting compared to public radio broadcasting. These statistics suggest that like other jurisdictions and other media, women are under-represented in both commercial and public service radio broadcasting in Ireland.³⁴⁸

The available data from Croatia meanwhile shows a relatively equal number of women workers in radio sector compared to male workers (44.4%) both in 2017 and 2018. Similar shares were found also when analysing the number of women directly engaged in production of radio programmes, and the percentage of full-time employment compared to part-time. No significant difference was observed between 2017 and 2018. However a long-term and more detailed would be needed to provide a more in-depth picture of the situation of women working in radio sector in Croatia.

Meanwhile, the data for France for the same period, 2017 and 2018, shows that even such a short period could show significant changes: the presence of women on radio is s compared to 2017 (37%), which represents a "worrying underperformance."³⁴⁹ In 2018, women also continue to be less represented on television and radio (combined) than men (39% vs. 61%). The regulatory bodies even note that this proportion is slightly down from the previous year.³⁵⁰

In Austria, data is available only for public broadcasters, however this also gives an important impression due to the continuing significance and strength of Austrian public broadcaster ORF in their media landscape. Data from the Austrian ORF from 2011, which includes television and radio, shows 41.8% of their employees were women.³⁵¹ "In the radio division, there were 57% of women employed part-time while 43% men were employed part-time. Women in full-time employment accounted for 43% while men for 57%.³⁵² This data shows an important difference in women vs. men position in terms of full-time or part-time employment, with men gaining more full-time jobs, and women more part-time. In addition, at the managing board level, the proportion of women in 2011 was actually 0 percent; in 2012 it has increased 20 percent³⁵³, however it still confirms an existence of glass ceiling and lack of managerial opportunities for women.

Similar findings can be observed for Portugal: although the mission of gender equality can be found stated in several PSM strategic documents, gender balance in the management body is still not a reality in Portuguese PSM as key radio organisation in the country. A legal apparatus framework that strongly recommends a gender equality policy. RTP has two more management boards: one is the General Independent Council (CGI), with 6 members (4 men and 2 women) and the Fiscal Council, with 4 members (3 men and 1 woman, but with the condition of "surrogate"). And as for the newsroom,

³⁴⁷ Suiter 2013.

³⁴⁸ Walsh, K., Suiter, J. & O'Connor, O., p. 29.

³⁴⁹ Conseil superieur de l'audiovisuel, p. 4.

³⁵⁰ Conseil superieur de l'audiovisuel, p. 12.

³⁵¹ Austrian Broadcasting Corporation ORF, p. 10.

³⁵² Ibid, p. 14.

³⁵³ Ibid, p. 11.

against the generic trend in Portugal, it is still dominated by men: 250 journalists are men and 188 are women.³⁵⁴

Similar male-dominant culture can be found in Sweden media in general and radio sector in particular, as Swedish news is characterized by "gender silence". 15 years ago it was 69 percent of men who came to speak in the press, radio and television, and in 2015, the proportion is the same. The positive aspect within such a situation is that the radio is the Swedish media type that has the highest proportion women in the news with 37%.³⁵⁵ However, on the other side, radio had also the lowest percentage of women as news subjects compared to other media types.³⁵⁶

Data from the United Kingdom shows similar general picture in broadcasting: men still make up a greater proportion of senior (63%) and mid/junior management roles (54%). However, the reality is "more nuanced when the gender profiles of different job roles are considered". Technical and engineering roles are here, as in other countries and many other sectors, more likely to be filled by men at 84%. In contrast, women account for more roles in marketing (69%), support/admin (67%) and sales (61%).³⁵⁷

The general situation of women working in radio sector in Europe as a whole and in particular analysed countries thus confirms issues described and identified in many other cultural sectors, particularly underrepresentation in senior managerial roles and unfriendly working conditions, while adding issues specific to content: underrepresentation of women in content, as journalists and newscasts, as well as guests and voices in radio programmes.

Initiatives and practices

The analysis of situation in Europe as a whole and individual countries as specific cases provides also certain examples which are seeking to remove before-mentioned gaps for women. Some are national, some regional, some EU-wide, some are specific for certain media (public service radio or public service broadcasting) and for certain roles (such as journalists), and some are governmental or non governmental. Here are some of such attempts to provide 'best practices'.

In United Kingdom, the BBC as public media service stands alone in having set a clear target for an equal gender split in its senior management, which it aims to reach by 2020. By then, it has also pledged to close its gender pay gap, which is the lowest of the main three broadcasters. It has published the recommendations to address the barriers it had identified in "Making the BBC a great workplace for women". These include mixed gender shortlists, advertising short term roles as "location flexible" where possible, a greater emphasis on hiring for potential and behaviours, gender neutral adverts and female representation on all interview panels. The BBC's Sandy Chalmers Women in Radio Mentoring and Development Programme is now in its second year. It offers 20 women a year, in all areas of radio production in the middle grades, an opportunity to have a senior level mentor and radio-specific formal career development training. The BBC has also launched the Hilda Matheson Women into Leadership programme, a development programme based outside of London for women who want to develop their careers at the BBC.³⁵⁸

³⁵⁴ Baptista, C. & Silva, M. T., p. 20.

³⁵⁵ Edström, M., Jacobsson, J., p. 22

³⁵⁶ Ibid, p. 25-26.

³⁵⁷ Ofcom, p. 8.

³⁵⁸ Ofcom, p. 17.

At European level, **the European Federation of Journalists (EFJ), together with the IFJ (non-governmental level)** published a handbook on good practice in gender equality (2012). At the level of the Member State, there are a large number of professional unions that include women councils (for example: DK, DE, IE, ES, LT, AT, FI, UK). The Austrian Journalists' Union includes a women's council and offers both information regarding women's situations and rights, as well as local and national contact. The Danish Union of Journalists at one point had a gender-equality council, but this was dissolved in order to make gender equality a structural joint responsibility within the organisation — when this happened the position of gender-equality coordinator was established. In addition, there is in existence the Estonian Women Journalists and Editors Union in Estonia; the Work Life and Equality Committee prepares issues for the board of the Journalists' Union in Finland; the Gender Committee of the Panhellenic Federation of Journalists' Unions (PFJU) in Greece; and other examples. However they are mostly connected to specific professions (journalists) and unions, and not to radio sector as such.³⁵⁹

The most comprehensive list of actions and proposals regarding the improvement of the position of women working in radio sector can probably found in the document **Hearing Women's Voices from Ireland**. This proposes a number of recommendations for achieving equal gender representation at both programming level and at the station level.

At a programme level, it requires an individual at programme level to take responsibility for monitoring the gender dimensions of the programme in terms of hearing women's voices, women as news subjects and ensuring that particular topics do not become gendered. Specific programme level recommendations include:

- Appoint an individual (at programme level) with responsibility for monitoring gender breakdown.
- Undertake gender reviews as part of the daily and weekly programme reviews.
- Meet a minimum ratio of 30:70 gender inputs and ultimately working towards a target ratio of 40:60 gender inputs specifically in relation to guests and experts.

At a Station Level, the station needs to "identify more potential female experts and guests that can be added to their station level database". Specific Station level recommendations include:

- Add more female contacts/experts to the overall station contact database.
- Update the contact details/mobile number for female contacts.
- Monitor gender breakdown (in terms of women's voices, women as news subjects and the gendering to topics).
- Set minimum standards and targets in relation to gender roles across the station.
- Provide training for potential female guests/experts, to improving the pool of female guests.³⁶⁰

³⁵⁹ European Institute for Gender Equality, p. 45.

³⁶⁰ Walsh, K., Suiter, J. & O'Connor, O., p. 67-68

5 Tackling gender gaps through initiatives and practices

The preceding sections on the different sub-sectors within the cultural and creative sectors also describe what sorts of initiatives have been undertaken to reduce the gender gaps in those sectors. This chapter describes a selection of practices in more detail to give a more comprehensive idea of how and why certain practices have been set up across the cultural and creative sectors. The aim here has been to develop a **selection of practices** across the sub-sectors, which target different types of gender gaps and their drivers. Before introducing the selected practices, an **overall analysis of the types of initiatives** which have been implemented to address gender gaps in CCS is presented. These other initiatives were encountered throughout the research and serve to give a more overall idea of what types of actions have been taken to date.

5.1 Initiatives in the CCS to address gender gaps

Some of the key drivers and gaps which initiatives seek to address include the lack of appreciation for woman creations and creative outputs, gender stereotypes and gendered occupations in the sectors, (the expectation of) motherhood, the working practices in the sector (informal work, project based work, erratic working hours, pressure to network and self-promote) which are particularly difficult to combine with childcare responsibilities, and finally, a lack of visibility and awareness of gender issues in the CCSs.

Different types of initiatives have been implemented the world over. A common approach is to set up practices which **celebrate the contributions of women**, be it in the artistic crafts sector by celebrating only women creators, or in museums with artistic exhibitions which present and promote creative pieces made by women. The "Equality, Art and Feminism in Modern Romania" is such an example, as is the Italian "#8marzoalmuseo" (March 8 at the Museum) social-media campaign to awareness of women artists by celebrating their contribution to the country's arts and cultural heritage. Mad'In Europe is a private initiative set up to promote female visual artists across the world, specifically women working in artistic crafts.

Awards and events which celebrate women and their contributions are useful to help show men and women in the sector that women are not only present, but can also thrive in the CCSs. Examples include the Freelands Award in the UK for local and regional female artists, or the the iphiGenia Gender Design Award, presented by the International Design Network.

Platforms and awareness raising initiatives also abound, which seek to heighten the visibility of the gender gaps in the cultural and creative sectors. Types of initiatives vary in this category, from promoting women, (such as The Bench in the dance sector, or the SheSaidSo initiative in the music sector), to **structural visibility initiatives** such as the French national observatory on women in culture, or the Architects Council of Europe (ACE) and their annual sector reports. Both these systematic reports monitor and present information on the positions and representation of women in the sectors, and in the case of the ACE, present information on the gender pay gap. In many sectors, also outside of the cultural and creative sectors, the issue of a lack of woman representation is not acknowledged as a serious issue. The United Kingdom has set up a Government Equalities Office policy on pay gap reporting which spans all economic

sectors in the country in order to highlight the continued existence of gender pay gaps. Other structural initiatives to promote awareness of the gender inequality issues include the development of the formal "Charter for gender equality within orchestras and opera houses" in France. Also in France is the H/F Mouvement, which has throughout the years developed a series of actions to advance gender equality in the cultural sector by organizing debates and public meetings, especially in the context of cultural events and professional meetings, participating in symposia, lobbying and making appointments with professional bodies, establishing resource centres that work on statistical monitoring, launching study programs, collecting data, etc. and lastly writing forum contributions on the subject.³⁶¹ The initiative of the H/F movement, the "H/F equality season" has been taking place - via regional committees - to raise awareness of this issue among the performing arts, especially within the theatre sector.

Besides such structural reporting on gender issues, **social media campaigns** are also used to create awareness of gender gaps. The #5WomenArtists, for example is a social media campaign launched by the National Museum of Women in Arts in New York. Another successful campaign, which led to national legislation being developed, was the #WakingtheFeminists, in the Irish theatre sector. This was modelled to some degree on the #MeToo movement, which of course targeted sexual harassment and sexism generally in the film industry. Another example of social campaigns being used to awareness in these sectors is the movement Guerilla Girls, active since the 1980s, and their billboard campaign "Do women have to be naked to get into the Met?", which emphasised how few female artists had their work represented, with women usually only being present as subjects of art instead.

Working practices in the sector are also being tackled through initiatives. The recruitment and hiring of new employees can be a subconsciously gendered process amongst other things, where individuals in charge select and hire individuals who seem like them. Trying to consciously reduce the gap in terms of the number of women and men is one avenue of practice. Initiatives seek to **balance the presence of men and women in their sectors**. The Keychange Initiative which targets the line-ups of musicians at festivals is an example and is described in more detail below. The Inclusive Museum Research Network is a global initiative, which enables members to publish articles through different channels, to allow for more accessible trajectories for publishing academic research. In the cultural education sector the Norwegian Research Council in turn started the BALANSE programme at the Arctic University of Norway's Faculty of Fine Arts to promote gender balance in senior levels of Norwegian research. Additionally, the Romanian Association for Women in Art (ARFA) for several years initiated monthly performances and exhibitions in music, dance, poetry and visual arts that focussed on cultural and promoting creativity with attention on showcasing women and young people.³⁶²

A specific feature of the sector is that work is often project-based, and relies on self-promotion to a large degree. Self-promotion and progressing in the field relies on networking, and women on average have less access to such networks. As such, **networking projects and initiatives** are also commonly observed practices in the sectors. In literature and publishing, artistic crafts, and the architecture and design sectors these practices are implemented to help women establish networks and useful professional contacts. Furthermore, interacting with other women in the field helps to generate more of a role model effect, where women see fellow women in their sector,

³⁶¹ <https://www.mouvement-hf.org/>

³⁶² <http://cimec.ro/Muzica/Repertoriu/Curent/ForumArtARH.htm>

and can share experience and take inspiration from one another; such interactions help to normalise the fact that women are active in these sectors, thereby gradually working to alter the gendered stereotypes of what types of roles are common for women to hold in these sectors. One such example is the ReSITE conference for women in architecture, and the international Gender Design Network.

Other sectoral working practices and habits include the lack of stability and fluctuating working hours. Here, childcare policies and labour market policies can help support men and women in the sector, though notably women, as they take on more of the childcare responsibilities. Examples of **initiatives which try to support women in their work** include Supporting Women and Parents in Opera (SWAP'ra), a UK based initiative, (which is described in more detail below), or the ACE's Working Group Women in Architecture, which seeks to develop practices in the field to facilitate a gender balance between men and women.

5.2 Music sector: Keychange

Name of Initiative **Keychange (EU)**

Objective or mission of the initiative

Keychange is a pioneering international initiative which is attempting to empower women to transform the future of music. Keychange is led by PRS Foundation, supported by the Creative Europe programme of the European Union, in partnership with Musikcentrum Sweden, Reeperbahn Festival, Iceland Airwaves, BIME, Tallinn Music Week, Way Out West, Liverpool SoundCity and Mutek. It began as a European talent development programme for emerging artists and innovators led by the PRS Foundation.

The main goal of Keychange is encouraging festivals to achieve a 50:50 gender balance by 2022. The 50:50 pledge was proposed by Keychange festival partners who wanted to show they are serious in their commitment to gender equality in addition to offering showcasing opportunities to female talent. Since then festivals from all over the world have signed up to the pledge making Keychange a movement for positive change. The Keychange programme launched at the end of 2017 so this pledge was established as a 5-year-framework for change. Keychange is the first collective approach to tackling gender equality at festivals, which is starting with specific, measured steps, shaped by the festivals themselves which give everyone a chance of making tangible progress and creating realistic long term change.

Specific gender gaps in the sector addressed by the initiative address

The Keychange programme highlights that women are still significantly underrepresented in the music industry, on stage and behind the scenes. Keychange also demonstrates the positive impact of targeted investment in woman talent and the demand for change amongst the current generation of artists and music industry professionals forging a career in music. By crowdsourcing ideas and suggestions from Keychange partners and participants, Keychange launched its manifesto in 2018 at the European Parliament, which was developed based on the achievements, ideas and suggestions of Keychange partners and participants which include 60 emerging female artists and innovators and 7 festivals from Europe and Canada who have collaborated with the initiative. The manifesto presents several recommendations for the music industry, national governments, European Parliament and European Commission. These recommendations call for collective action and relate to challenges in the following core areas:

- **Working conditions & lack of senior role models:** Addressing recruitment, remuneration, career development and sexual harassment policies in a male dominated workforce.
- **Investment:** Making more funds available, from the industry and public sector at national and European level, for targeted programmes which empower underrepresented artists and industry professionals.
- **Research:** Commissioning an independent analysis of the current gender gap, including an economic impact study of companies with increased women participation and efficacy studies of programmes and activities to improve gender balance.
- **Education:** Promoting role models and career campaigns in schools which tackle gender stereotypes and diversify career options for young men and women.

Contribution to improving the situation of female artists in the sector

Keychange partners are encouraging more festivals to join the gender equality pledge to create sustainable change in live music and to show that it is possible for festivals to successfully achieve this balance.

Main achievements or accomplishments of this initiative

Current Keychange partners are encouraging more festivals to join the gender equality pledge in order to create sustainable change in live music and to show that it is possible for festivals to successfully achieve this balance. Currently, the following milestones have been reached:

- 60 female artist and innovators advancing their careers through cross border collaborations and showcases;
- 130+ festivals from 23 countries are committed to the 50-50 gender balance pledge for 2022;
- 7 festival partners leading the movement for progress, development and innovation;
- 50+ events and panel discussions raise awareness and trigger debate;
- 40+ showcases result in new business and European fans;
- 10 Ambassadors and inspiration Award winners from 6 countries.

5.3 Music sector: The Arts Council and the Music Agency promote more equal orchestral repertoire

Name of Initiative

The Arts Council and the Music Agency promote more equal orchestral repertoire (Sweden)

Objective or mission of the initiative

The Swedish Arts Council and the Music Agency were commissioned by the Government to work towards making the repertoire among Swedish orchestras more equal.³⁶³ The work took place in dialogue with relevant actors at local, regional and national level. Regional cultural administrations, music businesses and national actors such as copyright organizations, free actors, institutions and compositional education have participated in round table discussions at the Arts Council. The conversation has taken place in collaboration with the Music Agency and has focused on exchanging experience and discussions on challenges for a more equal repertoire.

³⁶³ <https://www.kulturradet.se/nyheter/2016/Kulturradet-och-Musikverket-framjar-en-mer-jamstalld-orkesterrepertoar/>

Actions carried out under the initiative

The action promoted discussions on one of the ongoing challenges in the music business namely the lack of woman representation in Swedish orchestral repertoire. By involving different stakeholders, they identified challenges and need for actions on different levels, as well as new ways and models for change. Among the issues raised in the conversation with the national actors were long-term thinking, leadership, the deliberate planning and budgeting for gender equality, the need for sounding repertoire bank, the visibility of women and the dare and energy to prioritize differently.

Specific gender gaps in the sector addressed by the initiative address

General focus of the discussions between The Swedish Arts Council and the Music Agency is gender equality, specifically balancing the numbers of female and male composers included in an orchestral repertoire. They participants in the discussion tried to come up with solutions to grant men and women equal opportunities in having their composition become a part of an orchestral repertoire. The future action should help reduce the gap between the genders in the orchestra sector.

Contribution to improving the situation of woman artists in the sector

The conclusions of the regional round table discussion included:

- The need to increase knowledge in the field at all levels.
- Leave the comfort zones, dare to challenge.
- Start acting, re-prioritize, and raise the issue.
- It is the management of the organizations that have the opportunity to re-prioritize and change.
- The regional cultural plans contain all the necessary goals; the assignments are formulated.
- Raise the issue more clearly in informal networks between the orchestras.
- The question must be highlighted in a comprehensive way within music education at all levels, from cultural and music schools to university education.

The Swedish orchestra industry has shown great interest in the issue.

Main achievements or accomplishments of this initiative

(Please see above)

5.4 Performing Arts, Theatre: #WakingTheFeminists

Name of Initiative

#WakingTheFeminists (Ireland)

Objective or mission of the initiative

The campaign was aimed at publicly funded theatre organisations, and the aim was that those organisations would have:

- A sustained policy for inclusion with action plan and measurable results;
- Equal championing and advancement of women artists;
- Economic parity for all working in the theatre.

In order to achieve the objectives, #WakingTheFeminists formulated a list of recommendations for these organisations:

- Introduce policies at Board level to ensure gender equality across the organisation – including a formal plan on how these policies will trickle through all departments of the organisation, from the Board to artistic programming to

marketing to technical and production departments to contract workers of all kinds and so on.

- Use this opportunity for change to also introduce diversity policies as per above.
- Commit formally to the introduction of gender-balanced Board membership, and embed that commitment into the company constitution.
- Publish gender statistics for the past 10 years, in collaboration with the #WakingTheFeminists research team.
- Set best practice in relation to levels and equality of pay by committing to equity of treatment in contracts and pay rates in all areas of the organisation. Introduce public transparency of pay scales.
- Re-evaluate traditional pay scales in the organisation as they appear along gender lines, and review traditional assumptions particularly, but not solely, in relation to design departments.
- Re-evaluate the varied implications of parenthood – for women in particular, but not solely – in relation to both the organisation’s staff and contract workers, leading to practical initiatives giving greater support to parents.
- Ensure a robust sexual harassment and dignity at work policy is in place for all staff and contract workers, and is actively communicated. Introduce training for key staff members in this area, across the organisation, with a person trained and responsible in every department.
- Commit to good quality unconscious bias training for key staff and Board, with a person trained and responsible for monitoring gender balance and diversity in every department.

Actions carried out under the initiative

On top of the formulation of recommendations and the online discussion and attention the initiative got, two public meetings were organized that fuelled further attention. Members of the #WakingTheFeminists movement were appointed in the Abbey Board and in the Arts Council, ensuring that the agenda stays at the heart of both of these organisations. An important action was the study that was commissioned by #WakingTheFeminists, and funded by The Arts Council, to gather statistics on gender balance in the sector over the last 10 years.³⁶⁴

The campaign is aimed at publicly funded theatre organisations. It is a grassroots initiative, which arose in the fall of 2015 when Abbey Theatre, Ireland’s national theatre, launched its programme to mark the 1916 rising. The fact that one out of the ten plays programmed were written by a woman and three out of ten were directed by women, led to an online discussion about gender parity in the Irish theatre sector. Two weeks later, a group of theatre professionals now known as #WakingTheFeminists held a public meeting at the Abbey Theatre. Following that meeting, a small group of theatre professionals agreed to dedicate their time for a year to use the energy that had been generated to further the objectives of the campaign.

Specific gender gaps in the sector addressed by the initiative address

These objectives are connected to the drivers (details in the chapter on performing arts above): even though women are visible in the sector (contributing to the wide spread believe that the sector is liberal and equal), numbers show that labour market and equal pay issues are strongly present in the sector.

Contribution to improving the situation of female artists in the sector

³⁶⁴ https://www.dropbox.com/s/enznau2g2eousaa/WTF_Gender_Counts_2017_2ndEd_WEB.pdf?dl=0

Although #WakingTheFeminists has not been formally evaluated, it is clear this grassroots initiative has been influential, mainly in Ireland but also beyond. It can be argued its objectives have been met at a good level. Here, we list the achievements that can be attributed to the campaign.

#WakingTheFeminists was very successful in attracting attention, both within Ireland as internationally. It received national and international recognition through awards like an Irish Times Irish Theatre Award, and the first international Lilly Award. The Lilly Awards honour the achievements of women in American theatre and never before has one been awarded to anyone outside the US; neither has one ever been given to an organisation. The judges described the 'Waking the Feminists' movement as "a visceral explosion" that "mirrored" women's struggles in the US to have their stories told and heard. The publication of the above mentioned study into gender balance in Irish theatre, provided baseline statistics. This can be helpful for the community to measure the changes coming from the campaign over the coming years.

As a result of #WakingTheFeminists and the discussion it launched, the Minister of Arts asked all National Cultural Institutions to have gender policies in place by 2018, to ensure that those who shape our national cultural identity must make sure women are fairly represented. On the 9th July 2018, Minister of Culture, Heritage and the Gaeltacht launched Gender Equality in Practice in Irish Theatre: the gender equality policies of ten publicly funded theatres. Gender Equality in Practice in Irish Theatre began after #WakingTheFeminists drew international attention to the gender inequality that then existed within Irish theatre.³⁶⁵

Initiators indicate that gender now forms part of the conversation in the Irish theatre community, organisations are challenged and questions when it comes to gender balance. Moreover, there is a deeper consideration of gender in relation to creative choices that are made. Moreover, activists in other sectors (media, film, television) have been inspired and energised by the success of #WakingTheFeminists. Persons involved mention that practical issues such as child care, as well as access and opportunity are challenges that still require attention. The objective is to monitor results over the years.

Main achievements or accomplishments of this initiative

(Please see above)

5.5 Performing Arts, Opera: Supporting Women and Parents in Opera (SWAP'ra)

Name of Initiative

Supporting Women and Parents in Opera (SWAP'ra) (UK)

Objective or mission of the initiative

SWAP'ra aims to effect positive change by redressing the gender disparity in the opera industry. SWAP'ra will act as a 'guiding body' and offer practical solutions to issues faced by women working in opera, encouraging companies and individuals to work towards developing a more inclusive and cooperative industry.

Actions carried out under the initiative

It has two strands: gender equality issues and parenthood. The latter is more practical, focussing on for instance sending out the rehearsal schedule earlier, allowing parents

³⁶⁵ <https://www.gatetheatre.ie/gender-equality-in-practice/>

to arrange for child care facilities. It also focusses on addressing taboos such as pumping breast milk and acknowledging responsibilities for, for instance, a sick child. The gender equality strand focuses on organisations changing their policies. The initiative is aimed both at the senior level of organisations as the engagement of artists. As such the initiative has a two angle approach, aiming to create a connection the grassroots level with the organisational level.

Specific gender gaps in the sector addressed by the initiative address

On top of a general focus on gender equality (notably the underrepresentation of women in the sector), this initiative focuses specifically on issues related to combining parenthood with a career in opera. The flexibility required in terms of last minute changes in rehearsing schedule, is a practical problem for many parents. Moreover, initiators notice a taboo on the way parenthood affects singers- who feel they are taken less seriously when they have to make choices for the benefit of their families.

Contribution to improving the situation of female artists in the sector

Advocacy

- Featuring interviews, blogs and news items about or with inspirational women in order to celebrate female role models.
- Running regular female-led Q&As and chaired discussions to continue the discourse.
- Introducing advance rehearsal scheduling to enable easier childcare planning.
- A 'Coaching Crèche' where parents share childcare during coaching and rehearsals.

Mentoring

- SWAP'ra will establish mentoring schemes where experienced conductors, directors, designers, singers, agents, stage managers and others in the industry can offer support and advice to colleagues at the early stages of their careers. The scheme will particularly encourage men currently in senior positions to reach out to women in the hope that it eventually becomes commonplace for every artist to share their craft with the next generation.

Performance

- Providing performance opportunities for women to showcase wealth of operatic talent across the board and to encourage the major opera companies to actively pursue a more mindful approach to employment when it comes to the gender balance of their artistic seasons.

Support

- Building a supportive community by sharing women's stories and achievements online in the form of interviews, blogs and posts on social media.
- Establishing an annual grant in support of new parents who would like to return to work after having a child or children.

Main achievements or accomplishments of this initiative

The initiative has only started very recently (in 2018). It is therefore too soon to evaluate achievements. It is UK based and led voluntarily by a group of female opera singers and directors. It is funded solely by some benefits of the inaugural concert organised in July 2018, though the initiators are looking to expand this with core and project funding.

5.6 Architecture and design: the International Gender Design Network (iGDN)

Name of Initiative

International Gender Design Network (iGDN) (International)

Objective or mission of the initiative

The objective of this initiative is to put the issue of gender and design on the international agenda within the sector. Design is a pervasive thing in society. However, in the design field women are still heavily underrepresented. This network, set up in 2013, was set up to celebrate and promote female designers across the globe. Women and interested parties are brought together in an informal, global network.

Actions carried out under the initiative

The network pursues its objectives by hosting events and platforms which bring together (women) designers, both regionally and internationally. Furthermore, the network engages in activities including: information provision and research dissemination, discussion of current issues in the design field, and reporting on the public gender debate and contributing insights from the design field.

The iGDN has also developed a gender and design related database, which it maintains. The network also carries out studies, such as on equality and diversity, examining the situation of female designers, as well as studies on gender design and cultural life, gendered products, and design juries (specifically the percentage of female designer juries).³⁶⁶

An important initiative by the iGDN is the Iphigenia Gender Design Award. This design award has three categories:

- The iphiGenia Gender Design Award Evolution – is awarded to companies or initiatives which “explicitly support the cause of gender-sensitive design and whose work unites an all-embracing, convincing approach to this issue with excellence in design and execution”.
- The iphiGenia Gender Design Award Revolution – which recognises individual products “showing a credible and innovative fusion of gender-sensitivity and intelligent design”.
- The iphiGenia Gender Design Award Volition – for young female design talents.³⁶⁷ The award seeks to go further than usual, gendered clichés when it comes to celebrating female and male design works.

The initiative is aimed at individuals working in or with the design sector. Within this target group, women designers are a special group of focus, as the network seeks to celebrate, promote, and make visible the heavily imbalanced gender situation in the design sector.

Specific gender gaps in the sector addressed by the initiative address

The main gender gap in this sector relates to gender stereotypes regarding the role of women and of men in the design sector. The drivers here are the sectoral and societal expectations held on the one hand, concerning what women are capable of in terms of

³⁶⁶ International Gender Design Network, (2019), Activity Profile, [online], <http://genderdesign.org/about-igdn/activity-profile/> .

³⁶⁷ iphiGenia, (no date), *iphiGenia Gender Design Award*, [online], available at: <http://www.iphigenia.genderdesign.org/about.html> .

design, and on the other hand, the social expectations held towards the sector and the typical worker in that sector. These two sets of expectations lead to stereotypes when it comes to the role of designer.

This stereotyping extends to the creative outputs by men and women, which are also heavily gendered. Men are typically expected to engage in more functional, valuable, and harder areas of design. Women in turn are expected to work with softer materials, produce less aesthetically valuable, or functional pieces. Kitsch or more domestically created products are often seen as more feminine, while useful, innovative, and technical designs are seen as more masculine. This in turn also affects the pay gap of women and their potential to move into more senior, decision-making or creative leadership roles (other forms of gender gaps).

There are very few role models for women designers, who broaden the stereotype of a designer and establish the message to the sector that women can be successful and respected designers as well. Networks are key in this, but women tend to have less access to networks compared to men. The gender pay gap and lack of access to decision-making roles are also indirectly addressed by working to remove the gender stereotypes in the sector.

Contribution to improving the situation of female artists in the sector

By promoting women designers and making them visible, helping women designers to connect with one another globally, thereby developing a network, the iGDN tries to work against the gendered stereotypes in the design sector. Women designers are celebrated and promoted, and the issues facing women in the sector are discussed as well. The network offers a voice in sectoral discussion in this issue. In this sense the network seeks to make the gender stereotypes more visible in the sector, and to work against them by showing the sector that women can also produce aesthetically valuable, innovative, technical, or functional design products.

Main achievements or accomplishments of this initiative

The initiative started in 2013, and does not appear to have been formally evaluated. That said, the iGDN are awarded annually. Furthermore, a series of workshops have been and are continued to be organised at universities on Gender & Design. The network has also organised conferences and is developing reports on Gender in Cities, besides other reports on gender related issues.

Finally, the network has organised a series of travelling exhibitions with accompanying conferences in Hong Kong, Hamburg, Berlin, and Hannover. Getting more men from the design sector to support and interact with the network could be a boost. Visibility of the gender inequality issue remains and issue in the architecture and design sector at large. While the network does engage in activities on this front by contributing a critical voice to public discussion on this issue, this area of activity could perhaps be further expanded.

5.7 Architecture and design: MoMoWo Project

Name of Initiative

MoMoWo Project (EU)

Objective or mission of the initiative

MoMoWo's general aim is to highlight the diverse contributions of women in design professions. By highlighting these accomplishments, MoMoWo aims to promote cultural and professional equality and strive toward a gender balanced society.³⁶⁸

MoMoWo focuses on contemporary works by European women in the fields of architecture, civil engineering, interior design, landscape design, and urban planning. These fields were, and in some case, are currently perceived as masculine dominated professions. This project tackles this attitude, by exposing notable and important works by female designers both past and present. By highlighting the value that works by women have brought to the world of design, MoMoWo hopes to empower and strengthen future generations of creative women.

The stated objectives of this initiative are:

- To reinforce the cultural and creative sectors ability to work together, and focus on under-represented groups of women in the following fields: culture, architecture, and design (decorative arts, interior, industrial, and graphic designs).
- Promote mobility of women architects and designers and related scholars, curators, historians, students, restorers, and those in the tourist profession. Stimulating 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 women.

Actions carried out under the initiative

Through its activities programme, MoMoWo aims to broaden the knowledge on contemporary design, education and professional policies, to raise awareness for women's contribution to design. This awareness is an extraordinary opportunity of cultural, social and economic development for the whole of European civil society, thus contributing in strengthening the competitiveness of the cultural and creative sector with a view to promoting smart, sustainable and inclusive growth.

MoMoWo activities and events serve a common European dialogue and support the trans-national flow of cultural and artistic works, promoting cross-border mobility of professionals working in the cultural sector.

MoMoWo has been developed with a dynamic perspective. The activities are part of an ongoing process, which proceeds despite the European financing deadline. This project focuses on the improvement of individual expertise, encouraging networking, and increasing audience diversification. In this way the project envisions its future sustainability. MoMoWo is intended to continue as a European platform, designed to cast women architects and designers on the professional environment.

The sustainability of MoMoWo can be supported also by:

³⁶⁸ <http://www.momowo.eu/momowo-project/>

- The women professionals involved and represented in: Database, Workshops and public interviews, Photographic Reportage, Open-Day, Travelling Exhibition, Final Symposium, Cultural-touristic itineraries;
- The museums, private and public archives, research centres, and design companies who wish to provide their data and materials to implement project activities (Database, Travelling Exhibition, Publications, ...);
- The universities involved in the International Design Competition, in the Final Symposium and in Workshops;
- The tourism organizations and local authorities accepting to promote the Cultural-touristic itineraries Guide Book;
- The institutions, design companies, professional associations, women associations or creative players involved or represented in the website agenda, Public interviews, Photographic Reportages, Guided
- Tours, Final Symposium.
- The Database will be carried out by the project partners (universities and research centres) as part of their regular research activity.

Specific gender gaps in the sector addressed by the initiative address

MoMoWo hopes to reach innovative practices, design firms, networks, and fellow designers in order to influence the integration of more women designers into this masculine dominated professional sphere.

The world of construction and design is historically a man's prerogative. The history of these professions is a clear and crucial representation of a working environment in which the female gender has been underrepresented and found difficulty establishing herself.

Contribution to improving the situation of female artists in the sector

Far from being a mere historical survey, MoMoWo focuses on understanding why women still find it difficult to find equality in the professional design world. Through its activities programme, MoMoWo aspires to build an international heritage and network of know-how and skills in order to inspire women into new vocations.

Presenting women's creative designs to a broad audience will provide wider professional recognition to present and future generations. This will increase women's productivity and professional achievements.

Main achievements or accomplishments of this initiative

(Please see above)

5.8 Cultural heritage and related professions: French Observatory on Gender Equality

Name of Initiative

The Observatory on Equality between Women and Men in Culture and Communication (Observatoire de l'égalité entre femmes et hommes dans la culture et la communication) (France)

Objective or mission of the initiative

The mission of the Observatory's annual publication, published each year on the occasion of the International Women's Rights Day, is to increase awareness for the situation women by providing objective measurement of their harder access to employment, management positions, creative and production resources and reputation. The observatory has been part of the French ministry of culture since 2013. The

observatory report itself is not a goal or target but rather provides a tool to measure targets set by governing bodies for example.³⁶⁹

Actions carried out under the initiative

The data presented in the observatory report covers the diversity of the sectors that make up the field of culture and communication: heritage, artistic creation, cinema, audio-visual, books, and press. Firstly, the Observatory reports on the situation regarding gender equality within the Ministry and its operators. Secondly, the situation with regards to gender equality in each sector is described in depth in multiple tables. The report also comes with a short introduction reporting on the legal context and regulatory framework and an analysis of the figures in the tables.

The observatory measures, for example, the share of women in the cultural and artistic field and its development. This concerns women in management positions, but also the share of women in film, theatre production, TV, etc. For data on the management positions the report also provides some info on the difference in pay between men and women.

The Observatory strives to cover all professions and cultural sectors. It is meant to provide decision makers in both the public and private sector with quantitative facts and figures to show the need for action on gender equality in cultural sectors.

Specific gender gaps in the sector addressed by the initiative address

The exclusion of women's contributions to the creation of heritage is partly due to the fact that in all societies, women's activities have been traditionally identified with, and relegated to, the private or domestic sphere, while the public sphere, seen as more relevant, important and prestigious, has historically been men's monopoly. Negative, rare or inexistent portrayal of women through a nation's heritage will lead to a reinforcement of the contemporary inequalities suffered by them (unequal perception of their value, contribution to and usefulness for society). Gender gaps addressed therefore include gender stereotypes, women in management positions, and the gender pay gap.

Main achievements or accomplishments of this initiative

The Observatory provides much needed quantitative figures on the situation of gender equality in the cultural and creative sectors over time. These figures make it possible for policy makers and managers to set certain quantifiable targets to achieve greater equality between males and females in the sector. The figures also allow to hold the policy makers and managers accountable if they don't reach targets and to actively increase efforts on the topic. It is hard to provide evidence of a link between this annual publication and the direct effect on changes in gender equality. However, these figures and the development of the issue it visualises, have been crucial in showing the situation in the sectors in France. Without this report, monitoring of the situation would be next to impossible.

The lack of women's recognition through artistic competitions, prizes and distinctions still too often proves that there is an undervaluing of women and that some parts of cultural life seem to remain deaf to the injunction of equality. The report is coordinated and carried out by the Department of Studies, Foresight and Statistics (deps) of the Ministry of Culture, it is the result of extensive collection and synthesis work with many

³⁶⁹ Ministère de la Culture, (2019), Observatoire de l'égalité femmes-hommes, [online], available at: <http://www.culture.gouv.fr/Thematiques/Egalite-et-diversite/Documentation/Observatoire-de-l-egalite-femmes-hommes> .

institutions and organizations. Regular contributors are: Audiens, Afdas, the sacd, Sacem, csa, Observatoire des métiers et de la presse, Agessa, Maison artists, Inrap, public audiovisual companies, Centre national du cinéma et de l'image animée, and the Centre of national song, variety and jazz.

6 Conclusion and recommendations

6.1 Concluding remarks

The objective of this research has been to conduct an exploration of the available data and literature on gender gaps in the cultural and creative sectors in Europe. Due to the diversity of the sub-sectors involved in these sectors and the differences in size and predominance of these various sectors in different Member States, **systematic and internationally comparable information across countries is rarely available**. As such this study provides a first exploration as to what is available, and draws this information together.

In March 2020, the **Gender Equality Strategy 2020-2025** of the European Commission has been published, which highlights the need to take further actions to create gender equality in Europe.

Several overarching trends in gender gaps were identified which were apparent across the cultural and creative sectors.

Concerning gender stereotyping and access to decision-making or creative leadership roles, the following trends were observed across most CCSs:

- Men tend to be more prevalent in more prestigious, decision-making, and creative leadership positions.
- Men tend to be in charge of more commercially important or famous cultural institutions (even in sectors where women outnumber men in absolute numbers).
- Women tend to be the muses or vessels for bringing forth creative visions of men, as opposed to creative leads themselves.
- Across sectors there tend to be more women in the educational trajectories for their sector of choice than men. However, in most cases, there are ultimately less women present in employment in those sectors, and as age increases, the proportion of women present in a sector declines.

Concerning the access to resources for women, including the gender pay gap, and the access to the artistic labour market, other overall trends became apparent. The **gender pay gap also exists in the cultural and creative sectors**, which is to some degree closely tied to the fact that women, on average, have less access to higher or more senior positions. Furthermore, the **creative outputs produced by women tend be less valued and appreciated** compared to men across the cultural and creative industries. This means that besides the gap in pay, women also receive less payment and acclaim for their creative pieces and contributions. These factors and the fact that women are subject to **gender stereotyping, gendered occupations, and less likely to grow vertically in their occupation, the access to the full artistic labour market tends to be more limited for women in the CCSs**.

The final gender gap examined here, sexual harassment, unfortunately appears to be a fairly pervasive if barely visible form of gender inequality across many of the cultural and creative sectors. This is an issue which would benefit from more systematic, international data collection in as far as possible.

Sectoral differences do play a role here as well and add more nuance to some of these aforementioned trends. The *visual and performing arts* for example, manifest their gender gaps differently than *architecture* and *design* for instance. *Literature and publishing*, along with *artistic crafts* and *cultural education* at first glance seem fairly balanced in terms of gender representation. However, in the case of the first and the last while there are many women present in these sectors, it is still men who hold more of the higher roles and positions. The artistic crafts by contrast is seen as a softer, more feminine sector, and while dominated by women across the occupational levels, this sector as a whole is not taken as seriously.

The drivers behind these gender gaps are somewhat interrelated.

First and foremost, **most of the gender gaps originate from gendered stereotypes.** Gender stereotypes are cultural and societal constructs which all individuals in society become ingrained with to some degree. Gendered expectations for men and women are propagated by society from a young age. A particularly prevalent and dominant social expectation concerns motherhood and the fact that **women are still assumed to take on the lion's share of home care responsibilities.** Combined with the working practices in the cultural and creative sectors, and the expectations and norms within these sectors, certain gendered occupations and roles arise. Given that women have certain capacities and attributes, they are thought to be better in certain professions and occupations. The reality of the cultural and creative sectors are that the **informal way of working, importance of networking, self-promotion, project-based and instable employment, as well as the travel usually involved and high competition, helps to give way to gendered trends in employment.**

Indeed, the authors arrive at the conclusion that contrary to the cool, informal, accessible and egalitarian reputation of the cultural and creative sectors, there are in fact more hidden hierarchies and power relations. The informality is a blessing and a curse it seems, as have been evinced in previous sections. **Sexual harassment** happens in the cultural and creative industries, and **seems to be more prevalent in these sectors** than in other economic sectors.

Other drivers which contribute to the gender gaps include the **lack of visibility of the gender gap issue**, and the fact that the cultural and creative sectors are seen as cool and egalitarian and informal and open. Making gender gaps visible is a significant challenge in this process, precisely because the sectors are informal and can be very heterogeneous. Besides national and sectoral monitoring, social media and awareness raising campaigns can play a key role here. Movements such as the **#MeToo** have helped by making individual experiences of sexual harassment visible and given the sheer numbers of women (and men to a lesser extent), coming forward, attention was garnered for more action at the educational and governmental levels.

A series of initiatives have been undertaken across sectors to try and promote the positions of women in the CCSs. Initiatives are quite varied. They range from trying to raise awareness of the underrepresentation of women through awards and events which celebrate women and their contributions, to setting up platforms and awareness raising initiatives which seek to heighten the visibility of the gender gaps in the cultural and creative sectors. These initiatives can take the form of structural visibility initiatives such as national observatories or sectoral reports, or take the shape of powerful social media campaigns. Initiatives which seek to balance the representation of men and women in occupations across sectors, or which provide networking platforms

and conferences for women were also common practices. Labour market like instruments which seek to facilitate parents (specifically, mothers) to keep working in their cultural or creative sector of choice were less common, though could provide a good avenue for further research as to useful practices.

6.2 Recommendations

A general observation drawn from this study is that **there is a lack of systematic data per sector across Europe**. There is only intermittent and country- and sector specific knowledge about the reality of the working life in the sector, and about the positions of women therein. **Availability of such knowledge is crucial for both creating awareness about existing gender issues as well as developing appropriate policies and good practices.**

By extension, there is little systematic information on the gender gaps in these sectors. Sexual harassment especially is little researched for obvious reasons. The #MeToo movement helped to break a lot of the silence on this issue, but the evidence which has surfaced is mostly in the form of accusations, testimonials and anecdotal evidence. In the case of gender gaps, more data is available. It is also a more concrete aspect which (national level public) organisations can systematically try to monitor and remedy. Access to decision-making positions and creative leadership roles can also be examined, but this is still an issue on which systematic data, across the sectors and across countries, is lacking.

- A recommendation would therefore be **to set-up initiatives and practices to monitor the sector** more closely. In order to design useful policies, this should be a first step. In pursuit of this aim, **collaboration with other institutes active on this issue could be a sensible first step**. Organisations such as the European Network of Observatories in the Arts and Cultural Education (ENO), sectoral organisations such as the ACE, and other sectoral networks, associations, and institutes across Europe could be brought together to share their insights and their data regarding the position of women in the CCSs. This could be combined with the information which is collected by other EU agencies such as EACEA, Eurofound, and EIGE.

One of the fundamental drivers of gender gaps are gender stereotypes. These vary somewhat per country, but ultimately, lead to different degrees of the same associations regarding women and their roles in society. These societal norms and expectations regarding women, are pervasive across Europe, and underlie the position of women across sectors. This has translated to women experiencing gender pay gaps, discrimination and harassment, lack of access to higher, decision-making positions across sectors, and to less access to resources and the artistic labour market in the case of the CCSs. The issue of gender stereotypes therefore leads to other gender gaps across economic sectors, including in the cultural and creative sectors.

- To address this, a recommendation is to think in terms of two tracks: a longer term and short term approach:
 - On the one hand, a **long-term approach can be taken which seeks to adjust the social norms and values**, and thereby, the expectations regarding women in European societies.

- On the other hand, more **short term and instrumental approaches can be taken which address and mitigate the positions of women in this sector at the moment and in the near future.**

As an example, the #MeToo movement helped to bolster the need for more widespread feminism, and points to the role that men have to play in a gender egalitarian society through initiatives such as **He For She**, launched by the UN and publicised by actress and UN Ambassador Emma Watson. He For She emphasises that gender equality is not an issue for women alone, but that men from all walks of life also have women in their lives (mothers, sisters, wives, friends, etc.), and that gender inequality is a human rights issue. This echoes other UNESCO recommendations and its Gender Equality Strategy, that gender equality is something for all of society to address, including men and boys.

Within the long-term perspective, the **aim is to promote social and cultural change regarding the perceptions of men and women in European societies, and regarding the value attributed to the capabilities and work produced by women.** Social change is a long term, gradual process, but it does happen. That said, it is not something which can be simply promoted by implementing policy practices; social change centres on gradual shifts in values and perceptions amongst members of a society. Policy and initiatives can of course aid this process. For instance, practices such as promoting a national focus on gender gaps through annual reporting, such as in the UK, or the observatory on women in culture by the French government can help to make the issue visible, and to maintain policy attention for the issue. **Awareness raising** practices such as awards and social media campaigns can all help to promote the awareness and visibility of women in the arts and cultural sectors.

Policies which seek **to balance the representation of men and women in organisations and positions** can also be useful as they help to broaden the perceptions which people in and out of the CCSs have regarding what are typically men's and women's occupations. Having more women in positions classically held by men can help promote the role model effect: women see fellow women working in certain areas and occupations, and realise that working in those areas fall within the realms of what is acceptable. When more women then enter into, in this case, cultural and creative sectors, the perception of what is normal for a woman to do in this sector is expanded.

- In summary, a recommendation within this long term-perspective is to **promote awareness** (which can be achieved through a variety of practices), and to commit to **making gender gaps more visible** within the CCSs and in society more broadly by reporting on the sector. Working to improve the representation of women in different types of occupations across the CCSs should also be addressed in this context, and there are a variety of different initiatives and practices available to help do so.

From a shorter term perspective, **efforts can be made to facilitate and support women who currently work in the sector**, or who will work in the sector. More immediate practices include awareness raising policies and initiatives such as those where **the contributions by women are celebrated**. Practices named above, such as those which seek to balance the representation of women across sectors can also be useful in the short term perspective. In a similar vein, to help women gain access to resources and the artistic and cultural labour market, practices which promote better hiring and recruitment of women can be implemented, as well as initiatives which bring together women (and where possible men) in the cultural and creative sectors.

A core issue which women struggle with in the cultural and creative sectors is **motherhood, or the expectation of motherhood by employers** and potential future employers. This point is obviously connected to the previous one on social norms and values: in our contemporary societies parenthood is still mostly seen as relating to women, instead of parents in general. This is an issue which concerns women who work across sectors, and seems to be particularly acute in the CCSs. Reasons being the erratic working hours, instable work due to the fact that work often occurs in projects, and the need to tour and travel to other countries and creative institutes. The lack of security, the working hours and pressure to travel are more difficult for mothers. A recommendation would be to contemplate how parents can be facilitated in both parenthood and work. **Public policy which better supports parents** include childcare policies such as subsidies, or sectoral policies where for instance, an artist who travels can take his or her children too and provisions are set up for this in the receiving institutions. Exploring the possibilities for more tailored maternity and childcare policies could be a recommendation for the public sector, and the cultural and creative sector could work by exploring the possibility of facilitating parents to work. Often there is plenty of dedication amongst mothers who wish to work, but less opportunity to actually do so. In allowing parents more options to combine their care responsibilities with work, the assumption that motherhood and working the CCS do not mix could also be gradually reversed.

- Summarising the preceding paragraphs, several types of practices can be implemented to better **support parents working in the CCSs, and mothers in particular**. Hiring and recruitment practices, as well as other sectoral working practices could be examined from within the sector, to facilitate women wishing to or already working in the CCSs.

In this process, the European Commission and its institutions could play a very important advisory role by **sharing practices and examples between Member States**. Furthermore, as systematic and in-depth data is missing for the CCS, EU policy makers could make a first step by bringing together existing institutions in the CCSs and their data to inventory what is known and what is not. This current study provides a first overall exploration of gender gaps in the CCS, but is by no means large enough in scope to examine the data available in each European country. Therefore, some sort of follow-up investigation would be useful and the existing data brought together. Beyond this, further exploration of policy practices which address gender gaps in the longer and shorter term could be initiative in order to help countries and their CCS sectors to address gender gaps.

- The main recommendation towards the European Commission, would be to act as a facilitator, **to bring together existing data and information** which is currently collected in different Member States and sub-sectors of the CCSs. Based on which information is collected and that which is not, countries, sectoral organisations, and authorities can come together **to consider how to improve the data collection for the CCSs**. In building better insights concerning the state of affairs in the CCSs, EU and national authorities are in a better position to take tailored, relevant action to address gender gaps in these sectors.