

# WOM arts

State of the Arts Report  
about the situation of women artists  
and professionals in the Cultural and  
Creative Industries sector in Europe

March 2020

Co-funded by the  
Creative Europe Programme  
of the European Union







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Creative Industries sector in Europe**

March 2020

**WOMEN'S EQUAL SHARE OF  
PRESENCE IN THE ARTS AND  
CREATIVE INDUSTRIES**

Wom@rts project is coordinated by:  
AUDITORIO DE GALICIA  
(Santiago de Compostela City Council)

And carried out in cooperation with:

- Academy of Applied Arts University in Rijeka (HR)
- Centre Audiovisuel Simone de Beauvoir (FR)
- Communauté d'Agglomération du Grand Angoulême (FR)
- Fundación Municipal de Cultura de Avilés (ES)
- Hay Festival of Literature and the Arts Ltd. (UK)
- Limerick Institute of Technology- Limerick School of Art and Design (IR)
- UGM Maribor (SI)
- Viesoji Istaiga Vilniaus rotušė (LT)
- WIFT Finland (FI)

[www.womarts.eu](http://www.womarts.eu)

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**Drafted by:**

Desarrollo de Estrategias Exteriores, S.A.  
Plaza de San Miguel, 1 – 5º izda.  
33202 Gijón  
CIF: A-33526369



Research team:

Yvan Corbat  
Silvia María González

With the support of  
Dr. Tracy Fahey (LIT-LSAD) and  
Xaquín López (Auditorio de Galicia)

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## 1. Introduction

The European Union treaties have enshrined gender equality since the establishment of the European Communities in 1957 as a necessary condition to achieve growth, employment and social cohesion. **But gender inequality is still a reality in every sphere of society and in different European countries.**

“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”

Jane Austin (Persuasion)

As far as women in Arts and Culture are concerned, although women play an active role in the creation and promotion of artistic works and in the management of cultural and creative industries and institutions, historically, there has been a lack of recognition of their profile and they still have to fight against certain discrimination.

For many generations, women's education encouraged docility, submission and conformism, which generated them little recognition as creative artists (in the arts, they were considered for centuries more as “muses” or “source of inspiration”, rather than potential creators of works). Musical traditions are a clear reflection of the established gender roles implemented in different social, ethnic or religious groups: traditionally women sing or dance, and men play.

Another example of the lack of recognition and visibility of the contribution of women to European culture could be found in the results of the “Europe List”<sup>1</sup> survey carried out by Goethe Institut throughout 2013 and answered by over 22.000 people from all around Europe. The survey had different questions for respondents about their perception of “European Culture”, and one in particular about European artists: “Who is the most significant European artist (from any discipline)?”

**Among the top 10 answers, there is no woman (number 1 is Leonardo da Vinci, followed by names such as Picasso, Mozart, Beethoven or Shakespeare, etc.). This answer didn't surprise us but, while preparing Wom@rts, we analysed the responses per country, hoping that some countries/cultures would mention some women in their reply. To our surprise, the only European citizens that mentioned one woman within their list of 10 most significant European artists were from Greece (with reference to Maria Calas, ranking in 8<sup>th</sup> position, right between Dalí and Van Gogh...).**<sup>2</sup>

1 - Goethe Institute. (2013). Europe List Survey Report. Retrieved From: <https://www.Goethe.De/Ins/Be/De/Index.Html>

2 - Results Are Available on <https://www.Goethe.De/Ins/Be/Prj/Eli/Erg/Enindex.html>

Fortunately, from the mid-twentieth century onwards, women began to break established patterns schemes, and the society slowly started to open to pluralism, thanks to emblematic figures such as Simone de Beauvoir, Doris Lessing or Louise Bourgeois, among others.

But still, it is known and often denounced that women artists and culture professionals are facing important gender gaps in terms of support to their production, distribution of works, representation, recognition or access to key managerial positions. Also, there are several studies (Yayla-Kullu & McMurray, 2019; Nappo, Letterese, Fusco & Schimperia 2019; Friedman and Lausiron, 2019<sup>3/4/5</sup>) that underline women pay gaps and glass ceiling barriers (these invisible fences that keep women from rising beyond a certain level in a hierarchy).

The **21st century has to achieve the much needed gender equality in all aspects of society, and culture and creativity must be a model** that exemplary reflects this diversity, particularly in Europe. In that sense, the European Union has made many efforts to decrease gender bias and gaps through regulations and directives, and its recently adopted 2019-22 Work Plan for Culture<sup>6</sup> does include Gender equality as one of its five priorities.

On that basis, the project Wom@rts was launched in autumn 2017 (see: [www.womarts.eu](http://www.womarts.eu)). Wom@rts aims to highlight the contribution of women to the European cultural heritage and diversity, and to tackle gender inequality by supporting their presence in the market from a cross-sectoral perspective, promoting a wide range of mobility actions, knowledge, tools, training activities and events. It is a European project supported by the European Commission through its Creative Europe Programme and promoted by the following network of public and private non-for profit organisations:

1. Santiago de Compostela City Council - Auditorio de Galicia (Lead partner – Spain-ES)
2. WIFT (Women in Film and Television), Scandinavian network (Finland-FI)
3. Viesoji istaiga Vilniaus rotuse – Vilnius City Council (Lithuania-LT)
4. Centre Audiovisuel Simone de Beauvoir (France-FR)
5. Communauté d'Agglomération du Grand Angoulême (FR)
6. Limerick Institute of Technology - Limerick School of Art & Design (Ireland-IR)
7. Hay Festival of Literature and the Arts Ltd. (England-UK)
8. Academy of Applied Arts University in Rijeka (Croatia-HR)
9. UGM Maribor (Slovenia-SI)
10. Avilés City Council - Fundación Municipal de Cultura-Avilés (ES)

Through Wom@rts, the Commission supports a very ambitious initiative, which plans to revert to some degree the very negative statistics related to the presence and recognition of women artists and cultural professionals.

3 - Friedman, S; Laurison, D. (2019). *Class Ceiling: Why it pays to be privileged*. Policy Press, University of Bristol.

4 - Yayla-Kullu, H. M., & McMurray, L. (2019). The Pay Equity Dilemma Women Face Around the World. In *INFORMS International Conference on Service Science*, 129-137. Springer Proceeding in Business and Economics. Doi:10.1007/978-3-030-04726-9\_13

5 - Nappo, F., Letterese, E. M., Fusco, M., & Schimperia, F. *The Impact of Gender Capital in The Music Industry*. In Proceedings of the 2<sup>nd</sup> International Conference on Gender Research (IGR, 2019), Rome, 430-438.

6 - Downloadable at <https://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf#https://data.consilium.europa.eu/doc/document/ST-13948-2018-INIT/en/pdf>



In that context, and throughout an initial period of 4 years, (between 2018 and 2021), Wom@rts implements a series of activities, such as: The creation and promotion of a charter in defence of gender equality practices in culture; A network of “Ambassadors” (renowned artists and intellectuals committed to the cause and project); The development of an international online platform to promote women artists; The organization of artistic residencies in the fields of engraving/printmaking, comics and digital/lens-based arts (mobility of emerging women artists); The opening and roaming of a commemorative exhibition of the 70th Anniversary of the publication of the book of Simone de Beauvoir “*The Second Sex*”, with works from the artistic residencies; The organisation and coordination of masterclasses, workshops and conferences; Training courses for creators and cultural entrepreneurs; or the participation of artists and intellectuals in different international cultural festivals, among other activities.

But to revert to the situation and the statistics that inspire this project, it is first of all important to clearly identify them and elaborate a “diagnosis”, that could allow to draft measures and monitor progress in the future.

When preparing the Wom@rts project application, its partners had already noticed that there was a lack of homogeneous data and statistics around the participation of women in the cultural life. For such a purpose, among its first activities, through the leadership and coordination of its Lead Partner (Auditorio de Galicia – the culture department of Santiago de Compostela City Council), Wom@rts has promoted the development of the present research (or report as we prefer to call it): a State of the Art on the situation of women artists in the European Cultural and Creative Industries sector.

The present report attempts to exhibit the first cross-sectorial diagnosis in order to present a full picture of the situation. It covers all main subsectors of the Cultural and Creative Industries (CCIs) as identified in the EC Green Paper “*Unlocking the potential of cultural and creative industries*”<sup>7</sup>: Besides the traditional arts sector (performing arts, visual arts, cultural heritage), other sectors such as Film, Media, Videogames, Books or Press are included.

The final objective of this report is thus to gather existing data and knowledge, in order to use it and transmit it to different target groups (civil society, cultural world and decision-makers), to promote changes on the basis of undeniable arguments.

The report is completed by using a non-exhaustive but inspiring list of “Good Practices” from different scopes, sub-sectors and geographical origins, and it includes a series of first recommendations, especially towards the creation of Wom@rts Charter, and the sustainability of measures undertaken.

This report has been drafted throughout 2018, gathering information available from a wide range of different sources and networks. Most of the data collected cover a period between 2000 and 2017, showcasing the situation at the beginning of the century, and before the last and current wave of feminism and the “Weinstein Scandal”, that seems to be provoking some changes and, definitely, a great public awareness around the situation and presence of women in different artistic disciplines (major presence of women artists in festivals worldwide were observed in 2018 and planned for 2019). Such affair is with no doubt an important milestone, that contributes to give a wider visibility

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7 - European Commission (2010). Green Paper. Unlocking the potential of cultural and creative industries. Retrieved from [https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper\\_creative\\_industries\\_en.pdf](https://www.hhs.se/contentassets/3776a2d6d61c4058ad564713cc554992/greenpaper_creative_industries_en.pdf)

to feminist fights in particular in the arts and in the movie industry, and above all against sexual harassment. But it is not a cause, and any real impact and changes can only be measured in a long-term perspective.

Hence, the present report could be considered as a useful tool to check if cultural, political and economic organisations will sustain efforts in the future, or are facing gender-equality issues in arts and culture just as a “trendy” topic...

Finally, it has to be highlighted that Wom@rts addresses gender equality mostly from an artistic and economic perspective, and doesn't aim at fighting – directly - against sexual harassment, though obviously its participants and promoters are firm in their consideration of sexual harassment as something that is totally unacceptable.



Raquel Lagartos, *Inspirational Women*, Ink and watercolour on paper  
(Illustration produced at Wom@rts “Comics & Illustrators Residency”, hosted by Commmunauté d’Agglomération du Grand Angoulême, September-October 2018)

## 2. A legislative overview: European Directives and Rules to mitigate the gender gap

There is a legislative base to promote and protect artistic freedom in ways that respect the rights of artists to practice their art, as well as helping ensure their social and economic rights.

The European Commission in its recently published “Strategic Engagement for Gender Equality 2016-19”<sup>8</sup> has expressed once more time its commitment to keep pursuing gender equality.

The fundamental basis of the European human rights has its origins in the Lisbon treaty<sup>9</sup>. The values that promote are dignity; human rights; equality; diversity; law state; democracy, and freedom. All these values are shared by all the member states of the European Union that should foster and implement pluralism, non-discrimination, tolerance, justice, solidarity, and gender equality.

Within the Lisbon Treaty, a defence of equality between men and women is highlighted in article 3: “The European Union will fight social exclusion and discrimination, and will promote justice and social protection, women’s rights equal share with men, solidarity between generations and child’s protection rights”. Articles 19 and 157 refer to the elaboration of measures to struggle gender discrimination and foster equal opportunities in the labour sector.

How is the current legislation about gender equal rights? Which are the main European rules, directives and treaties to promote equality? The following table shows that there are a large amount of legal frameworks that were/are supposed to improve for the promotion of equal gender issues from a political perspective:

Figure 1: List of key European Directives on gender issues or including gender issues

DIRECTIVES AND PROGRAMMES	MAIN TOPIC	YEAR	SOURCE
<b>Treaty of Amsterdam establishing the European Economic Community (EEC) adopted in 1957</b>	Art 141. Combat gender discrimination	1957	Factsheets/firsttreaties
<b>The Directive on identical pay for men and women (75/117)</b>	Equal pay for both	1975	Official Journal of European Union (OJ), L 45, 19.2.1975
<b>Directive on same treatment of men and women in statutory schemes of social security (79/7)</b>	Equal gender in Social Security	1979	OJ L 6, 10.1.1979

8 - European Commission. (2015). *Strategic Engagement for Gender Equality 2016-2019*. Luxembourg: Publications Office of the European Union. doi:10.2838/454429

9 - Foundation for EU Democracy. (2009). *The Lisbon Treaty. The readable version*.

Retrieved from <https://en.euabc.com/upload/books/lisbon-treaty-3edition.pdf>

DIRECTIVES AND PROGRAMMES	MAIN TOPIC	YEAR	SOURCE
<b>The Directive on equal treatment of men and women in occupational social security schemes (86/378, as amended by Directive 96/97)</b>	Equal treatment in social security	1986	OJ L 204, 26.7.2006
<b>Council Directive 86/613/EEC of 11 December 1986</b>	Equal treatment between men and women engaged in an activity, including agriculture, in a self-employed capacity, and on the protection of self-employed women during pregnancy and motherhood	1986	Council of the European Union. JOL_1986_359_R_0056_01
<b>The Pregnant Workers' Directive (92/85)</b>	Basic rights of all the people pregnant in the EU	1992	European Parliament and Council of Europe
<b>Council Directive 92/85/EEC of 19 October 1992 on the introduction of measures to encourage improvements in the safety and health at work of pregnant workers and workers who have recently given birth or are breastfeeding (tenth individual Directive within the meaning of Article 16 (1) of Directive 89/391/EEC)</b>	Measurement in safety for pregnant workers	1992	OJ L 348
<b>The Parental Leave Directive (96/34)</b>		1996	OJ L 145, 19.6.1996
<b>Council Directive 96/97/EC of 20 December 1996 amending Directive 86/378/EEC on the implementation of the principle of equal treatment for men and women in occupational social security schemes</b>		1996	JOL_1997_046_R_0020_00
<b>Council Directive 96/34/EC of 3 June 1996 on the framework agreement on parental leave concluded by UNICE</b>	Parental leave	1996	CELEX: 01996L0034-19980205
<b>REGULATION (EC) No 1784/1999 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 12 July 1999 on the European Social Fund (*)</b>	Labour market integrations	1999	Official Journal of the European Communities
<b>Directive on the principle of equal treatment between persons irrespective of racial or ethnic origin (2000/43/EC)</b>		2000	Council Directive 2000/43/EC of 29 June 2000 implementing the principle of equal treatment between persons irrespective of racial or ethnic origin, OJ 2000, L 180/22

DIRECTIVES AND PROGRAMMES	MAIN TOPIC	YEAR	SOURCE
<b>The Framework Directive on equal treatment in employment and occupation (2000/78/EC)</b>		2000	Council Directive 2000/78/EC of 27 November 2000 establishing a legal framework for equal treatment in employment and occupation, OJ 2000, L 303/16.
<b>Directive on the principle of equal treatment between men and women in access to and the supply of goods and services (2000/113/ec).</b>	Equal access to a supply of goods and services	2000	OJ L 33, 8.2.2000
<b>The Directive on equal treatment of men and women in employment (76/207) amended by the Directive 2002/73</b>	Equal treatment of men and women in employment	2002	OJ L 269, 5.10.2002
<b>Council Directive 2004/113/ec of 13 December 2004 implementing the principle of equal treatment between men and women in the access to and supply of goods and services of / 373, 21.12.2004</b>	Equal treatment in the access to supply of products and services	2004	OJ L 373/37
<b>The Directive (2006/54) on the implementation of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation</b>	Equal opportunities in the employment	2006	OJ L 204/23
<b>Directive 2006/54/ec of the European Parliament and 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) of / 204</b>	The principle of equal opportunities and equal treatment of men and women in matters of employment and occupation	2006	OJ L 204/23
<b>A framework agreement on harassment and violence at work</b>	European Social Dialogue. The European Trade Union Confederation (ETUC/CES), the Confederation of European Business (BUSINESSEUROPE), the European Association of Craft Small and Medium-sized Enterprises (UEAPME) as well as the European Centre of Enterprises with Public Participation and of Enterprises of General Economic Interest (CEEP) signed the framework agreement on harassment and violence at work. <sup>10</sup>	2016	D.G. for Employment, Social Affairs and Inclusion
<b>Commission Regulation (ec) no 800/2008 of 6 August 2008 declaring certain categories of aid compatible with the common market in application of articles 87 and 88 of the treaty (general block exemption regulation)</b>	SMEs	2008	OJ L 214/3

10 - Downloadable at: Directorate-General for Employment, Social Affairs and Inclusion

DIRECTIVES AND PROGRAMMES	MAIN TOPIC	YEAR	SOURCE
<b>Directive 2010/41/eu of the European Parliament and the council</b>	On the application of the principle of equal treatment between men and women engaged in an activity in a self-employed capacity and repealing Council Directive 86/613/EEC	2010	OJ L 180/1
<b>Council of Europe Convention on preventing and combating violence against women and domestic violence</b>	Human Rights	2011	Council of Europe
<b>Communication from the Commission to the European Parliament, the Council, the European Economic, and Social Committee and the Committee of the Regions.</b>	Promoting cultural and creative sectors for growth and jobs in the EU	2012	European Commission
<b>Directive 2012/29/eu of the European Parliament and the Council of 25 October 2012</b>	Establishing minimum standards on the rights, support, and protection of victims of crime, and replacing Council Framework Decision 2001/220/JHA	2012	OJ L 315/57
<b>Reglamento (UE) n° 1295/2013 del Parlamento Europeo y del Consejo de 11 de Diciembre de 2013</b>	Tools to support Europeancultural and creative sectors.	2013	OJ
<b>Regulation (EU) n° 1301/2013 of the European Parliament and the Council of 17 December 2013 regulation (EC) No 1080/2006</b>	Investment in growth jobs. On the European Regional Development Fund and specific provisions concerning the Investment for growth and jobs goal and repealing	2013	OJ
<b>Communication from the Commission to the European Parliament, the Council, the European economic and social committee and the Committee of the regions</b>	ENTREPRENEURSHIP 2020 ACTION PLAN	2013	European Commission
<b>2018 annual work plan for the implementation of the creative Europe programme</b>	Creative Europe	2017	European Commission
<b>A new European agenda for culture</b>	Agenda for culture 2018-2027	2018	European Commission factsheet
<b>Building a stronger Europe: new initiatives to further boost the role of youth, education and culture policies</b>	Agenda for culture	2018	European Commission
<b>2018 annual plan for the implementation of pilot projects and preparatory actions in the area of education, sport, and culture</b>	Implementation regulation and measures for culture	2018	European Commission

Source: Own elaboration, based on different European directives sources, 2019.

As we can see, there is thus a wide range of directives and rules that try to protect women at work and to reduce the labour gender gap. However, statistics show that when it comes to equality in women's rights there is a lack of understanding and of the correct mind-set in today's society.



### 3. My leisure, my treasure



German poster for International Women's Day, March 8, 1914. This poster was banned in the German Empire.

Women are one of the main responsible for the emotional health of our society: In many cases, they are more stressed than men because they assume more duties in their free time<sup>11/12</sup>. Since the nineteenth century to the current time, women always had to divide their time in three: leisure; household chores and family care health. This last task was named by Cortina (2000) "welfare specific care"<sup>13</sup>. Gender equality is considered a fundamental individual human right that satisfies the psychological needs of the human being. Maslow (Stum, 2001)<sup>14</sup> mentions in his pyramid that if we want to achieve the self-actualization, first, we must meet some special needs: physiological needs; safety needs; belongingness and love needs, and esteem needs (prestige).

In 1975, the U.N. proclaimed the International Year of Women and hereinafter, like at the Beijing conference in 1995, women rights were established as a basic pillar of our society.

Women spare time always was divided into leisure and non-paid work (family responsibilities or home). Time is a limited resource whose value is more appreciated than the economic power. Even, nowadays, time, independence and personal self-realisation are the main goals of women workers.

**"Few tasks are more like the torture of Sisyphus than housework, with its endless repetition: the clean becomes soiled, the soiled is made clean, over and over, day after day. The housewife wears herself out marking time: she makes nothing, simply perpetuates the present ... Eating, sleeping, cleaning – the years no longer rise up towards heaven, they lie spread out ahead, grey and identical. The battle against dust and dirt is never won."**

**Simone de Beauvoir, The Second Sex**

11 - Wong, Kristin. (2018). There is a Stress Gap between Men and Women. Here's why it is important. *The New York Times*. Retrieved from <https://www.nytimes.com/2018/11/14/smarter-living/stress-gap-women-men.html>

12 - Barca, Francesca. (2018, March 08). Women still work more and have less free time. *European Data Journalism Network*. Retrieved from <https://www.europeandatajournalism.eu/eng/News/Data-news/Women-still-work-more-and-enjoy-less-free-time>

13 - Cortina, A. (2000). Mujer, economía familiar y estado de bienestar. *Dimensiones económicas y sociales de la familia*. 253-268.

14 - Stum, D. L. (2001). Maslow revisited: Building the employee commitment pyramid. *Strategy & Leadership*, 29(4), 4-9.

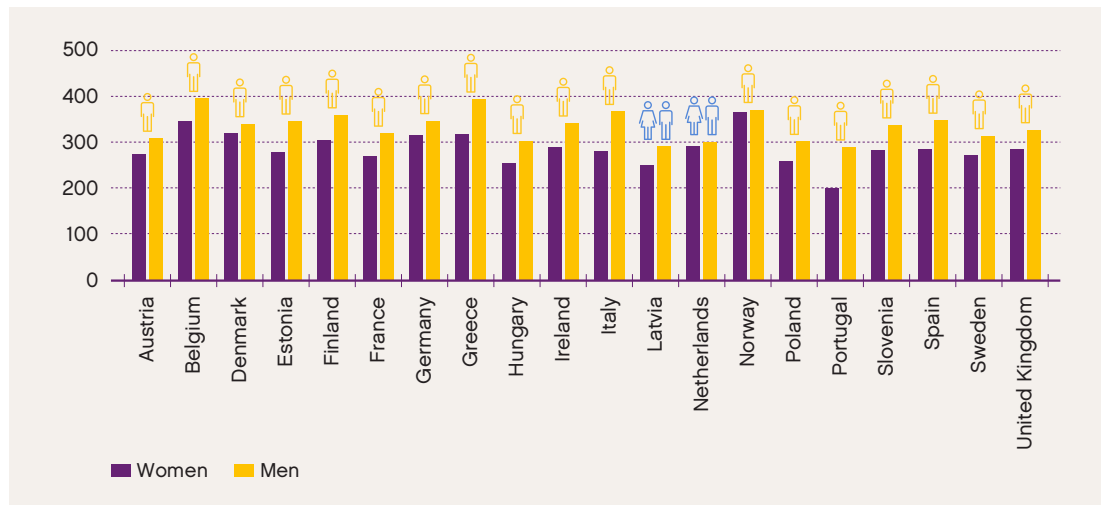
### 3.1 Women leisure time

Since the era of Aristotle through to contemporary times, leisure activities have been linked to happiness. However, it must be underlined that free time is not leisure time. Leisure time exists inside free time. We might have much free time, but no leisure activity that provides us happiness. In such case, we do not know how to use our time. Leisure helps us to develop ourselves doing pleasant and desirable activities further than the usual routine, obligations or commitments (Cuenca, 2000).<sup>15</sup>

Yet, regarding leisure time, we wonder: How have women and men distributed their time in the last few decades? Which is the current situation of the European countries in terms of leisure gender gap? Is there any difference between men and women in terms of spending their leisure time?

From this leisure perspective, the OECD database brings some interesting statistical data that underlines the importance of leisure in European countries. The following graph includes countries that fully participate in Creative Europe Programme and have data available.

Figure 2: Leisure time for women and men. 2018. Europe. Minutes per day



Source: *Wom@rts* elaboration, based on OECD dabatase, 2018.

We can observe in the graph the number of minutes per day that women and men spend in leisure. In general, there is a notable difference regarding the men leisure spending time in all countries, except in Norway (370,34 minutes for men, against 365,85 for women). The Netherlands also do not show a considerable difference between men and women (300,69 minutes for men / 290,3 for women) followed by Denmark and UK. However, Portugal leads the female gender gap with 89.36 minutes on average: Men have 289,12 minutes available per day versus 199,78 minutes for women. Italy follows Portugal with 85,18 minutes more of men’s leisure time. Greece also has a critical score (men seems to have a high amount of leisure time, 393 minutes; similar to Belgium, 394,37 minutes) with a gap of around 75 minutes. Finally, we have Spain (63,17 minutes of difference); Ireland (51,32 minutes) and France (49,39 minutes).

15 - Cuenca, M. (2000). *Ocio Humanista*. Bilbao, Universidad de Deusto.

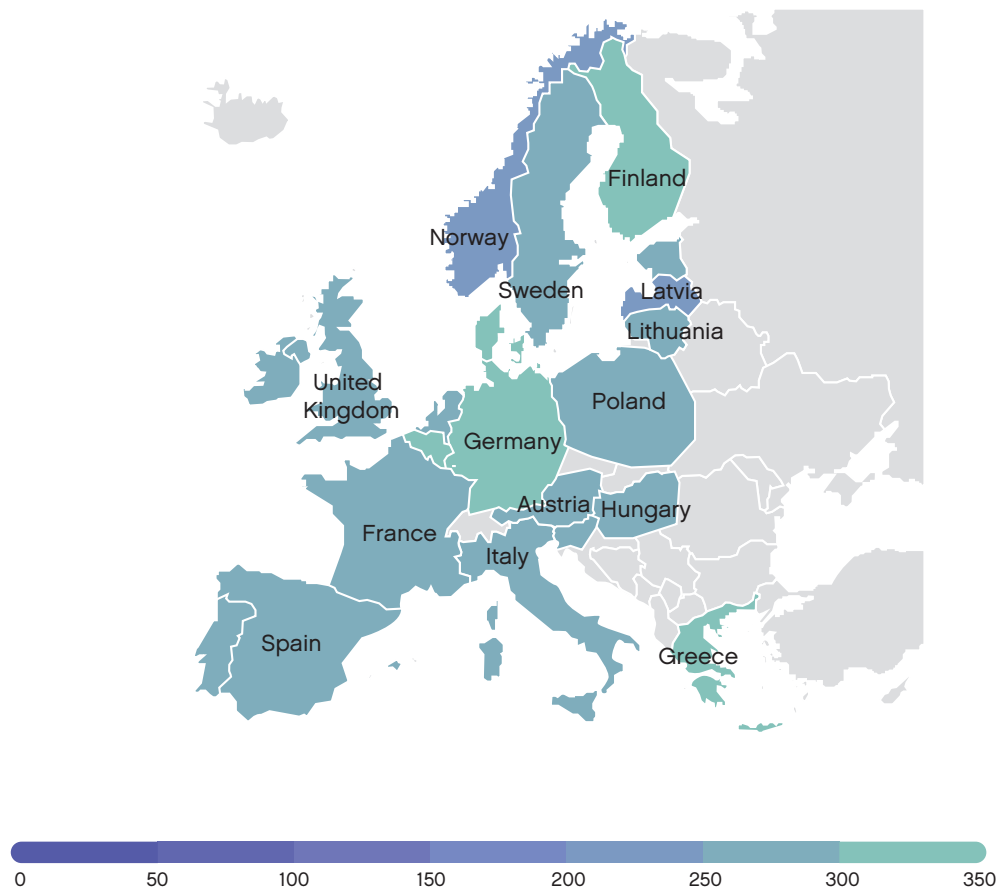


As a general conclusion, we can observe that in all countries (except Norway), men have more leisure time than women: As an average, in Europe, men have 335 minutes (around 5 hours and a half) of leisure time per day, while women can enjoy 285 minutes only (approximately 4 hours and 45 minutes). On average, European men have “an extra bonus” of 45 minutes of leisure time per day that they can spend on other activities of their choice. 18% more time than women. However, as we will see later, women do spend more time than men as “cultural consumers”.

One article published in the Telegraph<sup>16</sup> mentions that the amount of time spends on leisure activities in the UK increased from 42,8 hours in 2000 to 43 hours per week in 2015. However, leisure activities for women decreased from 39,2 to 38,35 in 2015.

In this context, the following map shows the women leisure spending time per countries.

Figure 3: Women leisure time per countries (minutes per day)



Source: Wom@rts elaboration, based on OECD database, 2018. <sup>17</sup>

We can observe on the map the darker countries (such as Norway, The Netherlands or Germany) where women can enjoy more leisure time. Can we wonder under this data if these countries have different measurements, or different rules, regarding equal leisure rights and conciliation?

16 - Rudgart, O. (2018, January 10). Women have less leisure time than 15 years ago. *The Telegraph*. Retrieved from <https://www.telegraph.co.uk/news/2018/01/09/women-have-less-leisure-time-15-years-ago-men-take/>

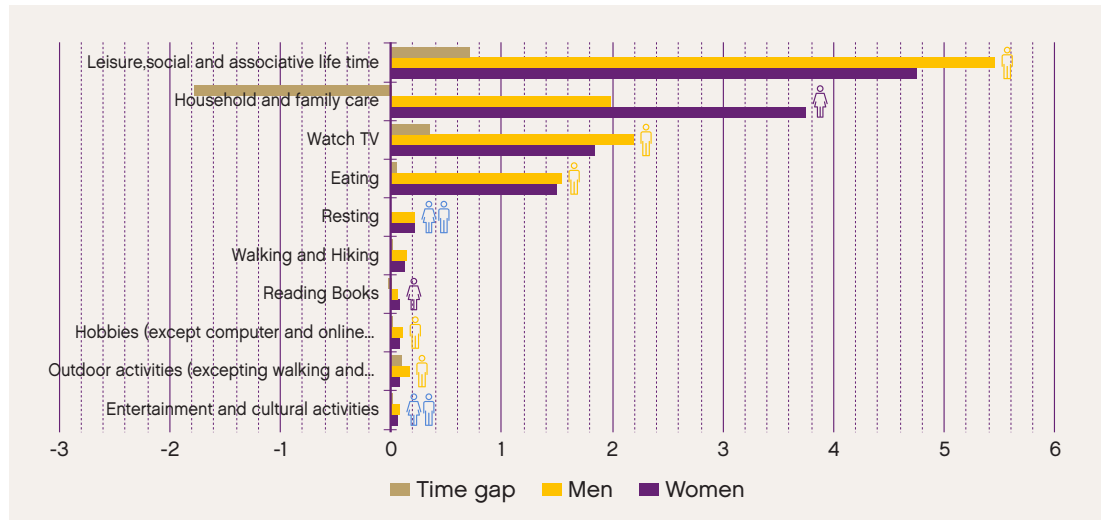
17 - OECD (2018). Database. Retrieved from [https://stats.oecd.org/Index.aspx?datasetcode=TIME\\_USE](https://stats.oecd.org/Index.aspx?datasetcode=TIME_USE)

In any case, and as it has already been mentioned, we can conclude that men have more leisure time than women all across Europe. Under this gap perspective, it is interesting to reflect and analyse, e.g.: In which activities do women and men spend their leisure time? In addition, in a clear link to the Wom@rts objectives and activities: Men have more leisure time but, do they spend more time in cultural activities than women...?

### 3.1.1. Traditional Leisure

Traditional leisure ranges a large variety of activities such as going to museums, exhibitions, theatre, cinema, travelling, sports, social life, etc., while digital leisure arrays a variety of activities linked to Internet. The next figure represents the average time spent (hours and minutes per day) on some of the most common traditional leisure activities in 20 European countries.

Figure 4: Traditional leisure activities. Daily spending time in 20 European countries (in hours)

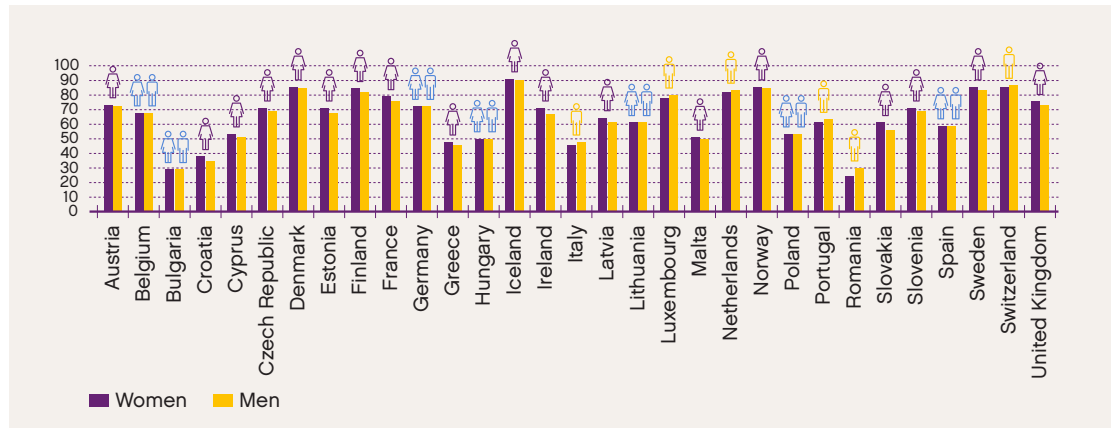


Source: Own elaboration, based on Eurostat, 2010. <sup>18</sup>

The most remarkable data is the time devoted to household and family care. There are important differences between women and men spending time: Women spend 1 hour 45 minutes per day more than men do on household and family care activities. Therefore, men have more time to spend on other leisure activities. Men spend 75 minutes more in general leisure activities and social life time than women. This is reflected in their activities such as “Watching TV” or “Outdoor activities”. In fact, men watch 35 minutes more TV than women per day and have more free time to spend in outdoor activities (in particular, sports activities). However, on average, women read 3 minutes more than men...

18 - Eurostat (2019). Database. Retrieved from <https://appsso.eurostat.ec.europa.eu/nui/submitViewTableAction.do>

Figure 5: Percentage of cultural participation by sex. 2015 (more than one activity in the previous 12 months)

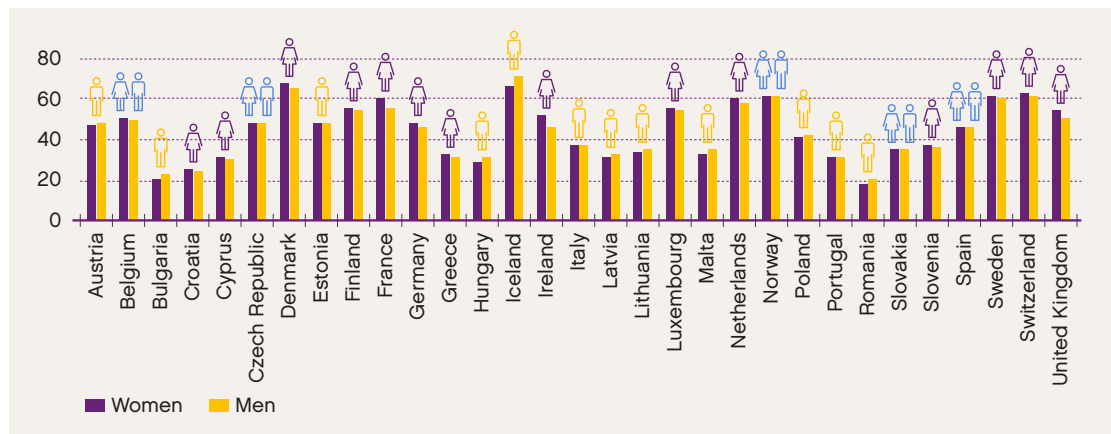


Source: *Wom@rts* elaboration, based on Eurostat database, 2015. <sup>19</sup>

In general, this graphic reveals a steady gender equal cultural participation among members. The cultural activities covered in this graph include going to the cinema, attending live performances and visiting cultural sites. **The European average is 64,7% of females and 63,2% of males. In line with that data and as we will see below, in most subsectors, women use to participate more in all the cultural activities.** However, it is evident to see some differences among countries. Equal participation is visible in Austria, Belgium, Bulgaria, France, Hungary, Lithuania, Malta, The Netherlands, Norway, Poland, Spain or Switzerland. Men lead cultural participation in only four countries; in the rest of the countries analysed, women lead in terms of cultural participation.

Following this line, a closer analysis of the gender gap in cultural participation subsectors, like cinema, brings some interesting data:

Figure 6: Percentage of cultural participation by country and sex (UE), 2015. Cinema subsector



Source: *Own elaboration*, based on Eurostat database, 2015. <sup>20</sup>

19 - European Commission. Dabatase. Retrieved from <https://ec.europa.eu/eurostat/web/culture/data/database>

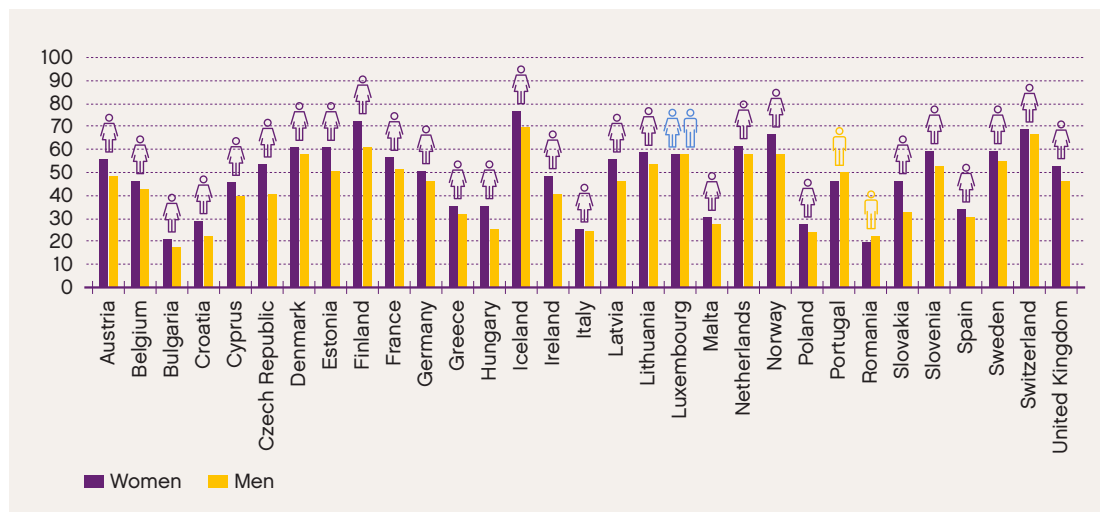
20 - European Commission. Dabatase. Retrieved from <https://ec.europa.eu/eurostat/web/culture/data/database>

**The European average of female attendance at the cinema is 44,7%, slightly higher than male (44,35%). The highest share of female attendance at the cinema among Member States is in the Scandinavian countries; Denmark (68%), followed by Iceland (67%), Norway (62%) and Sweden (62%). There is an equal presence of cinema participation in countries such as the Czech Republic, Norway, Portugal, Slovakia or Spain.**

The female audience is therefore of great importance for the cinema sector. An online report published in variety.com reveals how the business movie tries to attract them with icons and innovative strategies<sup>21</sup>.

As far as live performances are concerned (concert, theatre, dance), the following figure describes the participation in Europe from a gender perspective, where we can observe that women have a much higher participation rate than men:

Figure 7: Percentage of cultural participation by country and sex (UE), 2015. Subsector: live performances



Source: Own elaboration, based on Eurostat Dabatase, 2015. <sup>22</sup>

The Czech Republic has reached the highest peak of gender gap towards men with thirteen points of difference, as well as Finland, that also has achieved a considerable gender gap regarding men with a disparity of twelve points (54% women and 41% men) in 2015. **In general, in all the countries females dominate live performances activities in their spare time, except in Romania and Portugal.**

To finalise with another example/subsector, we can refer to a market research concerning attendance, but in this case, relative to comic book fans attending events, which mentions that 46.67% of comics fans visiting festivals are women.<sup>23</sup>

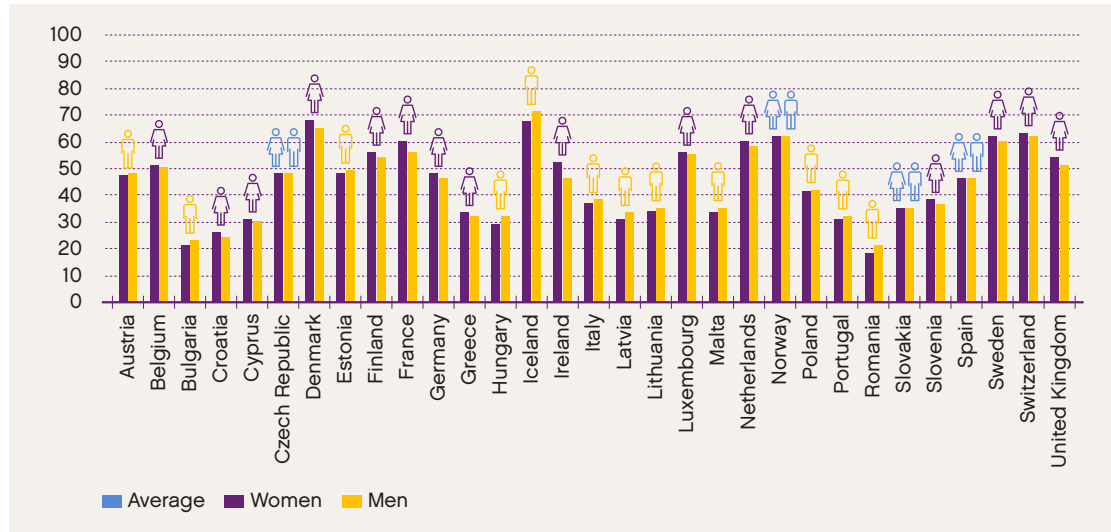
21 - Leo Barraclough. (2018, June 7). Movie Business Weighs Ways to Reach Out to Women in Europe. Variety. Retrieved from <https://variety.com/2018/film/global/european-exhibitors-women-1202835742/>

22 - European Commission. Database. Retrieved from <https://ec.europa.eu/eurostat/web/culture/data/database>

23 - Brett Schenker. (2014, June 02), Market Research Says 46.67% of Comic Fans are Female. *The Beat*. Retrieve from <https://www.comicsbeat.com/market-research-says-46-female-comic-fans/>

The next figure makes a comparison between woman and men visiting cultural sites such as monuments or places of interest.

Figure 8: Percentage of cultural participation by country and sex (UE), 2015. Cultural sites



Source: Own elaboration, based on Eurostat Dabatase, 2015. <sup>24</sup>

Again and in general, we can see that women lead this subsector, except in six countries where men's visits to cultural sites form a slightly higher percentage: Romania, Portugal, Norway, The Netherlands, Luxembourg and Ireland. A gender equality in terms of cultural participation in heritage sites appears in Belgium, Germany, Italy, Poland and the UK, where no gender disparities are observed.

**In conclusion, despite the fact that men enjoy more leisure time than women, as explained in the previous chapter, according to the different data gathered, women spend more time than men on traditional cultural activities in general (going to concerts, cinema, visiting heritage sites, museums, etc.).**

*The two graphs in next page clearly reflect and illustrate this situation.*

24 - European Commission. Database. Retrieved from <https://ec.europa.eu/eurostat/web/culture/data/database>

Figure 9: Percentage of cultural participation in EU countries

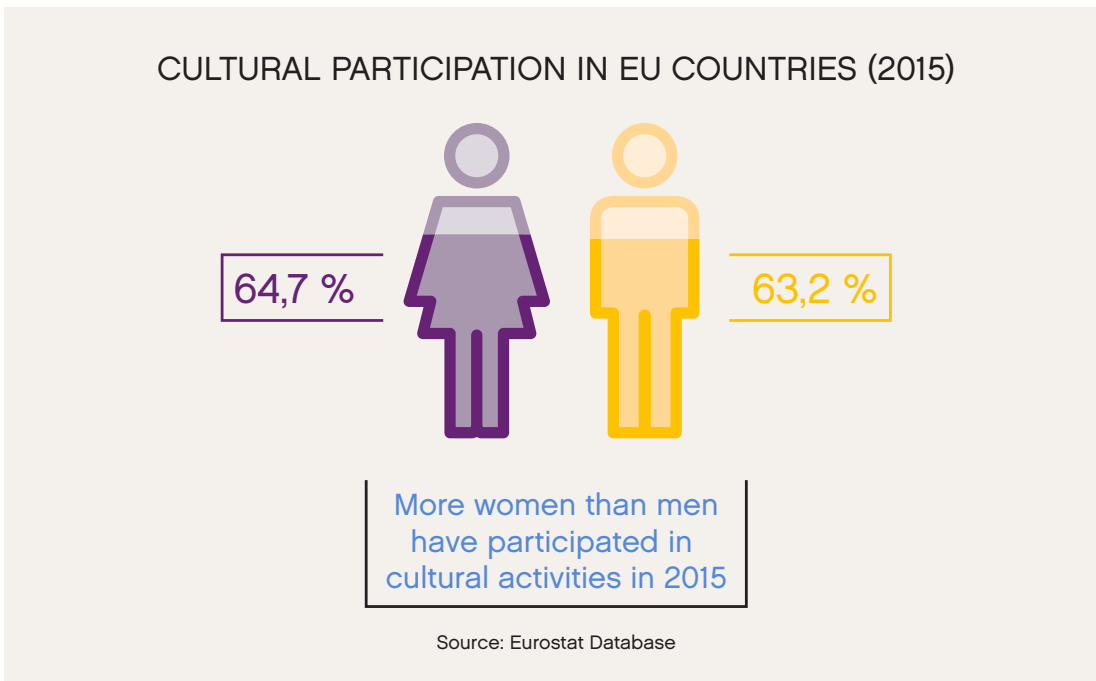
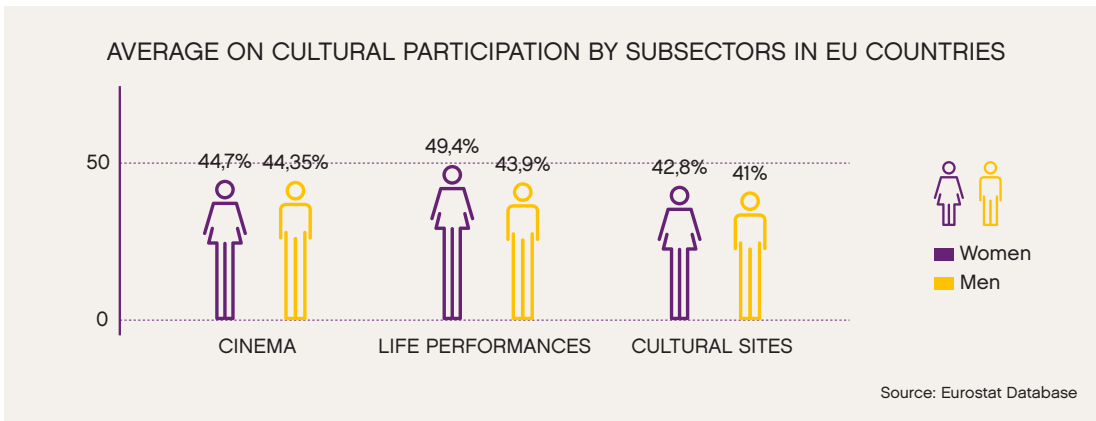


Figure 10: Average on cultural participation by Subsectors in EU Countries (Percentage)



But, taking into account the new ICT trends, we must ask - is the situation the same or do we observe a major gender gap when it comes to digital cultural products and services? The next chapter offers some answers to these questions.

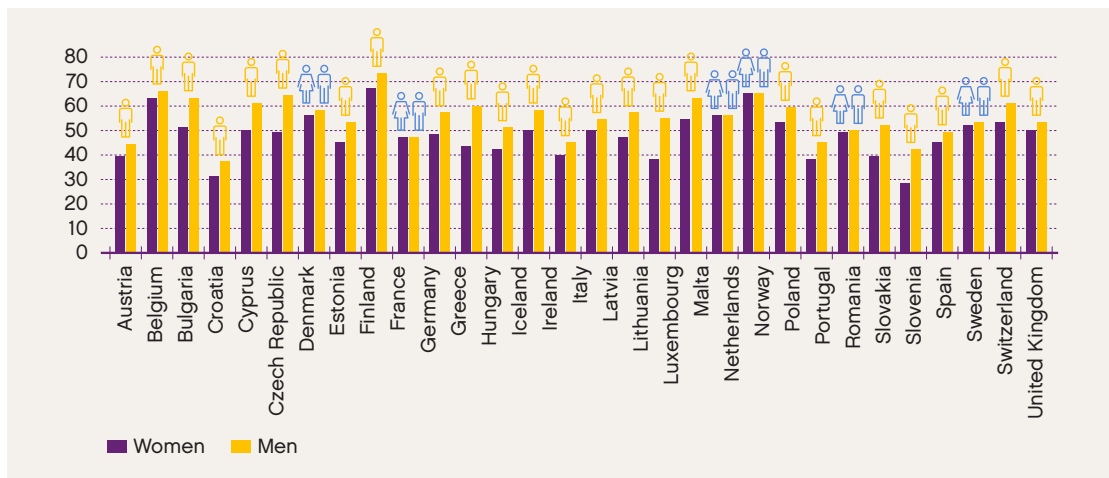
### 3.1.2 Digital leisure

Digital leisure contents are activities related to Internet and technology or social media communication.

Jordi López et al. (2017) mentions the new technologies and communications have transformed our leisure time in new forms of leisure in home-based leisure activities.<sup>25</sup>

In line with the leisure perspective, the following figure illustrates the European gender distribution for some key activities (playing games, watching films or listening to music).

Figure 11: Playing online games, images, films or music by sex, 2014 by percentage



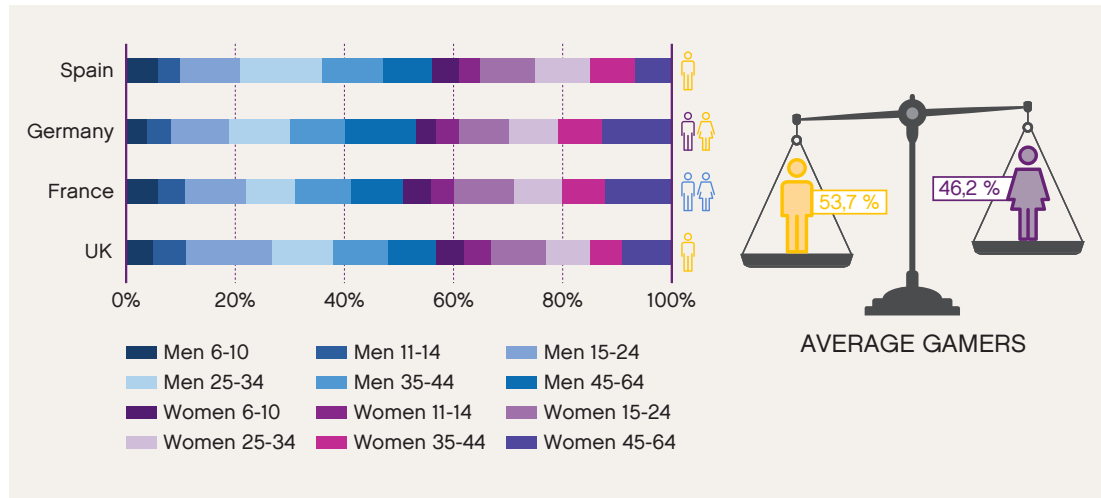
Source: Own elaboration, based on Eurostat database, 2014.

In this case, we can observe that, in general and opposed to the traditional cultural activities, men spend more time than women engaged in digital leisure activities. In Finland for example, 73% of men play games, watch or listen to music online, as compared against 67% of women. The same occurs in Belgium (66% of men against 63% of women). A higher gap observed is in countries such as Greece or Lithuania (over 15% of difference between men and women), while more or less equal results appear in Spain, Malta, France Denmark or the Netherlands (with a higher percentage of “equal digital users” there, 65% for both, men and women).

25 - Jordi López-Sintas, Laura Rojas-DeFrancisco, Ercilia García-Álvarez & David Bara (2017) Home-based digital leisure: Doing the same leisure activities, but digital. *Cogent Social Sciences*, 3:1. Doi: 10.1080/23311886.2017.1309741

The following bar chart brings some interesting and more detailed data on the profiles of gamers, taking into account the range of age and sex in 4 EU countries:

Figure 12: Profile of gamers by sex and age (Percentage)



Source: Own elaboration, based on Game Track, 2017. <sup>26</sup>

It is evident that men dominate this sector in all the countries. In total, the countries with a higher gender gap would be the UK and Spain, where men represent around 60% of the players. It is however very interesting and positive to see that, in some countries, an equal participation of gamers is reached or almost reached: 50% women and 50% men in France; 48% of women versus 52% men in Germany.

A closer analysis of the gender gap regarding age group and country shows the most pronounced gender gap among gamers in 2017 (5%) were registered in the UK (where young guys from 15 to 24 years represent 15% of the gamers, against 10% for the girls of that same group of age) and in Spain for the group of 25-34 years old (here as well, 15% of male gamers against 10% of female ones).

In the UK, the gap between women and men of this last group of age is also relatively relevant, 11% of men compared with 8% of females. As far as equality is concerned, France is the country with a smaller gender gap in this 25-34 years old group of age (both men and women represent 9% of gamers).

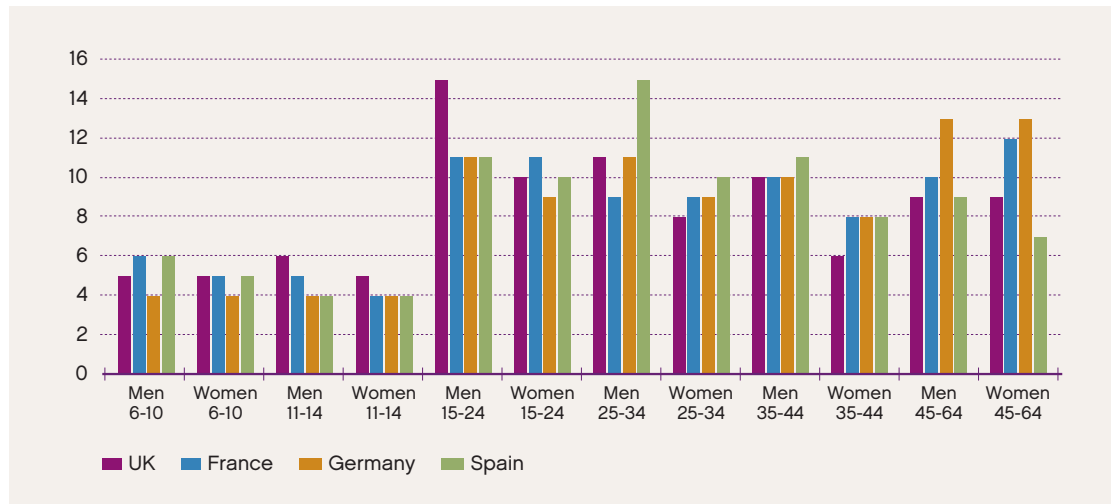
From ages 35 to 44, that also includes non-digitially born people, there is a soft gap, in particular in UK and Spain, (10% men versus 6% of women in the UK, 11% versus 8% in Spain). The last range covers the group of 45 to 64 years old gamers. In this case, we can observe different trends per country: Curiously, in France there are more female gamers than males (10% men and 12% women), while in Germany the shares are equal Germany (13% both). In that framework, it must be remembered that online games include a wide range of social games, some of them very addictive ones. Among the most popular ones for women, we could mention puzzle video games such as

26 - Game Track. (2017, quarter 3). Ipsos Connect. Summary. Retrieved from [https://www.isfe.eu/wp-content/uploads/2019/01/gametrack\\_european\\_summary\\_data\\_2017\\_q4.pdf](https://www.isfe.eu/wp-content/uploads/2019/01/gametrack_european_summary_data_2017_q4.pdf)



Bejeweled, virtual worlds such as Farmville or games such as Crosswords and Sudoku, played by gamers of any gender and almost every age group.

Figure 13: Profile of gamers per countries and age group



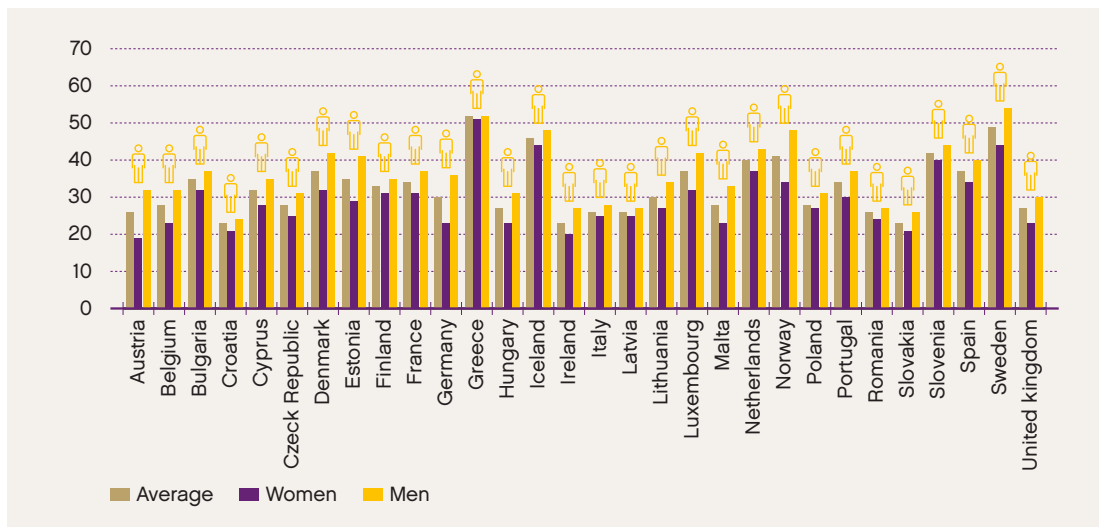
Source: Own elaboration, based on Game Track, 2017. <sup>27</sup>

According to the previous data, we have to underline that in general, there is a predominance of men versus women in all age groups, though it is not as high as the society might believe (the “old” belief that videogames were for boys and not for girls). In line with the general prejudices, we can affirm that there is still a small gender gap in the subsector of videogames.

As far as listening to web radio is concerned, in general and according to Eurostat available statistics (2014), **in all of the European countries, men have listened to the radio more than women in 2014.**

27 - Game Track. (2017, quarter 3). Ipsos Connect. Summary. Retrieved from [https://www.isfe.eu/wp-content/uploads/2019/01/gametrack\\_european\\_summary\\_data\\_2017\\_q4.pdf](https://www.isfe.eu/wp-content/uploads/2019/01/gametrack_european_summary_data_2017_q4.pdf)

Figure 14: Listening to web radio, a percentage by sex, 2014

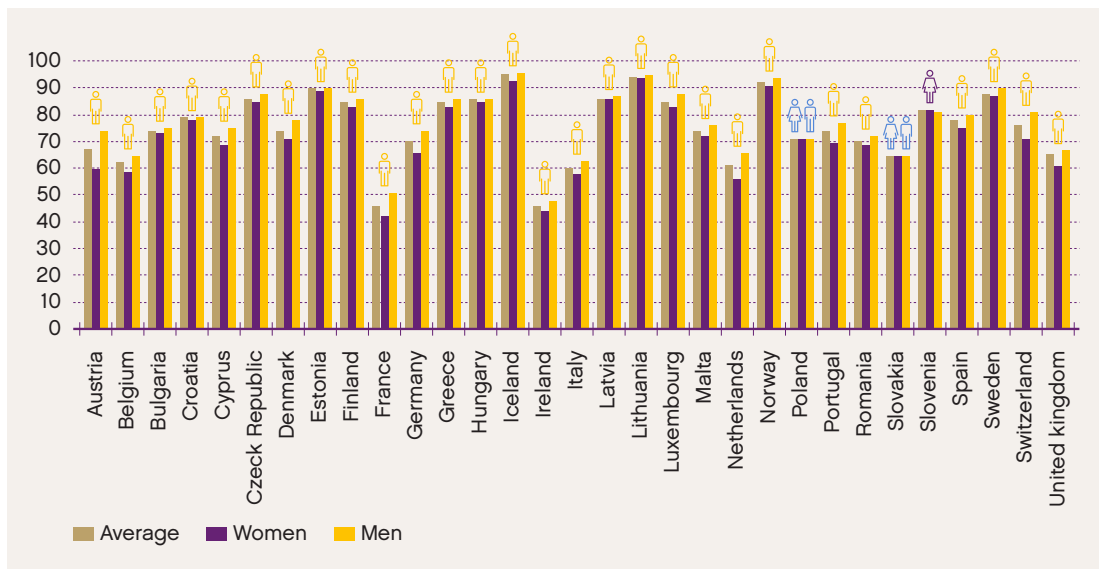


Source: Own elaboration, based on Eurostat database, 2014.

We can observe at a simple glance, **the three countries where more women listen to the radio are Greece, Sweden and Norway**. However, Austria reaches the most pronounced gender gap (13%), followed by Estonia (12%) and Sweden (10%).

In this vein, next figure shows the percentage of people reading online newspaper or magazines by gender.

Figure 15: Reading online/newspapers/magazines by sex, 2014



Source: Own elaboration, based on Eurostat Database, 2014. <sup>28</sup>

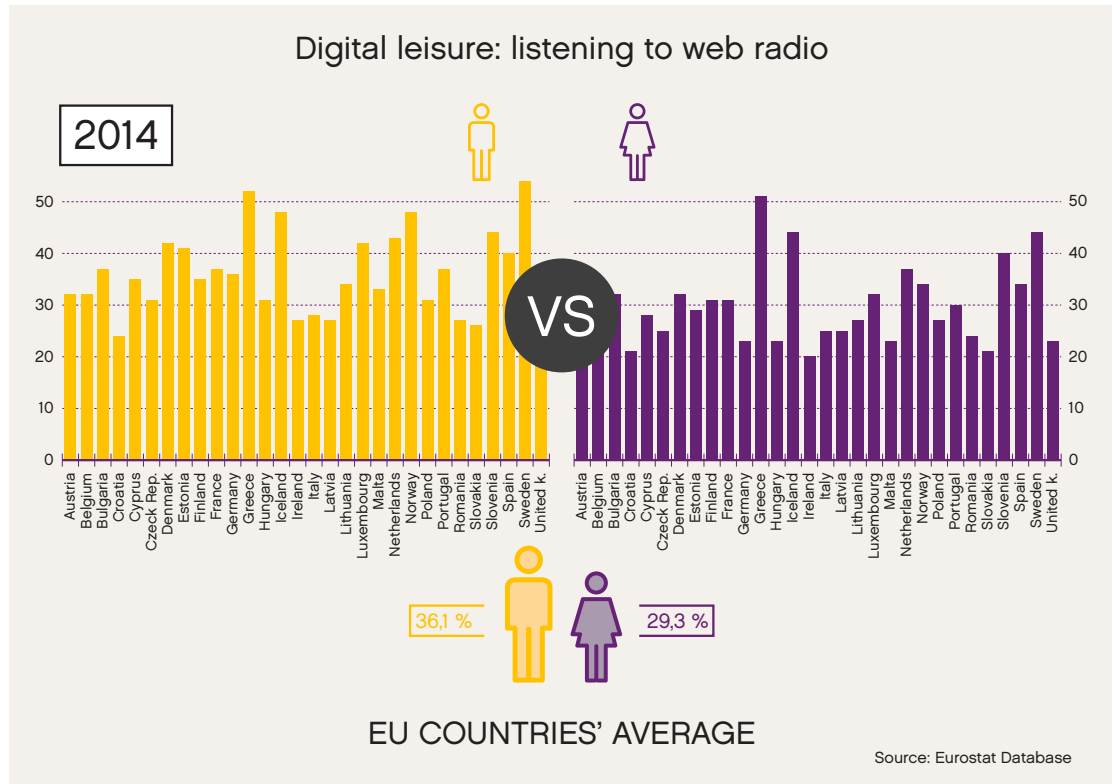
28 - Eurostat Database (2014). Use of ICT for cultural purpose (cult\_pcs\_ict). Retrieved from <https://ec.europa.eu/eurostat/data/database>

As far as online reading activities are concerned, according to Eurostat's cultural statistics 2014, and in percentage terms, **there is not a dramatic difference between the number of men and women reading online, but it is clear that men read more (online) than women in the vast majority of European countries** (however, as it will be presented in next chapters, women spend more money on buying reading products).

The most notable gender gaps among country members can be found in Austria, Germany and the Netherlands, while many central and eastern European countries such as Bulgaria, Croatia, Slovakia or Slovenia reach some equal figures.

As far as listening to web radio is concerned, again, men spend more time with that media, since a gender gap almost 7% is observed (EU average):

Figure 16: Digital Leisure. Listening to web radio



The following graphs highlight some of the main results of the present chapter:

Figure 17: Digital Leisure / Gender Gap (Games, images, films or music)

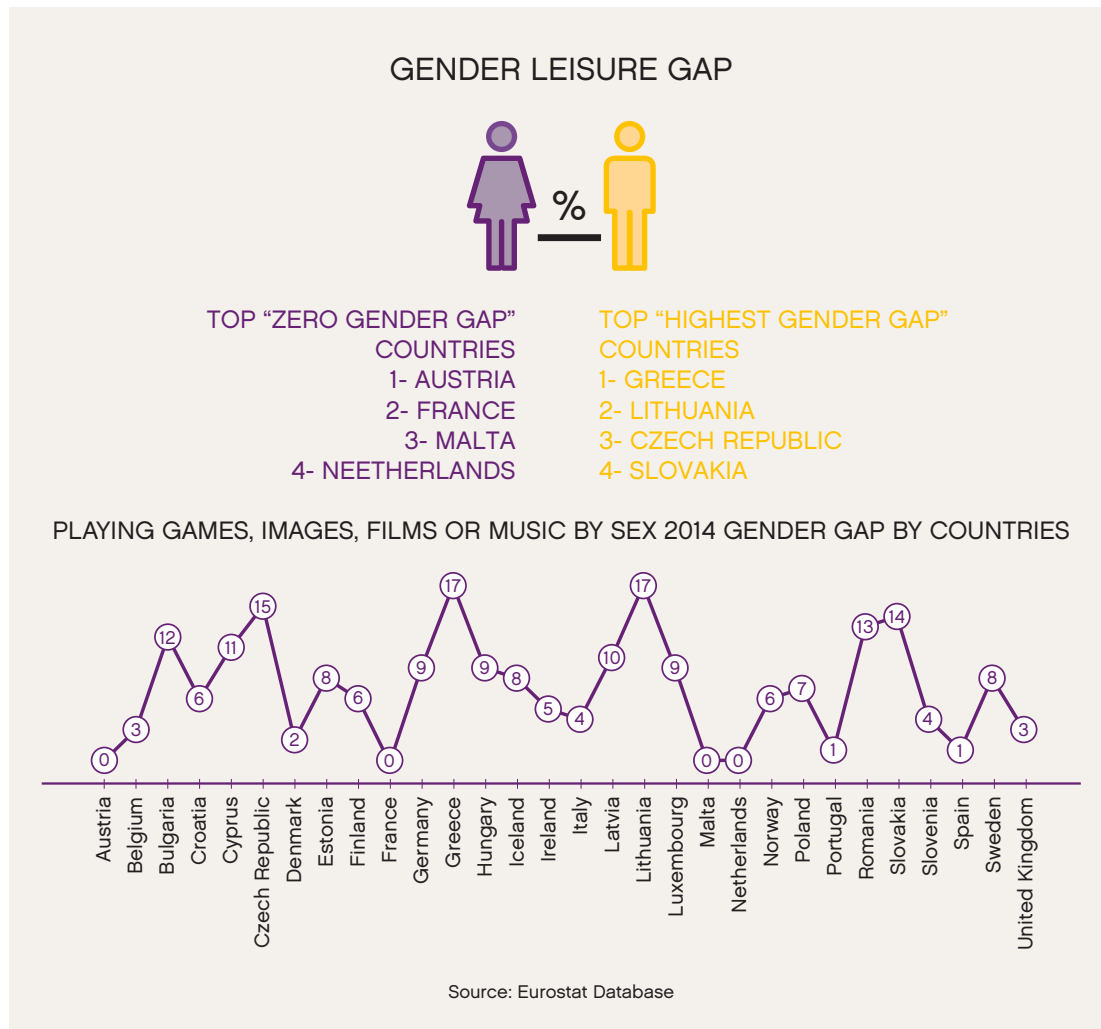
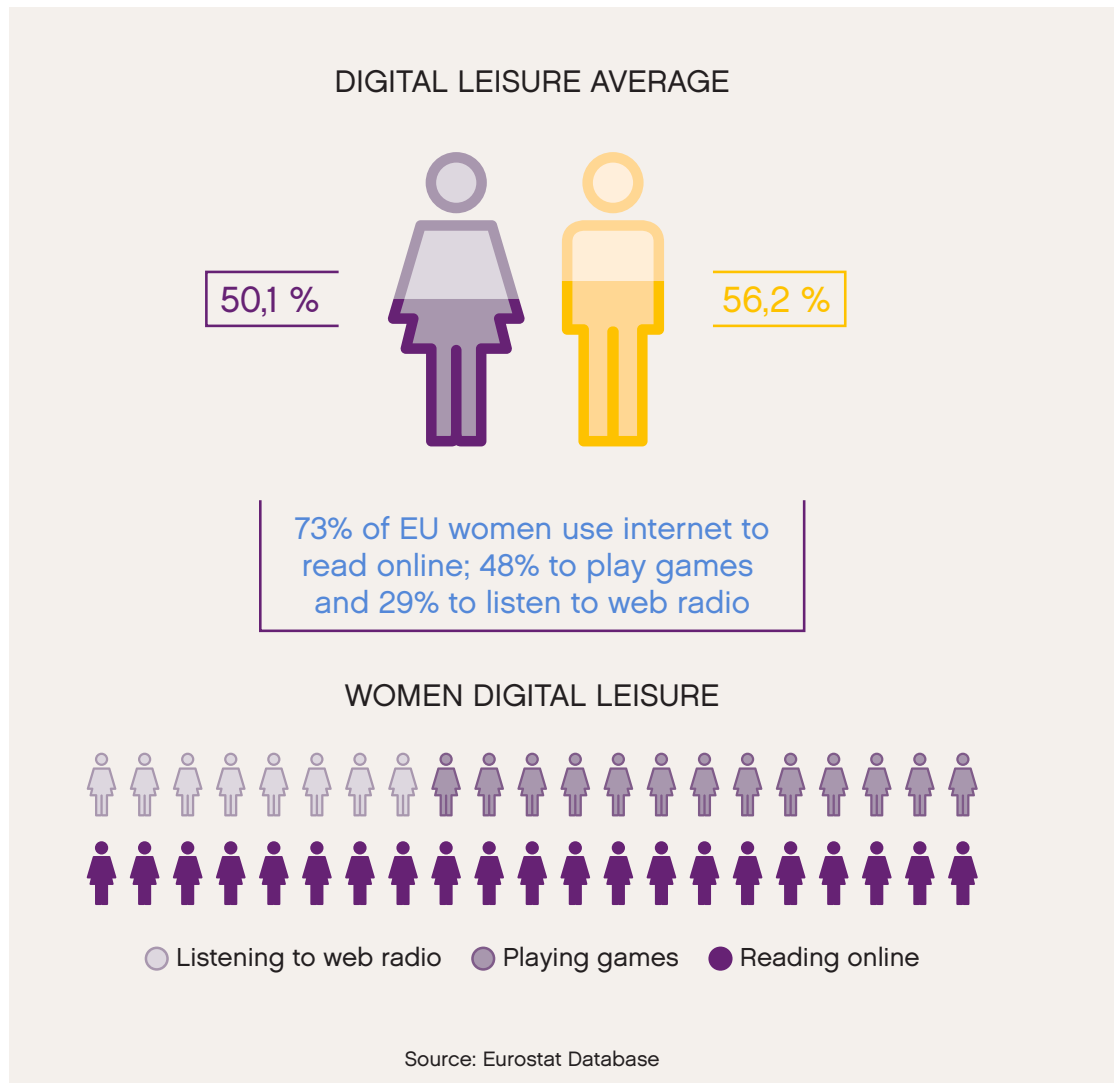


Figure 18: Digital Leisure time average in European countries



### 3.2 Women digital spending patterns in cultural products and services

Leisure patterns are always associated with quality and prosperous life. The previous sections introduced some initial information about the importance of leisure time for social activities and statistical data about habits in terms of both traditional and digital consumption of cultural products, and highlighted how men and women spend their leisure time.

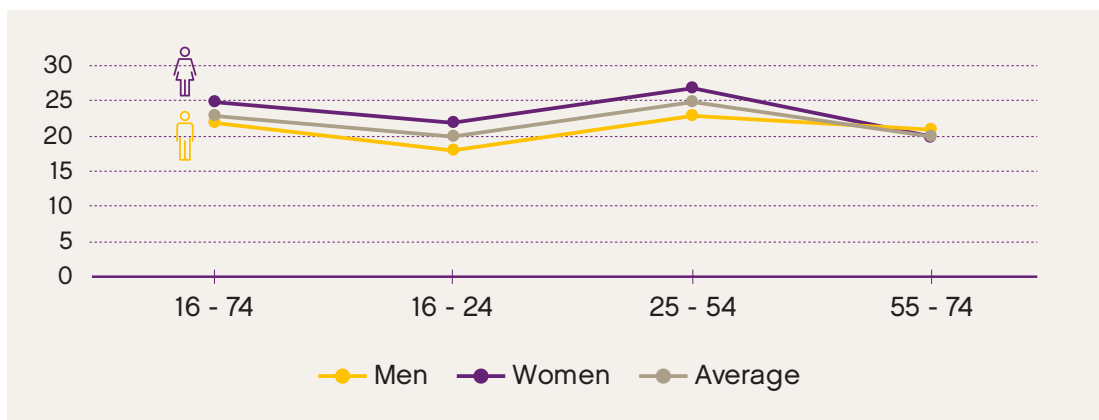
New ways of communication and the internet have revolutionised everyone's experience, including women. The use and spending patterns of the cultural services are a passive polemic activity described by Pin and Gilmore (1998)<sup>29</sup> in their mass culture theory. The short-term satisfaction that occurs in our brain when we consume the desired object is a self-deception induced by the consumer society we are immersed in. Human desire is the primary driver of market engineering, in which hedonism predominates over personal self-realisation. Bauman, using Webers' theory (2000)<sup>30</sup>, underlines the neoliberal consumer perspective, with the goal to "weak up" the emotion and not cultivate the reason. The culture, style, fashion and other fluid societal concepts are in a continuous movement and change under the demands of the market economy.

Based on this market economy demand, the internet has revolutionised communication systems and women's spare time has evolved. In addition, new behaviours and ways of management have emerged with the introduction of women to the labour market.

There are reasons to say that trends and behaviours in terms of internet use from a gender perspective can bring to the project some complementary reflections and contemporary data regarding to the way that men and women consume online cultural products and services.

In this context, the following figures show us the current use of the Internet to purchase traditional products that have been converted into online products thanks to trends in innovation and in the technological market.

Figure 19: Use of internet for purchasing books/magazines and e-learning material by age



Source: Own elaboration, based on Eurostat Database, 2015. <sup>31</sup>

29 - Pine, B.J., and Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business review*, 76, 97-105.

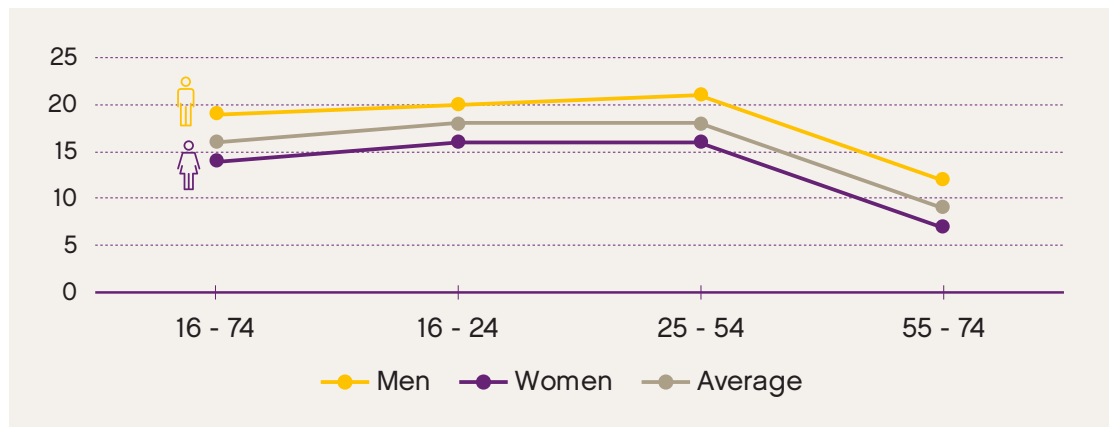
30 - Bauman, Z. (2000) *Liquid Modernity*. Cambridge: Polity.

31 - Eurostat. Database (isoc\_ec\_ibuy). Retrieved from <https://ec.europa.eu/eurostat/data/database>

In accordance with the previous context, the graphs show the use of the Internet by age group and gender in 2015 of the European citizens. One aspect to highlight in the first place is **the female tendency line that exceeds the male tendency line**. It means that **in general, women spend more time surfing on internet, looking for products and purchasing online goods (in this case, books and magazines) in platforms**. The range that covers between 25 and 54 years reaches its peak with 27% of females that spend their time shopping online.

As far as the purchase film or music online is concerned, on the contrary, the next graph shows that the men's online consumption habits is slightly higher than women's one.

Figure 20: Use of internet for purchasing Films/music by age group and gender (2015) %



Source: Own elaboration, based on Eurostat Dabatase, 2015. <sup>32</sup>

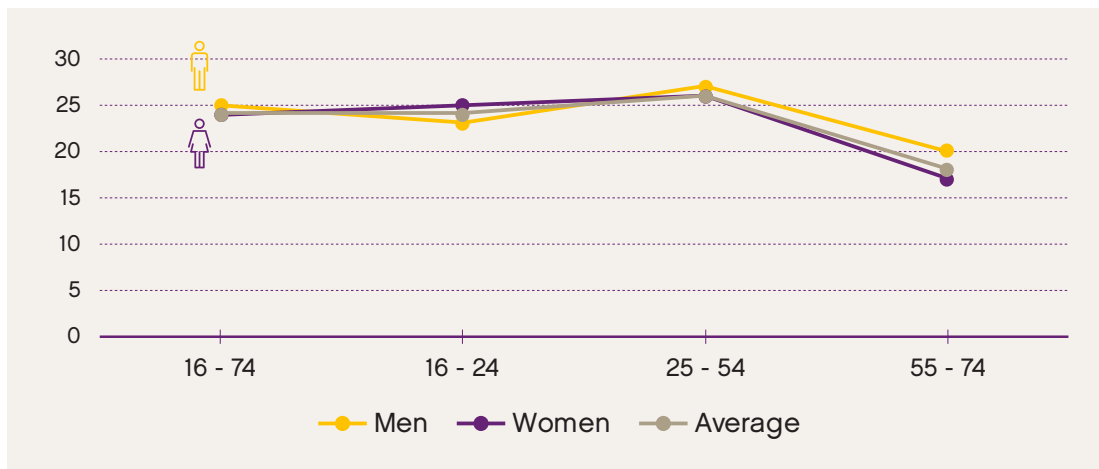
**It is evident that males dominate the internet sector for purchasing movies or music.** Women's tendency remains stable in all age groups but, as for men, it decreases drastically for the group aged between 54 and 74 years.

Concerning the purchase of tickets for events, 27% of European males between 25 and 54 years use the Internet to buy online, as opposed to 26% of females.

However, the sharpest gender gap between male and female spending patterns in this field is in the range from ages between 55 and 74 years old, where 20% of men use online tools to buy tickets, as opposed to 17% of women.

<sup>32</sup> - Eurostat. Database (isoc\_ec\_ibuy). Retrieved from <https://ec.europa.eu/eurostat/data/database>

Figure 21: Use of internet for purchasing tickets for events (2015)



Source: Own elaboration, based on Eurostat database, 2015. <sup>33</sup>

In this framework, the previous three graphs, based on Eurostat's culture statistics, show that the purchase of tickets for events is similar (between 23%-24%), independently of gender. However, men are more likely to buy film or music products (18%, against 13,25% for women), while women consume 2,5% more e-reading products.

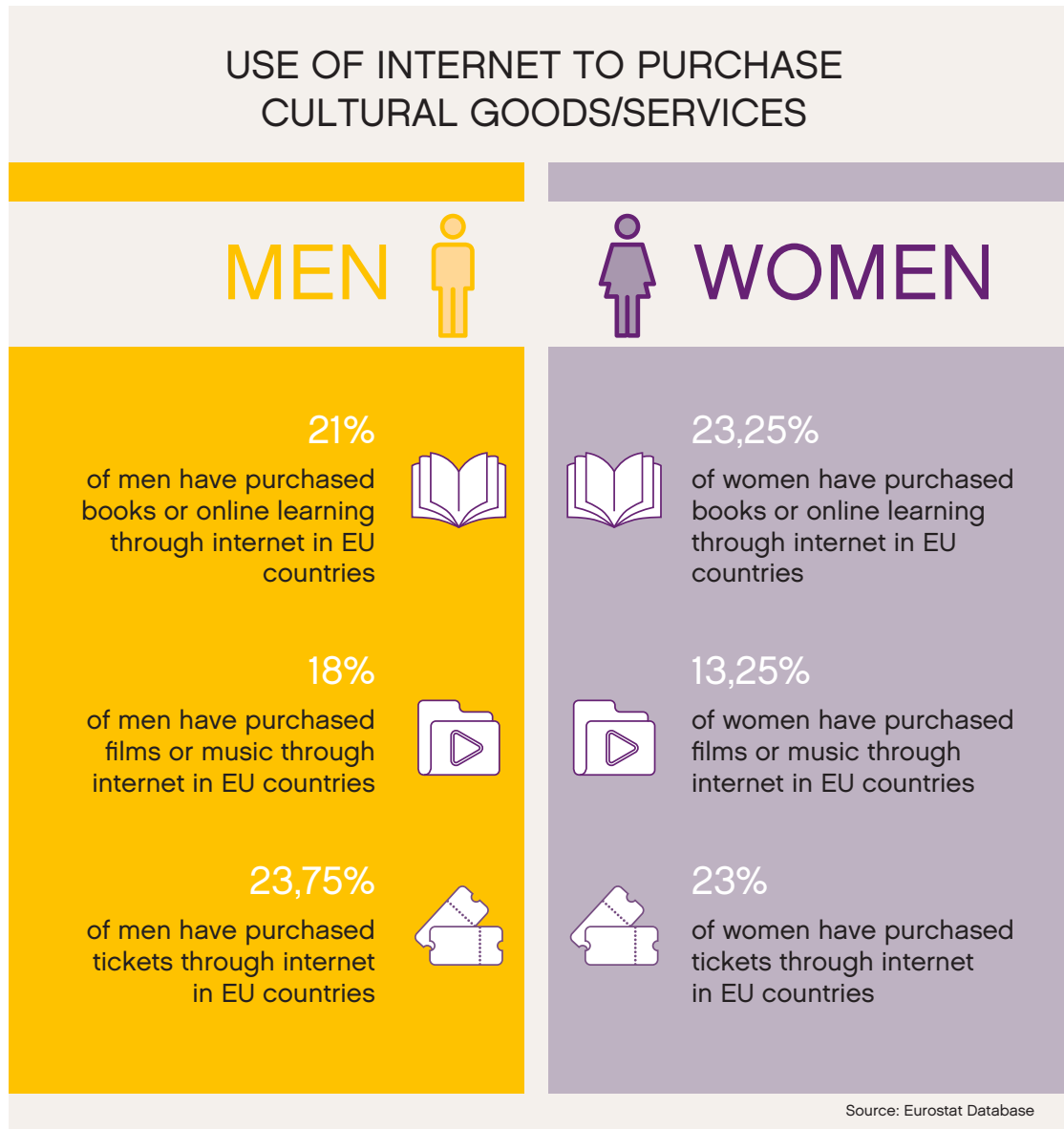
As far as entertainment activities via Internet are concerned, it seems that men are more captivated than women by online entertainment activities, though the difference between the shares of men and women that use the internet for cultural purposes is not very high. There was a 6% gap in favour of men at EU level for these three types of online consumptions.

We can affirm thus that **the male audience is slightly more active in terms of Internet consumption of cultural products.**

33 - Eurostat. Database (isoc\_ec\_ibuy). Retrieved from <https://ec.europa.eu/eurostat/data/database>



Figure 22: Use of Internet to purchase cultural goods/services



## ■ 4. The presence of women in the arts and culture.

### A visual diagnostic from a socio-economic & employment perspective

Several reports (UNESCO, 2015<sup>34</sup>; EIGE, 2013<sup>35</sup>; Culture Action Europe, 2016<sup>36</sup>) mention that women are less paid than men in the cultural sector, and that there is a pronounced gender gap segregation in the cultural sphere. While some professions and positions used to be managed by women, such as public relations, marketing or publicity, men generally dominate the key and managerial positions. Factors like the glass ceiling also prevent many women to be promoted by their boss, independently to their capacity or qualification.

The present chapter will analyse important gender gaps, incoherencies and unfair situations that women are facing when it comes to their active participation as artists, creators, workers or producers – parts of the Cultural and Creative Industries workforce. It will analyse the overall situation in cultural employment and move more in depth to showcase specific facts and figures in different subsectors of the CCI.

### 4.1 Cultural Employment

As far as employment data are concerned, according to Eurostat's Culture statistics, in terms of total employment, more men than women are working in the culture in the EU: Men continued to account for a larger share of the EU labour market in 2014 (54 %). Their share in cultural employment was higher than women's, at 53 %, mirroring the overall ratio.

This slight difference is due mostly because more men than women are employed in some important E.U. countries in terms of size and (workforce) and cultural activities, such as Spain, France, the UK or the Netherlands, among others).

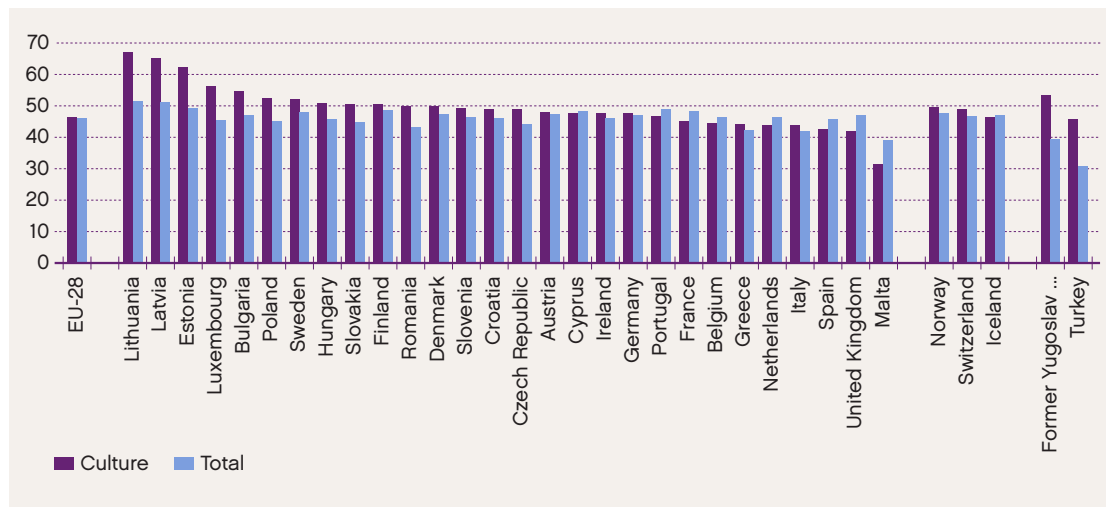
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34 - UNESCO. (2015). Reshaping Cultural Policies. Retrieved from <https://en.unesco.org/creativity/global-report-2015>

35 - EIGE, European Institute for gender equality. (2013). Global Report. Retrieved from <https://eige.europa.eu/about/documents-registry/eige-annual-report-2013>

36 - Culture Action Europe. (2016). Gender inequalities in the cultural sector. Retrieved from <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>

Figure 23: Women total employment versus Women cultural employment distribution in 2016



Source: Own elaboration, based on Eurostat Database. <sup>37</sup>

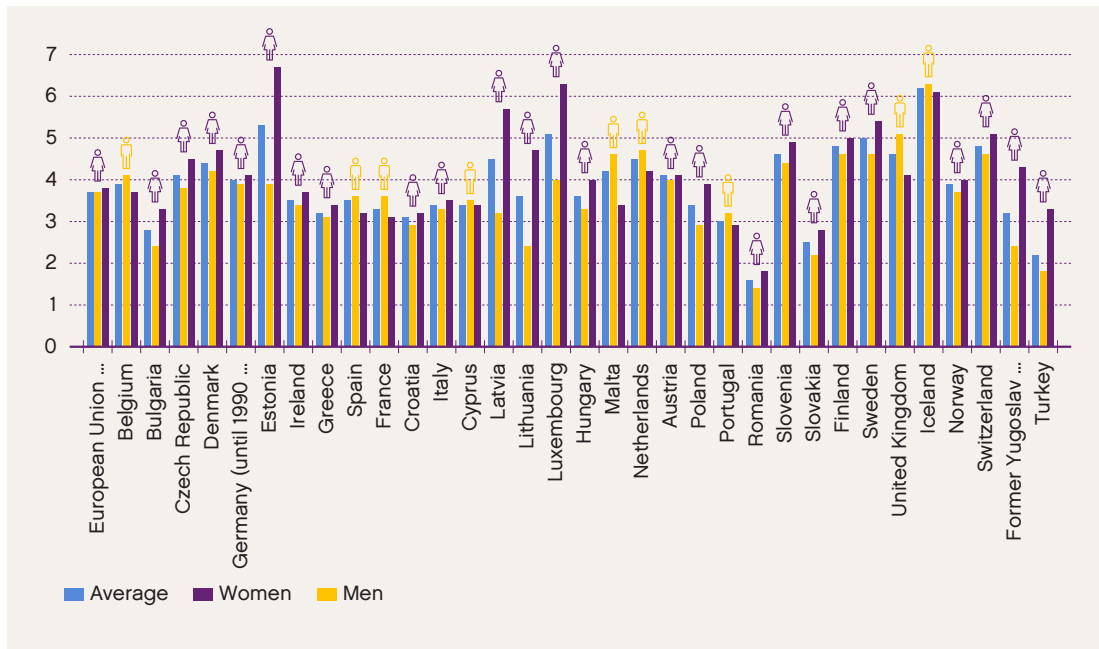
One local country example can be the gender gap in UK. The female workforce in the creative sector reaches 41% compared with 46% of the national English average (Creative & Cultural Skills, 2010)<sup>38</sup>.

However, as we can see in the next figure, **women are a majority of cultural workers in a majority of countries analysed** (24 countries employ more women, against only 9 countries that employ more men).

37 - Eurostat. Database (cult\_emp\_sex and ifsa\_egan2). Retrieved from <https://ec.europa.eu/eurostat/data/database>

38 - Creative and Cultural Skills (2010)- Sector Is Very Close to that Seen Across The Economy as A ...(n.d.). Retrieved from <https://www.coursehero.com/file/p63n0rv/sector-is-very-close-to-that-seen-across>

Figure 24: Percentage of cultural employment by sex in European countries (2016)

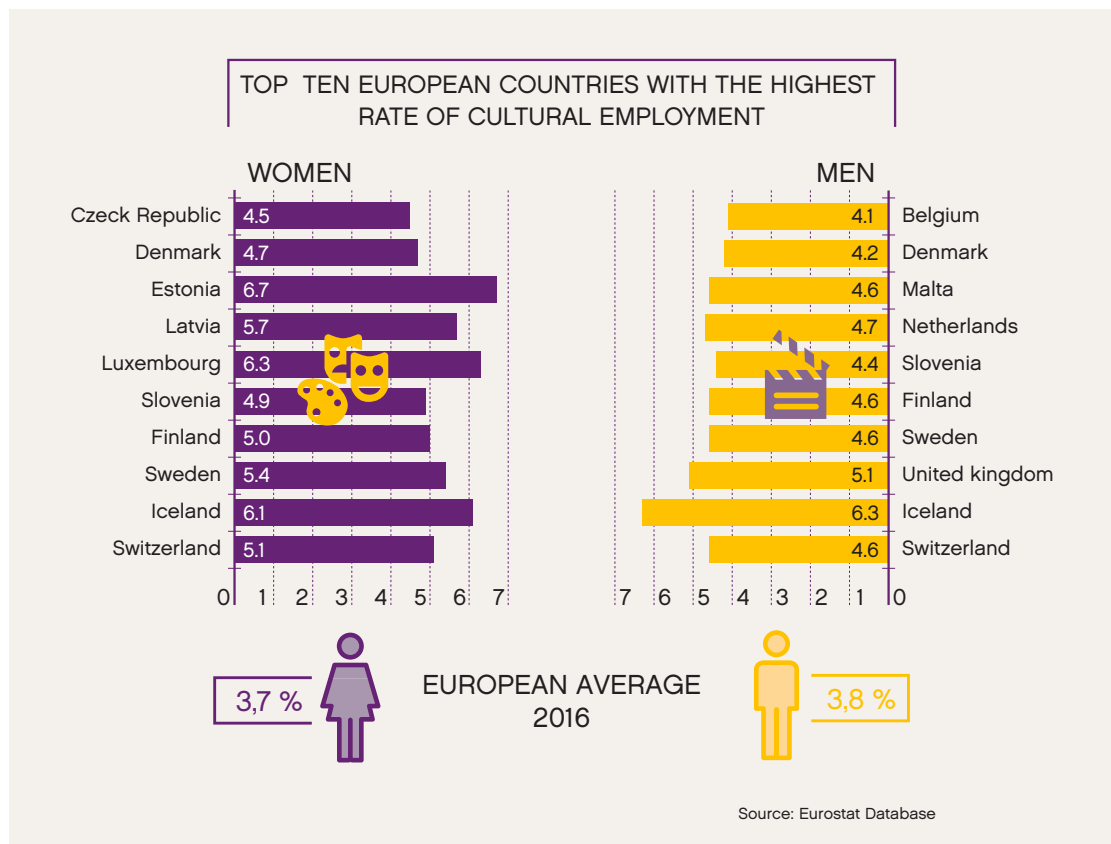


Source: Own elaboration, based on Eurostat, 2016.

A positive presence of women employed in the cultural sector can be thus observed in many countries such as Slovenia, Romania, Ireland, Greece, Finland, Sweden, Italy or Germany, with a particular and important presence in Baltic countries, where their share in cultural employment rises to over 60%.

While female employment recorded in Spain, Belgium, France, the UK or Portugal is a slightly smaller percentage than that of male employment, we can find the most pronounced bias in terms of gender-based cultural employment in UK and Malta. **There are some disparities in the European cultural employment but with slight nuances. Women ranked the cultural employment in the vast majority of the European countries, but this statistic does not refer to the quality of these positions.**

Figure 25: Top ten EU countries with the highest rate of cultural employment



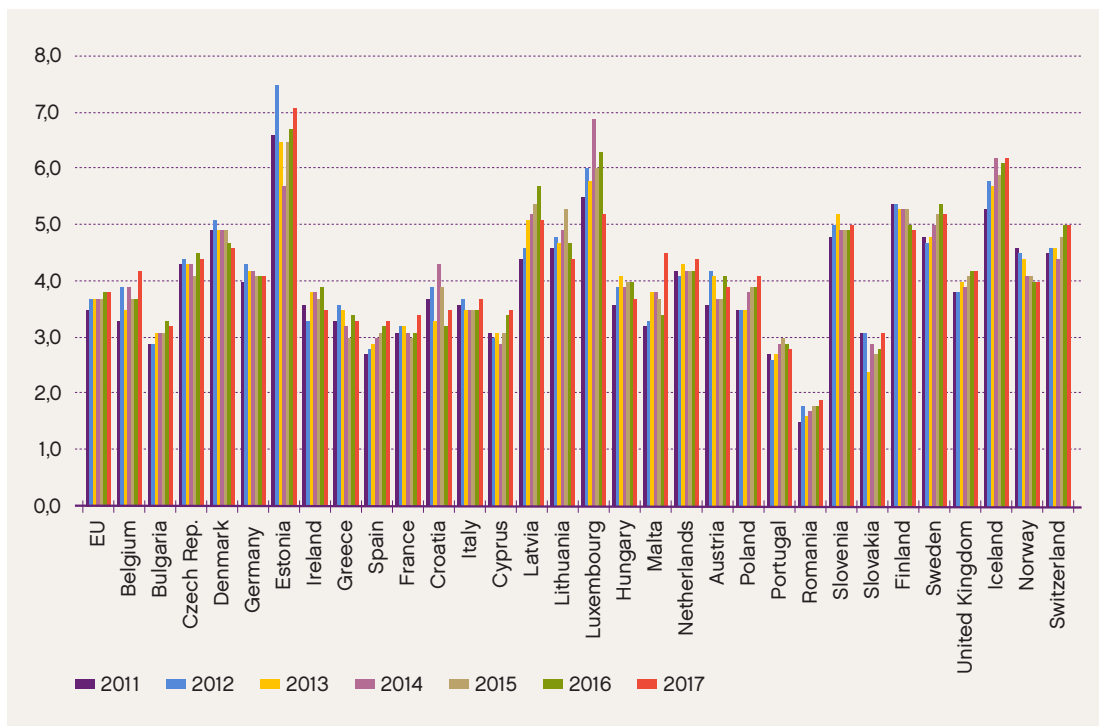
From 2011 to 2016 female cultural employment has dramatically risen in some countries such as Estonia, Luxembourg, Iceland, Latvia, Sweden, Switzerland or Finland. For example, **the UNESCO questionnaire of gender equality and culture report (2014) refers to Finland's Ministry of Education and Culture data, about women covering 53 percent of all employees in the creative industries.**<sup>39</sup>

On the other side, during a similar period, between 2011 and 2017, female cultural employment has slightly decreased in some countries such as Italy or Denmark, while no major evolution is observed in the rest of the States over the years.

In this line, as far as female employment evolution is concerned, the following graph shows the development of EU countries along the years.

39 - UNESCO (2014). Gender equality, heritage and creativity. Retrieved (data) from: <https://unesdoc.unesco.org/images/0022/002294/229418e.pdf>

Figure 26: Percentage of women cultural employment evolution in EU countries (2018).



Source: Own elaboration, based on Eurostat, 2018.

Nevertheless, statistics extracted from several reports such as the Artistic professional report (2018)<sup>40</sup>, Gender inequalities in the cultural sector (2016)<sup>41</sup> and the Cultural and Creative Artist Report (2010)<sup>42</sup> state that women, even being more qualified than men, earn less money than men and, in many cases, with worst working conditions.

According to Fiona Dodd (2002), in the UK there are 32.800 women and 82.450 men leaders in the Creative and Cultural Industries<sup>43</sup>. However, although this is not necessarily worse than in other sectors... since 23% of creative women executives are leaders of a team, compared with 21% of female executives in the general economy. **The glass ceiling is an obvious problem in terms of managerial and leadership positions.** The next figure explains the situation in five countries of the European Union.

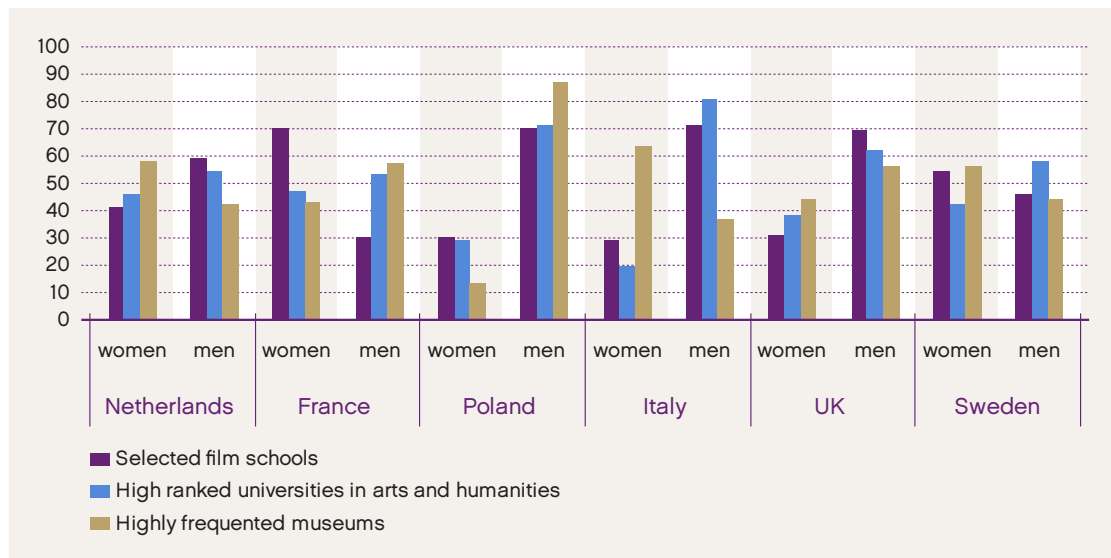
40 - Arts Professional (2019). Arts Pay. A summary of pay and earnings in the arts and cultural sector. Special Report. Retrieved from: [https://www.artspay.co.uk/sites/artspay.co.uk/files/artspay\\_2018\\_report.pdf](https://www.artspay.co.uk/sites/artspay.co.uk/files/artspay_2018_report.pdf)

41 - Culture Action Europe. (2016). *Gender inequalities in the cultural sector*. Retrieved from: <https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>

42 - Creative and Cultural Skills. (2010). *Sector Skills Assessment for the creative and cultural industries Report*. Available at: [https://www.oph.fi/download/143169\\_LinkClick.pdf](https://www.oph.fi/download/143169_LinkClick.pdf)

43 - Fiona Dodd, (2012) "Women leaders in the creative industries: a baseline study", *International Journal of Gender and Entrepreneurship*, Vol. 4 Issue: 2, pp.153-178. Doi: 10.1108/17566261211234652

Figure 27: Percentage of women leader positions in the cultural subsector by countries



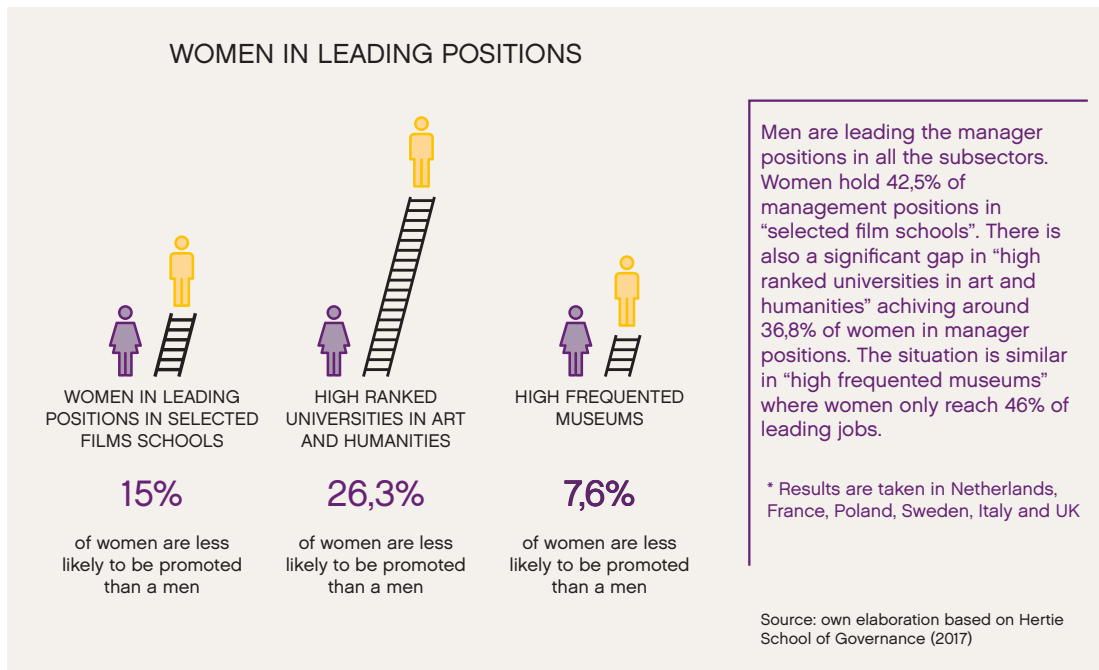
Source: Own elaboration, based on the Hertie school of governance, 2017. <sup>44</sup>

France is the country with more women working in management positions in film and audio-visual schools (*Ecole Nationale Supérieure Louis-Lumière; La Fémis*, Groupe ESRA). This subsector is led by 70% of women, while in The Netherlands we can also observe an important share of women in leading positions in highly frequented museums such as the Rijksmuseum, Van Gogh Museum, Noordbrabants Museum, namely 58%, as opposed to 42% of men. In Sweden, a majority of women have managerial positions in the film subsector (54%, against 46% of men) and 56% have leading positions in highly frequented museums. According to this sample, Italian female managers of museums would also be in the majority in Italy (63%), but not in Poland.

However, despite these positive examples, according to this survey, **men make up most of the managers in all the subsectors (87%)**. This can be particularly observed e.g. in Italy or in Poland. In this last country, men manage 81% of highly frequented museums, against 19% only of women. In the UK men are leading the film schools' sector, though there is a slight balance in the case of museums. We have to underline, that **in general, there is a sharping marked unbalance in the highest ranked universities in arts and humanities, where 63% of men are occupying leading positions**.

44 - Hertie School of Governance. (2017). Gender Equality Policy in the Arts, Culture and Media Report. Retrieved from [https://hertieschool-f4e6.kxcdn.com/fileadmin/2\\_Research/2\\_Research\\_directory/Research\\_projects/Women\\_in\\_media\\_culture/FINAL\\_Report\\_Women\\_in\\_arts\\_and\\_culture.pdf](https://hertieschool-f4e6.kxcdn.com/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf)

Figure 28: Women in Leading positions



In order to complete this information, the next chapters will enter into more details to present the reality of the gender gap in different subsectors of the cultural and creative industries.

## 4.2 Performing arts

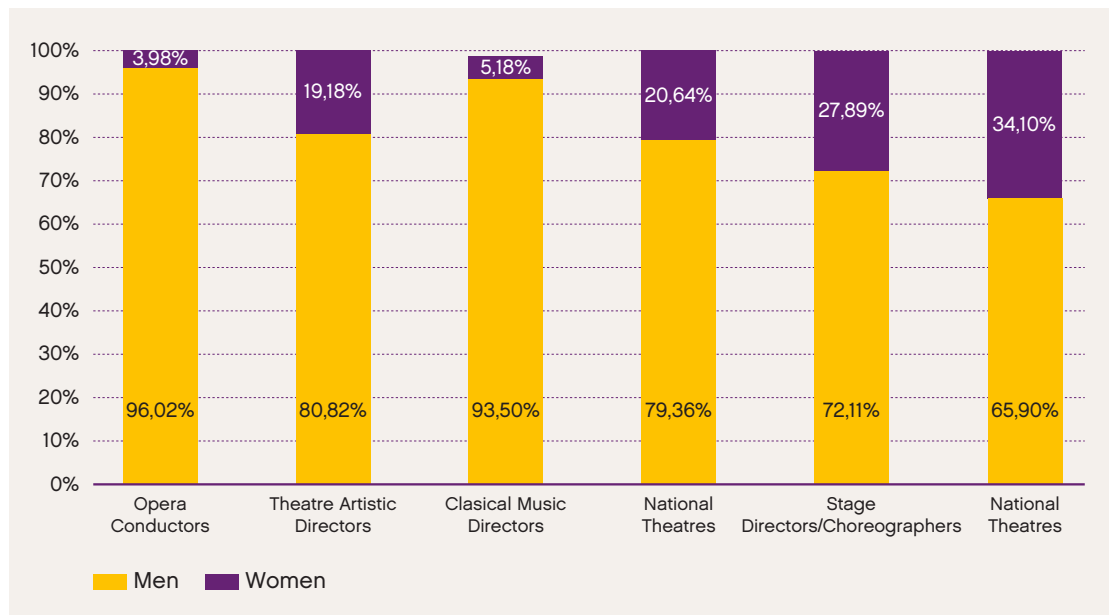
Performing arts are all activities with an aesthetic and creative component that are developed in front of an audience. These include dance or theatre, jazz, opera or live activities that express social or psychological emotions through corporal expression.

It is not easy to find statistics in Europe regarding to the participation of women in the performing arts, but it is easy to affirm that men still dominate the manager jobs in this subsector. As far as the theatre industry is concerned, for example, a quick browse through the season brochures of the majority of theatres across Europe shows that female names on cast list and on creative and technical team lists are in a minority. According to recent British Theatre Consortium figures only 30% of professional playwrights are women.

As it happens with the movie industry, in theatre, what audiences see and hear on stage remains overwhelmingly written, directed, composed, designed and performed by men.



Figure 29: Gender distribution of key artistic positions in the performing arts in France (2012-2013 season)



Source: Own elaboration, based on “Etude sur la présence des femmes artistes pour la saison 2012-2013 dans les structures subventionnées par le Ministère de la culture et de la communication.”<sup>45</sup>

As far as gender analysis is concerned, in terms of the “consumption” of performing arts, again, the percentages of women aged 25–64 attending live performances were significantly higher than those of men in almost all EU Member States for which data were available in 2011 (see the mentioned Eurostat report). The small exceptions were Portugal, Romania and Italy where attendance at live performances was nearly the same among men and women. Latvia, Lithuania and Finland accounted for the most significant gender differences (at least 17 percentage points in favour of women).

There are not many gender gap statistics in relation to dance in all the European countries, but we found some individuals country statistics that explain the situation for dancers.

In Sweden, the Swedish Arts Grants Committee has produced a report in 2007, that reflects a total amount of 841 dancers, some of which (70%) are women. In **Poland, women formerly retired earlier than men. The average age of retirement of women is 55 years old, while men would retire at 60, being granted 5 extra years of a professional career** (FIA report, 2011)<sup>46</sup>.

In this vein, the Guardian newspaper<sup>47</sup> published an interesting article some years ago about women choreographers. The Royal Ballet and the National Gallery led a collaboration performance

45 - Sardeing, A. (2013). “Etude sur la présence des femmes artistes pour la saison 2012-2013 dans les structures subventionnées par le Ministère de la culture et de la communication”. Retrieved from <https://www.culture.gouv.fr/Espace-documentation/Documentation-scientifique-et-technique/Etude-sur-la-presence-des-femmes-artistes-pour-la-saison-2012-2013-dans-les-structures-subventionnees-par-le-ministere-de-la-culture-et-de-la-communication>

46 - FIA (2011). *Dancer's career transition*. A EuroFiahandbook. Retrieved from [https://www.fia-actors.com/uploads/Dancers\\_Handbook\\_EN.pdf](https://www.fia-actors.com/uploads/Dancers_Handbook_EN.pdf)

47 - The guardian (2018, April 28). Sexism in dance. *The Guardian*. Retrieved from: <https://www.theguardian.com/stage/2013/apr/28/women-choreographers-glass-ceiling>

called “Metamorphosis: Titian 2012”. Of a total amount of 15 choreographer artists, none of them was a woman. This was an ironic decision taking into account that the leading role was Diana, the goddess of feminist power... Women have had fewer opportunities than men in this activity, and thus need more support to reach key positions in choreography.

Regarding ballet choreographers, another article published by the Globe and Mail journal in 2018<sup>48</sup> mentions that “the Ballet BC announced that its first European tour would feature an all-female program of choreographers”. Considering that choreography gender gap is unbalanced, this was an excellent opportunity to support women.

In this context, it is interesting to underline other cases such as the Opera Paris Ballet, where only one woman (Pite) has held the position of choreographer out of a total of 24 choreographers. Another case is the Royal Ballet in London, with two women out of a total of 16 choreographers, and again, one of them was Pite.

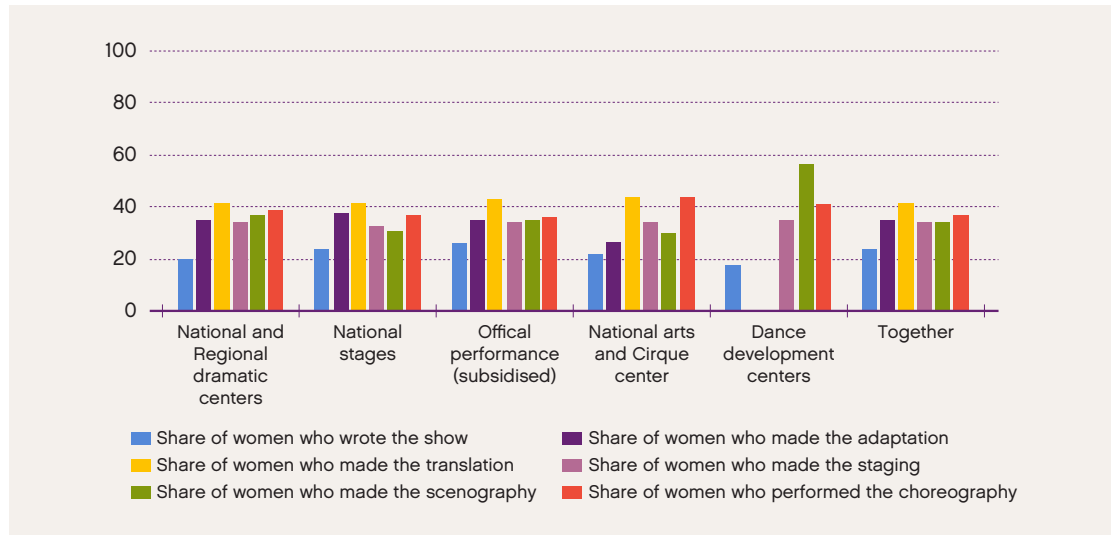
However, there are women in this subsector that have left their mark. One example of tenacity and innovation is Marina Abramovic; this Serbian performer artist is recognised worldwide as a pioneer who has challenged the limits. In one of her performances, she was naked together with tools that people could use to hurt her, demonstrating the evil and cruel part manifest in human behaviour when there is no punishment associated with the action. She always experiments with new, risky and, most of the time, successful ideas but being aware that “*if you take the risk, you can fail*”.

In this context, **theatre is also an activity where female representation is high, but mostly in roles as actors**. It was hard to find exhaustive and homogeneous statistics in Europe, but many cases of inequalities are often mentioned as far as leading jobs are concerned. One clear example comes from the French observatory:

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48 - Schavas, M.(2018, May 16). Ballet BC changes the conversation on gender imbalance in dance world. *The Globe And Mail*. Retrieved from: <https://www.theglobeandmail.com/arts/theatre-and-performance/choreographers-dance-around-the-issue-of-gender-imbalance-in-ballet/article29941198/>

Figure 30: Performing Arts. Proportion of women by position and task in France (Percentages). 2017-2018



Source: Own elaboration, based on Observatoire de l'égalité. France, 2018. <sup>49</sup>

This graph reflects the current situation in different cultural places depending on the type of activity. It shows that, in all cases, they are clearly underrepresented (in particular, their representation as authors/creators is very low, **with over 75% of shows written or created by men**. Women only reach a higher representation as dance performers).

In most of the different functions (stage production, translation, performers, authors, etc.), women are clearly underrepresented, with their presence registering below 40%.

Another case of an unbalanced situation in theatre is found, for example, in the participation of women in the Centenary Programme in Ireland, where only one play out of ten (10%) was written by a woman, and three plays out of ten (30%) were directed by a woman.

This situation was clearly unfair, and produced many complaints. Therefore, the theatre analysed the problem and created new policies and plans to ensure gender equity. This campaign was promoted, and other public theatres joined the initiative to take initiatives in gender balance. In 2016, the movement *#wakingthefeminists* received a grant from the Irish Arts Council to research deeply the issue of gender diversity in theatre. **The results showed that, in Ireland, 17% of the playwrights were women, 20% were directors, 34% designers and 37% of the cast<sup>50</sup>.**

According to the Purple Seven consultancy's report named "Gender in theatre"<sup>51</sup>, the UK gender gap is "wide, but closing". It analyses data collected from programmes of over 6.000 plays across 159 UK venues between 2012 and 2014 to showcase the male domination and gender breakdown

49 - Ministère de la culture (France). (2018). *Observatoire de l'égalité entre femmes et hommes dans la culture et la communication Report*. Retrieved from <https://www.culture.gouv.fr/Thematiques/Egalite-et-diversite/Documentation/Observatoire-de-l-egalite-femmes-hommes/Observatoire-2018-de-l-egalite-entre-femmes-et-hommes-dans-la-culture-et-la-communication>

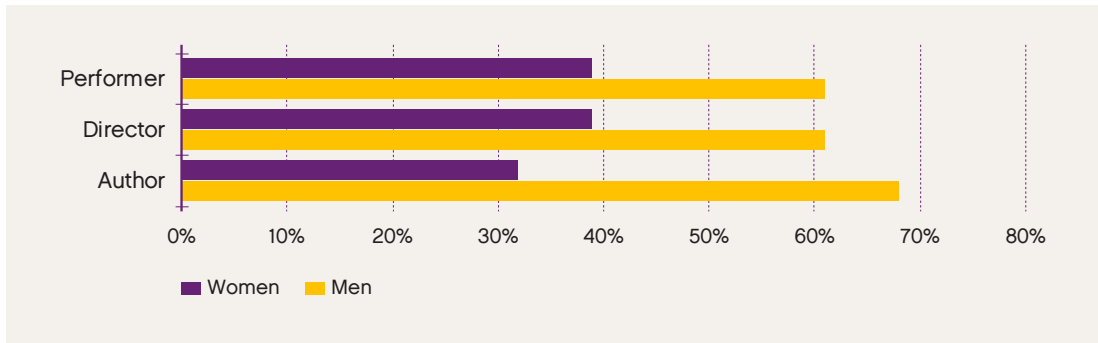
50 - Waking the feminists. (2017). *Gender Counts*. Retrieved from: [www.wakingthefeminists.org/research/](http://www.wakingthefeminists.org/research/)

51 - Purple Seven. (2016). *Gender in Theatre. Report*. Retrieved from: [www.purpleseven.com/media.ashx/gender-thought-leadership.pdf](http://www.purpleseven.com/media.ashx/gender-thought-leadership.pdf)

of practitioners (authors, directors, performers), though observing a 5% increase of female directors since 2012.

In that same line, another available example is the gender gap in UK theatre, where men have taken control of all positions:

Figure 31: Theatre gender gap in the UK (2015)



Source: Own elaboration, based on Purple seven, 2015. <sup>52</sup>

**In UK, men performers and directors reach over 60% of the positions, and men also represent almost 70% of the authors. There is still much work to do to reach an equal presence of men and women in the production of plays.**

As mentioned, it seems that there is no homogeneous European statistics per country and thus still a lack of knowledge or interest towards closing the gender gap in the performing arts.

### 4.3 Visual arts

What is the female situation in relation to the visual arts?

As mentioned in the introduction, throughout history, the most recognized artists, especially in fine arts, are men (Da Vinci, Michelangelo, Picasso, Dalí, Van Gogh, Rembrandt, and a very large etc.).

If we take the **Top 10 list of the most expensive living European artists with works for sale at auction in 2015<sup>53</sup>**, sadly, we can see that again all of them were men; with the British and Italians doing particularly well: Gerhard Richter, Peter Doig, Giovanni Anselmo, David Hockney, Rudolf Stingel, Damien Hirst, Chris Ofili, Michelangelo Pistoletto, Frank Auerbach and Maurizio Cattelan.

According to the Artnet article and regarding the gender gap, and its list tracking four years' worth of sales data, a first list presenting the highest-selling individual lots for selling artists (top 100) demonstrates that only one female artist made the cut (Yayoi Kusama).

52 - Purple Seven. (2016). Gender in Theatre. Report. Retrieved from: [www.purpleseven.com/media.ashx/gender-thought-leadership.pdf](http://www.purpleseven.com/media.ashx/gender-thought-leadership.pdf)

53 - Retrieved from Artnet: <https://news.artnet.com/market/top-10-european-artists-auction-2015-398010>



While 60% of the 100 most expensive artists at auction in the past 20 years were European, Louise Bourgeois is the only European woman artist included in such list. (Image: Arturo Espinosa, Cataluña, Spain - Louise Bourgeois, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=56809366>)

That same report mentions that less than 20% of artists are women (Hyperallergic, Countess Report, Artnet News<sup>54</sup>).

Again, it is not easy to find official statistics, but we could refer to the survey “*Pyramid or Pillars: Unveiling the Status of Women in Arts and Media Professions in Europe*”<sup>55</sup>. It looked at 8 European countries and the situation of women in all the arts and in the media in Austria, Finland, Germany, Italy, The Netherlands, Portugal, Spain and the UK. **In terms of the visual arts, it finds female artists' presence at between 38%-45% of all artists, 30-60% of art students, 3%-20% of lecturers and professors.**

In fact, many more women study the arts in many EU countries (for example **74% of students at the University of the Arts London, Europe's largest Arts University, are girls**) but fewer women work in the arts, particularly in artistic and leadership roles (according to recent UAL figures **only 30% of professional artists in galleries in London are women**).

As far as visits to cultural sites is concerned, according to Eurostat, just as for cinema and live performances, women appeared to be the keenest visitors to cultural sites in most Member States.

In most Member States, the group that made the most visits was that of women aged 25–34 (in seven Member States) or 35–44 (in six Member States).

“I live life outside of society and the rules of a conventional society do not apply to those who live in the limit”.

Tamara de Lempicka

We know a few famous European sculptors, but there is no much data about women sculptors in Western countries. One example of empowered women in art is Properzia de Rossi, in 1490 (Bologna, Italy). She was a lady of Renaissance Italy, and she had the desire to become an artist. At that time, only men could be sculptors, but she challenged this to defy sex rules<sup>56</sup>. Other recognised women sculptors were Niki de Saint Phalle, Camille Claudel, Emilia Benoit or Hélène Bertaux that dared to express forbidden and hidden words, naked humans to claim and conquered<sup>57</sup>. There are of course many contemporary women sculptors and fine arts artists who enjoy some international

54 - Kinsela, E. (2016, October 24). *ARTNET NEWS*. 100 most collectible artists. Retrieved from: <https://news.artnet.com/market/artnet-news-100-most-collectible-artists-717251>

55 - Danielle Cliche, Ritva Mitchell, Andreas Joh. Weisand (2001). EriCarts Report. Germany. ARcult Media.

56 - Womenart (2017): First female sculptor. Retrieved from <https://womennart.wordpress.com/2017/04/26/first-female-sculptor-of-europe/>

57 - ArteTV (n.d). Retrieved from: <https://www.arte.tv/fr/videos/078176-000-A/sculptrices-ni-muses-ni-modeles/>

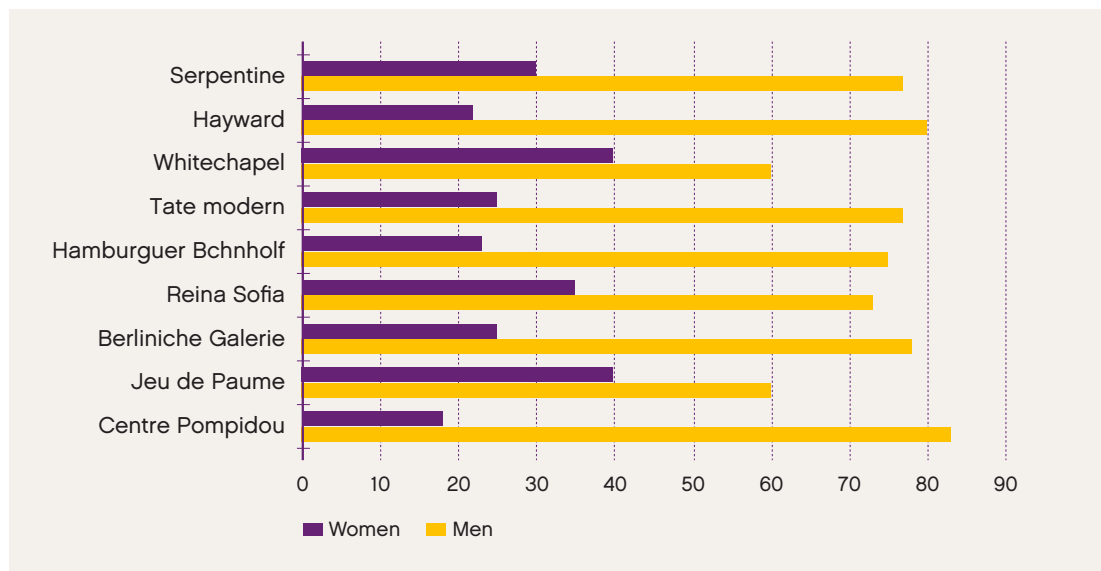
recognition but, as mentioned, they are a large minority and their works do not reach the economic value of their male colleagues.

Regarding managerial issues, taking into account the report “The Ongoing Gender Gap in Art Museum Directorships, 2014”, published by the Association of Art Museum Directors, **the museums considered as the best ones in the world (British Museum, Louvre and the Metropolitan Museum of Art) have never had a female director**<sup>58</sup>.

**It is evident that still there are huge disparities between gender power. How is the glass ceiling gap with regard to the visual arts?** Are maternity leaves the central axis of the barrier to female promotion?

Within the sphere of institutional efforts, in other galleries and museums, the next chart presents the gender gap of solo exhibitions in recognised German, British, and French institutions.

Figure 32: Percentage of solo exhibitions in French, Spanish, German and British institutions (2007-2014)



Source: Own elaboration, based on Artnews, 2015.<sup>59</sup>

We can observe in the graph that from the period between 2007 and 2014, the gender gap is high among those who have had solo exhibitions in different countries, though **Jeu de Paume and the Whitechapel have 40% of their solo exhibitions by female artists**. Being optimistic, we could expect that, in future statistics (and taking into account some current trends), these two institutions might be able to reach an equal presence of men and women in the near future.

On the opposite end of the spectrum, according to the HCI Report 2016, the Pompidou Centre has dedicated only 12 exhibitions out of 108 to a woman artist over the period from 2012-2016, that

58 - Association of art museums directors. (2017). *Gender Gap Report*. Retrieved from: <https://aamd.org/our-members/from-the-field/gender-gap-report-2017>

59 - Reilly, M. (2015, June 25). Taking the measure of Sexism: Facts, Figures and Fixes. *Art News*. Retrieved from <https://www.artnews.com/2015/05/26/taking-the-measure-of-sexism-facts-figures-and-fixes/>

represents 11% of their total shows. As we can check in the graph, around 18% of the women have benefited from solo exhibitions, compared to 83% of the men, till 2014.

**In general, male solo exhibitions are double the figure of those by women in all institutions. An interesting research angle would be to investigate the factors linked to this underrepresentation. It will also be of great interest to see the evolution of these figures over in next decades. Lately, due to the visibility gained thanks to the latest and current feminist wave, it seems that efforts are being made to try to redress the situation, but it still to be seen if such efforts will be sustained throughout time.**

In Spain, we can appreciate some works by forgotten women. According to the Huffington Post, in March of 2018, the Prado Museum was voted as one of the best Spanish museums. However, only six paintings of three women were shown, in the middle of 1160 paintings and 1627 artworks. These lucky women were Sofonisba Anguissola, Clara Peeters and Artemisa Gentileschi<sup>60</sup>.

In the same vein, we can see the work of around twenty female painters only in the collection of the Louvre Museum. The situation at Orsay Museum is quite similar: its collections include 296 women creators out of 4.463 artists, less than 7% according to an article published in "La Croix" cultural journal<sup>61</sup>.

Similarly, an article published by Borck on the Europeana website, in March 2018, shows how gender discrimination is still dominating the arts. For example, the Manchester Art Gallery decided to temporarily remove a painting because of its sexist representation of women. Another case is when the Nordiska museum in Sweden began to collect *#MeToo* experiences as part of its collection<sup>62</sup>.

**Therefore, something is happening in galleries and museums concerning gender equality. Is it discrimination?** According to a survey carried out at London's Tate modern, only 5% of professional art dealers are sensitive to gender issues (Dw, 2017)<sup>63</sup>.

An article published in EL PAIS in early 2018 explained that gender imbalances are still significant in the visual arts. It refers to the 2018 edition of ARCO (the major artistic fair in the country), when all the programmes of the fair were commissioned by women. However, a women's cultural observatory analysed that only 25% of artworks presented in the fair were by women artists (5% of them Spanish)<sup>64</sup>.

60 - Velasco, M. (2018, March). El museo del Prado solo expone 6 obras de mujeres. *THE HUFFINGTONPOST*. Retrieved from: [https://www.huffingtonpost.es/2018/03/06/el-museo-del-prado-solo-expone-seis-obras-de-mujeres-son-estas\\_a\\_23375343/](https://www.huffingtonpost.es/2018/03/06/el-museo-del-prado-solo-expone-seis-obras-de-mujeres-son-estas_a_23375343/)

61 - Gignoux, S. (2018, January). La revanche des artistes femmes. *LA CROIX*. Retrieved from: <https://www.la-croix.com/Culture/Expositions/revanche-artistes-femmes-2018-01-18-1200906888>

62 - Borck, L. (2018, March,). Gender discrimination in the cultural heritage sector. *Europeana*. Retrieved from: <https://pro.europeana.eu/post/gender-discrimination-in-the-cultural-heritage-sector>

63 - Oeize, S. (2018, April 20). Growing hopes for women on the art market. *DW* Retrieved from: <https://www.dw.com/en/growing-hopes-for-women-on-the-art-market/a-43437892>

64 - El País (February, 2018). Un grupo de mujeres artistas marcha por arco con el lema "estamos aquí". Retrieved from: [https://elpais.com/cultura/2018/02/21/actualidad/1519220723\\_844814.html](https://elpais.com/cultura/2018/02/21/actualidad/1519220723_844814.html)

Nevertheless, not everything is black in the future of women's art. Among the top art worldwide influencers some European female curators rank very highly<sup>65</sup>: Elena Filipovic (Sweden); Rózsa Zita Farkas (London); Fatos Üstek (London); Heidi Ballet (Berlin and Brussels); KM Temporary (Elisa R. Linn & Lennart Wolff); Justė Jonutytė (Lithuania); Anna Gritz (Berlin); Hanne Mugaas (Norway); Julie Boukobza (Paris); Natalia Sielewicz (Poland) and Defne Ayas (Netherlands).

**In resume, even if there is not so much official and homogeneous data - especially at European level - all different sources show that, despite the high number of well-trained female artists, women clearly remain not only underrepresented in Visual Arts, but also undervalued and overlooked.**

Figure 33: Percentage of A Solo Exhibitions (2007-2014)



65 - Art sy. The most influential curators in Europe. *Artsy*. Retrieved from: <https://www.artsy.net/article/artsy-editorial-the-20-most-influential-young-curators-in-europe>



## 4.4 Cultural heritage

As far as employment in cultural heritage is concerned, again, there is a lack of observations and homogeneous data at the European level. **In the UK**, according to the already mentioned baseline study “Women leaders in the creative industries” (Fiona Dodd ,2013)<sup>66</sup>, **even if cultural heritage is the only sub-sector that would employ more women than men, still, male represent the higher proportion of executives (62% of male executives, against 38% of women)**. In London, this data would decrease, with only 27% of women joining management teams of cultural heritage institutions in the UK capital.

Concerning Museums, EGMUS (European Group on Museum Statistics) collects and gather interesting data and publications, but none of them specifically about gender issues. Within its report “Guide to European museum statistics” (2016), however, the **Spanish Ministry of Education, Culture and Sports** facilitated some interesting data: As far as attendance rates are concerned, again, the indicators provided indicate significant cultural behaviour differences regarding gender. Women have rates of visits to museums, exhibitions or art galleries higher than the average. The staff accounted in 1.468 Museums and Museum Collections was of 14.189 people (an average of 9,7 workers per institution). Of this amount, more than a **majority of workers are women (55,2%, against 44,8% of men)**. In this case, the **indicators used in the survey underlined a significantly different cultural behaviour regarding gender. Women have rates visiting museums, exhibitions or art galleries higher than the average.**

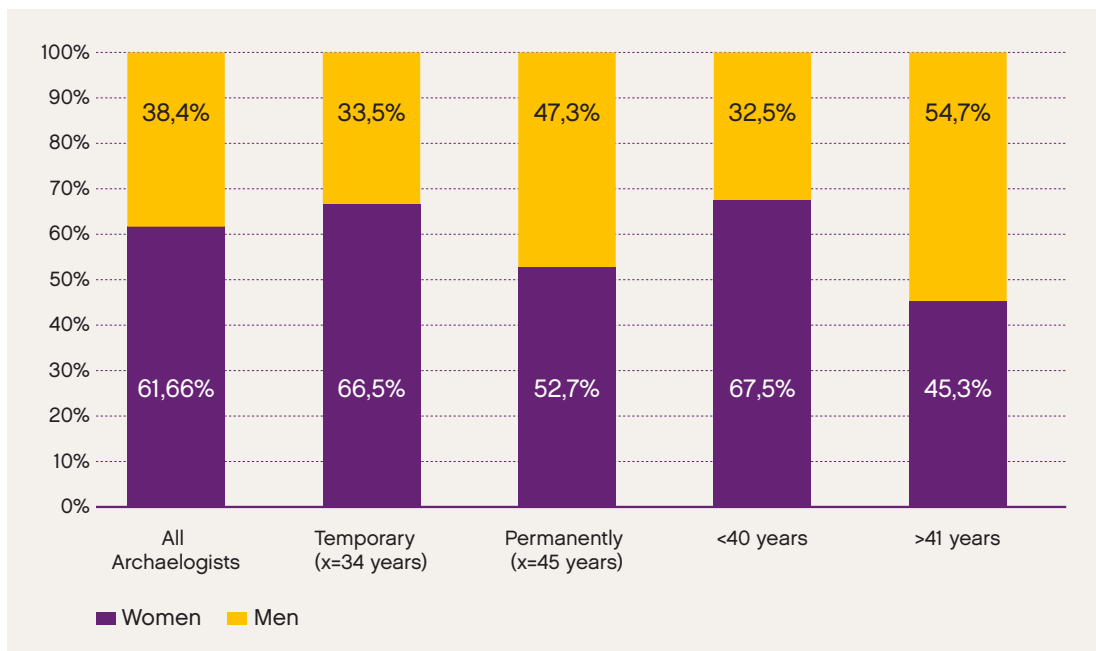
Regarding the museum's staff, being an archaeologist is a critical professional driver that allows us to keep and study incredible treasures. We do not use to find famous women in this field - or women lack of visibility - except in the movies. However, rather than Lara Croft, some examples of women archaeologists have left their trace in history: Jane Dieulafoy (1851-1916); Jacquetta Hawkes (British archaeologist and writer, daughter of the Nobel Prize, Sir Frederick Gowland Hopkins); Maria Reiche (1903-1998, a German mathematician) or Kathleen Kenyon (famous for her excavations in Jericho and Bangalow, between 1952-1958).

In fact, in the following figure, we can observe that women archaeologists represent a much higher proportion, especially in new generations:

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66 - Fiona Dodd, (2012) “Women leaders in the creative industries: a baseline study”. *International Journal of Gender and Entrepreneurship*, Vol. 4 Issue: 2, pp.153-178, <https://doi.org/10.1108/17566261211234652>

Figure 34: Archeologist employment by gender in 21 European countries (%)



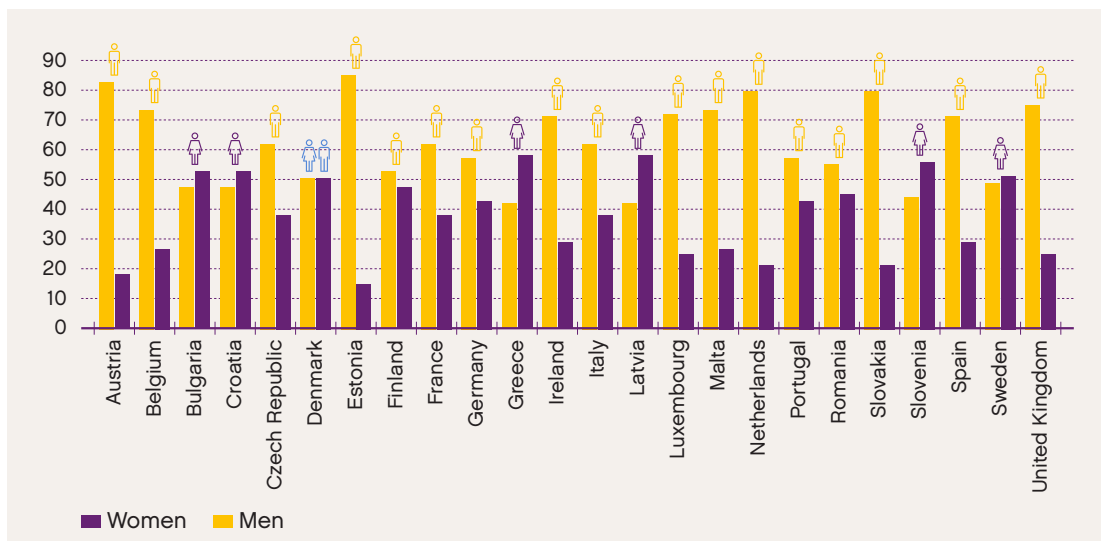
Source: Own elaboration, based on Lazar et al, 2014.

The women's line tendency is inversely proportional to the men's line tendency. The overall trend is that women represent the majority of workers in archaeology. However, the conditions under which women work differ by country, and in several countries, women are paid less and are not well represented in leadership positions.

The share of women is much higher at younger ages, in particular through temporary jobs, as they represent two-third of the temporary employed archaeologists (66.5%, with an average age of 34 years old). Women archaeologists still represent the most important group with permanent employment, but with less difference (52% of women for 47,3% of men). This readjustment can be explained by the fact that there are more men employed in the sector when it comes to older generations (from 41 years old onwards). **It might mean that many women leave their job at that age, having difficulties to conciliate labor and family, though also we have to take into account that there were less women working in this field in the past. In any case, archaeology is one of the few ICC subsectors where that employs more women than men.**

Architecture is another cultural heritage profession. From an historical or contemporary perspective, again, how many famous women architects do we know? Among them we might mention Gae Aulenti (1927-2012), a recognised Italian woman who could refurbish the Orsay Paris train station and the Grassi Palace, that became the Venice Art Museum later on in 1985. Or Charlotte Perriand (1903-1999), a French architect that also stands out in this field and in interior design, who refurbished the University of Paris. More recently, among the so called "Starchitects", the most famous woman was Zaha Hadid (1950-2016), the first and only woman to be awarded the Royal Gold Medal from the Royal Institute of British Architects (in 2015, one year before her loss), and the first woman to receive the prestigious Pritzker Architecture Prize (in 2004).

Figure 35: Percentage of architects in Europe by gender



Source: Own elaboration, based on Architect's Council of Europe, 2014. <sup>67</sup>

**There is a considerable gender gap between men and women among all European countries.** In fact, a closer analysis of this gender gap reveals that there were only two countries with less than five points of difference between male and female architects (Denmark, both 50%; Finland, male 53% and women 47%) and one country with more women architects than men (Sweden, 51% of women versus 49% of men). In the rest of the Member States, the gender gap remains very high. In this vein, there is a significant gender unbalance in countries such as Estonia, Austria, Netherlands, Slovakia, UK or Ireland.

Regarding the architecture field, we consider if there is also a difference between women and men's wages. The next figure analyses the pay gap between them.

Figure 36: Average architecture earnings analysed by gender and full-time in Europe (average)



Source: Own elaboration, based on Architect's Council of Europe, 2014. <sup>68</sup>

67 - Mirca and Nacey. (2015). *The architectural Profession in Europe*. Architects Council of Europe Report. UK. Retrieved from [https://www.ace-cae.eu/fileadmin/New\\_Upload/7\\_Publications/Sector\\_Study/2014/EN/2014\\_EN\\_FULL.pdf](https://www.ace-cae.eu/fileadmin/New_Upload/7_Publications/Sector_Study/2014/EN/2014_EN_FULL.pdf)  
 68 - Ibid 62.

Over the years, even if the male average gross salary has decreased in a higher amount (more than 6000 € between 2008 and 2014) than the women average, due to the economic crisis, **throughout all the period analysed, men have always earned more than women (almost 25%/10.000 € more before the crisis).**

Though the Wom@rts project does not directly tackle this subsector, we should mention the MOMOWO project (Women's Creativity since the Modern Movement - [www.momowo.eu](http://www.momowo.eu)), also supported by Creative Europe and which tries to make visible the women in the field of architecture and interior design.

As far as **intangible cultural heritage** is concerned, the UNESCO has defined it as a group of distinctive features, spirituals, materials, intellectuals and emotional values, traditions and behaviours of a social group that ranges the style of life, values, traditions, and beliefs (UNESCO, 2001). As something intangible, genders gaps and movements in these fields are hard to identify, measure and monitor.

However, within its activities, we should underline that the UNESCO includes some specific principles toward "Ethics and Intangible Cultural Heritage"<sup>69</sup>, referring to ethics as "norms of conduct regarding acceptable and unacceptable behaviours within a society or community – not necessarily from a legal perspective, but from a human or cultural perspective". For that purpose, the Intergovernmental Committee addressed those concerns and endorsed, in 2015, twelve ethical principles for safeguarding intangible cultural heritage (Decision 10.COM 15.a). Among them, there is no specific principle focussing on gender equality only, though the topic is addressed within a general principle about cultural diversity (principle nr. 11):

*- "Cultural diversity and the identities of communities, groups and individuals should be fully respected. In the respect of values recognised by communities, groups and individuals and sensitivity to cultural norms, specific attention to **gender equality, youth involvement and respect for ethnic identities** should be included in the design and implementation of safeguarding measures."<sup>70</sup>*

In conclusion, though cultural heritage in general might look as one of the less affected subsectors of the creative economy in terms of presence of women, and a positive presence can be observed in i.e. archaeology, gender gaps and lacks of consideration and visibility can be observed in many fields, such as in architecture, and gender equality hasn't been much addressed in intangible heritage related discussions so far.

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69 - Unesco.(n.d). *Ethics and Intangible Cultural Heritage*. Retrieved from <https://ich.unesco.org/en/ethics-and-ich-00866>

70 - Unesco.(n.d). *Ethical Principles for Safeguarding Intangible Cultural Heritage*. Retrieved from <https://ich.unesco.org/en/ethics-and-ich-00866>

## 4.5 Media & Audiovisual

Communication and Media Channel reflect societies and realities and they play the role to lead innovation process and drive social changes. They can achieve equal gender rights and contribute to make visible the role of women in manager positions, reduce stereotypes and prejudices and transmit a non-stereotype image of the women worldwide. In that framework, the present chapter is divided into two subsectors: the Film industry and the Communication & Media.

### 4.5.1 Audiovisual (Film Industry)

The project partnership includes two specific organisations fighting for the right, recognition and heritage left by women and creative contribution in the film industry, WIFT Finland and *Centre Audiovisuel Simone de Beauvoir*.

As background to the need for a long-term action plan, WIFT has garnered however evidence from many sectors to make the gender equality work more accessible. Based on their experience, and further to identifying and analysing a wide range of different sources; first of all, it has to be underlined that, again there is a **CLEAR LACK of data or empirical research in particular about audiovisual or film industry.**

However, thanks to some EWA (European Women's Audiovisual Network) Research results we for example denounce the following situation<sup>71</sup>:

- On average, **only one in five films in European countries are directed by a woman (21%)**. This means four out five films are NOT directed by a woman (and **approximately two in every ten films you will see at the box office will have been directed by a woman...**)
- The **vast majority of the funding resources (namely 84%) goes into films that are NOT directed by women**. Low funding perpetuates the scarcity of female-directed films in circulation, in turn affecting the markets' willingness to invest into female talent, thus creating a vicious circle.
- The struggle for funding is identified as women's most significant challenge, both economically, given their unequal status in the marketplace, and creatively, in terms of the range of stories they want to tell.
- Women have to push through unequal European film industries, trying to navigate and sustain their careers between TV and film sectors, in which inequality is being perpetuated by a combination of factors including the competitive habits of the marketplace, contemporary industry structures, the impact of new technologies and false assumptions about women's abilities and business risk

According to EWA, "*...with film school participation relatively equal between sexes, something is hindering women's access to the role of director and other professional creative posts, and this means that women's stories are not being told*".

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71 - EWA's pan-European research study (2016). *Where are the women directors in European films? Gender equality report on female directors (2006-2013) with best practice and policy recommendations*". Retrieved from [https://www.ewawomen.com/wp-content/uploads/2018/09/Complete-report\\_compressed.pdf](https://www.ewawomen.com/wp-content/uploads/2018/09/Complete-report_compressed.pdf)

According to other sources, the following chart showcases the incredibly small percentage women film directors' presence over a decade (2006-2016) in EU countries, based on the analysis of the 900 most popular films.

Figure 37: Evolution of women film directors in EU countries (2006-2016) in 900 popular films. (%)

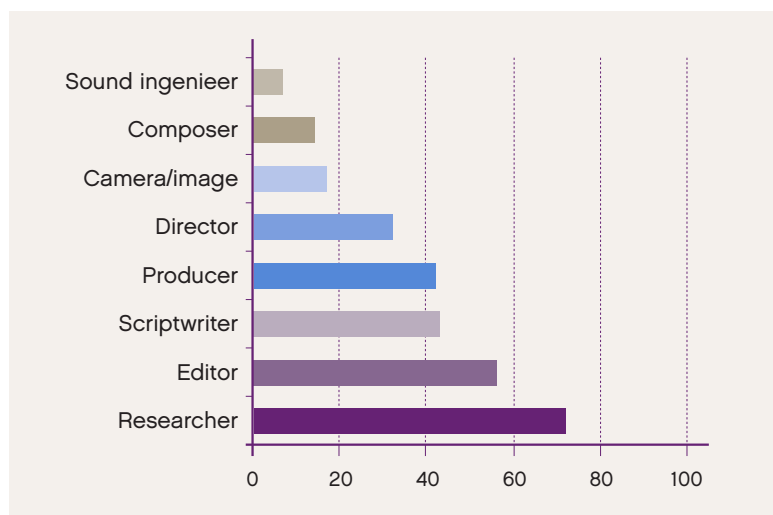


Source: Own elaboration, based on Smith, Choueiti, & Pieper, 2017. <sup>72</sup>

Though the data might vary from one year to another, without any clear explanation (e.g. from the very low and shaming 1,9% of years 2013 and 2014 to 7,5% in 2015), in any case, the average of women presence is below 5%.

Another source of interest is Eurimages 2016-2017 report, that brings some valuable information about women's presence and employment, mentioning that women's average in documentary or fiction projects was of around 31%, and 30% for animation. There was registered a total of 458 women working on projects among 4805 (9,53%) workers in 335 films supported by that programme of the European Council for Europe.

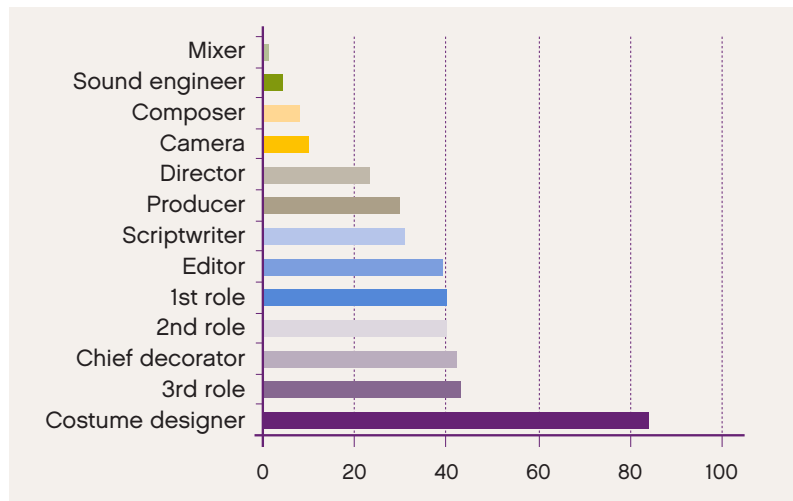
Figure 38: Women in documentary Projects (%)



Source: Own elaboration, based on Eurimages, 2016-17.

72 - Smith, S. L., Choueiti, M., Pieper, K., Case, A., Yao, K., & Choi, A. (2017). Inequality in 900 popular films: Examining portrayals of gender, race/ethnicity, LGBT, and disability from 2007–2016. *USC Annenberg, Los Angeles*. Retrieved from [https://annenberg.usc.edu/sites/default/files/Dr\\_Stacy\\_L\\_Smith\\_Inequality\\_in\\_900\\_Popular\\_Films.pdf](https://annenberg.usc.edu/sites/default/files/Dr_Stacy_L_Smith_Inequality_in_900_Popular_Films.pdf)

Figure 39: Women in fiction projects (%)



Source: Own elaboration, based on Eurimages, 2016-17.<sup>73</sup>

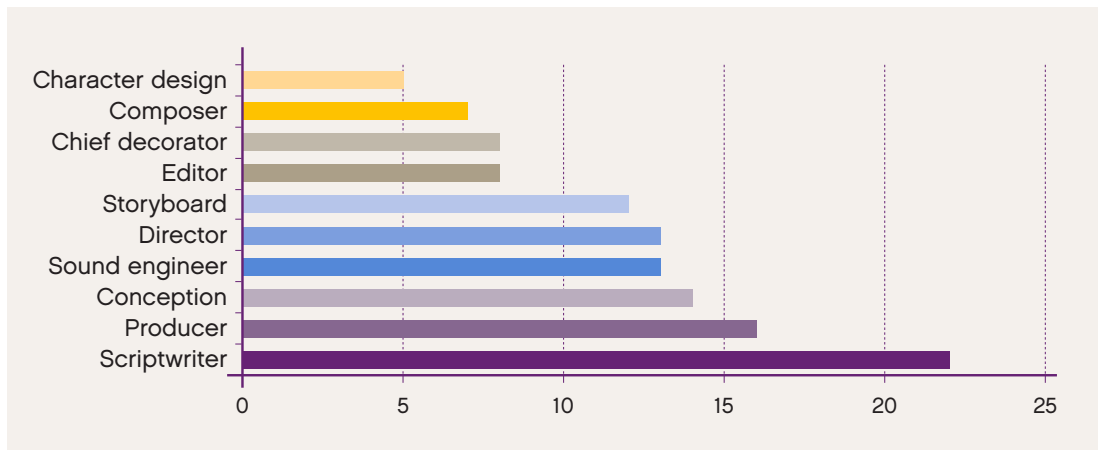
These two charts reflect thus the situation of women working in documentary films and fiction movies projects. **There is a higher presence in documentary, in particular thanks to the presence of women researchers (72%), editors (56%) and, at a lower level scriptwriters (43%) and producers (42%).**

As far as fiction is concerned, the **only profession where we can find a higher presence of women is costume design (84%).**

Concerning women working **in animation projects, the highest percentage are scriptwriters at 22%.** The second group is producers (16%), followed by conceptual workers (creative department), at 14%.

73 - Eurimages (2017). *Women in animation projects*. Retrieved from <https://www.coe.int/en/web/eurimages/gender-equality>

Figure 40: Women in animation projects in European countries (%)



Source: Own elaboration, based on Eurimages, 2016-17.

Though there is a lack of homogeneous data and research about the presence of women in the film industry at EU level, many different national associations and institutions are bringing us some interesting and valuable information, showing some general trends.

In Poland, for example, the statistical data about women activities in the film industry between 2006 and 2015 were as follows<sup>74</sup>:

Overall female presence:

- Feature fiction 12%
- Short film fiction 29%
- Documentary films 30%
- Animation 26%

Women directors receiving funding from Polish Film Institute (2012-2015):

- Feature fiction: 14% (15 out of 103 applications)
- Documentary films: 22% (32 out of 142 applications)
- Animation: 29% (17 out of 59 applications)

Women associated with the Polish Filmmakers Association:

- 27% directors
- 8% DOP's
- 29% screenwriters
- 41% of producers
- 72% editors

Another example relative to the few representations of women in management positions was in 2012. At this year, the number of women in decision-making in public broadcasting organisations in the EU countries was 38%, as presidents and members of Board/councils, and 36% were directors

74 - "The pilot report on the position of women in the Polish cinema industry, facts and figures" is made by Dr. Monika Talarczyk-Gubała and commissioned by Krytyka Polityczna.



of the Broadcasting area. Furthermore, a lower proportion of film writers (13.2%) and film producers (20.7%) were women in 2016, compared to male directors of the Broadcasting area.

According to some investigations of the CNC (*Centre National du Cinéma et de l'Image Animée*) 2014 report, **in France**<sup>75</sup>, the gender gap in the film industry is extreme. The average wage of women director is 31.5% lower than men's one, and the average salary of an actress is also 30.4% lower than for an actor. The same occurs for women camera operators. In France, according to the Swedish Film Institute in its "Gender equality report 2017" **women directors earned 31.5% less than the males.**

More recently, in the framework of a Charter being promoted by CNC and signed by over 200 professionals from the French cinema industry, the following data were highlighted:

- **60% of the students graduated at FEMIS (French national audiovisual school) are women**
- **21% of films accredited by the CNC are made by women in 2016**
- **25% of active screenwriters are women, but they rarely write alone**
- **85% of European public funds go to male directors**
- **42.3%: This is the difference in the average hourly wage between a director and a feature filmmaker**
- **6% of women's films were selected in the Official Selection at the Cannes Film Festival between 2005 and 2014.**
- **14% of women's films released in the cinema in 2015 (compared to 25% in 2012)**
- **7.2% of women's cinema films were broadcasted on France 2, 3, 4, 5, 0 channels in 2016 and 12% of TV dramas whose order of magnitude remains the same in 2017 with a lower proportion on the primetime.**

In that framework, the signatories also remind us that, as far as the recognition of women film directors is concerned, we can find some appalling results : ½ Palme d'Or in Cannes (the only time that Cannes did shatter its own glass ceiling it was through a split decision, in 1993, since Jane Campion – *The Piano* – had to share the award with a man, Chinese director Chen Kaige - *Farewell My Concubine*); 1 Oscar for best director (Kathryn Bigelow in 2010, for "*The Hurt Locker*"; or 1 César of best director (Tonie Marshall, for "*Vénus Beauté (Institut)*").

Finally, as another example of relevant source of data and information in other countries, we could refer to the "Gender Balance in the Film Industry" NORDICOM project (2014)<sup>76</sup>, that includes gender-based statistics collected by the Nordic Gender & Media Forum on the Nordic media industry (film, journalism, advertising and computer games)<sup>77</sup>. Despite some positive statistics in terms of gender equality in some countries (e.g., women reaching 53% of the employment in

75 - CNC. Centre National du Cinéma et de l'Image Animée. (2017). Women Status in the Cinema and Audiovisual Industry. Executive Summary. Retrieved from: <https://www.cnc.fr/documents/71205/151678/Women's+status+in+the+cinema+and+audiovisual+industry.pdf/7680a5dc-0692-c7b2-35ba-899dd5890c9>

76 - Nordicom. (2014). *Gender Balance in the Film Industry*. Retrieve from [https://www.nordicom.gu.se/sites/default/files/mediefakta-dokument/Mediebarometern/2582\\_7099\\_ngmf\\_film\\_seminar\\_giff2014\\_01\\_29\\_0.pdf](https://www.nordicom.gu.se/sites/default/files/mediefakta-dokument/Mediebarometern/2582_7099_ngmf_film_seminar_giff2014_01_29_0.pdf)

77 - See: (2014 January) Gender & Balance in the Film Industry. *Seminar, Göteborg International Film Festival*. Retrieved from [https://www.nordicom.gu.se/sites/default/files/medieforskning-statistik/7099\\_ngmf\\_filmseminar\\_giff20140129.pdf](https://www.nordicom.gu.se/sites/default/files/medieforskning-statistik/7099_ngmf_filmseminar_giff20140129.pdf)

the Distribution sector, and 52% in Television companies in 2011 in Finland), this report clearly demonstrates some important gender gaps in the film industry, such as:

- In 2011, women represented only 36% of the Jobs in the “Production” subsector in Finland, 28% in Sweden.
- In the “Postproduction” subsector, their presence was even lower (33% in Finland, 28% in Sweden)
- The gender gap in terms of female and male share (director, scriptwriter, producer) of feature films in Nordic countries was of over 60% in 2012:
  - 82% of male directors, against 18% of female ones
  - 85% of male producers, against 15% of female ones
  - 78% of male scriptwriters, against 22% of female ones
- And similar data were highlighted in terms of lead roles and key positions in première fiction films in the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden) in 2012:
  - 64% of male lead roles, against 36% of female ones
  - 85% of male directors, against 15% of female ones
  - 69% of male producers, against 31% of female ones
  - 80% of male scriptwriters, against 20% of female ones

However, and to be somehow “optimistic”, some progress have been made in the past few years, and the film industry sector is among the most active and visible when it comes to fight for women’s rights and recognition, thanks to the longstanding efforts of organisations such as WIFT or the Centre Audiovisuel Simone de Beauvoir, and recent huge impacts of movements such as *#MeToo* or Time’s Up. In that sense, the mentioned Charter being promoted by CNC offers some positive and inspiring steps, i.e.:

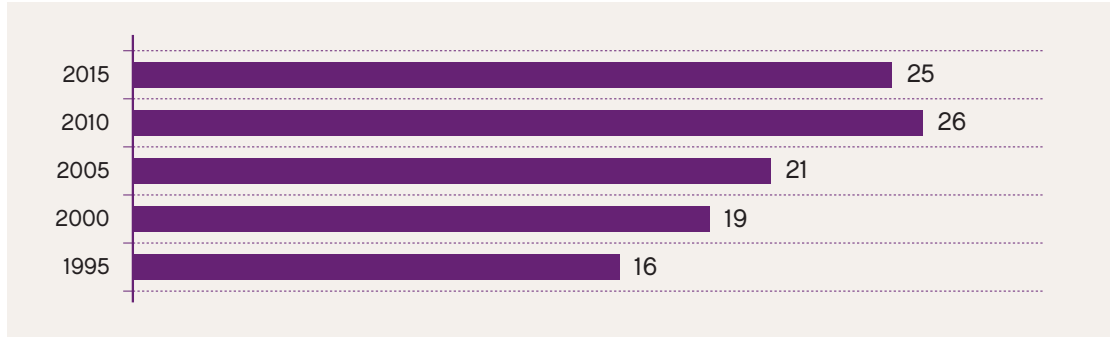
- Sweden and Ireland have adopted quotas with the goal of 3 years that 50% of the grants go to projects led by women
- Spain has chosen a points system that enhances women’s plans for aid allocation
- Austria has initiated a process of data transparency and a reliable data base open to all
- On 28 September 2017, the Council of Europe adopted a landmark recommendation inviting Member States to review their legislation and strategies to promote equality in the sector, end the inequitable distribution of subsidies and ensure collection, monitoring and publishing data

## 4.5.2 Media and Communication Industry

Thought the Wom@rts project doesn’t initially tackle the media and communication sector, as a transversal domain that can indirectly affect or influence the presence of women in all parts of the society and economy, with the capacity of generating daily messages for everyone, some basic data are also provided in this research.

The presence of women in the Media and Communication industry, as creators and contributors of such messages and impacts, can affect the presence of creative women being promoted through articles, interviews or reviews.

Figure 41: Women proportions of subjects/sources in newspapers, radio, and television (1995-2015) in the EU



Source: Own elaboration, based on *Global Media Monitoring Project, 2015; GMMP Global Report*.<sup>78</sup>

In 2015 only 18% of communication experts and 23% of spokespeople were women.

Women still make up a minority of reporters and presenters, with small improvement since 2000. In fact, in 2015, the gender gap for presenters/reporters was smaller (48% female / 52% male), while in radio we could still observe some 20% of gap (40% female/ 60% male). In newspapers, the gender gap was even higher (36% of gap: 34% female / 66% male journalists).

Another data provided by NORDICOM informs that, in 2017, the 100 largest international media corporations in the world are dominated by men. Only six of these corporations have women as CEOs, and 30 have only men in their top management<sup>79</sup>.

An article about British newspaper published in the Guardian in 2011<sup>80</sup> said that in a month, 78% of the articles are written by men. 72% of Question Time contributors are men and 84% of reporters are also men.

78 - GMMP Global Report (2015). *Global Media Monitoring Project*.

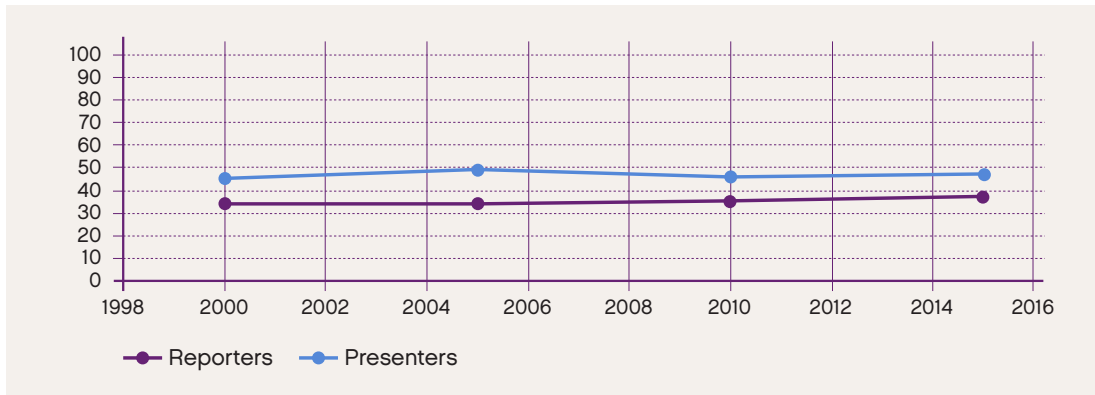
Retrieved from <https://whomakesthenews.org/gmmp/gmmp-reports/gmmp-2015-reports>

79 - Maria Edström, JMG and Ulrika Facht. (Statistics based on data from 2017). Men and (a few) women in the top 100 international media corporations. *NORDICOM*. Retrieved from [https://www.nordicom.gu.se/sv/system/tdf/medieforskning-statistik/factsheet\\_gendermapping\\_top-100-corps\\_2018-02-27.pdf?file=1&type=node&id=39269%20](https://www.nordicom.gu.se/sv/system/tdf/medieforskning-statistik/factsheet_gendermapping_top-100-corps_2018-02-27.pdf?file=1&type=node&id=39269%20)

80 - Hill, A. (2012, October 14). Sexist stereotypes dominate front pages of British newspapers, research finds *THE GUARDIAN*. Retrieved from: <https://www.theguardian.com/media/2012/oct/14/sexist-stereotypes-front-pages-newspapers>

Next figure explains the proportion and evolution of women reporters and presenters in different media, from 1995 to 2015, and somehow shows that **no evolution or progress can be observed over that 20 years, especially for the less represented group (reporters):**

Figure 42: Proportions of women reporters/presenters in newspapers, radio and television in EU countries (1995-2015)



Source: Own elaboration, based on Global Media Monitoring Project, 2015; GMMP Global Report.<sup>81</sup>

In 2004 the relative share of presenters reached 49%, almost the average, further to a small decrease, between, 2010 and 2016, the percentage of women presenters remained stable (between 46% and 47%, respectively). As far as women reporters are concerned, though a slight progress is observed (from 34% to 37%), as stated, the difference with their male counterparts remains very high (63%), and the evolution over 20 years very limited.

## 4.6 Videogames

The current presence of the women in the videogame industry is quite recent, but still, we can find some relevant examples of women who made a revolution in this industry, such as Carol Shaw, one of the pioneers of game design who showed that women have a place in the gaming industry (among others, back to 1978, thanks to her 3D version of Tic-Tac-Toe) or, more recently, Robin Hunicke with MySims game for Wii platform.

An article published in Spain (2016) about games developers underlines that only 22% of creators were women<sup>82</sup>.

As stated in chapter 3 around leisure habits, every day, more and more girls and women play games and consider themselves as gamers, but still, many women have complained about the sexism and harassment suffered in this industry.

81 - Ibid 74

82 - Luzardo. (2016). El rol de las mujeres en la industria de los videojuegos. *Mujeres de empresa*. Retrieved from: <https://www.mujeresdeempresa.com/las-mujeres-en-la-industria-de-los-videojuegos/>

Further information about women in games see: [www.womeningames.org](http://www.womeningames.org)

Many women software developers have criticised that they do not feel comfortable at work, and have been forced to work as freelancers. The “Gamergate controversy” is a movement that has emerged with the intimidation of women who claim equality in this world. This movement started going viral when the developer Zoe Quinn started to receive anonymous emails of hatred for the game she had created, “Depression Quest”<sup>83</sup>.

Some studies have **shown that children are exposed from small to a more significant time in the use of video games and computers, 63% of men and 37% women** (UNITE)<sup>84</sup>. When they are older, children tend towards more technological careers since they have more experience in this field. This gap is shrinking increasingly, and this makes more girls moving towards technical jobs.

It also seems that there is a lack of information to choose the career. Many testimonies of girls said that they are regretting not to have chosen studies linked to game development, and that their initial choice (or rejection) was because they found a lack of interest to promote women in this sector. Some girls also associated their initial lack of interest for gaming professions to avoid being identified as “nerds”.

Among other stigmas, there used to be a lack of commercialisation and marketing around the videogame products for women. The most common testimonies of women working in this sector are that they were ignored, and their opinions were not counted in making decisions. According to the mentioned UNITE Report, companies do not take women seriously, females that work in a men team feel they are under pressure to behave like a man. For that reason, some companies have implemented measures against harassment. Microsoft and Office’s work in “women in games” and these companies support woman presence and diversity, promoting equality and respect, for example arranging women dinners and designing products to promote gender equality<sup>85</sup>.

Regarding the gender pay gap in the videogame industry, the games industry “Biz research”<sup>86</sup> carried out a “Careers Survey” in the UK, showing a gap of some 7.000 pounds (33.274 pounds for women, 40.090 for male respondents). Only 11% of the women respondents earned more than 60.000 pounds, while 20% of men were above this average.

**Most of the research available about gender pay gap and the gender gap in the video games industry are from the United States or Canada. Again, there is a lack of clear resources and statistics about this topic at European level.**

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83 - Ibid

84 - UNITE. (2014). *Report*. Retrieved from: [https://www.unite-it.eu/profiles/blogs/why-are-so-few-girls-attracted-to-study-ict#\\_ftn22](https://www.unite-it.eu/profiles/blogs/why-are-so-few-girls-attracted-to-study-ict#_ftn22)

85 - IGN. (2017, December 19). Women in videogame development. *IGN*. Retrieved from: <https://www.ign.com/articles/2017/12/20/women-in-video-game-development-in-2017-a-snapshot>

86 - BIZ. (2017, April 3). The GamesIndustry.biz Careers Survey: An industry driven by passion, not pay. *Games industry*. Retrieved from: <https://www.gamesindustry.biz/articles/2017-04-03-an-industry-driven-by-passion-not-pay>

## 4.7 Music

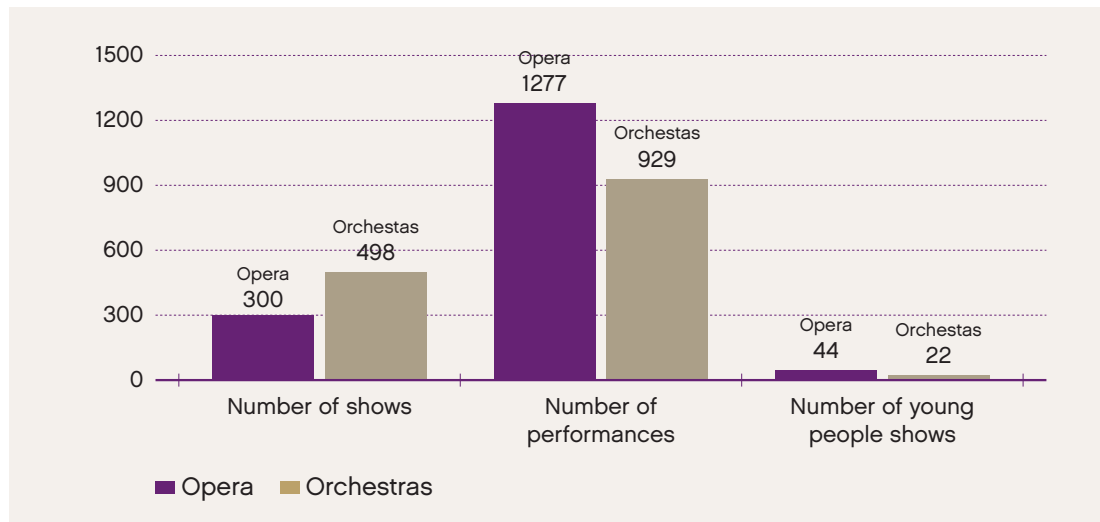
According to **Women in music project** and collected statistics<sup>87</sup>, roughly, the gender division in music in general is 70% male to 30% female. Among its participating countries' collecting societies, women represent 20% or less of registered composers and songwriters (Europe – Keychange). Of a total of 1.445 classical music concerts, only 76 included the work of a woman, which means that 95% of the classical music performed is composed by men.

The statistics of the Donne project (Drama Musica – Women in Music) show that of 3.524 musical works, 97,6% were written by men and only 82 (2,3%) by women<sup>88</sup>.

The survey “Singing Europe” 2013 – 2014<sup>89</sup> includes some gender information in terms of presence in Choirs and Chorales: 5,4% of the female population is singing in a group, against 2,6% of men; in other words, collective singers are formed 67% by women, and include 33% of men.

In France, according to the already mentioned *Observatoire de l'égalité entre les femmes et les hommes dans la culture et la communication (2018)*, the following graph explains that women classical musicians or singers are above all collaborating with Orchestras or Opera's performance, and that only a few of them would be dedicated to shows orientated towards young audiences.

Figure 43: Number of Womens' representations in Operas and Orchestras in France



Source: Own elaboration, based on *Observatoire de l'égalité entre les femmes et les hommes dans la culture et la communication, 2018*.<sup>90</sup>

87 - Women in Music. <https://www.womeninmusic.org/>

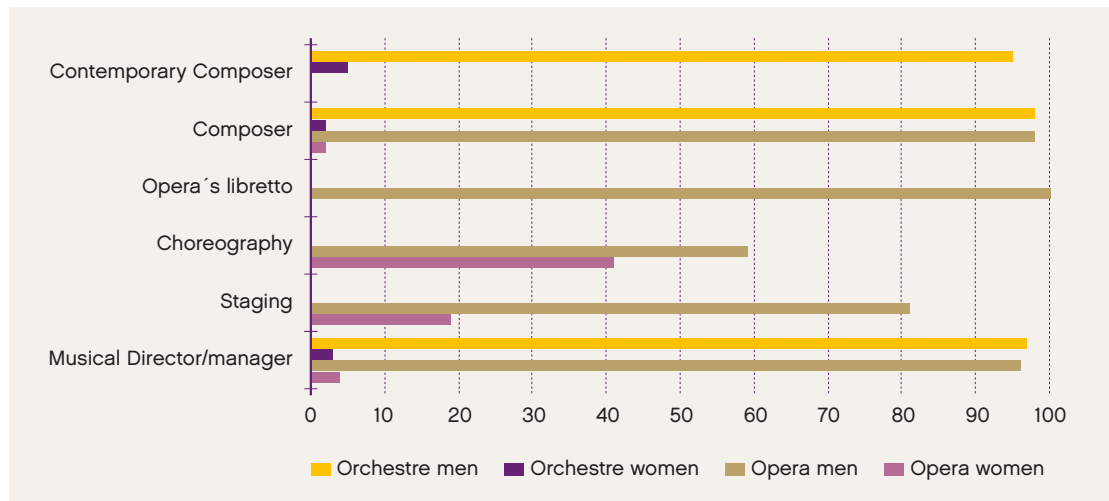
88 - Donne project. Statistics of women artists. Retrieved from: <https://www.drama-musica.com/Donne.html>

89 - European choral association and Europa cantat. (2015). *Singing Europe Report*. Retrieved from: [https://www.miz.org/dokumente/2015\\_singingeurope\\_report.pdf](https://www.miz.org/dokumente/2015_singingeurope_report.pdf)

90 - Ministère de la Culture, France. (2018). *Observatoire de l'égalité entre les femmes et les hommes dans la culture et la communication Report*. Retrieved from <https://www.culture.gouv.fr/Thematiques/Egalite-et-diversite/Documentation/Observatoire-de-l-egalite-femmes-hommes/Observatoire-2018-de-l-egalite-entre-femmes-et-hommes-dans-la-culture-et-la-communication>

From a gender gap perspective, and based on that same source (*Observatoire*) the next graph demonstrates the huge gap in classical music by function, with a clear and embarrassing lack of representation of women's work:

Figure 44: Gender distribution by function (%) in France (programming of musical venues, season 2017-2018)



Source: Own elaboration, based on *Observatoire de l'égalité entre les femmes et les Hommes dans la culture et la communication, France, 2018*.<sup>91</sup>

Even in choreography, men have a much higher representation (almost 60%). A closer analysis of the opera and orchestra programme reveals that **the share of women in musical direction is of 4% only in operas and 3% in orchestras**.

The same occurs with **female composers' representations (2% in general, 5% of contemporary composers)**. **As far as librettos are concerned, during the 2017-2018 season in France, no single opera performed was written by a woman**.

As far as contemporary music is concerned, we could refer for example to the gender salary gap: an article published in the blog *Synchtank*<sup>92</sup> explains the embarrassing situation about women wages in the music industry. Data extracted from the Music Business Worldwide (MBW) reveals that women in Britain earn 34% less than men in the same profession. Also, the statistics in the three biggest companies underline a pay gap of 23% in Sony, 30% at Universal Music Group and 49% at Warner Music<sup>93</sup>.

91 - Ibid 86.

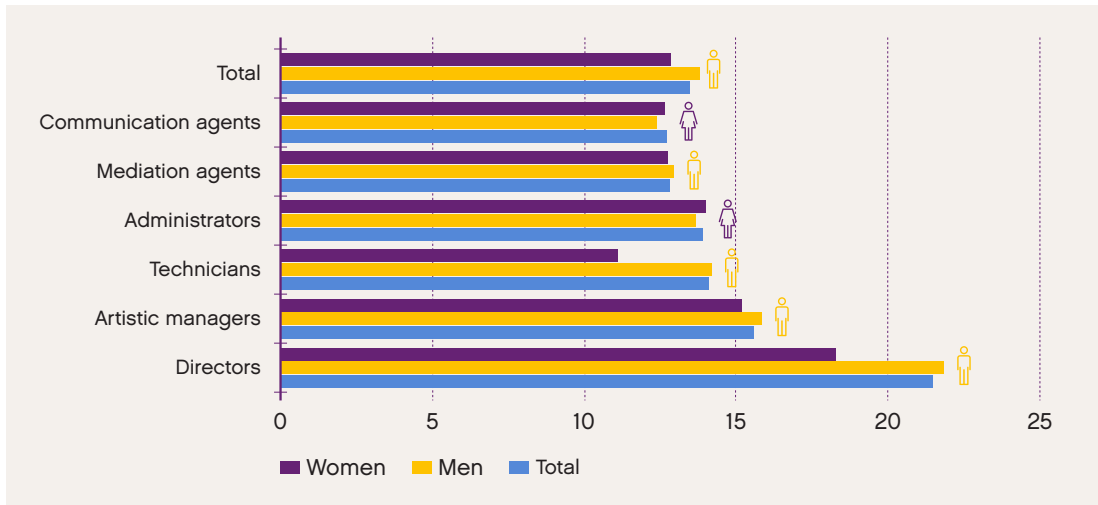
92 - Gilbert, B. (2018, July 6). Who run the world female music industry leaders confront the gender pay gap. *Synchtank*. Retrieved from <https://www.synchtank.com/blog/who-run-the-world-female-music-industry-leaders-confront-the-gender-pay-gap/>

93 - Jones. (2018, April). Here's what major labels are paying women compared to men in the UK. Retrieved from <https://www.musicbusinessworldwide.com/heres-what-major-labels-are-paying-women-compared-to-men-in-the-uk/>

Currently, according to Women in music, 50% of freelance women earn less than £10,000 annually in the UK <sup>94</sup> . How is the gap distributed within the different positions related to the live music performances?

The following data from Germany can give us some clues:

Figure 45: Gender gap in the music live industry 2017. Germany



Source: Own elaboration, based on Live DMA Eurosonic, 2017. <sup>95</sup>

Data results in live music industry demonstrate that 40% of the jobs in the music industry are covered by women. There are not dramatic gender differences among the professions and, in fact, women are more represented than men in some professions such as “administrators” or “communication agents”. The gap is however clearly more pronounced as “technicians” (only 11,1% of women’s jobs in the industry) and as “directors” (15,2% of women’s jobs in the industry). Eurosonic reports argues these facts because **there is a lack of recognition of women talents, as well as some women’s self-censorship**. This report also describes that women’s average age in the music sector is younger than men’s (34 for women, against 39 for men in France; 29 for women, against 34 for men in Germany). This shortage is partly explained by the fact that many women quit their job once they have children.

But there are also some optimistic and quite surprising news in the music industry: Guitar-maker Fender released a study showing that **women account for 50 percent of all beginners and aspirational guitar players**. And the instrument-makers seems to be adjusting their marketing focus accordingly<sup>96</sup>.

94 - Women in music (N.d). *Stats*. Retrieved from <https://www.womeninmusic.org/stats.html>

95 - Eurosonic (2017). Where Are the Women in the Live Music Industry?. Retrieved from <https://www.live-dma.eu/wp-content/uploads/2018/10/Live-DMA-Eurosonic-Women-in-the-music-industry.pdf>

96 - Wang, A. (2018, October 16). Fender Study Finds Half of New Guitarists Are Women. Rolling Stone. Retrieved from <https://www.rollingstone.com/music/music-news/fender-study-finds-half-of-new-guitarists-are-women-738025/>



As for the cinema industry, some organisations have promised that they will make a 50/50 balance, like the BBC Proms and the Aldeburgh Festival.<sup>97</sup>

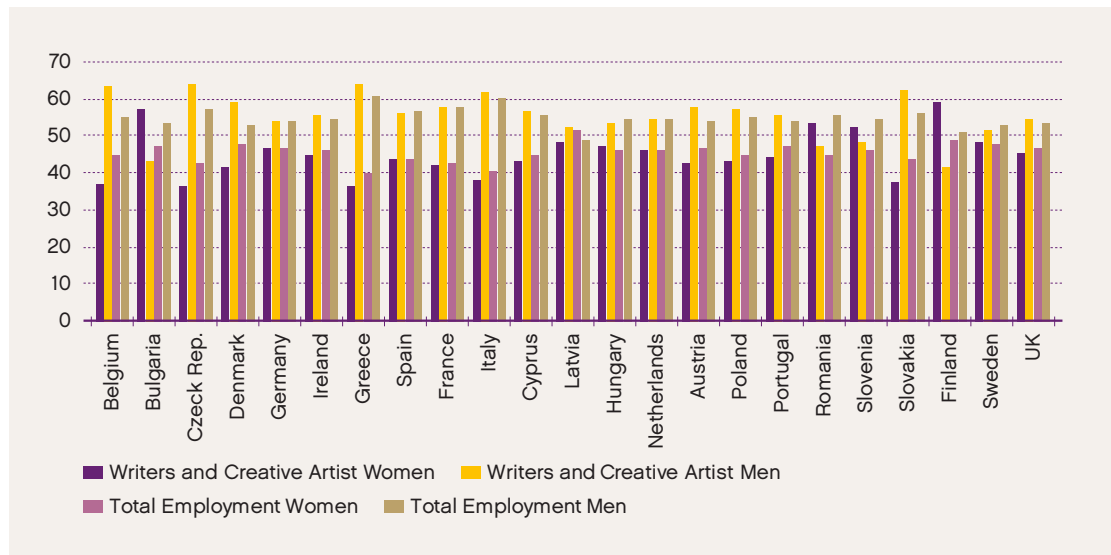
## 4.8 Books & Press

The cultural report of Eurostat underlines that in 2009, the European Union calculated about 270 thousand archivists, librarians, related information professionals, and 1.48 million writers and artists. The number of writers and artists in total employment has grown between 2004 and 2009 in almost all the European countries. In the EU, women computing for more than 70 % of archivists and librarians, but for less than 50 % of writers and artists.

“Woman writers that use to share their thoughts and knowledge on the web use to suffer cyberbullying, cyber harassment and hate speech” according to the UNESCO report “Reshaping cultural industries” published in 2017.

As far as creative professions are concerned, the following illustration shows the gender differences among EU countries in 2011.

Figure 46: Writers and creative artist in EU countries and total employment, age from 15-65 (2009)



Source: Own elaboration, based on Eurostat, 2009. <sup>98</sup>

Analysing these gender data, it can be seen that, **in most of the countries, the market share of men is around 10 points above share of women.** It occurs in countries such as Belgium; Czech Republic; Denmark; Ireland; Greece; France, Italy, Netherlands, Austria, Poland or Portugal.

97 - Brown, M. (2018, June 13). Female composers are largely ignored by concert line ups. *THE GUARDIAN*. Retrieved from: <https://www.theguardian.com/music/2018/jun/13/female-composers-largely-ignored-by-concert-line-ups>  
 98 - Eurostat. (2009). Database (cult emp). Retrieved from <https://ec.europa.eu/eurostat/web/culture/data/database>

However, there are four countries where the women writers (and creative artists, according to these statistics) average is above the men (namely, Bulgaria, Romania, Slovenia and Finland). Some research shows male writers still dominate the world of books.

“It is impossible to live without failing in something, unless you live with such care that you do not even really live “.

JK ROWLING

Women buy two-thirds of books sold, but magazine reviews are centred on male authors and critics – though the picture is beginning to change. **It is hard to find European statistics on gender imbalance in literary critics** and the author reviewed, but some data produced by US campaigners “Vida” can confirm some dramatic tendencies (data from the UK):

- “The LRB (London Review of Books) reviewed 68 books by women and 195 by men in 2010, with men taking up 74% of the attention, and 78% of the reviews written by men”.<sup>99</sup>
- Seventy-five per cent of the books reviewed in the TLS (Times Literary Supplement) were written by men (1,036 compared to 330) with 72% of its reviewer’s men. Overall, we haven’t seen significant positive change at The Times Literary Supplement over five years of such tallying. The share of the pie for women has remained at a consistent 27 per cent for four years. In 2014, we saw a slight bump to 28 per cent, which means that women continue to share less than one-third of the pie.

As stated by “Vida”<sup>100</sup>, **“men are more likely to receive recognition for their work with preconceived notions of a ‘literary canon’ and curated lists of top titles still dominated by male writers”**. Male authors account for 80% of titles in the Telegraph’s “100 Novels Everyone Should Read”, 85% of the Guardian’s “100 Greatest Novels of all Time”, and 70% of the Telegraph’s “The Best Books of 2014”, it found.

Publishing seems to be however a women’s world: **up to 70-75% of the publishing workforce (agent, editor, publicist, etc.) is composed of women** in some countries. Nevertheless, this sector doesn’t represent an oasis of equality, since **the proportion of men in managing position is of around 50%** (more or less twice their share of the workforce...).

As far as comic books and graphic novels are concerned, at the beginning of the 21st Century, the percentage of women employed in this subsector represents less than 15% of the authors. This overrepresentation of men is considered by many women authors one of the elements that explain the often-sexist representation of female characters in books. Angoulême Festival recognised its error in 2016, when 100% of its initial list of nominees were men, something that alerted many

99 - Page, B. (2011, February 4). Research shows male writers still dominate books world. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2011/feb/04/research-male-writers-dominate-books-world>

100 - Women in Literary Arts, a non-profit intersectional feminist literary organisation in the U.S. <https://www.vidaweb.org/about/>

comic creators, male and female, and was denounced in particular by the “*Collectif des créatrices de bande dessinée contre le sexisme*”.

Many authors such as J.K Rowling were tenacious. Her persistence in editing a book prevailed over the constant editorial rejections. Being a single parent and bankrupt, she only had three chapters about a child's adventures, called “Harry Potter.” After so many rejections, one editorial accepted her manuscript with the condition to change her the name to J.K instead of Joanne. Nowadays her book is a saga of children's fictional literature that has conquered many hearts.

In the comic subsector, today, more women are creators, and they have achieved great works in as comic designers, illustrators or authors. The audience has the power to empower women. They choose when they want to read something and of who. According to Adam Smith theory, the invisible hand that moves the threads of the markets should be fairer than the perfect competition.

In this aspect, the European Culture Foundation has a section about comic in which it uploads stories, news, and studies regarding the gender and comic world. One report, published in 2012, is remapping Europe through narratives and comics in which talented men and women write their history.

According to Tim Hanley, a comics historian tracking the gender balance of comic creators at DC and Marvel, “there were 227 different creators in total in Marvel's in a month, so that puts female creators at 16,3 %”<sup>101</sup>. Even if such figures of March 2017 marked a record-setting number, the gender gap reminds huge (almost 85%...).

There are many leading initiatives to help creators and designers. For example, to put together strengths and efforts, women creators have promoted joined initiatives and networks such as “Ladies making comics”<sup>102</sup>, “*Asociación de autoras de comics*”<sup>103</sup>, “*Le collectif des créatrices de bande dessinée contre le sexisme*”<sup>104</sup>.

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101 - Ro, C. (2017, March 8). More women than ever are marvel creators but does that matter. *VICE*. Retrieved from [https://www.vice.com/en\\_us/article/z4kn7j/more-women-than-ever-are-marvel-creators-but-does-that-matter](https://www.vice.com/en_us/article/z4kn7j/more-women-than-ever-are-marvel-creators-but-does-that-matter)

102 - Ladies making comics association. Retrieved from [www.ladiesmakingcomics.com/](http://www.ladiesmakingcomics.com/)

103 - *Asociación de autoras de comics de España*. Retrieved from <https://www.autoresdec comic.com/>

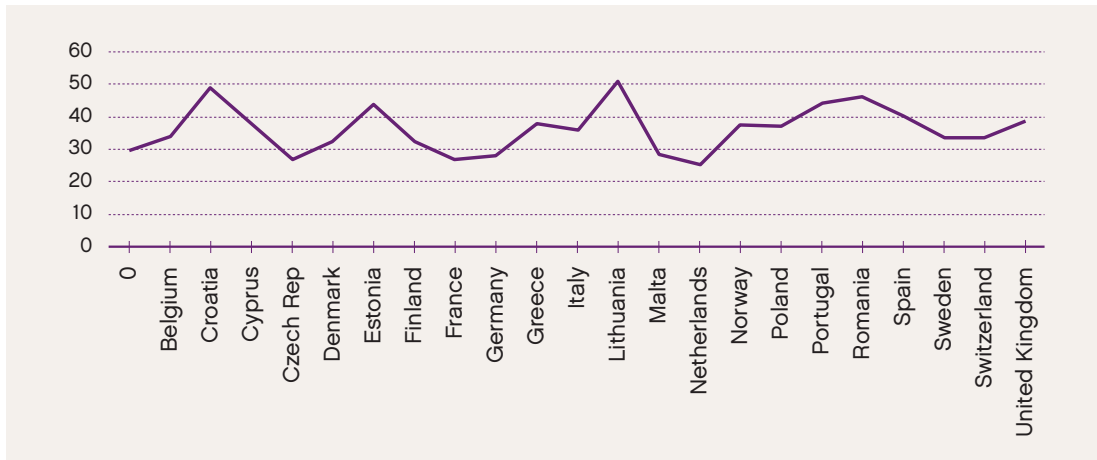
104 - *Le collectif des créatrices de bande dessinée contre le sexisme*. Retrieved from <https://bdegalite.org/>

## 4.9 Research, New Media and ICT

Though Research, Technology, Innovation or ICTs are not a central axis of this report, it is a transversal element to create and design new products, services and challenges for the society, and is thus important for cultural and creative industries.

The present chapter does not pretend to fully cover such a wide issue, but aims to bring some basic data that can contribute to uncover the gender situation in Europe.

Figure 47: Science, technology and innovation. % Women researchers in 2015



Source: Own elaboration, based on Unesco Atlas of Research and Experimental Development, 2015. <sup>105</sup>

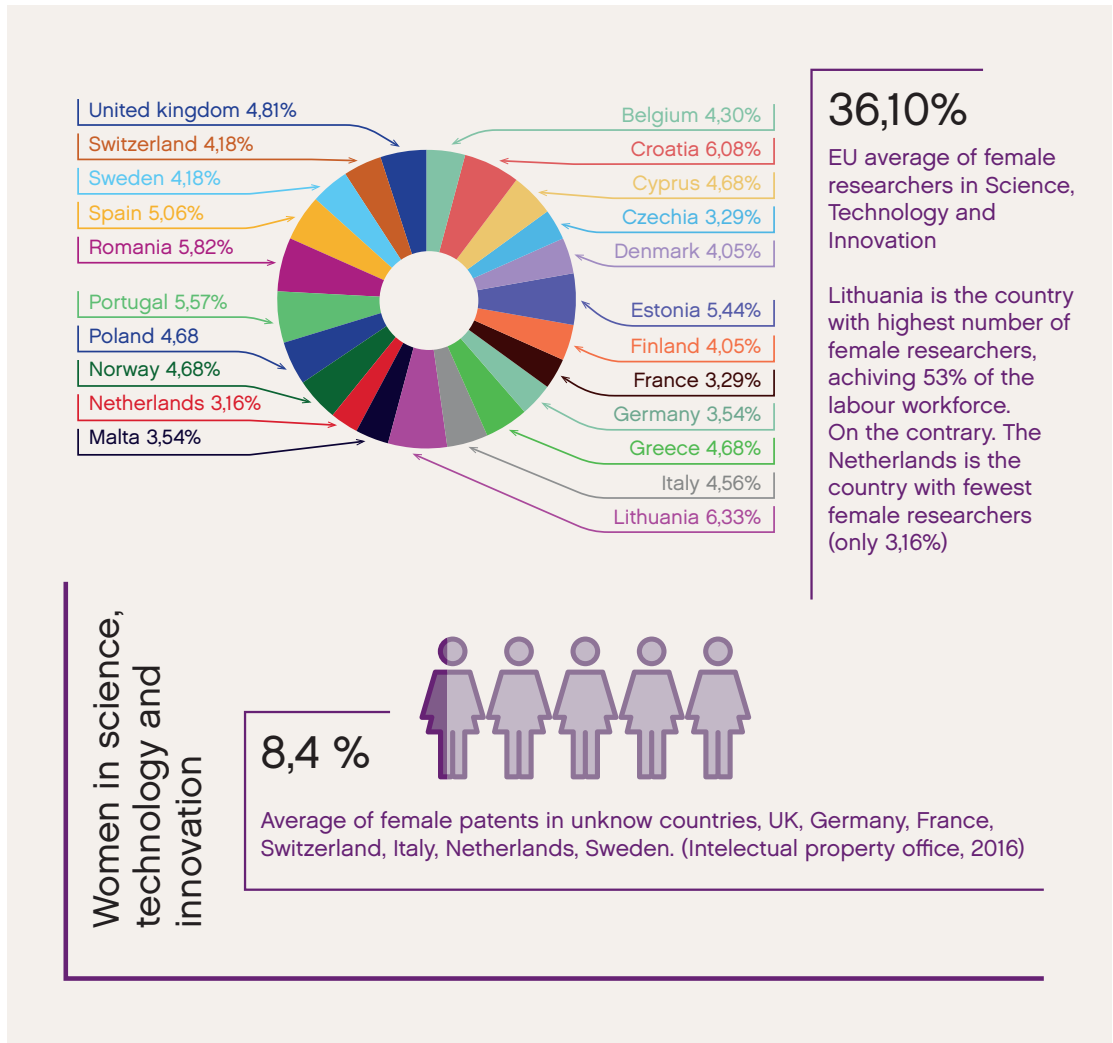
As we can observe in the graph, Lithuania is the only EU country that counts with more women researchers (slightly more..., 50,74%) than men. With 49% of women researchers, Croatia almost reaches gender equality results. In several countries however - such as the Czech Republic, France, Germany, Malta or the Netherlands - the presence of women in Science and Technology is below 30%.

According to the UNESCO world map<sup>106</sup>, Europe is not the pioneer in investing in Science, Innovation and Research participation and training of female researchers. In fact, other less developed areas and countries, such as Tunisia or Thailand or even India, invest more in training women. In India, around 30% of their engineering students are women, compared to 15,1% in UK (2017). According to the WES report (2018), if we enable women to meet their potential in work, the GDP will increase 28 trillion (dollars) annually. Thus, this report conclusions is that, if companies invest in diversity, their productivity will double by 15%.

105 - Unesco (2015). *Unesco eAtlas of Research and Experimental Development*. Retrieved from <https://www.tellmaps.com/uis/rd/#/tellmap/187250920>

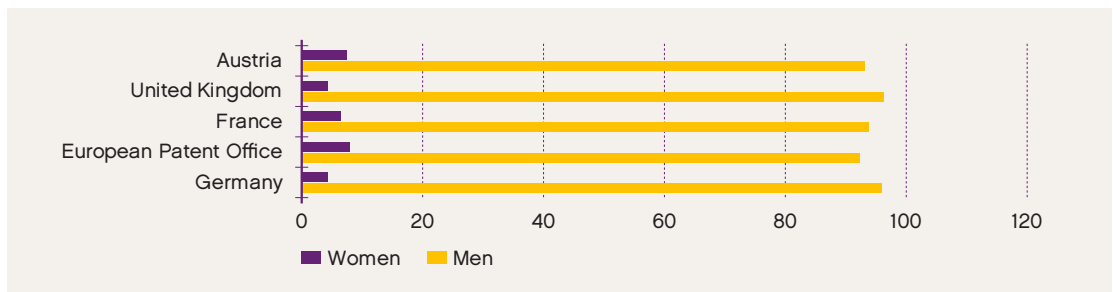
106 - UNESCO world map . Retrieved from <https://www.tellmaps.com/uis/rd/#/tellmap/-1341198154/1>

Figure 48: Women in Science, Technology and Innovation



In the creative framework of “patents”, we can observe an example of inventor gender gap in 2016.

Figure 49: Top Patents Jurisdiction. Inventor gender ratio (2016)



Source: Own elaboration, based on Intellectual property office, 2016. <sup>107</sup>

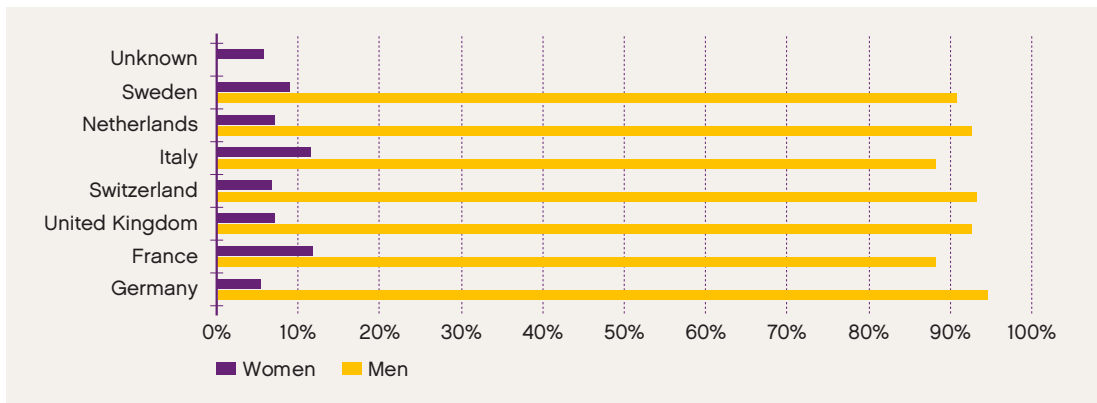
107 - Intellectual Property Office. (2016). Gender Profiles in Worldwide Patenting. UK. Retrieved from [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/567518/Gender-profiles-in-worldwide-patenting.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/567518/Gender-profiles-in-worldwide-patenting.pdf)

**Very few women patent products or ideas: The percentage of patents deposited by women researchers in Europe is below 8% (7,79% at the European Patent Office, 7,22% in Austria, the best country in the ranking...), a dramatic gender gap.**

In countries such as Germany or the United Kingdom, the share of female inventors is even below 4%.

In line with the previous figure, next bar chart describes the inventions by gender in some EU countries.

Figure 50: Top countries inventions by sex (percentages)



Source: Own elaboration, based on Intellectual property office, 2016.

According to these data, only in Italy and France, women's share of inventions would be slightly higher than 10% (11,63% and 11,71%, respectively). In line with the previous chart, Germany is the country with lowest rate of female inventions.

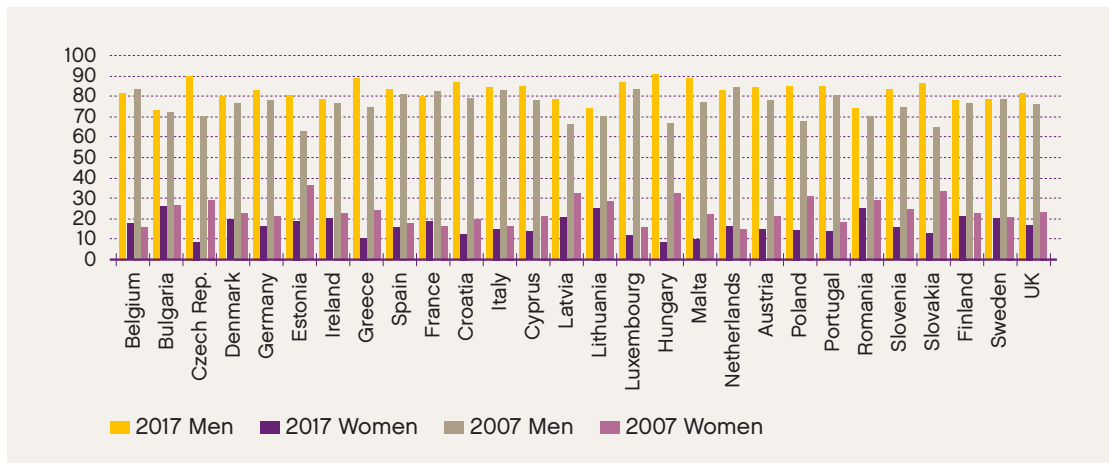
However, Science and Technology is full of creative women:

- One of the most famous inventors in Europe is Melitta Bentz (1873-1950)<sup>108</sup>, she was a German housewife. Tired of drinking bitter coffee, she invented the filters to enjoy this drink. She was an entrepreneur and - soon after she patented her idea - she created the Bentz factory, together with her husband's support.
- Another example of a successful woman who made history in the world of computer science and cinema sector was Hedy Lamar. She was an actress that had the capacity, skills, and tenacity to develop the wi-fi, GPS and Bluetooth in the Second War period. She built a system to manipulate radio signals, and she created a code to mislead Nazis.
- Margaret Hamilton. This extraordinary woman was a pioneer to send men (...) to the moon. She built a software for the NASA that was installed in the APOLO XI in the mid-60s.
- We could also remember Donna Dubinsky, another creative woman who developed a PDA system, precursor of tablets.

As far as Information and Communication Technologies are concerned, the following figure describes the European evolution from 2007 to 2017 regarding ICT jobs and gender.

108 - Further information: <https://www.mujiresenlahistoria.com/2016/04/el-perfecto-cafe-melitta-bentz-1873-1950.html>

Figure 51: ICT employers by sex 2007 and 2017 evolution. EU countries



Source: Own elaboration, based on Eurostat, 2018. <sup>109</sup>

The vast majority of the workforce employed in the ICT industry are men, as we can observe in the graph. It is evident that **men have dominated and dominate** this field. In 2017, the average of men in ICT employment was 82.8%, around 5% more than in 2007. There was an exaggerated gender gap with slight bumps during 2007 and 2017, depending on the country.

With 26,5% of women employment, Bulgaria and Romania lead the percentage of women in the sector. On the other end of the spectrum, the countries with fewer women in ICT are Hungary, Czech Republic and Greece.

A closer analysis of the gender gap reveals that there were significant positive increases from 2007 to 2017 in some Eastern countries (New Member States), such as Estonia, Poland, Slovakia, Latvia, or the Czech Republic, rising in around ten percentage points, respectively. While these countries reached a higher presence of women during this period, other previous Member States such as Belgium, Finland or Sweden were the ones with proportionally less progress made in this area.

At present, Romania and Bulgaria are leading the software engineering with their female workforce. An article published in Zdnet (2017) noted that Romania leads, with 27,7%, the female presence in the ICT sector, while the European average is of 16,1%.

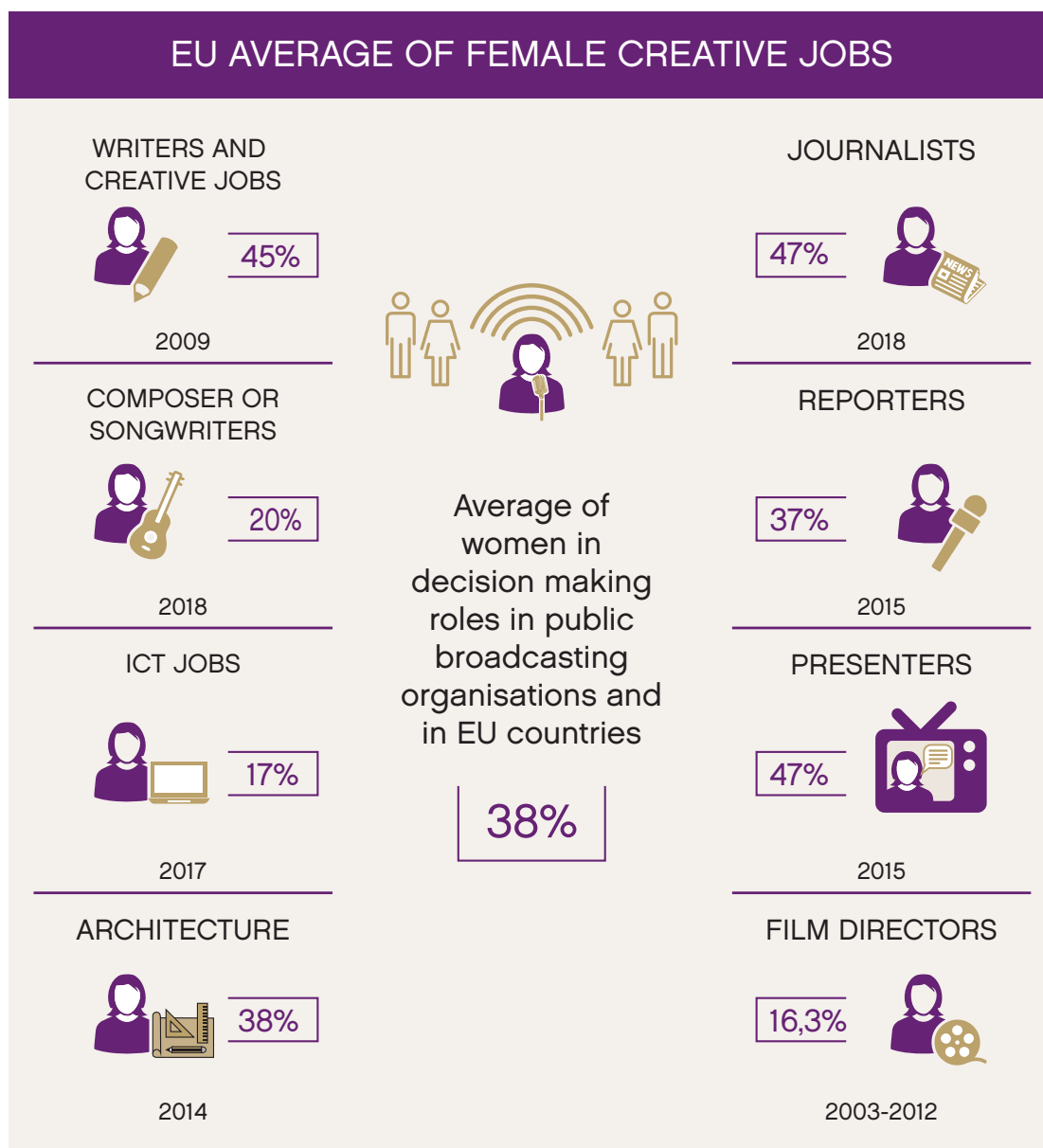
In addition to the structural changes observed in the countries further to their entrance in the European Union, it can be underlined that this average of a higher presence of women in research and technological workforce was considered normal in many eastern European countries: Back in the communist era, women were encouraged to work rather to take care of their family. They already paid an important role workforce in prestigious works in science and technology. These jobs allowed them to have some flexibility (of course, they did also cared for their families...) and to share responsibilities, having the same salaries than men.

109 - Eurostat. (2018). Dabatase. (isoc\_sks\_itsps), (isoc\_sks\_itspe) and (isoc\_sks\_itspa). Retrieved from <https://ec.europa.eu/eurostat/web/digital-economy-and-society/data/database>

## 4.10 Recap

As a general conclusion, **the different data presented here above clearly shows that, despite the efforts and progress made, and even though women consume in general more creative works than men, there is still a significant gap in the promotion, visibility and access to the market for female creators, independently from the subsector.** Women's work is less produced, and their cultural goods and services are less distributed and, therefore, sold in much smaller numbers. As stated, the share of men in cultural employment is higher than that of women, and in particular in terms of key executive positions.

Figure 52: EU average of female creative jobs





## 5. Women recognition: prestigious international awards

This section reflects how women recognition has evolved in the last decades. How does society recognise the efforts, merits and trajectories of intellectual and creative women? Is there a fair treatment? Do prestigious awards provide major visibility for women?



If to be published is a dream for many intellectual persons, to be successful and recognised is almost universal... It is an illusion that is subdued by the unfulfilled sacrifices and efforts that may never come to fruition. How many women lose themselves along the way? How many times have we heard that it is not a place for women? Kinder, Küche, Kirche (Children, Kitchen, Church...)?

Wisława Szymborska (1923-2012) is an example of personal growth; a brilliant and ironic Polish Jewish poet who mocked the image of Hitler as a baby, and mocked the present for its ignorance of the future (“And who’s this little fellow in his itty-bitty robe? / That’s tiny baby Adolf...”). She survived the war, carried on writing and won the Nobel Prize of Literature in 1996.

In the language of poetry, where every word is evaluated, nothing is common or usual. Not a single stone and not a single cloud above it. Not a single day and not a single night after it. And above all, not a single existence, not anyone’s existence in this world.

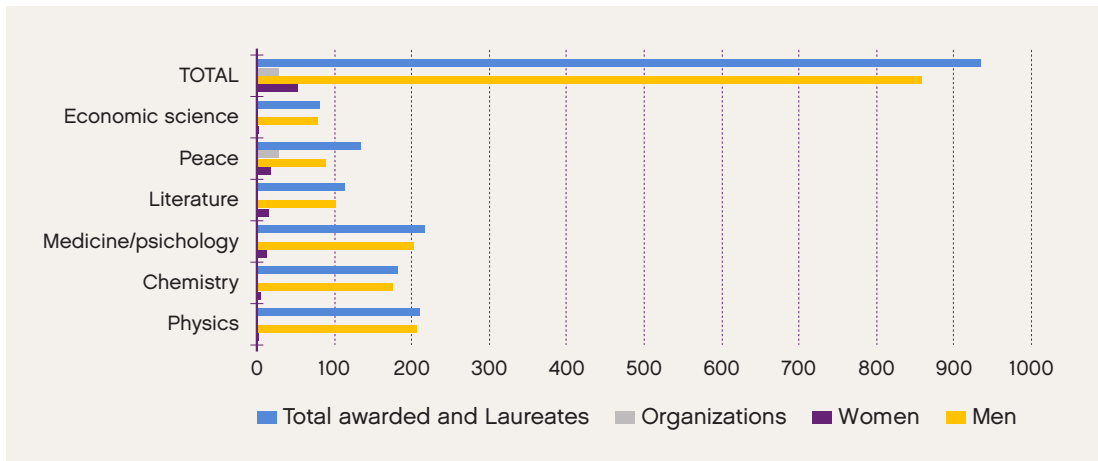
Wisława Szymborska

One of the aims of this report and of Wom@rts is to make visible the invisible. The same occurs with other initiatives such as the already mentioned MOMOWO project or AWARE (Archives of Women Artists, Research and Exhibitions).

**To recognise the role of women in art is to admit that women can exceed the society limits and barriers, and be as successful as men.** This is something that should sound obvious in the 21<sup>st</sup> Century, but unfortunately not supported by that facts and figures. Consequently, we have to make visible the mistakes that occurred in the past, in order to avoid repeating them in the future.

First, it is necessary to study the accessibility for women to European awards. To analyse the current situation, we should start reviewing the evolution of the Nobel Prizes, from a gender perspective. They are the most prestigious awards worldwide, and are given annually to recognise notable persons or institutions that have been contributed to social prosperity. One of them is directly linked to Arts and Culture, the Nobel Prize for Literature.

Figure 53: Number of Nobel prizes by sex, fields and organisations (1901 – 2018)



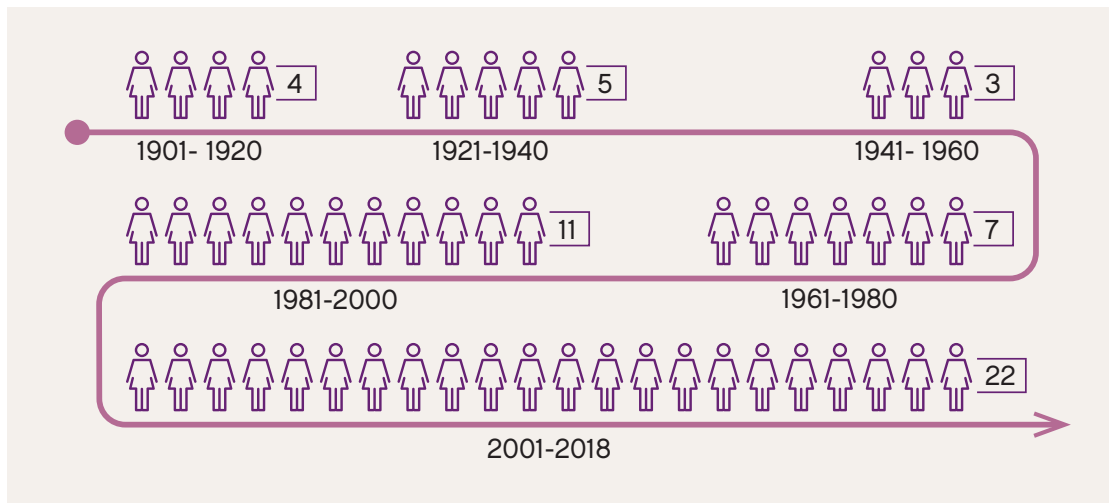
Source: Own elaboration, based on Nobel Prizes, 2018. <sup>110</sup>

A clear accentuated existing gender gap between awarded women and men can be observed, with 9% only of awards given to female laureates (81, out of a total of 935 Nobel Prizes). In absolute terms, **only 14 women have been awarded the Nobel Prize in Literature, accounting for 12% of the Laureates in this category. From an EU perspective, only five of them were European** (Selma Ottilia Lovisa Lagerlöf, Nelly Sachs, Wislawa Szymborska, Doris Lessing and Herta Müller). The oldest Nobel Laureate in Literature to date is in fact Doris Lessing, who was 88 years old when she was awarded the Prize in 2007.

The higher disparities between gender are in physics and chemistry fields. However, the data reveals that there is lower gender gap in the peace awards. In fact, in this category, we can find the youngest person ever to win a Nobel Prize, and she was a girl (teenager Malala Yousafzai, from Pakistan). Although gender inequalities are still pronounced, a closer analysis in the following figure shows disparities and improvements since the creation of the prizes.

110 - Nobel Prizes. (2018). Retrieved from <https://www.nobelprize.org/prizes/lists/all-nobel-prizes/>

Figure 54: Women Nobel prizes evolution

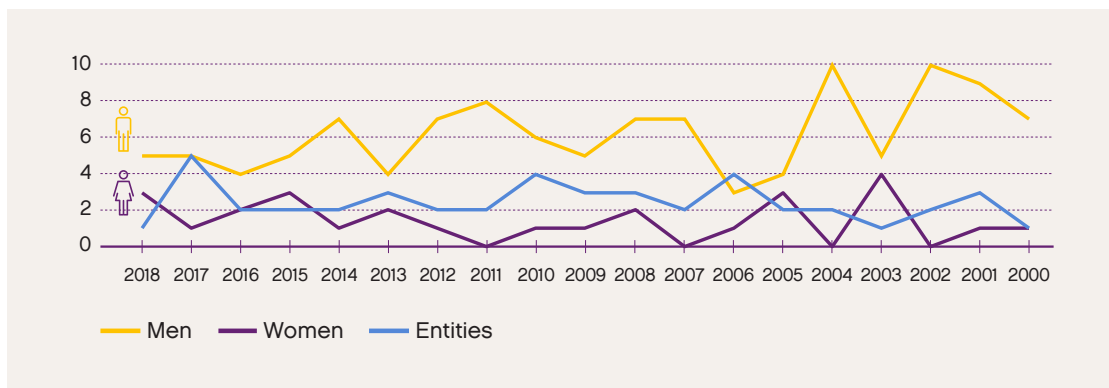


Source: Own elaboration, based on Nobel Prizes, 2018.

At least, even if the mentioned figures remain clearly far away from equal shares, the overall number of Nobel prizes given to women had a positive increase over the years, in particular from the beginning of the 21<sup>st</sup> century.

Other similar prestigious international awards are the “Princess of Asturias Awards” (formerly the “Prince” of Asturias Awards, from 1981 till 2014, and renamed afterwards “Princess” to reflect the new heir presumptive to the Spanish throne), a series of awards yearly given in Spain to individuals, entities or organizations from around the world who make notable achievements in the sciences, humanities, and public affairs.

Figure 55: Princess of Asturias awards by gender evolution (2000-2018)



Source: Own elaboration, based on Princess of Asturias Foundation, 2018. <sup>111</sup>

Between 2000 and 2018, the total number of men rewarded was 118, as opposed to 46 entities and 27 women. The tendency line is quite unstable, with no clear evolution towards gender equality throughout this period, and even with several years with no women at all among the award-winners (2002, 2004, 2007 and 2011).

111 - Princess of Asturias Foundation. (2018). Retrieved from [www.fpa.es](http://www.fpa.es)

Throughout this period, on five occasions, 6 women received the award for Literature, as opposed to 14 men: in 2018 (Fred Vargas); 2008 (Margaret Atwood), 2005 (Nélida Piñón), 2003 (Fatema Mernissi and Susan Sontag) and, finally, 2001 (Doris Lessing).

In the contrary to the Nobel Prizes, these awards include other specific relevant categories for the present report, such as “Arts”, “Communication and Humanities” or “Social Sciences”.

Since year 2000, only 4 women have been rewarded in the “Arts” category, all of them mostly recognised for their outstanding work as performers in different fields: Barbara Hendricks (2000); Maya Plisetskaya and Tamara Rojo (2005) and Núria Espert (2016).

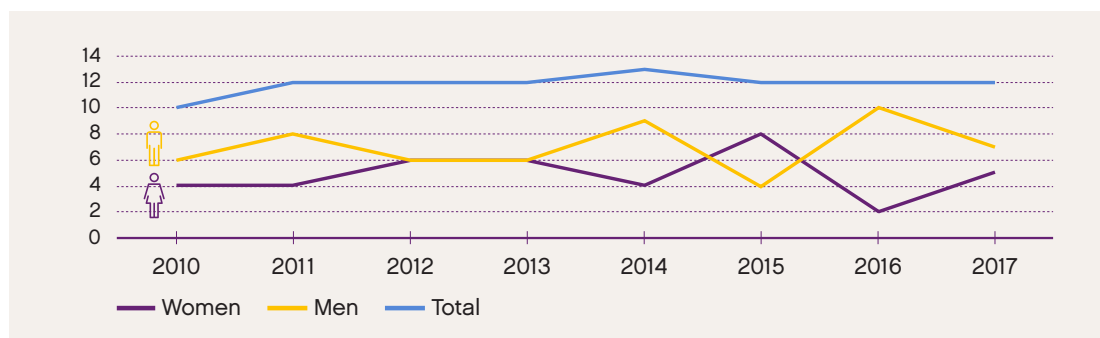
Under the “Communication” category, while Spanish philosopher María Zambrano was the first laureate of the Prince of Asturias Awards for Communication, back in 1981, we had to wait over 30 years, till 2013, to find a new female laureate (American photographer Annie Leibovitz). In 2018, this award was given again to a woman, Mexican journalist Alma Guillermoprieto.

The data is slightly better when it comes to the Princess of Asturias Awards for Social Sciences, since six women have been rewarded throughout a period of 12 years, reaching a 50/50 share presence between 2006 and 2018 (Karen Armstrong, Mary Beard, Esther Duflo, Saskia Sassen, Martha C. Nussbaum and Mary Robinson). This can be read as very positive and optimistic information, if we take into account that, before 2006, no woman at all had been rewarded by this recognition.

In that sense, following current trends, several efforts were made by the Princess of Asturias Foundation to tackle gender inequalities, starting by a progressive increase of women members of its juries. As it occurs with other awards, a higher proportion of women laureates should be expected in next few years, though we still have to see if the trends will be sustained from a mid- and long-term perspective, and if a real 50/50 share will be reached on a yearly basis.

As far as **the European Literature Awards are concerned, an analysis of the period covering 2010 to 2017 reveals that women were, again, in disadvantage against men.**

Figure 56: European Union Prize for Literature by gender. Evolution.



Source: Own elaboration, based on European Union Prize for Literature, 2018. <sup>112</sup>

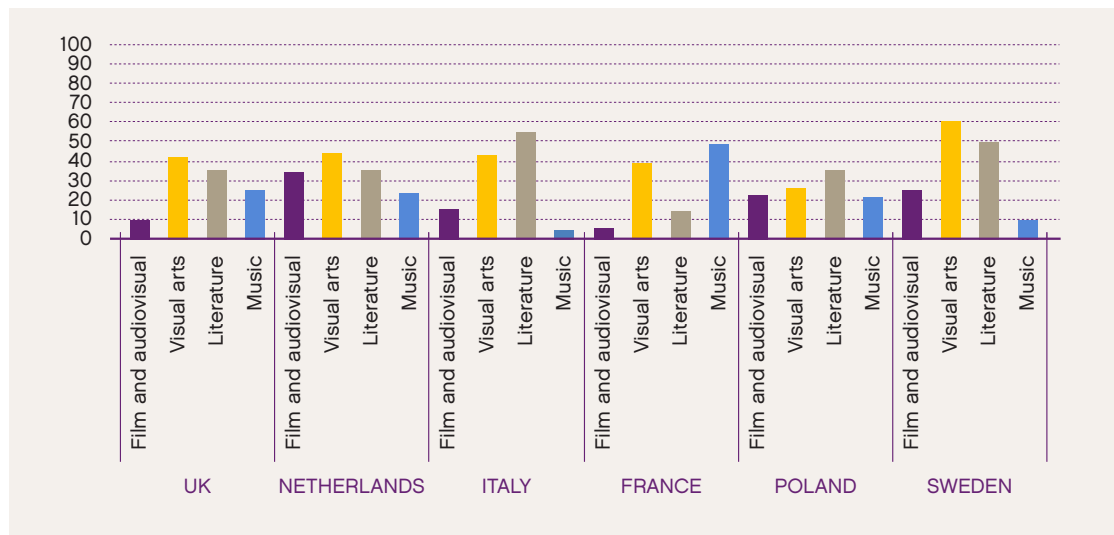
112 - European Union Prize for Literature. (2018). Retrieved from [www.euprizeliterature.eu](http://www.euprizeliterature.eu)

Apart from year 2015, when nine women received these awards, against four men, an equal-share distribution observed in 2012 and 2013 (50/50), the rest of the time, more men have been rewarded, and in some cases, with an important gap (e.g. 10 men for 2 women in 2016).

Based on Hertie School of Governance data, the following graph represents women access to different prizes in different subsectors (Film and Audiovisual; Visual Arts; Literature; and Music) in different EU countries.

As far as the literature sector is concerned, we can observe a good percentage of participation of women in countries such as Italy (55%) or Sweden (50%), while on the contrary, their participation in France was 15% only.

Figure 57: Women access to Prizes and Awards in Italy, Poland, France, Sweden, UK and Netherlands by subsectors (2017)



Source: Own elaboration, based on Hertie School of Governance, 2017. <sup>113</sup>

As far as the film and audiovisual sector is concerned, the country with the highest share of women is registered in the Netherlands, with 34% participation, while France and the UK have the lower rates, with 7% and 10%, respectively.

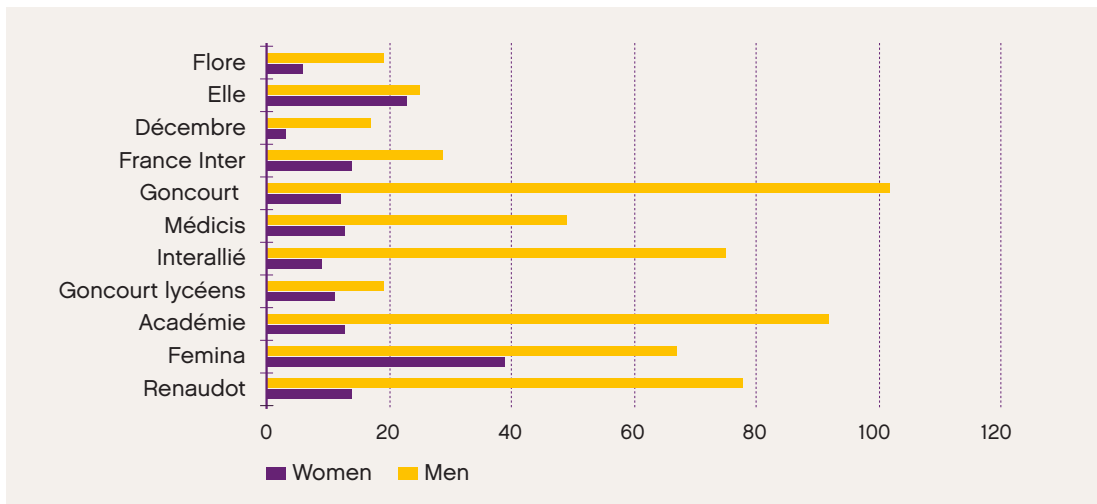
On the opposite, when it comes to music, France almost registers an equal-share (49% of women), but countries like Sweden (10%) or Italy (7%) register a very poor female history of prizewinning.

Regarding visual arts, the data seem a bit fairer, with several countries reaching around 40% of women access (still a 20% gap!: 44% in the Netherlands, 43% in Italy, 42% in the UK, 39% in France), and a majority of women participation in Sweden (61%)

113 - Hertie School of Governance. (2017). Gender Equality Policy in the Arts, Culture and Media Report. Retrieved from [https://hertieschool-f4e6.kxcdn.com/fileadmin/2\\_Research/2\\_Research\\_directory/Research\\_projects/Women\\_in\\_media\\_culture/FINAL\\_Report\\_Women\\_in\\_arts\\_and\\_culture.pdf](https://hertieschool-f4e6.kxcdn.com/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf)

As stated, women access to prize and awards in the literature sector in France was of around 15% only. To enter more in details, we could refer to an interesting article published by *Le Monde* newspaper, describing the situation of some literary awards in France, with data till 2014, showing that rewarded women form a large minority.

Figure 58: Literature award winners till 2014, France



Source: Own elaboration, based on *Le Monde*, 2015. <sup>114</sup>

**Comparing men and women laureates, we can observe that males have received much more literary prizes than women.** Even despite their “female name and target audience”, *Femina* or *Elle* have given more prizes to men than to women. *Femina* is a French award created in 1904 by 22 writers and whose prize is chosen by an exclusively female jury. Though it is truth that it has given more prizes to women than any of the other awards, still, female authors rewarded by the *Femina* Prize represent only 36% of such recognition (39 women, against 67 men). The gap is less important for *Elle* prize (48% of female writers rewarded).

The gender gap is notable in the *Prix Goncourt* (the most prestigious literary awards in France), Interallié, Académie and Renaudot. On the other side, we can perceive less gender gap in “Elle” awards (The Grand Prix of Elle is a French literary prize awarded by readers of the *Elle* magazine) that was only awarded in which his readers and audience are almost women.

As far as other French awards are concerned, other national data can be highlighted:

- In the performing arts, women represent between 4% and 12% of the awards in theatre, dance, and music since 1980.
- Only 12 women (5%) have received a Molière between 1980 and 2016.
- Between 2000 and 2010, 3,7% of Benois Prize Laureate for the dance were women.
- 8% of women received a *Victoire de la Musique* award for best album between 2000-2016.
- In visual arts, 25% of women were awarded by a Marcel Duchamp Prize (2000-2017)

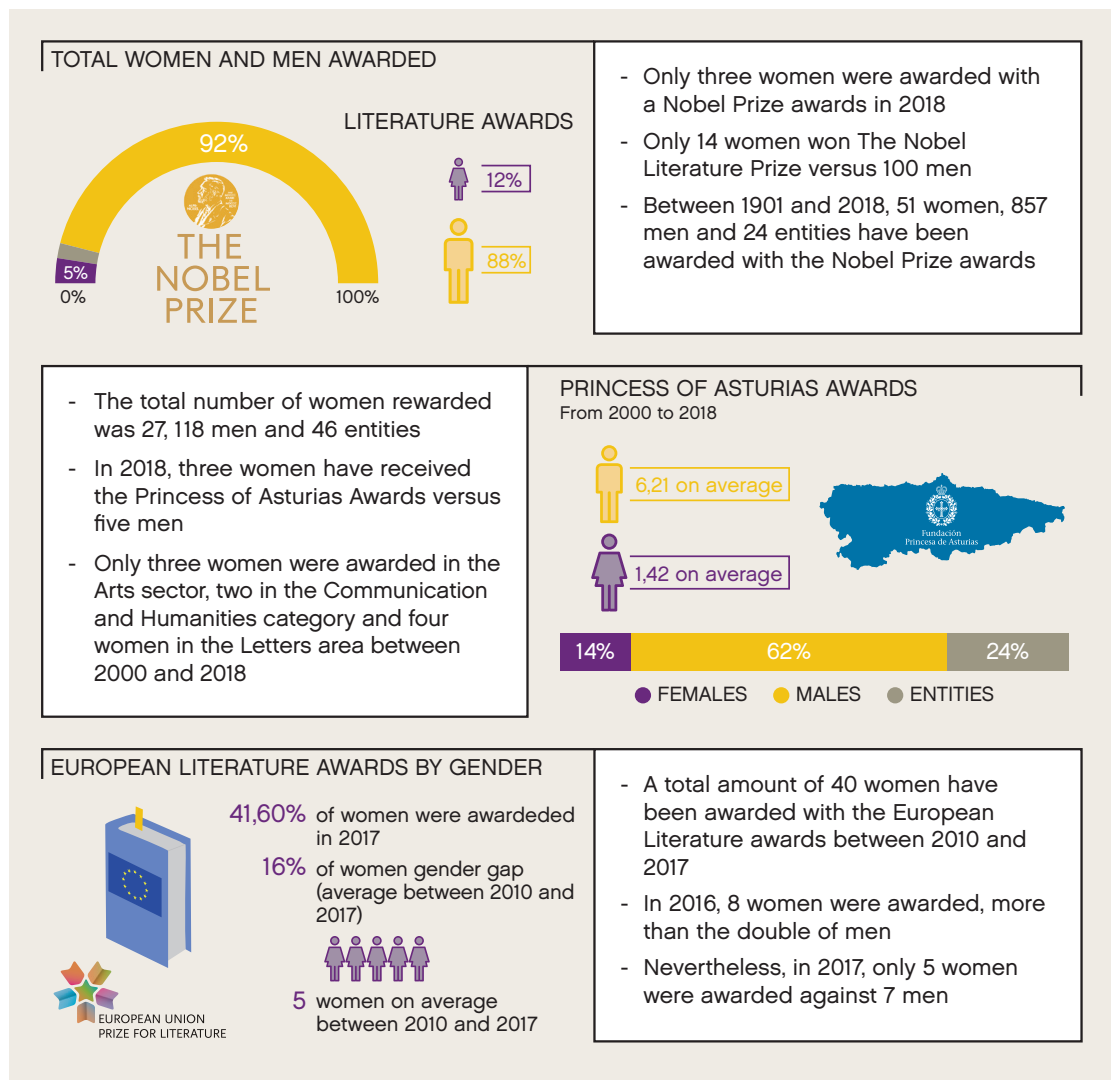
114 - Gregoire, P & Dagorn, G. (2015, November 3 and updated 2017, November 24). *Combien de femmes parmi les prix littéraires français?* *Le Monde*. Retrieved from [https://www.lemonde.fr/les-decodeurs/article/2015/11/03/les-prix-litteraires-francais-sont-ils-sexistes\\_4802462\\_4355770.html](https://www.lemonde.fr/les-decodeurs/article/2015/11/03/les-prix-litteraires-francais-sont-ils-sexistes_4802462_4355770.html)

As mentioned, lately and due to the visibility gained thanks to different feminist movements, some efforts are being observed trying to redress the situation.

In Spain in 2018, the National Cultural Awards given by the Spanish Ministry in different disciplines clearly intend to promote a major presence of women artists among the laureates. That year, for the first time, the Spanish National Cultural Awards rewarded a majority of women (60%). For the first time, the award for Cinema was given to a woman (producer Esther García, well known for her work with Pedro Almodóvar, and an active defender of women's rights, and a member of the Association of Women Filmmakers - CIMA).

Such little lights of hope are of course positive reactions, that might make us optimistic regarding potential changes in the society and an increase presence, support and recognition of women artists in the future. However, to really redress the situation, it will be necessary to maintain and continue with these efforts over time.

Figure 59: Some International Awards gender gap



## 6. First Conclusions

Cultural and Creative Industries are a growing economic market, contributing € 558 billion in value added to GDP (4.4% of total EU GDP) and holding 8.3 million full-time equivalent jobs (3.8% of total EU workforce)<sup>115</sup>. Such a sector should not be treasured only for its economic contribution, but also as a fourth or transversal pillar of sustainable development, and clear indicator of and contributor to welfare. It is also a source of knowledge that generates spill-over effects to other sectors. ICCs contribute to multiply impacts of international marketing strategies and to develop and strengthen European values. They are our essence, our identity and our DNA.

Talking about European values, one has to be reminded that equality (and gender equality) is one of these fundamental values. In fact, and as it demonstrated in Chapter 2, there is a wide list of European Directives around gender related issues, and the Lisbon Treaty specifically refers to women's rights to enjoy an equal share with men.

However, despite these legislative efforts, the existing general statistics show that women are clearly and shamefully underrepresented in the vast majority of the subsectors of the CCIs and in cultural life in general.

### Leisure time and cultural consumption

Men benefit from more leisure time than women : While women can enjoy, as a European average, some 4:45 hours of leisure time per day, men enjoy 5:30 hours, an “an extra bonus” of 45 – 75 minutes, depending on the data, that they can spend on sports, culture, meeting with friends or any other activities of their choice. On the top of that, still well into the 21<sup>st</sup> century, women are spending much more time per day than men on household and family care activities.

However and despite these differences, in general, women do spend more time than men as “cultural consumers”. Their participation in cultural activities is slightly higher than that of men's in almost all EU countries. As far as the cinema industry is concerned, the European average of female going to the cinema is 0,35% higher than men (44,7%, against 44,35%). Concerning live performances (concerts, theatre, dance), women have a much higher participation than men (49,4%, against 43,9%). In countries such as the Czech Republic or Finland, we can observe that the proportion of women attending live performances is very important, 13% higher than men. The same occurs with the visit to cultural sites, where the positive gap of 1,8% is observed (42,8% of women do visit cultural sites, against 41% of men).

In general, men are more active than women when it comes to digital leisure (56,2% of men consumers, against 50,1% of women). Yet, the use of ICTs for female digital purposes is growing and important (73% of women use Internet for online reading, 48% play games, 29% listen to web radios).

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115 - Further information: [https://ecbnetwork.eu/wp-content/uploads/2015/07/ECBN\\_manifesto-20151.pdf](https://ecbnetwork.eu/wp-content/uploads/2015/07/ECBN_manifesto-20151.pdf)



In fact, and as far as the use of Internet for purchasing cultural products is concerned, in some cases, women do spend more money than men. That is the case i.e. in the editing sector (books and magazines), while males dominate online purchases of music, movies or tickets. Men audience is thus, in general, slightly more active in terms of Internet consumption of cultural products.

### Cultural employment, women's presence, support and recognition: Important gaps

As far as employment data are concerned, according to Eurostat's Culture statistics, in terms of total employment, more men than women are working in the culture in the E.U.: Men continued to account for a larger share of the EU labour market in 2014 (54 %). Their share in cultural employment was higher than women's, at 53 %, mirroring the overall ratio.

The gender cultural employment gap is more stressed in some important countries in terms of workforce and cultural activities, such as Spain, France or the UK. However, women are a majority of cultural workers in a majority of countries analysed (24 countries, out of 33), with particularly high presence in Baltic countries, where their share rises to over 60%.

Still, glass ceiling is a problem, as it occurs in other sectors of the economy. Different reports and statistics demonstrate that women, even being more qualified than men, averagely earn less than men, and have a lower access to managerial positions. Data provided from selected film schools, high ranked universities in Arts and Humanities or highly frequented museums showed that, in general, men are the managers in all subsectors (87% of the cases).

It is particularly hard to find homogeneous gender related data by subsectors at EU level, but several national examples alert us about the enormous gap that exists in artistic fields. The present report uses several national cases to denounce the situation. In the performing arts in France, for example, over 95% of Opera Conductors, 93,5% of Classical Music Directors, 80% of Artistic Directors of Theatres or Directors of National Theatres are men. In the same line, the share of women who write, translate, make the adaptation or the scenography in performing arts never reach an equal representation from a gender perspective. Women are clearly underrepresented (in particular, their representation as authors/creators is very low, with over 75% of shows written or created by men. They only reach a higher representation as dance performers).

The data available for Visual Arts are also shocking: Even if more women are trained than men, their presence, visibility and recognition is almost irrelevant, if we take into account economic parameters such as the value of their work. Male artists fill sales ranking and museums, get much more solo exhibitions in the most prestigious galleries, and are more represented and promoted in artistic fairs.

Gender pay gaps and presence disparities are also observed in fields like architecture or archeology, though a growing interest and participation of women is observed in these fields. Even if cultural heritage in general is one of the less affected subsectors of the creative economy in terms of presence of women, gender equality is definitely not sufficiently addressed in intangible heritage related discussions.

As for the rest of the sectors, there is a clear lack of data and empirical research around the audiovisual or film industry. Still, different networks, lobbies, movements and associations are gathering information that clearly demonstrate the unbalanced support of women in the sector: Even if film school participation is divided relatively equally between the sexes, the vast majority of the funding resources (84%) goes into films directed by men. Approximately one in every ten films at box office is directed by a woman, and the only profession where we can find a higher presence of women is costume design.

The present report also unveils similar data in other subsectors such as the music industry, videogames or publishing. In this last case, though in some countries 70-75% of the publishing workforce (agent, editor, publicist, etc.) is composed of women, the proportion of men in managing positions is of around 50, and women writers are less published and reviewed.

As stated, there are considerable disparities in managing positions and leading jobs. There are shortcomings and lack of clear homogeneous statistics in most subsectors, such as visual arts, performing arts, cinema or videogames positions and pay gaps.

Throughout the recent history, women artists and creators have also suffered from a lack of recognition, with a clearly lower presence in the lists of the most prestigious international and national awards (i.e., only 14 women have been awarded the Nobel Prize in Literature since its creation, accounting for 12% of the Laureates in this category).

### Other general conclusions

We are missing statistics linked to the internalization of cultural products from a gender perspective (such as the number of performances made by women in other countries, number of foreign movies directed by women, number of foreign books written by women or exports of such EU products to other markets).

The creative industries market is fragmented. There is an urgent necessity of more in-depth research and studies to coordinate different statistics per country in most areas, since all of them are facing gender gaps and unbalances.

The present report has been drafted throughout 2018, collecting information, statistics and documents produced, in most of the cases, before the *#MeToo* and other movements, in a moment when gender-equality related issues seem to have reached their highest level of public and political attention.

Lately, some efforts are being observed to tackle gender inequalities (higher presence of women in juries and festivals, quota introductions or debates, etc.), which means that some improvement in terms of figures should be observed within the next couple of years. However to really accomplish a change and revert the situation, it will be necessary to sustain the efforts throughout next decades, and regularly evaluate and assess the results.

Figure 60: One Industry, Two Realities in Europe. Some Facts

**ONE INDUSTRY, TWO REALITIES IN EUROPE**

287 minutes per day	<b>Leisure spending time. Men have 48 more minutes than women on average.</b>	335 Minutes per day.
256 minutes per day	<b>Women devote 2h15 minutes more to household and family care</b>	158 minutes per day
50,1% of European women spend their time listening web radio, playing games, or reading online	<b>Digital Leisure average</b>	56,2% of European men spend their time listening web radio, playing games, or reading online
Women spend in average 9 minutes per day reading books	<b>Traditional reading (50% more habits for women)</b>	Men read books 6 minutes per day
23,25% of women consume online books	<b>Purchasing online books</b>	21% of men consume online books
13,25% of women purchase online movies	<b>Purchasing online movies</b>	18% of men purchase online movies
3,7% of women work in culture	<b>Cultural employment</b>	3,8% of men work in culture
Best museums of the world never had a women manager Museums stats give bad results: less than 10% exhibited works are by women The gap in solo exhibitions is huge	<b>Visual Arts</b>	Most expensive artists at auction are men Men artistic works fill museums, solo exhibitions, galleries, etc.
21% of women work in executive teams in this subsector	<b>Cultural heritage</b>	Stats are more balanced regarding equality, though still gender pay gap is observed in fields such i.e. in archaeology
1/5 film in EU countries is directed by a woman (21%) 1/10 film at box office is directed by a woman Women directors earn 31,5% less than men in France	<b>Films and audiovisual</b>	84% of the films funding goes to films directed by men Men are a vast majority in all positions in the film industry (apart from costume designers...)
There are not clear stats about women working in video games field Game sector employs only 17,2% of women Patents from women represent only 8,4% of the inventions	<b>ICT, innovation and video games</b>	63% of men play video games, versus 37% of women Male dominates the ICT field with 82,8% males working in this area
20% or less of women registered as composers and songwriters In live music subsector, only 18,3% of women are in leading positions	<b>Music</b> <b>There are huge gaps in positions and representations in classical music</b>	95% of classical music performed is composed by men Men also cover most artistic and managerial positions (Choreographers, Directors, etc.)
45% of writers are women 70%-75% of publishing workforce (agent, editor, publicist, etc.) is composed by women Only 15% of comics authors	<b>Books and press</b>	Men dominate the book sector They are more published, more reviewed and more visible in rankings

## 7. Good Practices

In order to complement the report with inspiring examples, initiatives and sources, the present chapter includes a non-exhaustive list of “Good Practices” from different scopes, sub-sectors and origins.

Some of them aim at reaching a 50/50 equal representation (Manifestos, Pledges, etc.), other at provoking and promoting debates, developing networking activities or “empowering” women artists and professionals from the arts, culture or media. The Good Practices also includes examples of activities promoted or supported by the UNESCO in less-developed countries.

The last GPs refer to two of our specific partners in Wom@rts, WIFT and the *Centre Audiovisuel Simone de Beauvoir*.

### GP 1: 5050X20 ACTIVITIES AND PLEDGE/CHARTER

<b>GP NAME/TITLE</b>	<b>5050x20 ACTIVITIES AND PLEDGE/CHARTER</b>
<b>INSTITUTION PROMOTING IT</b>	50/50 Collective, with a wide list of signatories mostly from the French Cinema Industry
<b>DESCRIPTION</b>	<p>This movement is committed to using the power of numbers to raise awareness, increase the visibility of these issues and fuel the workshops that we will be leading to produce ideas, solutions, and opportunities. In particular, it promotes an egalitarian and inclusive environment and the equal sharing of power to reach a profound creative renewal.</p> <p>In that framework, 2 key kind of activities are being implemented:</p> <ul style="list-style-type: none"> <li>- To challenge cultural institutions, with the aim of equal directorial boards by 2020.</li> <li>- To create an Observatory to monitor equality in the French film industry</li> </ul> <p>A first very important result is the promotion of the “Pledge for parity and inclusion in film festivals”, which has been already signed by over 45 Festivals worldwide, including prestigious ones such as Cannes, Berlinale, Venice or Locarno.</p>
<b>LINK</b>	<a href="https://www.5050x2020.fr/en">https://www.5050x2020.fr/en</a>

## GP 2: FIA HANDBOOK OF GOOD PRACTICES IN THEATRE, FILM AND TV

<b>GP NAME/TITLE</b>	<b>FIA HANDBOOK OF GOOD PRACTICES IN THEATRE, FILM AND TV</b>
<b>INSTITUTION PROMOTING IT</b>	FIA (Fédération Internationale des Acteurs / International Federation of Actors)
<b>DESCRIPTION</b>	<p>This report is a product of FIA's year long project on this issue, which was financially supported by the European Commission. The FIA project "Engendering Change" was structured around a series of 5 regional seminars and a final conference. It collects a series of strategies, examples and good practices and is sought as a practical tool, intended to empower and support performers' unions to undertake action on gender equality issues. Equally it can serve as a blueprint providing examples of possible effective political action that decision-makers can pursue. It also highlights ways in which the industry can work from within to change gender portrayal and do away with stereotyping.</p> <p>The good practices identified in course of the project are set out under the following headings:</p> <ul style="list-style-type: none"> <li>- Setting qualitative and quantitative targets</li> <li>- Ensuring gender equality in management and promoting gender sensitive management</li> <li>- Rethinking professional training for stage and screen</li> <li>- Challenging gender representation on stage and screen</li> <li>- Mainstreaming gender equality in film, TV and theatre</li> <li>- Creating networks to provoke a change</li> <li>- Monitoring gender equality and gender stereotypes</li> <li>- Raising awareness about gender equality and gender stereotypes</li> </ul>
<b>LINK</b>	<a href="https://www.fia-actors.com/uploads/Engendering_EN.pdf">https://www.fia-actors.com/uploads/Engendering_EN.pdf</a>

**GP 3: EUROPEAN JAZZ NETWORK MANIFESTO**

<b>GP NAME/TITLE</b>	<b>EUROPEAN JAZZ NETWORK MANIFESTO</b>
<b>INSTITUTION PROMOTING IT</b>	<p>Europe Jazz Network (EJN), a non-profit Europe-wide association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz and improvised music created from a distinctly European perspective.</p> <p>Members: over 150 organisations (Festivals, clubs and concert venues, independent promoters, national organisations) in 35 countries.</p>
<b>DESCRIPTION</b>	<p>During their annual General Assembly in Lisbon, on September 13th 2018, on the first day of the 5th European Jazz Conference, an overwhelming majority of members of the Europe Jazz Network (EJN) supported the adoption of a new Manifesto on Gender Balance in Jazz and Creative Music.</p> <p>The Manifesto is one of the outcomes of the “Europe Jazz Balance” activity examining diversity and discrimination in the jazz sector that EJN launched 4 years ago in collaboration with some of its members with financial support from the Creative Europe programme of the European Union. Specifically, the Manifesto is the result of a detailed consultation and discussion process that started with a working group of members at the European Jazz Conference 2017 in Ljubljana and continued throughout the year through virtual meetings and a face-to-face seminar at the Gateshead International Jazz Festival at Sage Gateshead in April 2018.</p> <p>The Manifesto underlines what EJN members, representing festivals, venues, clubs and national/regional support organisations in 35 countries now pledge to do. Examples include to “put in place policies and action plans to involve more women as artists, Artistic Directors and producers, staff and Board members and audience members in our work”, and to “ensure that the way we communicate our work through marketing materials, social media, interviews and media releases helps express our commitment to gender balance in the choice of images and language” (EJN Manifesto on Gender Balance).</p>
<b>LINK</b>	<p><a href="https://www.europejazz.net/activity/europe-jazz-balance">https://www.europejazz.net/activity/europe-jazz-balance</a></p>

**GP 4: SWEDISH FILM INSTITUTE: 50/50 GENDER EQUALITY GOAL**

<b>GP NAME/TITLE</b>	<b>SWEDISH FILM INSTITUTE: 50/50 GENDER EQUALITY GOAL</b>
<b>INSTITUTION PROMOTING IT</b>	Swedish Film Institute
<b>DESCRIPTION</b>	<p>The Swedish Film Institute has for a long time been working for gender equality in the film industry. Since 2000, statistics are kept on the percentage of films that have a woman in the key roles of director, scriptwriter and/or producer.</p> <p>In the Film Agreement of 2013, the gender equality goal was sharpened, with production funding now to be divided equally between women and men. In reality this meant that by the end of the agreement period (2016) the total sum of funding should have been distributed to 50 percent women and 50 percent men, in the professional categories of director, script writer and produce Thanks to internal efforts, ongoing analysis, targeted initiatives and projects, and a quality focus, in 2016 the goal of 50% female filmmakers for the period 2013–2016 was achieved.</p> <p>In late 2017 The Swedish Film Institute presented the gender equality report “Looking back and moving forward”, which depicts how gender equality has been integrated as an every-day issue into all parts of the organization.</p> <p>The gender equality work of the Swedish Film Institute has received a lot of international attention and inspired similar organizations (eg. BFI and Eurimages).</p>
<b>LINK</b>	<a href="https://www.filminstitutet.se/en/about-us/swedish-film-institute/gender-equality/">https://www.filminstitutet.se/en/about-us/swedish-film-institute/gender-equality/</a>

**GP 5: WOW – WOMEN OF THE WORLD FESTIVALS**

<b>GP NAME/TITLE</b>	<b>WOW – WOMEN OF THE WORLD FESTIVALS</b>
<b>INSTITUTION PROMOTING IT</b>	WOW Foundation In partnership with Southbank Centre and Creative Industries Federation (UK)
<b>DESCRIPTION</b>	<p>WOW Festivals started in 2010 at Southbank Centre London to celebrate women and girls, taking a frank look at what prevents them from achieving their potential, raising awareness globally of the issues they face and discussing solutions together.</p> <p>In 2018, WOF Foundation charitable entity was created to build, convene and sustain a global movement that believes a gender equal world is possible and desirable through festivals and empowering women and girls.</p> <p>To date, WOW has reached over two million people in 17 countries on five continents across over 65 festivals.</p>
<b>LINK</b>	<p><a href="https://www.thewowfoundation.com/">https://www.thewowfoundation.com/</a></p> <p><a href="https://www.southbankcentre.co.uk/whats-on/festivals-series/women-of-the-world#9495">https://www.southbankcentre.co.uk/whats-on/festivals-series/women-of-the-world#9495</a></p> <p><a href="https://www.creativeindustriesfederation.com/news/women-creative-industries-day-2018">https://www.creativeindustriesfederation.com/news/women-creative-industries-day-2018</a></p>



**GP 6: VALUING DIVERSITY REPORT – THE CASE FOR INCLUSIVE MUSEUMS**

<b>GP NAME/TITLE</b>	<b>VALUING DIVERSITY REPORT – THE CASE FOR INCLUSIVE MUSEUMS</b>
<b>INSTITUTION PROMOTING IT</b>	Museum Associations (UK)
<b>DESCRIPTION</b>	<p>In 2015, 27 <i>Transformers</i> participants from a variety of museums (local authority, independent, national and university museums) in England, Wales and Scotland were asked to consider diversity in relation to their own practice and their own institutions. The outcomes were presented under this report, that explored:</p> <ul style="list-style-type: none"> <li>- The experience of working in museums for people who self-identify as from a diverse background</li> </ul> <p>and</p> <ul style="list-style-type: none"> <li>- reflections, suggestions and recommendations from those working for change.</li> </ul> <p>It outlines the lack of diversity in the sector at all levels (not only from a gender perspective).</p>
<b>LINK</b>	<a href="https://www.museumsassociation.org/download?id=1194934">https://www.museumsassociation.org/download?id=1194934</a>

**GP 7: EIGE – EUROPEAN INSTITUTE FOR GENDER EQUALITY**

<b>GP NAME/TITLE</b>	<b>EIGE – EUROPEAN INSTITUTE FOR GENDER EQUALITY</b>
<b>INSTITUTION PROMOTING IT</b>	EIGE is promoted by Member States (MS) and the European Commission (EC). Its Management Board consists of eighteen representatives from the MS which operates on a rotation basis and one member of the EC.
<b>DESCRIPTION</b>	<p>It is an autonomous body of the European Union, established to contribute to and strengthen the promotion of gender equality, including gender mainstreaming in all EU policies and the resulting national policies, and the fight against discrimination based on sex, as well as to raise EU citizens' awareness of gender equality. As far as the Media and ICT sector is concerned, its collection of Cases Studies includes over 24 practices around issues such as:</p> <ul style="list-style-type: none"> <li>- Administrative dataset</li> <li>- Competence development</li> <li>- Non-monetary measures</li> <li>- Work life balance in ICT</li> <li>- Awareness raising</li> <li>- Support services, Mentoring, Self-regulation, networking, funding, benchmarking, prevention, protection, etc.</li> </ul>
<b>LINK</b>	<a href="https://eige.europa.eu">https://eige.europa.eu</a>

**GP 8: AWARE – ARCHIVES OF WOMEN ARTISTS RESEARCH & EXHIBITION**

<b>GP NAME/TITLE</b>	<b>AWARE – ARCHIVES OF WOMEN ARTISTS RESEARCH &amp; EXHIBITION</b>
<b>INSTITUTION PROMOTING IT</b>	AWARE is a French Association promoted by 7 women from different backgrounds. It counts on institutional supports from the City of Paris and the Ministry of Culture.
<b>DESCRIPTION</b>	<p>The goal of AWARE is the creation, indexation, and distribution of information on women artists of the 20th century. Among their programs and resources is a Selective Bibliography on Women Artists in Arts History.</p> <p>The Association publishes researches and studies in joined publication with <i>Éditions des femmes</i>. It also cooperates with some major museums and research centres worldwide.</p>
<b>LINK</b>	<a href="https://awarewomenartists.com/">https://awarewomenartists.com/</a>

**GP 9: CREATIVE OR MEDIA EQUALITY STANDARDS**

<b>GP NAME/TITLE</b>	<b>CREATIVE OR MEDIA EQUALITY STANDARDS</b>
<b>INSTITUTION PROMOTING IT</b>	Creative Equals Company
<b>DESCRIPTION</b>	<p>Among its activities to promote cultural changes and create an inclusive creative movement in the industry, Creative Equals has created “Equality Standard” certification with a diversity and inclusion audit, analysis and road map to meet diversity and inclusion goals. For those joining, the return on investment includes:</p> <ul style="list-style-type: none"> <li>- Reduce churn, saving on recruitment and onboarding fees.</li> <li>- Improve transparency; understand how different groups really feel.</li> <li>- Create high-performing teams that are productive, effective and autonomous.</li> <li>- Mitigate brand equity risk with less campaign backlash and create work designed for all.</li> </ul>
<b>LINK</b>	<a href="https://www.creativeequals.org/#vision">https://www.creativeequals.org/#vision</a>

### GP 10: TRAINING MEDIA-SAVVY WOMEN EXPERTS

GP NAME/TITLE	<b>TRAINING MEDIA-SAVVY WOMEN EXPERTS</b>
INSTITUTION PROMOTING IT	VIDM – Vaker in de media (NL)
DESCRIPTION	<p>Training courses for women experts in the media, to give them an understanding of how news is made, and how gender imbalances develop. The courses teach women how to build a media profile and how to approach media organisations.</p> <p>Beneficiaries gain new confidence in going out and getting media attention. The courses are financially self-supporting from fees paid by trainees.</p> <p>The visibility that the training aims to create for women concerns explicitly prestigious roles and thematic domains other than those traditionally marked as “typically feminine”.</p>
LINK	<a href="https://www.vidm.nl/">https://www.vidm.nl/</a>

### GP 11: WOMEN IN CULTURE AND MEDIA: A EUROPEAN COMPARISON

GP NAME/TITLE	<b>WOMEN IN CULTURE AND MEDIA: A EUROPEAN COMPARISON</b>
INSTITUTION PROMOTING IT	Hertie School of Governance (DE)
DESCRIPTION	<p>Already mentioned in this report, <i>Women in culture and media: A European comparison</i> is a comprehensive survey of the role of women in art, culture and the media industry in selected European countries, conducted by a research team at the <i>Hertie School of Governance</i> and led by Helmut K. Anheier. The project views the German context from an international, comparative perspective and aims to learn from other countries' experiences and best practices. The project is structured into a preliminary quantitative and qualitative investigation, followed by a panel discussion in Berlin with experts from the countries investigated in the research phase. The final results of the research are presented in a practice-oriented report which takes the lessons learned during the panel discussion (Spring 2017), as well as those learned from an online exchange with country experts, into account.</p>
LINK	<a href="https://hertieschool-f4e6.kxcdn.com/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf">https://hertieschool-f4e6.kxcdn.com/fileadmin/2_Research/2_Research_directory/Research_projects/Women_in_media_culture/FINAL_Report_Women_in_arts_and_culture.pdf</a>

## GP 12: LE LAB – FEMMES DE CINEMA

GP NAME/TITLE	<b>LE LAB – FEMMES DE CINÉMA</b>
INSTITUTION PROMOTING IT	It is the result of a partnership between <i>Les Arcs European Film Festival</i> and the <i>Sisley Foundation</i> , and later on with the association <i>Le Deuxième Regard</i> . It counts with the <i>Révélation Culturelles</i> Association collaboration.
DESCRIPTION	<p>The creation of the Lab in 2017 is the outcome of a path initiated by Les Arcs film festival in 2013 with the creation of the “Les Arcs- Sisley Femmes de cinema” prize.</p> <p>The “Femmes de cinéma” Lab aims at creating a movement that can make this situation evolve. Considering that cinema is only the tip of the iceberg that is gender inequality, its symbolic importance is thus very powerful.</p> <p>In addition to Workshops and Masterclasses, it also promotes an Observatory, envisioning itself as a living library about women’s place in European cinema, to find links to other websites, articles and studies, and find out details about policies and initiatives in different European countries.</p> <p>The “Femmes de cinéma” Lab also produces, each year, a follow-up on the study made by Les Arcs European Film Festival in 2016 on the new generation of women creating European cinema.</p>
LINK	<a href="https://femmesdecinema.org/en/home/">https://femmesdecinema.org/en/home/</a>

**GP 13: MoMoWo (WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT) PROJECT**

<b>GP NAME/TITLE</b>	<b>MoMoWo (WOMEN'S CREATIVITY SINCE THE MODERN MOVEMENT) PROJECT</b>
<b>INSTITUTION PROMOTING IT</b>	Politecnico di Torino (IT), in cooperation with IADEUniversidade Europeia (PT), Oviedo University (ES), Vrije University (NL), France Stele Institute of Art History-ZRC-SAZU (SI), Université Grenobles Alpes (FR), Istituto Superiore sui Sistemi Territoriali per l'Innovazione (IT) and Slovakia University of Technology-STUBA (SK).
<b>DESCRIPTION</b>	<p>This project, supported by the Creative Europe Programme of the EC, aims 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.</p> <p>MoMoWo focuses on women's developments in interior design, industrial design, architecture, urban planning, landscape architecture, architectural photography, and civil engineering in Europe since the 1920's.</p> <p>Among its priorities, we can find:</p> <ul style="list-style-type: none"> <li>- Supporting scholars, lecturers, architects and designers both students and professionals to cooperate internationally. Enabling women's carriers and activities to reach the European Union and beyond, through a long-term vision of creating a European platform, of and for creative women.</li> <li>- Supporting International Cultural activities.</li> <li>- Encouraging audience development through new and innovative digital technologies. Improving public experiences and deepening relationships between current and future audiences, creating a bridge between generations. Stimulating interest and creating access to the European cultural heritage and creative legacy, created by women in the fields of architecture and design.</li> </ul>
<b>LINK</b>	<a href="https://www.momowo.eu/">https://www.momowo.eu/</a>

**GP 14: GEENA DAVIS INSTITUTE ON GENDER IN MEDIA**

<b>GP NAME/TITLE</b>	<b>GEENA DAVIS INSTITUTE ON GENDER IN MEDIA</b>
<b>INSTITUTION PROMOTING IT</b>	The institute was founded in 2004 by actress and advocate Geena Davis. It counts on a wide list of powerful corporate sponsors from the industry and other sectors and institutions (Walmart, YouTube, U.N., UNICEF, Google, DreamWorks, Facebook, Fox Entertainment, etc.)
<b>DESCRIPTION</b>	<p>According to its webpage, it is the first and only research-based organization working within the media and entertainment industry to engage, educate, and influence content creators, marketers and audiences about the importance of eliminating unconscious bias, highlighting gender balance, challenging stereotypes, creating role models and scripting a wide variety of strong female characters in entertainment and media that targets and influences children ages 11 and under. The Institute is also the only organization employing the GD-IQ tool to create systemic change in entertainment media content creation.</p> <p>The institute provides reports, studies and research, events, workshops, education, training, etc., through different departments and news about gender equality and gaps in the Media.</p>
<b>LINK</b>	<a href="https://seejane.org/">https://seejane.org/</a>

**GP 15: SKY GENDER ENGAGEMENT**

<b>GP NAME/TITLE</b>	<b>SKY GENDER ENGAGEMENT</b>
<b>INSTITUTION PROMOTING IT</b>	SKY Company
<b>DESCRIPTION</b>	<p>Sky is Europe's leading entertainment company.</p> <p>Driving gender diversity starts there with the recruitment process. At Sky they want equally balanced male and female shortlists across all vacancies. Previously, they were 70/30 in favour of men and are now near their recruitment targets for all roles. They set themselves an aspiration of getting to 50/50 gender balance in their senior leadership, and in less than two years of setting this goal they have moved from around 30% to nearly 40%.</p> <p>However, the work doesn't stop there. Sky also has plans in place to improve the balance in more challenging areas, designing programmes to help adapting to the industry standard, such as the "Sky Women in Technology &amp; Engineering", and the new Sky Home Service Engineer training programme.</p>
<b>LINK</b>	<a href="https://careers.sky.com/inclusion/#toggle-id-1">https://careers.sky.com/inclusion/#toggle-id-1</a>

## GP 16: FEMINIST METHODOLOGICAL NOTEBOOKS

<b>GP NAME/TITLE</b>	<b>FEMINIST METHODOLOGICAL NOTEBOOKS (#2 GOOD PRACTICES FOR A JOINT /EQUAL-SHARE CULTURAL PROGRAMMING)</b>
<b>INSTITUTION PROMOTING IT</b>	Barcelona City Council, Department of Gender Transversality
<b>DESCRIPTION</b>	<p>The City Council of Barcelona has developed the Gender Justice Plan (2016-2020), with the aim of eliminating gender inequalities in the city.</p> <p>Within the various areas of action set forth in the plan, we find Culture as a strategic axis for achieving equality. With this purpose, one of the objectives set out is to boost a parity programming of cultural activities emphasizing outstanding events in Barcelona.</p> <p>As an initial action, a guide has been conceived as a practical and propitious tool for sensitization, detection of problems and the sharing of proposals for a joint cultural programming. Further to fixing objectives and target audiences, this guides includes 76 different recommendations for a joint programming grouped into four complementary frameworks: “We want to understand, we want to know: knowledge and training”; “Action and interaction: space, time and communication”; “Hands-on: selection and provision”, and “How can we do it: management”.</p>
<b>LINK</b>	<a href="https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/quadern_politica_cultura2_baja.pdf">https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/quadern_politica_cultura2_baja.pdf</a>

**GP 17: REPORT ON THE 2017 CULTURAL PROGRAMME OF BARCELONA CITY COUNCIL FROM A GENDER PERSPECTIVE**

<b>GP NAME/TITLE</b>	<b>REPORT ON THE 2017 CULTURAL PROGRAMME OF BARCELONA CITY COUNCIL FROM A GENDER PERSPECTIVE</b>
<b>INSTITUTION PROMOTING IT</b>	Barcelona City Council, Department of Gender Transversality
<b>DESCRIPTION</b>	<p>Within the previously mentioned Gender Justice Plan (2016-2020), the City Council has carried out a specific report to monitor its cultural offer from a gender perspective.</p> <p>The collected data have been grouped into three large groups, between:</p> <ul style="list-style-type: none"> <li>- Libraries, civic centres and creation factories: they are networks of facilities of proximity with a large volume of activities.</li> <li>- Archives, Museums and Exhibition Centres: they have the dual function of preserving, creating a collection and spread the work. They are city facilities and, jointly, they are the second group with greatest number of activities.</li> <li>- Large auditoriums, festivals and scenic arts centres: they have the organization in common of musical activities, opera and other scenic arts.</li> </ul> <p>For such purpose, the report collected data from the 117 fields of Cultural Programming as of each of the 19.088 scheduled activities. The first part of the analysis deals with the organizational structures of the different areas of programming. Where possible, it compares the percentage of women and men in the management structures of the different programming areas.</p> <p>The analysis of programmed activities focusses on the role of women in development of the activities, the target audience and whether the activities were taking gender perspective or not. It also takes into consideration the geographical location of the venues.</p>
<b>LINK</b>	<a href="https://media-edg.barcelona.cat/wp-content/uploads/2018/05/29120248/MAQInformeCulturaMaquetat.pdf">https://media-edg.barcelona.cat/wp-content/uploads/2018/05/29120248/MAQInformeCulturaMaquetat.pdf</a>



**GP 18: UNIDOGENDER NEWSLETTER**

<b>GP NAME/TITLE</b>	<b>UNIDOGENDER NEWSLETTER</b>
<b>INSTITUTION PROMOTING IT</b>	UNIDO – United Nations Industrial Development Organisation
<b>DESCRIPTION</b>	<p>The importance of gender equality and women's empowerment, particularly women's economic empowerment, is at the core of UNIDO's mandate. Enhancing the role of women as drivers of poverty reduction, promoting female investors and entrepreneurs, and recognizing the link between gender equality and safeguarding the environment all promote inclusive and sustainable industrialization, and directly contribute to SDG 9 on industry, innovation and infrastructure, and to SDG 5 on gender equality.</p> <p>In addition to different projects, publications and workshops, UNIDO distributes a Gender Newsletter. Number 4 specifically covers interviews, cases studies and videos of women empowerment and entrepreneurship in the creative and cultural industries field.</p>
<b>LINK</b>	<a href="https://www.unido.org/sites/default/files/2014-03/UNIDO_Gender_Newsletter_NO.4_A4_0.pdf">https://www.unido.org/sites/default/files/2014-03/UNIDO_Gender_Newsletter_NO.4_A4_0.pdf</a>

**GP 19: NATIONAL THEATRE WOMEN EMPOWERMENT PROGRAMME (ETHIOPIA)**

<b>GP NAME/TITLE</b>	<b>NATIONAL THEATRE WOMEN EMPOWERMENT PROGRAMME (ETHIOPIA)</b>
<b>INSTITUTION PROMOTING IT</b>	The National Theatre and the Gurague Association (Ethiopia)
<b>DESCRIPTION</b>	<p>Identified as a GP by UNESCO, its objective is to empower Ethiopian women, decrease the gender balance and increase access to culture, as an audience member and as an artist. It is thus more a project for developing countries, but remains of interest.</p> <p>Every Sunday, «Yekaki Wurdot», a contemporary Gurage play about an empowered women who, during Emperor Tweodros period (mid 19 century), was asking for gender equality, is performed in Amharic.</p> <p>This project is not only promoting women leadership in the content for the play, it also empowers professional women at every level of the production.</p> <p>During the afternoon, extra shows are often performed with free entrance for targeted audience in the National Theatre (women associations, girl schools...) or at Addis Abeba University in open air.</p> <p>It was carried out in 2017, and contributed to increase in the number of women attending the National Theatre and performing arts in general, as well as to changing the audience perception of women in Ethiopian context.</p>
<b>LINK</b>	<a href="https://en.unesco.org/creativity/policy-monitoring-platform/example-good-practice-national">https://en.unesco.org/creativity/policy-monitoring-platform/example-good-practice-national</a>

**GP 20: “U40 EMPOWERED, UNESCO-SABRINA HO” INITIATIVE**

<p><b>GP NAME/TITLE</b></p>	<p><b>“U40 EMPOWERED, UNESCO-SABRINA HO” INITIATIVE</b></p>
<p><b>INSTITUTION PROMOTING IT</b></p>	<p>UNESCO, Sabrina Ho (Founder and Managing Director of Chiu Yeng Culture), under the International Fund for Cultural Diversity (IFCD)</p>
<p><b>DESCRIPTION</b></p>	<p>A strategic partnership agreement between UNESCO and Sabrina Ho, a young cultural entrepreneur and philanthropist based in Macau and Hong Kong, was signed on November 9, 2017. Through this initiative launched under IFCD, Sabrina Ho intends to promote women’s access to the field of digital creation and mobilize around the question of gender equality in the creative industry.</p> <p>This initiative aims to remove barriers to women’s access in the digital creative industries, particularly by expanding their access to funding, infrastructure, equipment and co-production opportunities.</p> <p>In August 2018, UNESCO announced the four winning projects, out of 101 applications received:</p> <ul style="list-style-type: none"> <li>- <i>#BeYourVoice</i> (Teatro de Aire, Mexico)</li> <li>- <i>Digital Theatre: For women, By women</i> (Theatre Day Productions, Palestine)</li> <li>- <i>Waking Up: Digital. Women. Music</i> (Africulturban, Senegal)</li> <li>- <i>Digital Arts Academy</i> (Bactria Cultural Centre, Tajikistan and Afghanistan)</li> </ul> <p>Each of them receives on average 90.000 USD.</p>
<p><b>LINK</b></p>	<p><a href="https://en.unesco.org/creativity/news/unesco-sabrina-ho-initiative-women-digital-creative">https://en.unesco.org/creativity/news/unesco-sabrina-ho-initiative-women-digital-creative</a></p>

### GP 21: KEYCHANGE MANIFESTO FOR CHANGE

GP NAME/TITLE	<b>KEYCHANGE MANIFESTO FOR CHANGE</b>
INSTITUTION PROMOTING IT	Keychange is led by PRS Foundation, supported by the Creative Europe programme of the European Union, in partnership with Musikcentrum Öst, Reeperbahn Festival, Iceland Airwaves, BIME, Tallinn Music Week, Way Out West, Liverpool Sound City and Mutek.
DESCRIPTION	<p>Keychange is a pioneering international initiative aimed at transforming the future of music whilst encouraging festivals and music organisations to achieve a 50:50 gender balance by 2022. 60 emerging artists and innovators from across Europe have been invited to international festivals to take part in a series of showcases, collaborations and a programme of creative labs. Keychange aims to accelerate change and create a better more inclusive music industry for present and future generations.</p> <p>Keychange also demonstrates the positive impact of targeted investment in female talent and the demand for change amongst the current generation of artists and music industry professionals forging a career in music.</p> <p>By crowdsourcing ideas and suggestions from Keychange partners and participants they have formulated the following recommendations for the music industry, national governments, European Parliament and European Commission, calling for collective action and relating to challenges in the following core areas:</p> <ol style="list-style-type: none"> <li>1. Working conditions &amp; lack of senior role models: Addressing recruitment, remuneration, career development and sexual harassment policies in a male dominated workforce</li> <li>2. 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</li> <li>3. Research: Commissioning an independent analysis of the current gender gap, including an economic impact study of companies with increased female participation and efficacy studies of programmes and activities to improve gender balance</li> <li>4. Education: Promoting role models and career campaigns in schools which tackle gender stereotypes and diversify career options for young men and women.</li> </ol>
LINK	<a href="https://keychange.eu">https://keychange.eu</a>

## GP 22: BOREALIS FESTIVAL

<b>GP NAME/TITLE</b>	<b>BOREALIS FESTIVAL</b>
<b>INSTITUTION PROMOTING IT</b>	Borealis Festival, supported by Bergen Kommune, Arts Council Norway and Hordaland Fylkeskommune
<b>DESCRIPTION</b>	<p>Borealis is a festival for experimental music. A place where we celebrate the music that falls between the gaps. A place for adventurous listening.</p> <p>Bringing together new musical experiments from Bergen, Norway and around the world, Borealis occupies the city for 5 days each March, taking over the art galleries, concert halls and warehouse spaces, with concerts, installations, talks and films. Borealis works with living composers, sound artists, improvisers and musicians, to develop projects that rearrange the furniture of the musical world, to question our assumptions about what music is and where it can go. We do not stick to one type or genre of music, but open the doors to the most adventurous and innovative music makers to bring us something new.</p> <p>Borealis is open for everybody; for the first-time listener to the seasoned musicologist, from the very smallest to the oldest and wisest.</p> <p>The first official Borealis festival was held in March 2004. Borealis was founded the year before as a result of a merging between the two festivals Music Factory and Autunnale.</p> <p>In 2018, the Festival reaches a true 50% gender balance within the acts that were booked, as well as the staff. As a matter of fact, Borealis was actually awarded a Gender Equality Prize from the Norwegian Society of Composers in recognition for their stellar line-up.</p>
<b>LINK</b>	<p><a href="https://www.borealisfestival.no">https://www.borealisfestival.no</a></p> <p><a href="https://bust.com/music/194375-norway-s-borealis-festival-is-a-gender-balanced-experimental-music-experience.html">https://bust.com/music/194375-norway-s-borealis-festival-is-a-gender-balanced-experimental-music-experience.html</a></p>

**GP 23: MÚSICA DE MUJERES EN LAS AULAS (MUSIC BY WOMEN IN THE CLASSROOM)**

<b>GP NAME/TITLE</b>	<b>MÚSICA DE MUJERES EN LAS AULAS (MUSIC BY WOMEN IN THE CLASSROOM)</b>
<b>INSTITUTION PROMOTING IT</b>	<i>Mújeres en la Música</i> Association (Women in Music Association – ES)
<b>DESCRIPTION</b>	<p>The Association has always promoted the repertoire of women composers through events, concerts and festivals.</p> <p>But the idea of this project goes beyond this work, since it arises from the need for students from different conservatories and schools to know this repertoire from their early years of learning an instrument.</p> <p>Official programs for exams or entrance exams very rarely include women's works and hence many students finish their careers without having performed a single work composed by a woman.</p> <p>To tackle this, the Association launched in 2015 a pilot a proposal to all conservatories of Spain to institute at least one day a year, specifically the second Friday in May, in which they organise a concert with women's music performed by students of all ages.</p> <p>The fact of investigating and looking for a specific program helps the students to know and interpret all the existing material.</p> <p>That year, 6 Spanish conservatories from different Spanish cities joined the initiative.</p>
<b>LINK</b>	<a href="https://www.mujeresenlamusica.es/musica-de-mujeres-en-las-aulas/">https://www.mujeresenlamusica.es/musica-de-mujeres-en-las-aulas/</a>

**GP 24: WIFTI & ITS MEMBERS**

<b>GP NAME/TITLE</b>	<b>WIFTI &amp; ITS MEMBERS</b>
<b>INSTITUTION PROMOTING IT</b>	WIFTI (Women in Film & Television International)
<b>DESCRIPTION</b>	<p>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. Today, there are around 50 WIFT and WIFT-partner chapters on six continents – all working for the same goal: gender balance in the industry.</p> <p>Women in Film &amp; Television International (WIFTI) is a global network comprised of over 40 chapters worldwide and over 14,000 members dedicated to advancing professional development and achievement for women working in all areas of film, video, and other screen-based media. WIFTI was established as the global network connecting all others to speak with one common voice. The strength of WIFTI is based on the strength coming from every member of every chapter all around the world.</p> <p>The three pillars that inspire the work of WIFTI are:</p> <ul style="list-style-type: none"> <li>- CONNECTION (Connect all members)</li> <li>- KNOWLEDGE (Share knowledge, experiences and industry information)</li> <li>- VISIBILITY (Be seen and acknowledged)</li> </ul> <p>WIFTI is represented in Wom@rts thanks to one of its “chapter” (branch).</p> <p>WIFT-Finland is politically independent, cultural and professional non-profit organization whose purpose is to promote its members’ professional activities, education, professional achievements, networking, and to act as a promoter of Finnish film, television and the moving image culture from the gender equality perspective. It also particularly cooperates and coordinates activities with its Scandinavian counterparts.</p>
<b>LINK</b>	<p><a href="https://www.wifti.net/">https://www.wifti.net/</a></p> <p><a href="https://www.wift.fi/">https://www.wift.fi/</a></p>

**GP 25: CENTRE AUDIOVISUEL SIMONE DE BEAUVOIR – ARCHIVES & ACTIVITIES**

<b>GP NAME/TITLE</b>	<b>CENTRE AUDIOVISUEL SIMONE DE BEAUVOIR – ARCHIVES &amp; ACTIVITIES</b>
<b>INSTITUTION PROMOTING IT</b>	Centre Audiovisuel Simone de Beauvoir (CASD)
<b>DESCRIPTION</b>	<p>The Centre was created in 1982 by Carole Roussopoulos, Delphine Seyrig and Ioana Wieder. These three feminist activists, all three involved in the video practice, put at the heart of their objectives the conservation and creation of audio-visual documents that were then recorded concerning the history of women, their rights, their struggles, their creations.</p> <p>Closed essentially for financial reasons after ten years of existence, the Centre started a new life in 2003, with a new team.</p> <p>Its primary mission is to pursue the goal set by its creators: to disseminate, preserve, and enrich a very rich collection of audiovisual documents, essentially made up of videos.</p> <p>In that framework, CASD preserves the only audiovisual collection worldwide about women and LGBTQI fights and rights. This collection is composed of more than 1.200 films. Over 400 of them are distributed worldwide in different events and festivals.</p> <p>Among its local activities, the Centre organises a monthly screening of films from its collection in Paris, followed by a debate with the filmmaker.</p> <p>But CASD also contributes to educate to the image, fight stereotypes and propose alternatives. It involves participating in the fight against discrimination related to gender and sexual orientation, by using various audio-visual documents, by analyzing the stereotypes they convey and by proposing alternative perspectives.</p> <p>It also participates in contemporary creations, in particular through collaborations with collectives such as <i>“Travelling Feministe”</i>.</p>
<b>LINK</b>	<p><a href="https://www.centre-simone-de-beauvoir.com/">https://www.centre-simone-de-beauvoir.com/</a></p> <p><a href="https://www.travellingfeministe.org/site/">https://www.travellingfeministe.org/site/</a></p>

## 8. Some existing Networks and Associations

To complement the Good Practices, and as stated in the methodology, it has to be noted that there are a wide range of associations and networks aiming at giving a major voice of women in the Arts and Culture, and at promoting a major equal-share presence both, at national or international levels.

Independently of their size and capacity, their day-to-day work and efforts and contribute to reach common goals and fighting against gender inequalities in different subsectors.

Again, many of them are promoting Manifestos, Exhibitions, Mobilities and, above all, Public Awareness activities. The following list is a non-exhaustive one, subject to updates and incorporations, since many other local, regional and national associations promoting women artists and creativity exist, especially in Europe:

Feminist Artistic Networks & Associations	Webpage
<b>AKKS Norway</b>	<a href="https://akks.no">https://akks.no</a>
<b>AMCE - Association of Women Music Creators in Spain</b>	<a href="https://amce.com.es/index.html">https://amce.com.es/index.html</a>
<b>Archief Stichting Vrouwen in de Beeldende Kunst (ASVBK)</b>	<a href="https://www.atria.nl/search/collectie/arch/bekijk/IIAV00000280">https://www.atria.nl/search/collectie/arch/bekijk/IIAV00000280</a>
<b>Archiv des Vereins der Berliner Künstlerinnen</b>	<a href="https://www.vdbk1867.de">https://www.vdbk1867.de</a>
<b>Art+Feminism campaign</b>	<a href="https://www.artandfeminism.org">https://www.artandfeminism.org</a>
<b>Association Nenuphar</b>	<a href="https://assonenuphar.fr/lart-et-les-femmes/">https://assonenuphar.fr/lart-et-les-femmes/</a>
<b>AWARE</b>	<a href="https://awarewomenartists.com">https://awarewomenartists.com</a>
<b>Balansekunst (The Art of Balance)</b>	<a href="https://balansekunstprojektet.no/about-balansekunst/">https://balansekunstprojektet.no/about-balansekunst/</a>
<b>CIMA</b>	<a href="https://cimamujerescineastas.es">https://cimamujerescineastas.es</a>
<b>Coordinadora feminista</b>	<a href="https://www.feministas.org/+Arte+.html">https://www.feministas.org/+Arte+.html</a>
<b>Danish Women Artists Association</b>	<a href="https://www.kks-kunst.dk">https://www.kks-kunst.dk</a>
<b>Empodearte</b>	<a href="https://www.asociacion-empoderarte.org">https://www.asociacion-empoderarte.org</a>
<b>FACDIM - Fondazione Adkins ChitiDonne in Musica</b>	<a href="https://www.donneinmusica.org/www/index.php?lang=it">https://www.donneinmusica.org/www/index.php?lang=it</a>
<b>Girls i Rate</b>	<a href="https://www.girlsirate.com">https://www.girlsirate.com</a>
<b>Grupo Alas</b>	<a href="https://www.alasescritorasarte.com">https://www.alasescritorasarte.com</a>
<b>IAWM - International Alliance for Women in Music</b>	<a href="https://iawm.org">https://iawm.org</a>
<b>International Alliance for Women in Music</b>	<a href="https://iawm.org/">https://iawm.org/</a>
<b>Künstlerinnenforum</b>	<a href="https://kuenstlerinnenforum-bi-owl.de/index.php">https://kuenstlerinnenforum-bi-owl.de/index.php</a>
<b>La Maison des Artistes</b>	<a href="https://www.lamaisondesartistes.fr/site/tag/femmes/">https://www.lamaisondesartistes.fr/site/tag/femmes/</a>
<b>LINKS</b>	<a href="https://www.ktpress.co.uk/feminist-art-links.asp">https://www.ktpress.co.uk/feminist-art-links.asp</a>
<b>MAV - Mujeres en las Artes Visuales</b>	<a href="https://mav.org.es">https://mav.org.es</a>



Feminist Artistic Networks & Associations	Webpage
<b>Mujeres en las artes visuales</b>	<a href="https://www.bienalmiradasdemujeres.org/en/organizacion/">https://www.bienalmiradasdemujeres.org/en/organizacion/</a>
<b>MYM - Mujeres y Música</b>	<a href="https://mujeresymusica.com">https://mujeresymusica.com</a>
<b>Nationalartwomenartist</b>	<a href="https://www.thenawa.org">https://www.thenawa.org</a>
<b>SWA – Society of Women Artists</b>	<a href="https://www.society-women-artists.org.uk">https://www.society-women-artists.org.uk</a>
<b>The Swiss Society of Women</b>	<a href="https://www.sgbk.ch/index.php?id=15">https://www.sgbk.ch/index.php?id=15</a>
<b>The Ulter Society of Women Artists</b>	<a href="https://www.uswa.co.uk">https://www.uswa.co.uk</a>
<b>The Feminist Art Project - Center for Women in the Arts and Humanities (CWAH)</b>	<a href="https://feministartproject.rutgers.edu/home">https://feministartproject.rutgers.edu/home</a>
<b>VBKOE - Austrian Association of Women Artists</b>	<a href="https://www.vbkoe.org">https://www.vbkoe.org</a>
<b>WIA – Women in the Arts</b>	<a href="https://wearewia.com">https://wearewia.com</a>
<b>Women in Film and Television International</b>	<a href="https://www.wifti.net">https://www.wifti.net</a>
<b>Women in Music</b>	<a href="https://www.womeninmusic.org">https://www.womeninmusic.org</a>
<b>Women of the future network</b>	<a href="https://network.womenofthefuture.co.uk">https://network.womenofthefuture.co.uk</a>
<b>Women Produce Music</b>	<a href="https://womenproducemusic.org">https://womenproducemusic.org</a>
<b>Women's Art Association</b>	<a href="https://womensarts.co.uk">https://womensarts.co.uk</a>

## 9. Final Conclusions and Recommendations

Regardless the efforts of existing networks and initiatives, still well into the 21st century, gender gaps in the Cultural and Creative Industries remain a shameful reality. Despite some lacks of homogeneous European statistics and research, many of these gaps have been clearly demonstrated throughout the present report, especially under in Chapter 3 (Leisure) and, in particular Chapter 4 (Diagnosis of the presence). The first conclusions (Chapter 6) recall some of the most relevant ones.

There is no question thus that the situation has to be redressed but as stated, for such a purpose it will be necessary to sustain efforts throughout the next decades. It could be a mistake to think that the recent trends and progress observed – especially since the Weinstein scandal – mark a before and an after. There is no proof that the level of public and political attention paid to feminist causes will remain a “hot topic” in 10 years from now. In any case, recent decisions with real impacts linked to quotas or positive discriminations (e.g. towards funding of cultural projects) are not as common, especially when it comes to economic powers.

This report has been drafted throughout the first half of the Wom@rts project, in parallel to its first activities of artistic residences, workshops and of promotion of the participation of women creators and intellectuals in international festivals and events. In its second half (2020-2021), Wom@rts will organise more events, launch a digital platform to facilitate the identification, promotion and internationalisation of female artists and, among other, promote a “Charter” to fix objectives and recommendations in terms of Good Practices and Behaviours.

When looking for Good Practices and/or information, we have seen that many “pledges” or “manifestos” already exist or are being promoted, though not all of them with the same level of distribution or commitment. Wom@rts Charter should of course learn from them and capitalise their results, but also seek for their “integration”, in order to be able to generate a major and unified voice and gather cultural institutions and networks from a multi-disciplinary perspective.

In that sense, one of the first recommendations is **to promote networking and encounters with the participation of all active organisations (associations, networks, projects, etc.), as well as with decision-makers from the industry, governments and EU institutions.**

The Charter **should mix real commitments of the signatories, with affirmations and recommendations for the cultural and creative subsectors.**

As it has been proven, even if some sectors of the society are sometimes sceptical or against quotas, it seems that the 50/50 targets and positive discriminations to stimulate parity should be included. Such kind of quotas should cover and refer to different aspects of the economy and cultural life:

- In cultural programmes and seasons (in festivals, plays, exhibitions, concerts, events, etc.)
- In artistic teams (performers, musicians, designers, etc.)

- In technical teams (sound and lights technicians, camera, maintenance, IT staff, etc.)
- In decision-making commissions (selection committees, representatives of institutions, juries, festivals, unions, etc.)
- In managerial and artistic direction key positions (promoting equal-share representations in senior roles such as General Directors, Managers, Artistic Directors, Curators, Editors, etc.)
- In funding schemes and grants (setting aside a part of financing for projects led by female artists, and defining soft-quotas to privilege an application with a female artist if two applications are identical)
- Among others

Such kind of targets should be fixed with mid-term objectives (+- 5 years), in order to be realistic and evaluable.

In the meanwhile, taking into account that real changes require changes in the mind-set, Wom@rts Charter should refer to the adoption of activities to encourage and support the development of women artists, in line with the ones carried out in the framework of the project (mentoring, coaching, artistic residences, workshops, Masterclasses, etc.), as well as activities to encourage younger generations of girls to join specialised artistic schools or training, and to develop their career.

The “empowerment” (capacity-building) activities of women artists should particularly take into account the new digital trends and consumption patterns in a digital society: the creation of new digital products and services, a better use ICT and Social Networks, the creation of transmedia storytelling, sectoral digital cross-fertilisation, etc.

In parallel, continuous efforts should be endorsed to promote public awareness and visibility. In that framework, again, it will be important to engage newcomers and use ICTs to reach a wider audience (wider and wiser use of social media, influencers, educators and of the male population in a proactive engagement in defence of gender equality).

When promoting women's equal share presence in the arts and culture, within the affirmations and definitions that should be included in the Charter, it will be important as well to insist in the fact that gender equality is not (only) to fight about sexual harassment (that kind of attitudes should be of course obviously rejected) and socio-economic gaps (including pay gaps and glass ceiling concepts), but that it is also against sexism, clichés and misogynistic attitudes towards women creators, as it is defined and mentioned in the *Charter of Female Comics Creators against Sexism*.

In that line the promotion of the inclusion of and equal share for women in the day-to-day cultural activities, recognition and markets, should be from an inclusive and balanced perspective towards men, to avoid further discrimination: The objective should not to be recognised as “women creators” or “women managers”, but as “creators” or “managers”.

General feminism and anti-sexism measures and education should be encouraged, in particular with regard to youth and cultural audience target groups. In line with the Creative Europe priorities, the Charter could include specific audience development proposals, in particular to develop audience skills, knowledge and sensibility towards anti-sexism in approaches in artistic works.

Last but not least, the report also reflects the lack of research and homogenous data from a gender perspective at European level, especially in some subsectors and issues (book, music, cinema, videogames industries, about management and leading positions in performing or visual arts, about the internationalisation of the ICCs, etc). It also insists on the importance of monitoring progress on a regular basis.

As mentioned, in addition to the Charter, the partners of Wom@rts are developing additional tools and knowledge (online platform for the visibility of women artists, training courses, network of Ambassadors, etc.). As one of the only European initiatives that approaches gender equality in culture independently from the subsectors, the project could agglutinate, coordinate, monitor and disseminate work, knowledge or statistics from other initiatives and networks, and become the European platform (or network of networks) to help support, assess and evaluate public and private organisations, and to give visibility and voice to women artists, creators and culture professionals.

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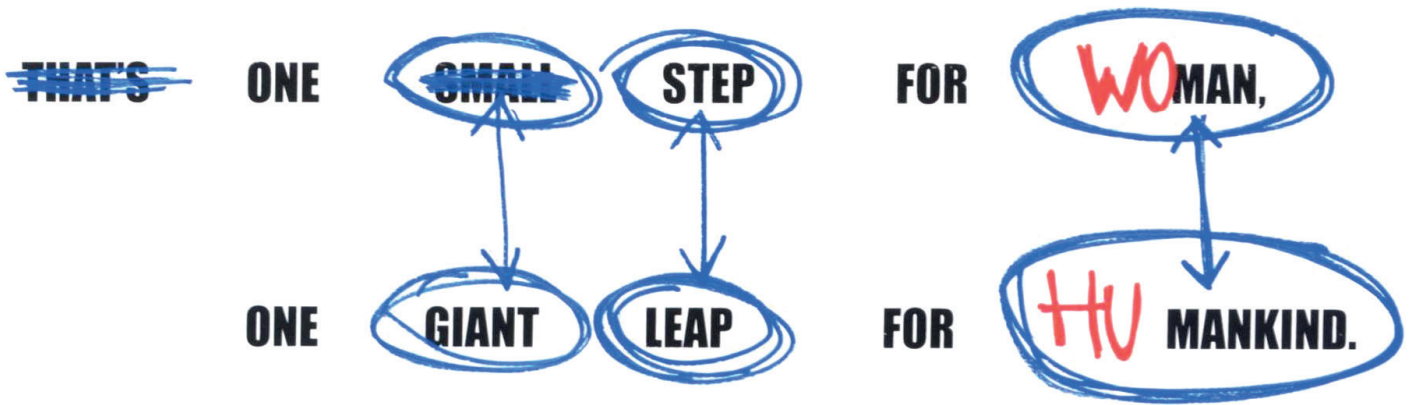
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