



GENDER & CREATIVITY

Progress on
the precipice



United Nations
Educational, Scientific and
Cultural Organization



SPECIAL EDITION

2005 Convention Global Report series

GENDER & CREATIVITY

Progress on
the precipice

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Foreword

In anticipation of the third edition of the UNESCO Global Report *Re|Shaping Cultural Policies*, and on the occasion of International Women's Day, UNESCO is publishing this special edition report on the state of gender equality in the cultural and creative sectors, in order to highlight the consequences of gender inequalities for the promotion of the diversity of cultural expressions.

Despite recent progress in promoting gender equality in the cultural and creative industries, as well as the renewed attention generated by the both the pandemic and the #MeToo movement, much work remains if we are to achieve gender equality in this sector. Impediments to gender equality in the cultural and creative sectors are numerous, and include unequal access to decent employment, fair remuneration, and leadership positions, as well as barriers to seniority. Opportunities for women to participate fully in the cultural sectors and benefit from the creative economy, notably in the digital environment, require increased support. Gender equality is fundamental to ensuring a genuine diversity of cultural content and equal opportunities in artistic work and cultural employment. It is high time that the culture sector grasps the extent of these inequalities and the structural issues that remain to be addressed. Culture and creativity are unfortunately not immune to gender inequality.

This report comes at an opportune moment, as we celebrate the International Year of Creative Economy for Sustainable Development. For a truly inclusive and prosperous creative economy to take shape, we must step up our efforts to promote gender equality in this sector. The UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the 1980 Recommendation concerning the Status of the Artist both call for such a commitment and can serve as inspiration for States to embark on this path.

Comprehensive and robust data collection remains a necessity to fully understand the state of gender equality in the cultural and creative sectors and to effectively address the wide range of inequalities experienced by women and gender diverse artists and creatives. Gender-disaggregated data on participation in cultural life is essential for the development of informed gender transformative cultural policies while ensuring participatory governance of culture based on multi-stakeholder dialogue.

This report highlights a number of innovative measures from all regions, ranging from training and mentoring schemes, awareness-raising campaigns, mechanisms to enhance the visibility of women artists, networking opportunities, and facilitating access to funding. Governments, cultural enterprises and civil society organisations must work hand in hand to tackle these challenging issues. Crucially, policies and measures must also address the safety and well-being of people of all genders in the workplace. Women and gender diverse artists and creative professionals continue to be the targets of harassment, bullying and abuse, as the development of the digital environment has created new threats to their artistic freedom.

This report, produced with the support of the Swedish International Development Cooperation Agency, was developed in the midst of the COVID-19 pandemic. An analysis conducted by the McKinsey Global Institute in 2020 shows that women's jobs are 19% more at risk than men's jobs, as women are disproportionately represented in the sectors most affected by COVID-19, which includes the culture sector. COVID-19 could thus have a regressive effect on gender equality if our response is not adequate.

At a time when UNESCO's Member States have overwhelmingly reaffirmed gender equality as a global priority for UNESCO, this report highlights how priorities such as the elimination of gender-based violence, discrimination and censorship or the economic and social empowerment of women should also be reflected in the cultural and creative industries. We now stand on a precipice, and we must not falter in our efforts to promote gender equality. It is our hope that by sharing innovative gender equality policies, measures and programmes, this report can make a decisive contribution to this effort.

Ernesto Ottone R.
Assistant Director-General for Culture, UNESCO

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Key Findings

- »» *While progress has been made in the production of data to monitor gender equality in the culture and creative sectors in many areas and regions by public, private and civil society organizations, much remains to be done to produce global, comprehensive and robust data capable of inspiring informed policy change and to implement the corpus of international standard setting instruments. To this end, new approaches to data collection using quantitative and qualitative indicators to uncover the structural barriers and root causes of gender inequalities in the culture and creative sectors need further encouragement.*

- »» *According to some available sex-disaggregated data and analysis on the gendered nature of employment, relative pay, contractual status and seniority, women in culture and creative sectors continue to fare worse than men. Progress towards equality therefore requires urgent policy interventions adapted to diverse national and regional contexts and situations.*

- »» *Emerging measures intended to promote gender-equal access to and governance of cultural and creative sectors are gradually being implemented and expanded to a growing number of countries. However, more efforts are required to achieve strong and lasting results notably to enhance visibility, establish mentoring and training schemes, and improve access to funding for women cultural professionals and ensure an inclusive policy dialogue.*

- »» *Those who identify as women or as gender diverse are much more likely to suffer from harassment, abuse, bullying and a general lack of safety in cultural and creative workplaces, including in the digital environment. A renewed focus on policies and measures dealing with safety and well-being in cultural industries is crucial for the promotion of gender equality, artistic freedom and for the diversity of cultural expressions to be secured long-term.*

- »» *Moments of crisis increase the vulnerability of already marginalised groups, including women, and can reinforce the view that women are less central or 'more disposable' to the creative workforce than men. This is especially vital as COVID-19 continues to unfold and its long-term effects on the arts and cultural production are not yet known. Too few initiatives to support artists and creatives affected by the pandemic are using an intersectional gender lens.*

Introduction

At a time of uncertainty, equality, diversity and social justice for all are more than ever important. A primary driver for the achievement of all these values is the transformative power of cultural and creative expressions, since, at their best, cultural and creative industries produce and present narratives, perspectives and visions of the world that demonstrate and embody freedom, collective action, equality, development and justice. A diversity of cultural expressions, as enshrined in the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (hereafter “the 2005 Convention”), is a goal now actively pursued around the globe, across many different cultural sectors and forms of creative production.

Central to the protection and promotion of the diversity of cultural expressions is a commitment to gender equality. Gender is one of the most central categories of identity.



Diverse cultural expressions that promote gender equality can transform our individual and collective perceptions, can banish long-held and damaging stereotypes and can amplify the voices and stories of the invisible and/or long-silenced

Justifiably or not, gender identity can determine life chances, relative privilege, the ability to work and live free from violence and discrimination, and the extent to which people can freely express themselves and their beliefs and values. Diverse cultural expressions that promote gender equality can transform our individual and collective perceptions, banish long-held and damaging stereotypes and amplify the voices and stories of the invisible

and/or long-silenced. This vision is embedded in Article 7 of the 2005 Convention, which states that “Parties are encouraged to pay due attention to the special circumstances and needs of women”, and Article 4 of the Recommendation concerning the Status of the Artist (1980), which encourages Parties to give particular attention to the development of women’s creativity and the encouragement of groups and organizations which seek to promote the role of women in the various branches of artistic activity. It is further elaborated in the Monitoring Framework of the 2005 Convention, one of the four goals of which is the promotion of human rights and fundamental freedoms, in line with United Nations Sustainable Development Goals (SDG) 5 “Achieve gender equality and empower all women and girls” and 16 “Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels”.



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Box 1 • *Main international instruments on gender equality*

A non-exhaustive list of international instruments addressing gender equality broadly as well as political, social and cultural rights and violence prevention against women follows. These are crucially important in that they place gender equality at the core of international human and cultural rights legal frameworks. A detailed list of relevant regional agreements related to the promotion of gender equality is presented in Annex 1.

Article 2 of the **Universal Declaration of Human Rights (1948)** states that “everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status”.

The **ILO Equal Remuneration Convention (1951)** establishes that “each Member shall, by means appropriate to the methods in operation for determining rates of remuneration, promote and, in so far as is consistent with such methods, ensure the application to all workers of the principle of equal remuneration for men and women workers for work of equal value”.

The **Convention on the Political Rights of Women (1953)** is the first international legislation protecting the equal status of women to exercise political rights.

The **ILO Discrimination (Employment and Occupation) Convention (1958)** states that “each Member [...] undertakes to declare and pursue a national policy designed to promote, by methods appropriate to national conditions and practice, equality of opportunity and treatment in respect of employment and occupation, with a view to eliminating any discrimination in respect thereof”.

The **International Covenant on Economic, Social and Cultural Rights (1966)** upholds the equal right of men and women to the enjoyment of all economic, social and cultural rights set forth in it.

The **Declaration on the Elimination of Discrimination against Women (1967)** declares that “discrimination against women, denying or limiting as it does their equality of rights with men, is fundamentally unjust and constitutes an offence against human dignity”.

The **Convention on the Elimination of All Forms of Discrimination Against Women (1979)** recalls that “discrimination against women violates the principles of equality of rights and respect for human dignity, is an obstacle to the participation of women, on equal terms with men, in the political, social, economic and cultural life of their countries”.

The **Recommendation concerning the Status of the Artist (1980)** states that “Member States should encourage [...] all measures tending to strengthen respect for artistic creation and the discovery and development of artistic vocations, and should bear in mind that, if it is to be effective, the stimulation of artistic creativity calls for provision of the necessary professional training of talent to produce works of outstanding quality. For this purpose, Member States should: [...] (i) give particular attention to the development of women’s creativity and the encouragement of groups and organizations which seek to promote the role of women in the various branches of artistic activity”.

The **ILO Workers with Family Responsibilities Convention (1981)** recognises “the need to create effective equality of opportunity and treatment as between men and women workers with family responsibilities and between such workers and other workers”.

The **Nairobi Forward-looking Strategies to the Year 2000 (1985)** declares that “Equality, Development and Peace contributed greatly to the process of eliminating obstacles to the improvement of the status of women at the national, regional and international levels”.

The **World Conference on Human Rights (1993)** recognized violence against women as a human rights violation.

Part 1 of The **Vienna Declaration and Programme of Action (1993)** draws attention to the importance of women’s rights, stating that “the human rights of women and of the girl-child are an inalienable, integral and indivisible part of universal human rights. The full and equal participation of women in political, civil, economic, social and cultural life, at the national, regional and international levels, and the eradication of all forms of discrimination on grounds of sex are priority objectives of the international community.” The Declaration also called for the appointment of a **Special Rapporteur on violence against women**.

The **Declaration on the Elimination of Violence against Women (1993)** recognises that “violence against women is a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women”.

Box 1 (Continued)

The Beijing Declaration and the Platform for Action (1995), adopted unanimously by 189 countries at the fourth World Conference on Women, provides global policy framework for the rights of women. It recognises women's rights as human rights and sets out a comprehensive roadmap for achieving equality between women and men.

The ILO Maternity Protection Convention (2000) promotes "equality of all women in the workforce and the health and safety of the mother and child.

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) states that "Parties shall endeavour to create in their territory an environment which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples".

The ILO Violence and Harassment Convention (2019) recognises that "violence and harassment in the world of work can constitute a human rights violation or abuse, and that violence and harassment is a threat to equal opportunities, is unacceptable and incompatible with decent work".

United Nations Sustainable Development Goals and relevant targets

The 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future. At its heart are the 17 Sustainable Development Goals (SDGs), which are an urgent call for action by all countries – developed and developing – in a global partnership. Relevant SDGs include:



Goal 5

Achieve gender equality and empower all women and girls

Target 5.c • Adopt and strengthen sound policies and enforceable legislation for the promotion of gender equality and the empowerment of all women and girls at all levels.

Target 5.5 • Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life.



Goal 8

Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all

Target 8.5 • By 2030, achieve full and productive employment and decent work for all women and men, including for young people and persons with disabilities, and equal pay for work of equal value.

Target 8.8 • Protect labour rights and promote safe and secure working environments for all workers, including migrant workers, in particular women migrants, and those in precarious employment.

The *Reshaping Cultural Policies* Global Report series is a monitoring and advocacy tool for the implementation of the 2005 Convention that facilitates knowledge production and information sharing. The series looks at how the Convention has inspired policy change and provides evidence of how its implementation contributes to attaining the SDGs. Since its launch in 2015, gender equality in cultural and creative sectors has firmly progressed on the international agenda. As United Nations human rights experts argued in their statement celebrating International Women's Day in March 2020, varying degrees and experiences of discrimination and abuse against women continue to be a fact of life in every country in the world and have increased significantly as a result of the restrictions imposed by COVID-19. Cultural activities are not exempt from these experiences:

"Discrimination against women and girls manifests in many forms, from women being considered inferior and excluded from cultural, political, economic, financial, social and religious power to women and girls being subjected to harmful practices, stereotypes and stigma, forced into marriages and contemporary forms of slavery, subjected to human trafficking, physical, psychological, sexual, economic and political violence and abuse, deprived of educational and employment opportunities, denied of their sexual and reproductive health rights, objectified in the media, and denigrated in songs, films, and other artistic or cultural productions and traditions."¹

1. UN Human Rights, Office of the High Commissioner, "International Women's Day Statement by United Nations Human Rights Experts", 6 March 2020, available at www.ohchr.org/EN/NewsEvents/Pages/DisplayNews.aspx?NewsID=25673&LangID=E

In anticipation of the third edition of the Global Report to be published in 2022, this interim report provides an overview of current advances towards, and challenges to, gender equality in the cultural and creative sectors, building on the recommendations set forth in the chapter "Gender equality: missing in action" in the 2018 edition. This interim report joins the interim report entitled *Freedom & Creativity: Defending art, Defending diversity*,² published in May 2020.

2. UNESCO, Diversity of Cultural Expressions, Freedom & Creativity: Defending art, defending diversity, 2005 Convention Global Report series, 2020, available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>



The security and safety of creative people is a crucial prerequisite for gender equality and for artistic freedom

Both interim reports are framed by UNESCO's 2005 Convention Monitoring Framework.

One key finding of this report is that progress has been made but much remains to be done. Crucially, this report has been prepared in the context of the COVID-19 pandemic, which presents a new and pressing set of challenges to

those working towards gender equality in all areas of life and work since evidence is emerging that recent progress may be seriously eroded.

Chapter 1 of this report discusses data-gathering efforts, highlighting what is known and what is still unknown. Data on gender-based representation in the cultural industries – both in the creative industries workforce and within cultural goods and services themselves – is increasingly available in particular sectors or industries. A significant amount is now known about the varying levels of gender equality in various countries, regions and creative industries and this report illuminates and summarises that knowledge. More good quality data is needed, however: data that is both quantitative and qualitative, and comprehensive and global in scope.

Chapter 2 presents various case studies of good, robust data and best practices in data-gathering as well as challenges and possible blind-spots or pitfalls. It also examines how the 2005 Convention Monitoring Framework is implemented by the Parties as they monitor the promotion of gender equality in culture and creative sectors and explores its potential as a new tool for pursuing and reinforcing qualitative data gathering and policy monitoring over time.

Chapters 3 and 4 examine particular areas in which transformation is possible and necessary and provide detailed case studies from around the world. Chapter 3 addresses emerging strategies and measures that encourage industry access and career progression for women and gender diverse creatives as well as gender equal governance in cultural sectors because, as the gender diversity of cultural decisionmakers increases, so does the diversity of cultural expressions encouraged via capacity-building, increased visibility, training and mentoring as well as funding and support mechanisms. Chapter 4 focuses on transformative measures and policies intended to secure safety for cultural workers, especially women and gender diverse creators.

Box 2 • *What is gender equality?*

For UNESCO, gender equality is a fundamental human right, a necessary precondition for sustainable, people-centred development and a goal in and of itself.

Gender equality has been a global priority for UNESCO since 2007. UNESCO's Action Plan for Gender Equality (2014-2021) refers to gender equality as the equal rights, responsibilities and opportunities of women and men, and girls and boys. It implies that the interests, needs and priorities of both women and men are taken into consideration, recognising the diversity of different groups of women and men. For example, women and men belonging to ethnic minorities, with different sexual orientations and/or identities, from indigenous communities or with disabilities.

The Action Plan acknowledges that equality does not mean that women and men are the same but that their rights, responsibilities and opportunities do not depend on whether they are born male or female. Gender equality is not just a "women's issue" but concerns all men, women, girls and boys. It means that women and men enjoy the same status and have equal opportunity to realize their full human rights and potential to contribute to national, political, economic, social and cultural development, and to benefit from the results. It is the equal valuing by society of both the similarities and the differences between women and men and the different roles they play.

As a global priority, UNESCO mainstreams gender equality across its five major programmes (Education, Social and Human Sciences, Natural Sciences, Communication and Information and Culture) and implements targeted programmes that can produce development outcomes in line with the 2030 Agenda for Sustainable Development, the Beijing Declaration and Platform for Action and other international or regional standard setting agreements. In the field of culture, the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions is a unique contribution to this normative environment with a specific obligation for Parties to put in place policies and measures to support women in the cultural and creative industries.

Source: UNESCO, "Priority Gender Equality Action Plan (2014/2021)", 2014, p.11, available at <https://unesdoc.unesco.org/ark:/48223/pf000022722/PDF/227222eng.pdf.multi>



For those working towards gender equality in all areas of life and work, recent progress is in danger of being seriously eroded

Despite important progress, those who identify as gender diverse or women are still much more likely to suffer from harassment, abuse, bullying and a general lack of safety in society as a whole and in cultural and creative workplaces in particular.

At a time when #MeToo still resonates widely, this report illustrates that there is a renewed focus on safety and well-being in cultural industries and argues that the security and safety of creative people is a crucial prerequisite for gender equality and artistic freedom.³

Chapter 5 provides a snapshot of emerging knowledge of the impact of COVID-19 on the livelihoods of women and gender diverse creators and offers some preliminary assessment of support strategies being put in place in creative industries and sectors with a gender lens.

Finally, the conclusion offers a series of recommendations for future action.

3. UNESCO, "Culture and working conditions for artists: Implementing the 1980 Recommendation concerning the Status of the Artist", UNESCO Policy & Research series, 2019, available at <https://en.unesco.org/creativity/governance/status-artist> and UNESCO, "Freedom and Creativity: defending art, defending diversity", 2005 Convention Global Report series, 2020, available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>



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In focus



GOVERNMENTS

- Implement transformative cultural policies and measures that promote gender equality in the culture sectors and women's access to cultural life
- Review and revise specific and global legislation to promote gender equality
- Ensure gender equality in funding for the cultural and creative sectors
- Generate relevant and transparent data for public policy
- Promote sustained interministerial dialogue and cooperation with civil society on gender equality



UNIVERSITIES

- Continue to research gender equality in the culture sectors and share findings widely
- Include gender equality across curricula
- Advocate for advanced arts and cultural education that prioritises social justice and equality



MEDIA

- Develop knowledge and raise awareness
- Implement gender sensitive training for journalists
- Promote the visibility of women's creative work
- Report on violations of women and gender diverse creatives in culture and media

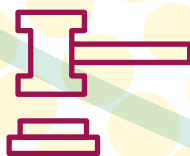


ARTISTS, CULTURAL PROFESSIONALS AND AUDIENCES

- Organize solidarity and awareness campaigns
- Initiate legal action in cases of violation
- Promote networking



What can you do for gender equality in the culture sectors?



LEGISLATORS

- Enact laws and regulatory frameworks promoting gender equality in the culture sectors
- Adopt gender protective legislation in arts and cultural spheres to safeguard creative workers



JUDICIARY

- Build gender sensitive knowledge through training of judges and lawyers
- Prosecute and conduct fair trials in cases of violation

2005 Convention Goal 4



PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



CIVIL SOCIETY ORGANIZATIONS

- Monitor gender equality
- Research specific issues and share findings
- Advocate for legislative and policy change
- Coordinate awareness campaigns
- Implement innovative measures and initiatives
- Promote dialogue between cultural and women rights organizations
- Develop practice guides and conduct training on gender equality



CITIES AND LOCAL GOVERNMENT

- Enact local gender equality policies and measures and share best practices
- Develop local programmes that support women artists
- Foster inter-organisational dialogue



INTERNATIONAL AND REGIONAL ORGANIZATIONS

- Research, monitor and share data and information
- Set international and regional standards
- Implement innovative projects and technical assistance mechanisms inspiring gender transformative cultural policies and measures
- Raise awareness at the global and regional levels
- Monitor cases of violations of gender equality in the culture sectors



TRADE UNIONS

- Defend women and gender diverse cultural professionals
- Conduct training sessions on workers rights and safe working spaces and practices
- Advocate for legislative change



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Chapter 1

Gender (in)equality in the cultural and creative sectors



Policies that are truly effective in promoting gender equality in the culture and creative sectors are based on and strengthened by solid, complete and accurate information and data and rely on participative policy dialogue involving relevant stakeholders from the public, private and civil society sectors. When key information is lacking or incomplete, policies may fail to reach desired targets and goals.

Previous editions of the Global Report have clearly stated that there is a serious dearth of quality sex disaggregated data in the cultural and creative industries and sectors:

“Systematically collected, sex-disaggregated national and global data is urgently required to clarify the situation, increase awareness and understanding, inform policies and plans, and enable monitoring of progress towards gender equality in cultural expressions.”
[Key finding from 2018 Global Report]

While some initiatives in parts of the globe are helping to change this, there is still a long way to go. This section assesses the ‘state of data’, looking at what kinds of data are available, what the data tell us in terms of general trends, where the data are being produced and by whom.

Producing and distributing cultural activities, goods and services, including digital forms of culture, is work. That is (a) it is a source of significant employment in many parts of the globe and (b) the labour involved in producing, liking and sharing content both on and off-line produces a significant amount of revenue for both large and smaller cultural producers. The cultural and creative industries are also, to varying degrees, feminised sectors of the economy. According to the International Labour Organization (ILO), the ‘Arts, Entertainment and Recreation and other services’ sector has the third highest share of women at 57.2% behind “Education” and “Human Health/Social Work”.

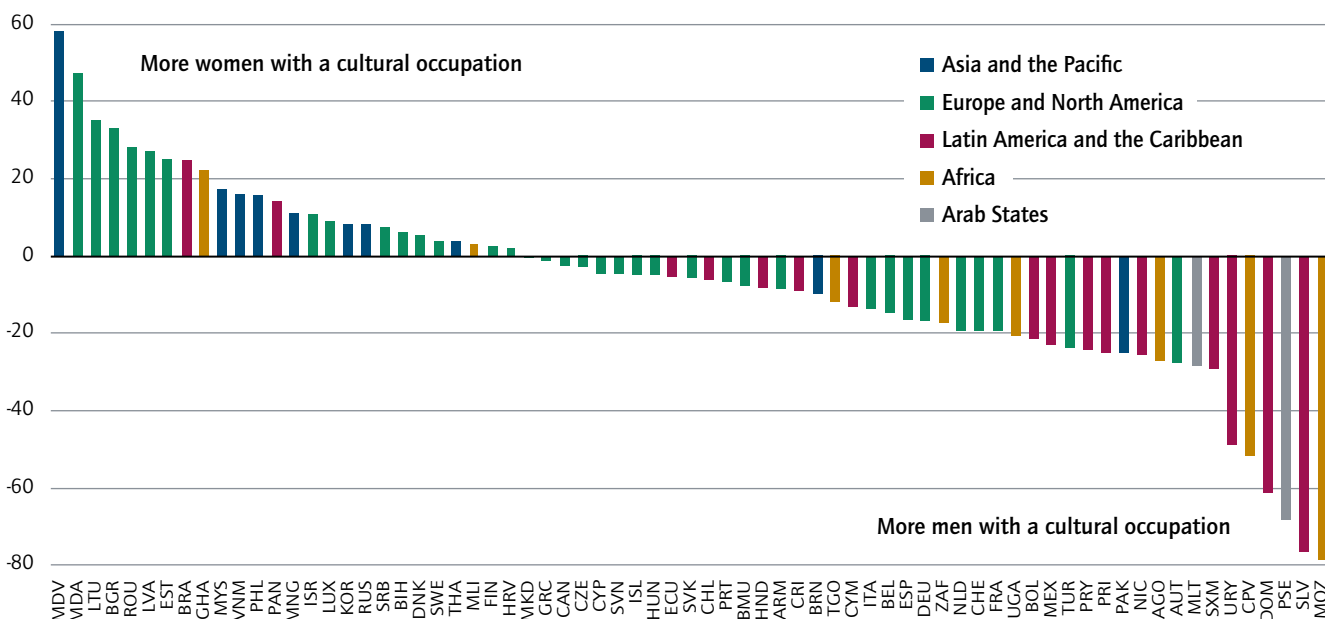
“Policies that are truly effective in promoting gender equality in the culture and creative sectors are based on and strengthened by solid, complete and accurate information and data”

A more specific study focused specifically on cultural employment conducted by the UNESCO Institute of Statistics (UIS) in 2017⁴ in 72 countries found that, on average, 47% of workers in cultural and creative industries are women. Although important disparities remain among countries and regions, as shown in Figure 1, the cultural and creative industries are key sectors in which emerging and innovative gender transformative policies and measures that address the root causes of gender inequalities can be tested.

4. UNESCO Institute for Statistics, “Precarious situation for women working in the field of culture”, September 2017, available at [fs47-precious-situation-women-working-field-culture-2017-en.pdf](https://unesco.org/files/47-precious-situation-women-working-field-culture-2017-en.pdf) (unesco.org)

Figure 1

Sex differences for people with cultural occupations by country (2015–2017)



Source: UNESCO Institute for Statistics, 2017.

Note: This graph presents the percentage point difference in the proportion of women or men working in cultural occupations. The positive value indicates that women outnumber men in cultural occupations.

NON-STANDARD AND PRECARIOUS WORK

Cultural work, like any other kind of work, is subject to equal opportunity policies, employment rights and various kinds of protection like all other workplaces, as enshrined in the 1980 Recommendation concerning the Status of the Artist.⁵ However, as this work is defined by the ILO as 'non-standard', that it is often freelance, part-time, project-based, precarious or insecure, these rights and policies are not always applied to creative occupations,⁶ which

5. UNESCO, "1980 Recommendation concerning the Status of Artist", available at <https://en.unesco.org/creativity/governance/status-artist>

6. UNESCO, "Freedom and Creativity: defending art, defending diversity", 2005 Convention Global Report series, 2020, available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>

has a major impact on women creative workers for whom progress on reaching decent work conditions is recognized to be slower than for men. The precarious nature of creative employment and the informal hiring and employment dynamics in the cultural industries also mean it can be particularly challenging to produce, gather and replicate robust data on everything from demographics to pay rates.

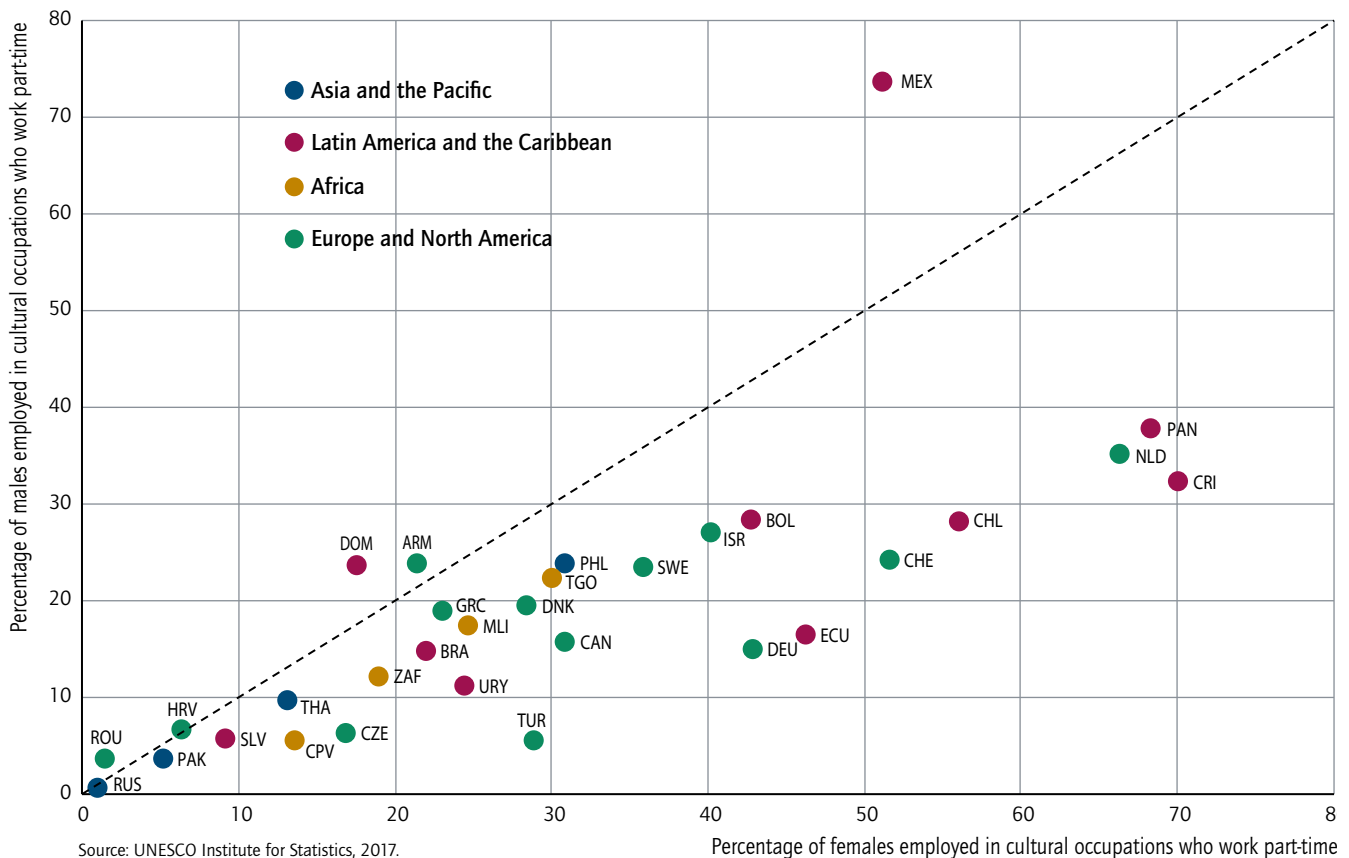
Indeed, existing partial and irregularly updated data demonstrates that gender equality in the cultural sector is far from being achieved and that women remain in a precarious situation in the workforce. The UNESCO Institute for Statistics Fact Sheet *Precarious situation for women working in the field of culture*, released in 2017, shows that women in cultural occupations are more likely to have more than one job compared to women in non-cultural

occupations.⁷ On average, in 2015, 10% of women in cultural employment held more than one job, compared to 7% of women with jobs outside of the culture sector. Moreover, for 69% of countries with available data, there were more self-employed women working in the culture sector (34%) than in non-culture sectors (24%). These figures also highlight great disparities within countries. In Mali and Uganda, for example, more than 90% of women in cultural jobs were self-employed compared to just 7% in Brunei Darussalam. Lastly, in 85% of countries, the number of women working part-time in cultural occupations was higher than the number of men. This difference is more prevalent for countries in North America, Europe and Latin America (see Figure 2).

7. A person with more than one job most likely does not have enough income from their main occupation to fulfil their basic needs.

Figure 2

Percentage of people employed in cultural occupations who work part-time by sex (2015–2017)



In addition, social security benefits are not always available to help people cope with periods of unemployment, and the lack of sick pay or pensions are major sources of concern, especially as the COVID-19 crisis unfolds (see Chapter 5). In the majority of countries, not being in formal employment also profoundly impacts entitlements to maternity or other caregiving benefits. In fields such as culture, where freelancing or short, temporary and insecure contracts dominate, this contributes to the under-representation of mothers and to the lack of female representation at senior levels, impeding career advancement. According to UN Women, women make 77 cents for every dollar men earn and this inequity is exacerbated for women with children. In sub-Saharan Africa and South Asia, the gender pay gap is 4% and 14% respectively, but rises to 31% and 35% for women with children.⁸ Women also face greater challenges if mechanisms like parental leave are limited and if working hours are inflexible. This is known as the 'motherhood penalty'.

GENDER PAY GAPS

Data is also increasingly used to illuminate persistent gender pay gaps across industries and professions. Gender pay gaps are prevalent for numerous reasons. First, the feminisation of particular cultural sectors means the pay is low and the workforce is largely made up of women. There may not therefore be a pay gap *within* a sector but rather between cultural sectors that are viewed as more or less lucrative and therefore more or less economically viable. Second, there are different levels of remuneration for the same work. Third, the informal and low paid nature of much of the creative economy means that gender pay gaps are often viewed as 'too hard' to tackle or resolve in the face of more general low and no-pay working conditions. Thus, gender pay gaps are hard to discuss and even harder to monitor and alleviate. While we have some insights into pay gaps in cultural occupations in particular, this data is also challenging

8. UN Women, "Women in the changing world of work", 2017, available at <https://interactive.unwomen.org/multimedia/infographic/changingworldofwork/en/index.html>

to gather and collate effectively because of the features of cultural labour markets already highlighted, which make compulsory gender pay-gap reporting hardly applicable. Salaries are also often proprietary if cultural employers are privately rather than publicly-owned and pay may be negotiated individually for each cultural worker if unions or guilds are not in operation to set standard pay rates. The ILO reports that the global wage gap in 2018/2019 sits at around 20% and highlights that 'traditional explanations' for this continued gap such as motherhood or differing levels of education between men and women play a limited role in this continued gap. The ILO notes that what is needed are basic correctives such as "combating stereotypes and discrimination at the point of entry into labour markets."⁹

Some national-specific although disparate and limited evidence is available showing the extent of gender pay gaps in cultural industries. For example, a recent report on creative livelihoods across media and the arts in New Zealand found that the pay gap for creative workers (closely mirroring the ILO data) was 21% for all personal income but increased to 45% when considering creative income alone.¹⁰ In Australia, the total income of women artists is 25% less on average than for men, and women earn 30% less from their creative work which represents a differential greater than the general workforce gender pay gap of 16%.¹¹ In South Africa, a much higher proportion of women working in cultural occupations are in the lowest income category than men (36.4% versus 25.8% respectively).¹²

9. International Labour Organization, "Global wage growth lowest since 2008, while women still earning 20 per cent less than men", 26 November 2018, available at www.ilo.org/global/abouttheilo/newsroom/features/WCMS_650551/lang-en/index.htm

10. Creative NZ, "A profile of Creative Professionals 2019", 2021, available at www.creativenz.govt.nz/development-and-resources/research-and-reports/a-profile-of-creative-professionals-2019

11. David Throsby, Katya Petetskaya, Sunny Y. Shin "The Gender Pay Gap Among Australian Artists: some preliminary findings", Australia Council for the Arts, 2020, available at www.austliacouncil.gov.au/research/the-gender-pay-gap-among-australian-artists/

12. Jen Snowball, Serge Hasidi, "Measuring cultural employment in South Africa", South African Cultural Observatory, 2020, available at www.southafricanculturalobservatory.org.za/document-library

In Argentina, the income gap between men and women amounts to 28% in favour of men in the cultural industries, while it amounts to 23% in the non-cultural labour market.¹³ Even in much newer industries such as social media influencing, although women make up the vast majority of influencers working internationally (77% in this survey), they earn significantly less than men.¹⁴



There is a real gap in terms of producing information on the promotion and monitoring of gender equality in the culture sector

SENIORITY, LEADERSHIP AND DECISION-MAKING POWER

Regarding seniority and access to decision-making and managerial positions, the 2020 ILO Report "The business case for change"¹⁵ has found that, on average, in the field of arts, entertainment and recreation, women account for 26% of junior management positions, 34% for middle, 29% for senior and 31% for executive management positions. Partial data reported by different States also offers a worrying picture of the situation. In the United Kingdom's culture sectors, only 15% of women under the age of 35 are in senior roles, compared with 31% of men.¹⁶

13. Gobierno de Argentina, "Mujeres en la cultura: Notas para el análisis del acceso y la participación cultural en el consumo y el mercado de trabajo", Ministerio de Educación, Cultura, Ciencia y Tecnología, 2018, available at www.cultura.gob.ar/media/uploads/mujeres_en_la_cultura_pdf.pdf

14. Lena Young, "How Much Do Influencers Charge?", 16 May 2019, available at <https://klear.com/blog/influencer-pricing-2019>

15. International Labour Organization, "The business case for change", available at www.ilo.org/wcmsp5/groups/public/-ed_dialogue/-act_emp/documents/publication/wcms_742697.pdf

16. Liz Hill, "Gender gap dominates latest arts pay figures", Arts Professionals, 7 December 2018, available at www.artspromotional.co.uk/news/exclusive-gender-gap-dominates-latest-arts-pay-figures

Box 3 • *A concentration of decision-making power in Argentina*

*In Argentina, a study entitled Media Organizations and Gender, supported by the Media for Equality and Foundation for the Development of Sustainable Policies (FUNDEPS), was published in 2018. * Over 50 interviews were conducted in the cities of Buenos Aires and Cordoba with people involved in human resources in media companies and university staff involved in the delivery of media and journalism programmes, media union organizers and media workers. With material from 30 state and local bodies and civil society organizations responsible for or directly involved in gender equality initiatives in print, digital media, television and radio, the study examined the persistent barriers to senior positions in Argentina's media landscape for women and LGBTIQ creatives.*

The share of women employees in these sectors remains at 30.35%, representing very little change compared to similar research conducted a decade earlier. The study found that decision-making power is concentrated within media companies but also within universities and unions (78.28% of executive or management positions within media companies are held by men and 76.71% of union leaders are men) and that practices of power are reproduced at a 'capillary level'. Overall, the strength of this study lies in its focus on media power and concentration of that power in terms of gatekeeping, and in the attention it pays not only to media companies but also to other 'pipelines' into and across the industry, namely universities and unions.

*Sandra Chaher, Virginia Pedraza, "Media organizations and Gender", FUNDEPS, 2018, available at www.academia.edu/38197268/Media_organizations_and_gender_Equal_Opportunities_for_Women_and_LGBTIQ_people_at_Media_Companies_Labor_Unions_and_Universities_Abridged_Version_.

In France, women represent 34% of directors of visual and performing arts organizations subsidised by the Ministry of Culture, 43% of directors of museums, 44% of directors of national public institutions but only 9% of directors of top the 100 largest cultural enterprises.¹⁷ It is estimated that women occupy 25% of managerial positions in public and private cultural organizations in Uruguay,¹⁸ 24% in Montenegro¹⁹ and only 3% in Mali.²⁰

17. "Quadrennial Periodic Report from France to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/6850>

18. "Quadrennial Periodic Report from Uruguay to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/6903>

19. "Quadrennial Periodic Report from Montenegro to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/5482>

20. "Quadrennial Periodic Report from Mali to the 2005 Convention" 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/5560>

Regrettably, a very limited number of countries provide robust data on the place of women in leadership positions in cultural enterprises and organizations, highlighting the existence of a real gap in terms of producing information on the promotion and monitoring of gender equality in the culture sector.

Serious research into cultural leadership in Argentina shows that decision-making power in media companies is held mainly by men (see Box 3). This research also highlights that senior figures in media companies often deny the existence of any problem with gender equality, as do those in cultural and creative enterprises and organizations. According to them, recruitment is based on merit, but the data tell a different story.

VERTICAL AND HORIZONTAL SEGREGATION

Whatever measurements one considers – sex-disaggregated numbers in employment, relative pay, contractual status or seniority – and despite the widespread feminisation of cultural sectors as mentioned above, women as a group continue to fare worse than men. This is the case when looking at a wide range of creative sectors from publishing and visual art to virtual reality and social media, film production, radio and television.

Recommendation No. 10 (2018 Global Report)

If women are found to be under-represented in particular cultural occupations or industries, measures that can help increase their numbers need to be introduced.

Vertical segregation by gender in creative professions is standard and yet is deeply concerning because it represents both structural inequality as well as more culturally-prescribed and 'hidden' forms of discrimination. For example, women dominate in professions which are often coded or assumed to be feminine: wardrobe, hairdressing and make-up roles in film and television, which incidentally, are roles that are also routinely paid less. In Indonesia, for instance, a recent study shows that, while the advancement of female professionals in the film industry is remarkable in the last decade, women are still clearly underrepresented in creative decision-making roles, representing only 20% of scriptwriters, 19% of producers and 7% of directors.²¹

21. KAFEIN, "Women in Indonesian Film and Cinema", 2020, available at <https://kafain.or.id/en/filmgender/>

A similar picture can be observed in Argentina, where, in 2018, only 19% of the 238 national films released were directed by women.²² The composition of technical teams also reflects the horizontal segregation of women in specific roles and positions within the Argentinian film industry: indeed, in 2019 women represented 85% of make-up and hairdressers, 78% in wardrobe, 54% of producers, but only 27% of photographers and camera people, 24% of sound post producers, 7% of electricians and illuminators and 2% of grips.²³

Women are also dramatically under-represented in newer fields like game development. In Peru, survey research from the International Game Developers Association found that 84% of game

developers identified as men.²⁴ At the global level, the predominance of women in professions that are assumed to be 'feminine' or 'traditional' is also evident. We can see in Figure 3 that across 23 countries women are predominantly employed in two cultural domains, for which they made up at least 60% of the work force in 2015: books and press and cultural education and training, while they are much less present in key economic sectors such as audio-visual and interactive media. In developing countries, at least 70% of women employed in cultural occupations are employed in visual arts and crafts domains.

One "charitable explanation"²⁵ would suggest that gender inequality is a thing of the past, and the current unevenness is simply a matter of women not yet having had time to work their way into older cohorts or more senior roles.

“
Women are dramatically under-represented in newer fields like game development

Not only is this not supported by the evidence, but it also relies upon what is referred to as a problematic 'progress narrative' which suggests that progress towards equality is somehow inevitable and requires no human intervention.

INTERSECTIONAL BARRIERS

The term intersectionality is used to describe the ways in which multiple inequalities (gender, ethnicity, sexual orientation, age and so on) interact in peoples' lives, and especially in the lives of minorities.²⁶ The experience of gender inequality can be particularly compounded by the way in which gender discrimination intersects with other forms of inequality.

26. Intersectionality is rooted in black feminist thought and was coined by the legal scholar Kimberlé Crenshaw.

22. Instituto Nacional de Cine y Artes Audiovisuales, "Informe Igualdad de género en la industria audiovisual argentina", 15 July 2019, available at www.incaa.gov.ar/wp-content/uploads/2019/12/incaa_oava_igualdad_de_genero_2019.pdf.

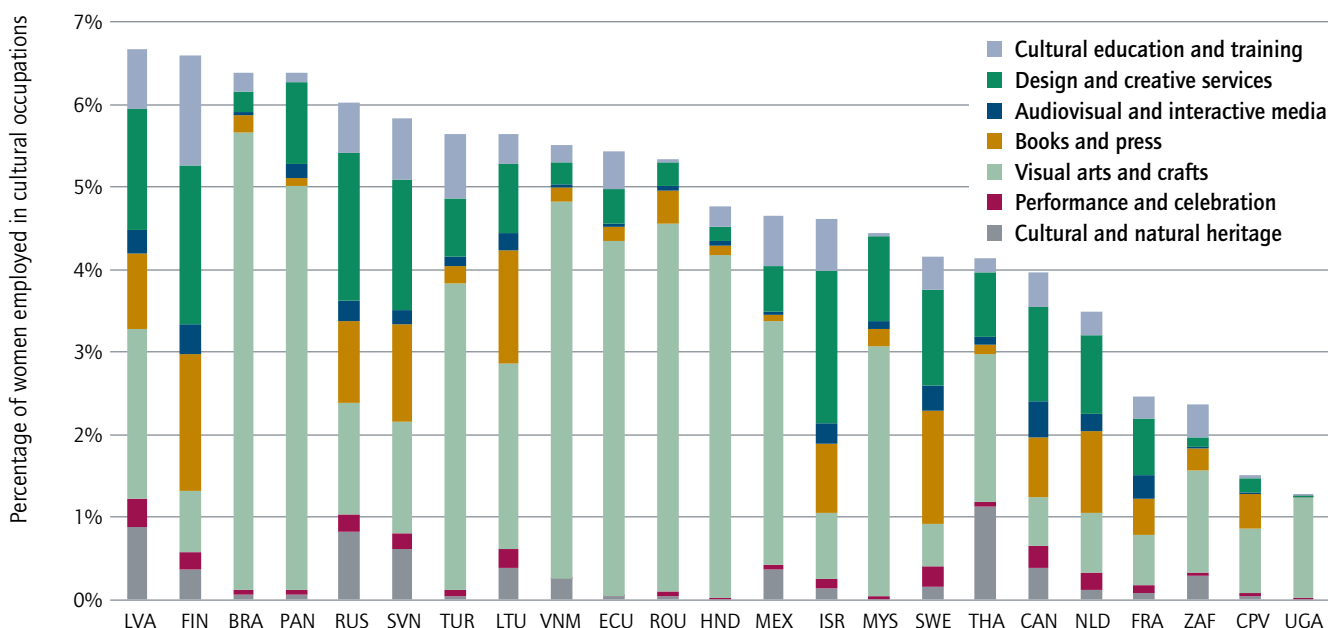
23. Sindicato de la industria cinematográfica argentina, animación, publicidad y medios audiovisuales, "Deisica 29", 2020, available at [https://sicacine.org.ar/docs/deisica%2029%20-%202019%20publica%20en%202020_compressed%20\(1\).pdf](https://sicacine.org.ar/docs/deisica%2029%20-%202019%20publica%20en%202020_compressed%20(1).pdf)

24. "Quadrennial Periodic Report from Peru to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4534>

25. As scholars have highlighted; see Conor, Gill and Taylor, Gender and Creative Labour, *The Sociological Review*, 2015.

Figure 3

Share of women employed in cultural occupations by cultural domains (2015–2017)



Source: UNESCO Institute for Statistics, 2017.



Intersectional inequalities are complex and significant and understanding how the intersections between diverse experiences impact on security, economic security, work and leadership is essential for policy making.

Intersectional barriers must be taken into account and data that considers those barriers across sectors are needed to build truly inclusive policy responses. Too often, race, age, sexuality and class mean differential barriers. The 2019 report "Inclusion in the Recording Studio?: Gender and Race/Ethnicity of Artists, Songwriters & Producers across 700 Popular Songs from 2012-2018" from the University of Southern California Annenberg Inclusion Initiative builds interesting data sets on intersectionality and shows for instance that only 4 out of 871 producers were women of colour.²⁷ "The overlap of various social identities (age, race, sexual orientation, disability, etc.) actively contributes to systemic discrimination on grounds of gender".²⁸



The experience of gender inequality can in particular be compounded by the way in which gender discrimination intersects with other forms of diversity

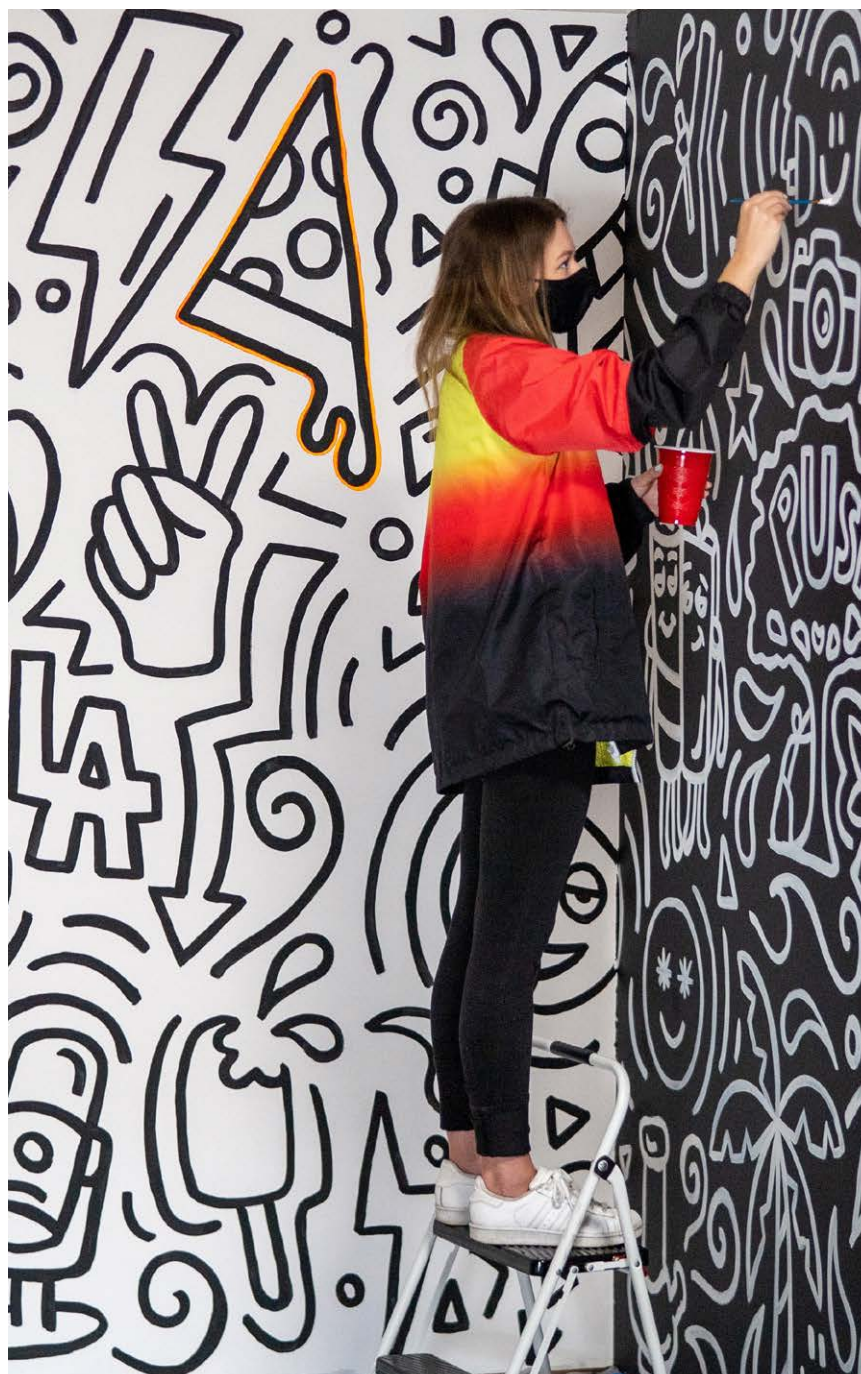
It is also important to note that data-gathering efforts to-date include almost no information about gender diversity and non-binary genders. Even the data utilised in this report is often limited to binary gender categories because the surveys are formulated along binary lines and, in many countries, it is often not legally possible to identify with a gender other than male or female.

27. Stacy L. Smith, [et. al], "Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters & Producers across 700 Popular Songs from 2012 - 2018", USC Annenberg, February 2019, available at <http://assets.uscannenberg.org/docs/aii-inclusion-recording-studio-2019.pdf>

28. Voices of Culture, "Gender Equality: Gender Balance in the Cultural and Creative Sectors", 4 - 5 September 2019, available at <https://voicesofculture.eu/wp-content/uploads/2020/02/VoC-Brainstorming-Report-Gender-Balance-in-the-Cultural-and-Creative-Sectors.pdf>

I am aware of the fact that in the bigger scheme of things in the art and literary worlds there are still a lot of gaps as far as diversity and representation goes. That is part of my personal inspiration to make art and tell stories and have more representation for women and people of colour.

Yumi Sakugawa
Comic artist, USA



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One notable exception is research conducted in Buenos Aires which found that the distribution of employment in cultural organizations was 50.49% men, 46.56% women and 2.95% sexual diversities.²⁹ However, this is still a vastly under-researched area and one we need to rectify at all levels of research and reporting.

Most concerning, at times of financial and social crisis, evidence indicates that periods of recession or austerity disproportionately affect women. In the United Kingdom, for example, after the 2008 financial crisis the resulting cutbacks in the television industry saw 5,000 women leave the industry compared to 300 men.³⁰ A pressing concern at this moment is that the COVID-19 pandemic will usher in a new and extended period of financial and social crisis that will have similar consequences. We will discuss this theme in more detail in Chapter 5, but the key takeaway here is that moments of crisis can increase the vulnerability of already marginalised groups and/or can reinforce a view that women (especially women of colour and older women) are less-central and/or are 'more disposable' to the creative workforce than men.

29. Adriana Benzaquen, Rocío Bustamante, "Innovar en cultura. Notas sobre la división sexual del trabajo en las organizaciones culturales de la Ciudad de Buenos Aires" in Marcela Pais Andrade and Belen Igarzábal, "De la Cultura al Feminismo", RGC Editores, 2021.

30. Maggie Brown, "Women hardest hit by TV industry cutbacks, study suggests", The Guardian, 9 December 2009, available at www.theguardian.com/media/2009/dec/09/women-tv-industry-cutbacks

PARTICIPATION OF WOMEN IN CULTURAL LIFE AND DIVERSITY OF REPRESENTATIONS

In terms of cultural participation, the data again presents a mixed picture. Cultural participation is often measured by national or regional government bodies such as ministries for culture and heritage and the most useful of this kind of data will also provide sex-disaggregated figures.³¹ For example, the Cultural Information System of Argentina or SinCA (within the Ministry of Culture) undertakes a national survey focused on both cultural consumption and participation, which includes sex-disaggregated data.³² In 2017, it found that six out of ten people indicated lack of money as a reason for non-attendance to recitals were women. Even more significantly, nine out of ten people who claimed non-attendance "for work-related reasons" were men. In turn, eight out of ten people who did not go to recitals for "family reasons, like taking care of young children" were women.

31. And many don't. See for example Singapore's Ministry of Culture, Community and Youth which conducts annual cultural consumption surveys but does not provide gender-specific data: Ministry of Culture, Community and Youth, "Arts and Heritage Statistics and publication", 2021, available at www.mcy.gov.sg/about-us/news-and-resources/statistics/2019/jan/arts-heritage-statistics-and-publications

32. Sistema de la Información Cultural de la Argentina (SinCA), "Encuesta Nacional de Consumos Culturales", 2018, available at <https://encuestadeconsumo.sinca.gov.ar/>

Eurostat's most recent figures on cultural consumption across the European Union from 2015 provide sex-disaggregated data across activities such as attending live performances and the cinema, visiting cultural sites and practicing artistic activities. This study reveals few differences in cultural participation rates between women and men with nearly two thirds of women (63.8%) and men (63.6%) in the European Union reporting that they took part in at least one cultural activity in the last year".³³ A number of quadrennial periodic reports (QPRs) submitted by Parties to the 2005 Convention in 2020 provide additional insights: in Canada,³⁴ women's and men's participation in cultural activities is almost equal (87% women, 85% men in 2016), in Peru,³⁵ 59.8% of women and 63.6% of men participated in cultural activities in 2018 and in Denmark,³⁶ more women (79%) report participation in cultural activities in the previous three months (compared to 70% of men). But this kind of data is still scarce and more comprehensive data-gathering and reporting on levels of cultural participation would help track trends and challenges – for example, understanding the reasons for non-participation and reflecting further on the links between cultural consumption and participation and cultural production.

One further facet of the data-picture that is worth commenting on is portrayals of gender *within* culture and cultural activities, goods and services. It can be difficult to establish direct causal links between the diversity of a cultural workforce and the diversity of cultural expressions that it produces but there are undoubtedly connections to be made.

33. Eurostat, "Culture statistics – cultural participation", November 2017, available at https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_participation&oldid=451367#Cultural_participation_by_sex

34. "Quadrennial Periodic Report from Canada to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/6363>

35. "Quadrennial Periodic Report from Peru to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4534>

36. "Quadrennial Periodic Report from Denmark to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3819>

Box 4 • Tackling gender and intersectionality: Colectivo Cimarrón, Colombia

Established in 2013, Cimarrón Producciones is an independent cultural company that places its cultural production work in the fight for human rights, against racism and classism. Its creation is based on the recovery of the experience of the National Movement for Afro-Colombian Rights - Cimarrón Nacional and the defence of the human rights of black people. Its scope of work exceeds those of the industry, promoting work in, from and with communities, focusing mainly on the creation of references and narratives denied by machismo and racism. In the words of its founder and director, Heny Cuesta, Cimarrón aims to "spread our stories, create our own narratives about who we are, how we are and where we are going. We are committed to the creation and recovery of memory, of an archive of the Afro-Colombian people, especially Afro-Colombian women".

Source: Ana Mines Cuenya, Sociologist and PhD in Social Sciences from the University of Buenos Aires.



In Cabo Verde, the National Commission for UNESCO encouraged young students to put their creativity at the service of gender equality through the design and construction of the itinerant installation "Gender Labyrinth". This sustainable and immersive space offers a thought-provoking experience to visitors, portraying data on the situation of women within six different realms: violence, families, labour market, political and civic participation, access to education and sexuality. The initiative is a success in promoting a continuous dialogue between the city and the citizens on the topic of gender equality.

Abraão Vicente

Ministry of Culture and Creative Industries, Cabo Verde



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As UNESCO's 2019 report on *Culture and Working Conditions* of Artists states, "the imbalanced and stereotypical on-screen portrayals of women directly and negatively affect the quantum and nature of work opportunities for female actors in film, television, digital media and advertising."

Data that provides insights into representations of gender and culture is similarly disparate although, where it is available, it provides fascinating insights. A key source of regular analysis of on-

screen trends comes from the Geena Davis Institute on Gender and Media. Their recent research reports both cheering developments such as historic levels of gender parity (focused on leading women characters) in family films and children's television in 2018 and 2019,³⁷ as well as more mixed findings.

37. Geena Davis Institute, "Historic Gender Parity in Family Films", 2020, available at <https://seejane.org/2020-film-historic-gender-parity-in-family-films/> and Geena Davis Institute, "Historic Gender Parity Found in Children's Television", 2019, available at <https://seejane.org/research-informs-empowers/see-jane-2019/>

For example, a 2019 report on gender and inclusivity in global YouTube advertising found that male-identified characters were visible 56% of the time versus 44% for women but that women-led or gender-balanced ads yielded 30% more views, which, the Institute argues, reveals "a demand for more inclusive content."³⁸



The imbalanced and stereotypical on-screen portrayals of women directly and negatively affect the quantum and nature of work opportunities for female actors in film, television, digital media and advertising

The strength of much of this work is that it is global in scope and investigates a number of measurements for equality in representation: for example it examines relative screen time, gender identifications for leading, secondary and background roles and relative speaking time. This work examines representations of gender but also of age, disability and sexual orientation. Box 5 presents a more detailed example of rich and robust data-gathering that examines the marketing and representation of women cultural workers (in this case, classical musicians).

38. Geena Davis Institute, "Diversity & Inclusivity Report: Gender in Youtube Advertising", 2020, available at <https://seejane.org/research-informs-empowers/diversity-inclusivity-report-gender-in-youtube-advertising/>



Chapter 2

New opportunities for data- collection for informed policy change

TOWARDS MULTI-SECTORAL AND MULTIDISCIPLINARY DATA GATHERING AND ANALYSIS METHODOLOGIES

Recommendation No. 4 (2018 Global Report)

Synergies need to be created and promoted that will encourage further inter-ministerial and inter-organisational cooperation in the gathering and sharing of gender equality data on a global scale.

The data that is available on gender equality in culture and the media, both in terms of the workforce (creation, production, distribution) and in terms of audiences and cultural products themselves (participation and representation) is collected by many disparate organizations in different places: governments, non-governmental and civil society organizations, universities, unions and activist groups for example. Transnational media corporations such as Disney are involved in or fund data-gathering efforts which may then impact upon the kinds of cultural contents they produce.³⁹ Civil society organizations often provide important regional perspectives; for example, the work of Culture Action Europe, or the Institute of Creative Arts for Progress in Africa, which includes the African Women Filmmakers Hub. Unions or activist groups produce robust research that supports their members' work (e.g. international branches of Equity, Women in Film and TV (WFTV) or Writers Guilds and Authors' Societies) and academics produce in-depth research that often provides unique transnational perspectives; for example the work of FLACSO, the Latin American Faculty of Social Sciences.

39. Disney are currently working with the Geena Davis Institute for example: Patrick Brzeski, "Geena Davis Unveils Partnership with Disney to 'Spellcheck' Scripts for Gender Bias", *The Hollywood Reporter*, 2019, available at www.hollywoodreporter.com/news/geena-davis-unveils-partnership-disney-spellcheck-scripts-gender-bias-1245347



Although women and diverse genders have a greater presence in the cultural and creative industries, and their productions have gained visibility, there is still much to be done. To properly understand this reality, it is necessary to generate reliable data to inform public policies on culture that promote greater gender equity and to be able to measure change. Similarly, we must use reliable data to raise awareness among citizens and civil society organizations working on equity policies.

In this sense, it is important to have a regional perspective that takes into account both the shared realities and the inequalities between the different countries. To this end, it is essential to work collaboratively between civil society organizations and international bodies that support states to develop rigorous methodologies that are applicable in different places and that could generate data that can be shared. This allows for a regional view of the cultural map to accompany and strengthen the processes of change that are taking place in terms of the conquest of rights.

Luis Alberto Quevedo
Director of FLACSO, Argentina



As outlined in the previous section, this provides us with an insightful patchwork of national and international information but no clear global picture whereby we can track and trace progress over time. Furthermore, the collection and analysis of data on gender equality in the cultural sectors is particularly complex as data itself is no panacea and can, at times, obscure or misreport on progress. For this reason, caution and multi-sectoral and multidisciplinary work must be advocated in data collection. The challenges encountered in 'headcount' data in the film industry can serve to illustrate the importance of such an approach.

Overall, headcount data that draws on aggregated data visualisations or percentages may be a helpful start in providing snapshots and baseline measures. But it can also lead to misleading claims of progress when stark inequalities remain. In the three cases presented in the *In focus* "The challenges and potential pitfalls of data collection", the number of women producers inflates the overall figures and, even though more women may be working as producers in the film sector, this does not mean that tangible progress towards gender equality is being made. Headcount data can also be used to frame an optimistic 'progress' narrative, even if this narrative is not ultimately backed-up by the numbers themselves.

However, greater transparency, and greater collaboration and communication between State-funded cultural agencies, data scientists and scholars could lead to new investigations focused on the root causes or barriers to gender equality and a new era of more sophisticated data collection. What we need is the creation of global and comprehensive datasets which can facilitate real and lasting change. To this end, we need to identify innovative data-gathering methodologies involving diverse stakeholders from the public, private and civil society sectors that provide examples of best practices. A valuable example undertaken at the city level in the United Kingdom and Germany is presented in Box 5.

Box 5 • *Good practice in data-gathering in the music sector*

For a 2015 report entitled Equality and Diversity in the Classical Music Profession, more than 60 interviews were conducted with young women classical musicians based in London and Berlin. A quantitative analysis of gender, ethnicity and class-based representation in classical music education and the classical music professions was also conducted, with findings revealing that women were over-represented in relevant degree programmes but under-represented in the profession itself. Women in classical music were also found to be subject to both horizontal segregation (eg. men and women are concentrated in different instrument groups and perhaps more significantly, women are severely underrepresented in the position of composer) and vertical segregation (eg. women are underrepresented in positions of power and prestige such as conductors, artistic leaders, principals, conservatoire students and teachers). Evidence of the persistent sexualisation of women musicians was found to be prevalent within the industry, contributing to a misconception that women artists 'have it easier' or can succeed via 'good looks' and sexualised marketing material. This misperception can seriously affect the reputation and credibility of women musicians. Evidence of sexual harassment in the classical music profession, borne out by the #MeToo movement, was also revealed. Overall, this study provides us with robust and comparable data across two classical music industries and provides a nuanced and complex picture of how women navigate this profession and the many, multifaceted barriers they face in doing so.*

* Christina Scharff, "Equality and Diversity in the Classical Music Profession", 2015, available at: www.impulse-music.co.uk/wp-content/uploads/2017/05/Equality-and-Diversity-in-Classical-Music-Report.pdf.

Moreover, in the context of the current global health crisis it is crucial to ensure that cultural information systems are more gender-sensitive in order to help measure the impact of the crisis on the situation of women working in these sectors and their opportunities to participate fully in cultural life (see Chapter 5). In this sense, international organizations such as UNESCO, UN WOMEN and ILO have called for data-gathering programmes to remain active and for that data (as it is embedded within response plans) to be particularly attentive to gender equality. Initiatives like Women Count led by UN WOMEN, which seeks to bring about a radical shift in how gender statistics are used, created and promoted, were quick to react, launching rapid gender assessment surveys to ascertain the effect of COVID-19 on women and girls in Asia-Pacific, Europe and Central Asia.⁴⁰

40. UN Women, "UN Women surveys reveal that women are bearing the brunt of the COVID-19 pandemic", 23 July 2020, available at <https://data.unwomen.org/news/un-women-surveys-reveal-women-are-bearing-brunt-covid-19-pandemic>

THE 2005 CONVENTION MONITORING FRAMEWORK: INSPIRING FUTURE DATA COLLECTION AND ANALYSIS

Gender equality stands as one of the eleven areas of monitoring of the 2005 Convention Monitoring Framework, a strategic tool driving the implementation of the Convention and intended to inspire and inform future policy action to mainstream and systematically monitor gender equality in the cultural and creative industries.

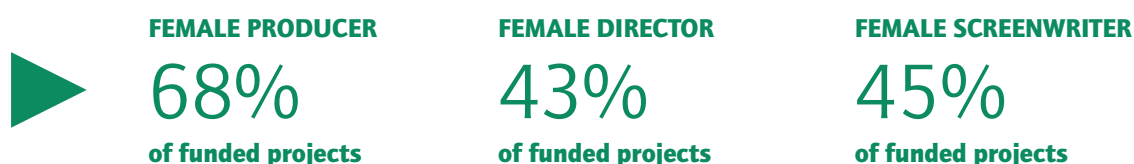
The Monitoring Framework focuses on the implementation of two indicators on "policies and measures promoting gender equality in the culture and media sectors" and "monitoring systems evaluating levels of representation, participation and access of women in the culture and media sectors". While they are relatively open to interpretation, they offer a clear and concise baseline for the reporting process. Direct links have also been drawn with the UN 2030 Agenda for Sustainable Development, highlighting how the implementation of the Convention in this particular policy area contributes to achieving SDG 5.

In focus

THE CHALLENGES AND POTENTIAL PITFALLS OF DATA COLLECTION: "HEADCOUNT" DATA IN THE FILM INDUSTRY

'Headcount' data is data that counts the number of men or women^a working in different roles and in different sectors. It is helpful for gaining an overall snapshot of gender roles in particular industries or sectors and for tracking progress once gender equality measures are put into place. The film and television production sectors have been a market leader in the development and implementation of gender equality measures and headcount data provides relatively quick progress insights.

The TeleFilm Canada Talent Fund focused on funding projects led by women in key creative roles and their results, supported by headcount data, are promising. Results from 2018-2019 show that the programme reached gender parity in terms of the three leading roles:



Compared to the previous cycle, funding for projects directed or written by a woman doubled and more than tripled for projects produced by a woman.^b

However, there are challenges and pitfalls inherent in using headcount data alone. Headcount data can help to visualise general trends but can also lead to inaccurate 'progress' claims and can mask wider structural barriers that perpetuate gender inequalities. The Austrian Film Institute and Filmfonds Austria have gender incentives that reward productions with extra funding if a project shows a significant percentage of women as head of departments within the areas of production, direction, script, camera, editing, sound, costume design and production design. Evaluation using headcount data indicates that the percentage of women rose in almost all positions but the Austrian Gender Report 2012-2016 highlights that women are still hugely underrepresented and it is only a few positions (such as producers) that have a comparatively high share of women. In this case, headcount data is accompanied by an acknowledgement of the ongoing challenges that remain.^c

In Australia, the Gender Matters scheme launched in 2015 by Screen Australia focuses on 'female-led creative teams', with the initial aim that, by the end of 2018, production funding allocated by Screen Australia would be targeted to creative teams that were at least 50% women. In September 2019, the organisation released its latest funding decisions, announcing that 56% of projects funded through the scheme had teams with at least half of the creative roles occupied by women (writer, producer, director and in the case of drama, the protagonist), exceeding their objective of 50%. However, these measurements, and the headcount data upon which its evaluation was based, were questioned, with commentators highlighting that a film could be considered a success under Gender Matters despite no women being in the primary creative roles of writer and director.^d In addition, a close examination of the figures revealed that the number of female producers increased the average. Thus, Screen Australia's figures showed that only 27% of feature films were written or directed by women in 2018-2019, representing a small increase but certainly nowhere near 50% parity. For its latest cycle, Screen Australia announced a new objective for 2022, which aims for 50% of women in key creative roles (writer, producer or director) across all funded projects.^e

a. And occasionally those who identify as gender diverse.

b. "Quadrennial Periodic Report from Canada to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/6363>

c. "Quadrennial Periodic Report from Austria to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3864>

d. Cathy Henkel, "Screen Australia celebrates its work in gender equality but things are far from equal", *The Conversation*, 2019, available at <https://theconversation.com/screen-australia-celebrates-its-work-in-gender-equality-but-things-are-far-from-equal-122266> and Marian Evans, #GenderMatters Returns, available at <https://medium.com/@devt/gendermatters-returns-5d40a3a2c410>

e. Screen Australia, "Gender Matters 2020", 14 August 2019, available at www.screenaustralia.gov.au/sa/media-centre/backgrounders/2020/10-15-gender-matters-2020.

While Parties have a statutory obligation to submit quadrennial periodic reports (QPRs) on the policies and measures they have adopted, and challenges encountered in implementing the Convention, reporting and information gathering on gender equality in the culture and media sectors have been significantly strengthened over time.

In the first reporting cycle (2012-2015), gender equality was not put forward as a specific monitoring area and only 5% of reports submitted included policies or measures on this topic. For the second reporting cycle (2016-2019), Parties to the Convention were encouraged to report on policies and measures to promote gender equality in the culture and media sectors taking into account UNESCO's priority on gender equality. Among the 88 reports submitted, 64% included at least one policy or measure on gender equality.

The provision of a new reporting form fully aligned with the Convention's Monitoring Framework for the third reporting cycle, which started in 2020, proved to have a leveraging effect. In addition to presenting policies and measures adopted at a national level, Parties are now requested to answer a set of key qualitative questions derived from the Monitoring Framework, that allows for a quick and clear assessment of the state of gender equality in the culture and media sectors. Moreover, a set of statistical questions has been included and Parties are encouraged to answer them whenever such data is available in their country. These statistical requirements are intended to encourage informed reflection on the type of data that are not yet collected but may be relevant to the country and to inspire future data collection systems for more informed policy decisions (see Box 6).

The alignment of the reporting framework with the Monitoring Framework of the Convention provides Parties with the opportunity to specifically address achievements and challenges in the area of gender equality, to showcase relevant policies,

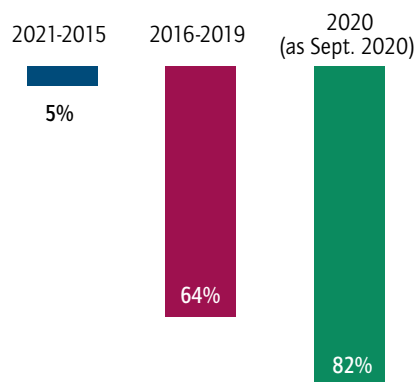
measures and programmes, but also to identify areas where policy action is still needed and to reflect on remaining data collection efforts. As preliminary results from the third reporting cycle show,⁴¹ the share of reports including information on policies or measures to promote gender equality peaked at 82% at the time of writing, which suggests greater recognition of the relevance of gender equality in monitoring the implementation of the Convention (see Figure 4).

41. 31 periodic reports were submitted for the third reporting cycle by September 2020 and were considered and analysed for the interim report: Armenia, Austria, Belarus, Bulgaria, Burkina Faso, Canada, Costa Rica, Denmark, Ecuador, Eswatini, Finland, Gabon, Gambia, Jamaica, Jordan, Madagascar, Malawi, Mali, Norway, People's Republic of China, Peru, Senegal, Slovakia, Slovenia, Sweden, Switzerland, Syrian Arab Republic, Timor-Leste, Ukraine, United Republic of Tanzania, Uganda.

Figure 4

Progress in monitoring policies and measures promoting gender equality implemented by Parties to the 2005 Convention (2012–2020)

Percentage of submitted quadrennial reports including policies and measures on gender equality



Box 6 • Key questions to assess policy action promoting gender equality in the culture sectors

1. Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

- Exist and are relevant for artists and cultural professionals
- Exist but are not relevant for artists and cultural professionals
- Do not exist

2. Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

- YES NO

3. Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):

- YES NO

4. Data is regularly collected and disseminated to monitor:

- Gender equality in the culture and media sectors
- Participation of women in cultural life

STATISTICS

- Percentage of total public funds given to female artists and cultural producers
- Percentage of women/men in decision-making/managerial positions in public and private cultural and media institutions
- Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)
- Percentage of women receiving art national prizes/awards
- Percentage of women participation in cultural activities

The new reporting framework also fosters a more transversal approach to gender equality. This has resulted in references to gender equality in information on policies and measures implemented in relation to other areas of monitoring of the Convention. These may be general statements affirming the political will to promote women's creative work. Such references may also provide an overview of women's involvement in cultural projects and initiatives or highlight specific mechanisms for this purpose, such as quotas implemented to ensure gender-balanced participation. For instance, Burkina Faso reported that in 2017, 47 young people, 21% of whom were women, were trained in film production through the initiative Cinéma de poche pour le Développement (CinPoD).⁴²



Greater collaboration and communication between State-funded cultural agencies, data scientists and scholars could lead to new investigations focused on the root causes of gender inequality

It is also worth noting that the new reporting framework includes a section for civil society organizations, which allows Parties to highlight the participatory processes established between civil society organizations and public authorities in the preparation of the periodic reports and to include relevant civil society contributions on the measures and initiatives implemented in the last four years to achieve the goals of the Convention, including the promotion of human rights and fundamental freedoms, with special emphasis on gender equality. For the third reporting cycle, 73% of countries – as of 1st September 2020 – included at least one civil society measure/initiative on gender equality and 75% of them reported as many or more measures/

42. "Quadrennial Periodic Report from Burkina Faso to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/5640>



Too often gender equity policies are proposed without a robust, nuanced or transparent evidence base. Policy without a data-driven framework is pointless. Counting without accountability is deceptively pointless. Political strategies built solely on simple statistical objectives risk becoming mathematical exercises in which improving the numbers is a political end in itself, as if, on reaching a pre-defined rate of participation (50:50, 30% and so on), the work is complete. This is the mainstay of so much political work devoted to equity, diversity and inclusion. But what if, instead of just focussing on changing the overall numbers, we focus on the capacity of data to foster changes in social values and behaviours. Then we would need a more nuanced approach to how we gather, scale, share, analyse and interpret 'equity evidence'. The mathematical, statistical and the quantitative are all pivotal to understanding the operations of contemporary power. But accountability, the critical ability to identify, measure and respond to success or failure, requires that the data informing policy initiatives is openly public, socially aware and sensitive to context.

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initiatives on gender equality from civil society organizations than from the public sector.

A close examination of this last round of submitted periodic reports indicates that progress is evident. Both public authorities and civil society organizations are increasingly aware of gender equality being an integral part of the Convention's scope of application. Yet much more work is still required as there remains a lack of consistent data-gathering measures in place to track progress towards gender equality in culture and creative sectors. As this chapter highlights, robust data-gathering being undertaken by academics, civil society organizations, unions and cultural activist groups provides us with real insights into the relative levels of gender equality in different countries and cultural sectors, as well as how gender inequality is felt and experienced

by creative workers themselves. In future, reporting undertaken through QPRs could pay more attention to these additional sources - taking a broader view in terms of what kinds of data are available pertaining to gender equality in cultural sectors and industries. This would also enable Parties to identify best practices for their own data-gathering and will encourage future collaborations with local civil society organizations conducting relevant work.

The potential of the implementation of the Convention's Monitoring Framework is thus again visible - it allows Parties to the Convention to ensure that new data (national and global) continue to be generated, that monitoring of emerging transformative measures and policies to promote gender equality in the cultural and creative industries continues, and that they have a framework for reporting on them.

Box 7 • Gender, Culture and Sustainable Development in UNESCO's Culture2030 Indicators

The UNESCO Culture|2030 indicators*, a framework of thematic indicators whose purpose is to measure and monitor the progress of culture's enabling contribution to the national and local implementation of the 2030 Agenda for Sustainable Development, is an additional tool that can reinforce data gathering on gender equality in the culture sector. This is a new generation of UNESCO's Culture for Development Indicators which in 2014 paved the way for data collection processes on gender equality/inequality in the culture sector in developing countries.

Launched in 2019, the Culture|2030 Indicators combine a variety of data, including quantitative and qualitative indicators, and rely as much as possible on existing data sources, including periodic reports on the implementation of UNESCO's Culture Conventions.

As an overarching priority, gender equality is addressed transversally across the framework, rather than through a specific indicator. This transversal approach allows the appreciation of gender equality across a number of data points from access to opportunities and women's participation in social, economic, political and cultural life. The potential gender dimension for each indicator is:

DIMENSION	REF.	INDICATOR	POTENTIAL GENDER DIMENSION
Environment & Resilience	1	Expenditure on heritage	
	2	Sustainable Management of heritage	Gender taken into account in policy considerations
	3	Climate adaptation & resilience	Gender taken into account in policy considerations
	4	Cultural facilities	Sex of owner-operated businesses. Sex ratio of board members and senior directors
	5	Opens space for culture	Sex of users and operators (e.g. market stalls)
Prosperity & Livelihoods	6	Culture in GDP	
	7	Cultural Employment	Disaggregate by sex, age & other characteristics
	8	Cultural Businesses	Sex of owner-operated businesses. Sex ratio of board members and seniors directors
	9	Household expenditure	
	10	Trade in cultural goods & services	
	11	Public finance for culture	Gender-based accounting
	12	Governance of culture	Gender taken into account in policy considerations
Knowledge & Skills	13	Education for Sustainable Development	Gender taken into account in policy considerations
	14	Cultural knowledge	Gender taken into account in policy considerations
	15	Multilingual education	
	16	Cultural & artistic education	Gender parity index
	17	Cultural training	Gender parity index
Inclusion & Participation	18	Culture for social cohesion	Disaggregate by sex, age & other characteristics
	19	Artistic freedom	Gender taken into account in policy considerations
	20	Access to culture	Disaggregate by sex, age & other characteristics
	21	Cultural participation	Disaggregate by sex, age & other characteristics
	22	Participatory processes	Disaggregate by sex, age & other characteristics

* UNESCO Culture 2030 Indicators available at <https://whc.unesco.org/en/culture2030indicators>.



Chapter 3

Towards better participation and representation

In Chapters 3 and 4 that follow, we take a closer look at what we learn from the emerging and growing gender equality agenda to understand how policy making can be done differently and better. The aim is both to summarise the current state of knowledge in this area and to provide concrete examples of good practice that could inspire States that are assessing and/or seeking to improve their own policy action.



Although we do not yet see gender transformative policies at the global level, there is evidence of innovation in a range of sectors and places

What emerges at first glance from the analysis of the quadrennial periodic reports submitted by Parties to the Convention since 2017, as well as other sources, is that measures to promote gender equality in the cultural and creative sectors are more visible and increasing. Although we do not yet see gender transformative policies at the global level, there is evidence of innovation in a range of sectors and places. The focus of these measures can be summarised under the following headings: equity in governance structures, enhancing visibility for women and gender diverse creatives, training/mentoring schemes, facilitating access to funding pipelines, addressing the gender digital divide, and creating spaces for multi-stakeholder dialogue. In the following subsections, examples of pathbreaking measures from each of these areas will be discussed in more detail.

TACKLING GOVERNANCE STRUCTURES

Recommendation No. 11 (2018 Global Report)

If specific impediments stand in the way of women's involvement and advancement in cultural professions of their choice, measures must be taken to remove such stumbling blocks.

A crucial barrier to full and unequivocal gender equality is a number of myths which circulate in the cultural and creative sectors and industries and are used to explain the lack of progress in relation to gender equality, even within industries for which data is plentiful and where there may be evidence of progress towards gender equality. These myths include for example the myth of meritocracy – the idea that subjective concepts such as 'talent' or 'hard work' alone, determine who is creative and who is not. This is often used to justify (unhelpfully and inaccurately) why there are not more women in leadership positions in cultural industries.

In the recently submitted quadrennial periodic reports, more data is available on inequities in governance and management structures in arts and culture. And importantly, those inequities are framed as motivations for change via gender equality action plans. An innovative Indonesian initiative focused specifically in the film sector is presented in Box 8.

Other examples include the Australia Council for the Arts investment in female artists, which acknowledges continued inequalities in women's leadership in the arts despite the fact that more women than men apply to the Council's leadership programmes. In 2018, more than half (63%) of the AUD 6.3 million (4.6 million USD) in grants were awarded to female artists.

That same year, 73% of music grants awarded to individual artists were awarded to women. Acknowledging the potential of investment in arts leaders to contribute over time to shift inequity in governance, the Council continues to fund the work of women artists in Australia and to support women working in other areas such as cultural management.⁴³ In Bulgaria, 40% of board members of electronic broadcasting organizations are women and the National Action Plan to promote equality between women and men adopted over the last four years included a number of measures in priority areas particularly "reducing gender-biased pay and income gap" and "promoting equality between women and men in decision-making". According to information supplied by the National Statistical Institute in Bulgaria, the gender pay gap in 'Culture, Sports and Entertainment' activities is decreasing – from 8.4% in 2016 to 4.6% in 2018. This is a positive development and the National Action Plan will ideally help to close that gap entirely.⁴⁴



Investing in female arts leaders contributes to shift inequality in the governance of the culture sectors

Although most of the reported policies and measures intended to tackle inequities in governance and management have rather a general scope and are not yet specific to the culture sector, some examples of the potential impact of the implementation and adaptation of global measures to the culture sector are emerging.

43. Australia Council of the Arts, "Female Artists lead the way in latest Australia council Grants", 11 September 2018, available at www.austliacouncil.gov.au/news/media-centre/media-releases/female-artists-lead-the-way-in-latest-australia-council-grants/

44. "Quadrennial Periodic Report from Bulgaria to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3831>

Box 8 • *An action plan to achieve gender equality in Indonesian cinema*

In Indonesia, KAFEIN (Pengkaji Film Indonesia) was commissioned by UNESCO to develop gender-disaggregated data about the Indonesian film industry across a range of roles from producer to screenwriter to sound and music directors. Like other data-gathering exercises of this kind, the numbers signal that women's involvement in key roles has increased in post-reformation Indonesia but that numbers remain very small and the industry is still largely dominated by men. Paradoxically, data on film education which shows that more women than men complete film studies and that women receive more scholarships in this field, indicating that vertical segregation starts at entry-level positions.

Based on this data, KAFEIN developed an action plan to achieve gender equality in the Indonesian film industry. The Plan, which is divided into three goals and 11 concrete action points, provides holistic connections between data, funding, education and working conditions. The goals are:

- *Improve working conditions in Indonesia's film industry to make it safe and inclusive for all genders, including those from marginalised groups.*
- *Encourage the participation of marginalized gender and other groups in Indonesian film production, activities and policy making by providing incentives and creating new spaces for them to learn, produce work and take strategic positions in decision making in order to balance out disparity.*
- *Bring a gender perspective into film making (including employing a gender lens for film funding decisions) and acknowledging that a 'balanced' representation does not guarantee that film content will be gender sensitive and diverse. This third goal employs a focus on transforming film education and providing gender awareness training for film practitioners and stakeholders.*



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For example, in Burkina Faso, the implementation of the National Gender Policy (NGP), whose objective was to “promote the participatory and equitable development of men and women, ensuring equal and equitable access to and control over resources and decision-making spheres, with respect for their fundamental rights” is also expected to significantly impact women’s representation in the creative industries and sectors. Due to the cross-cutting nature of gender, all ministries and institutions were expected to work towards this objective. In the culture sector, gender mainstreaming in cultural policy was introduced and the extent to which gender equality was promoted was measured using three indicators: the proportion of women in public administration, the proportion of women in the governing bodies of professional organizations, and the proportion of women in decision-making roles in public administration. In addition, a “Gender Unit” was created in all ministries, including the Ministry of Culture

and Tourism (MCAT). These targeted measures on cultural governance were decisive in achieving the following results: the adoption of an action plan for the MCAT Gender Unit; an increase in the number of women working in cultural administration from 21% in 2016 to 23% in 2017, of which 25.5% held positions of power; 60 Ministry officials trained, from 2017 to 2018, on gender mainstreaming in policies and strategies through gender-sensitive planning and budgeting; 11 projects funded by the Fund for Cultural and Tourism Development (FDCT) between 2017 and 2018 led by women for a total of 408,683 USD.

It is also worth noting that there are numerous civil society initiatives tackling gender inequities in governance and management, areas that are clearly considered priorities for cultural professional associations. In this regard, it is important to mention the new training courses offered by organizations and associations supporting the work

of women artists that serve to open up new opportunities for women’s leadership. In Gambia, the Gambia Women Journalists’ Association and the Women Musicians’ Association have recently been established for this purpose, the latter being affiliated to the Gambia Music Union.⁴⁵ In Senegal, the Genji Hip Hop Association brings together women artists and activists of various nationalities working in the field of hip hop and urban culture. It currently brings together 81 women rappers, singers, journalists, photographers, storytellers, dancers, djs, managers and project coordinators, all involved in hip hop, and offers them spaces to come together, pool their resources, forge bonds of solidarity and stimulate creation.⁴⁶

45. Quadrennial Periodic Report from Gambia to the 2005 Convention”, 2019, available at: <https://en.unesco.org/creativity/governance/periodic-reports/submission/3820>

46. “Quadrennial Periodic Report from Senegal to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3910>

ENHANCING VISIBILITY FOR WOMEN AND GENDER DIVERSE ARTISTS AND CREATIVES

Highlighting innovative projects that enhance the visibility of women and gender diverse artists and creatives is crucial for opening up dialogue, building capacities and overwriting unhelpful myths and stereotypes (See Box 9 and In Focus).

For example, KeyChange is an international campaign that both invests in talent development and encourages music organizations of all kinds (music festivals, orchestras, conservatoires, broadcasters, concert halls, record labels) to sign up to a 50:50 gender balance pledge by 2022. It began in 2017 as a European talent development programme for emerging artists, led by the Performing Rights Society Foundation in the United Kingdom. Over 300 organizations have now signed up to the 50:50 gender pledge.⁴⁷ In Latin America, the multidisciplinary network 'Conectadas Latinoamerica' brings together women cultural workers from 13 countries of the region to collectively promote cultural initiatives and actions demanding recognition for women's artistic and cultural work. The network is currently involved in developing the first Latin American mapping of women cultural workers.

Other innovative initiatives reported by civil society organizations at the country level include the Soma Cook Café in Tanzania, which launched a capacity development initiative with 25 women's rights organizations focused on effective approaches for excavating, preserving and disseminating women's stories, and the Uganda Media Women's Association, which introduced a measure aiming to integrate women's views in programming and promoting non-stereotyped portrayals of women in the media.⁴⁸

47. KeyChange, available at: www.keychange.eu/

48. "Quadrennial Periodic Report from Uganda to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3825>

Box 9 • Promoting diversity through the Sor Juana Inés de la Cruz Award 2020

The 34th edition of the Guadalajara Book Fair (FIL) in Mexico, one of the world's leading fairs for literature in Spanish, took place in 2020. Founded in 1987 as an initiative of the University of Guadalajara, over the years, the Fair has created multiple spaces and proposals. In 1993, at the suggestion of Nicaraguan writer Milagros Palma, a distinction for literature written by women was created, the Sor Juana Inés de la Cruz Award. This name is a tribute to one of the most outstanding Mexican poets and writers who, in the 17th century, took refuge in a convent in order to be able to write. It is also a way of highlighting the differential efforts that, over the centuries, have gone in to breaking out of the pigeonholing to which many have been subjected (the literary world being no different). In 2020, the Sor Juana Inés de la Cruz prize was awarded to the Argentine transgender writer Camila Sosa Villada. The international jury chose her novel Las Malas unanimously, highlighting her great literary skills and originality. The award was a landmark for trans women in a world in which transphobia is commonplace.

Source: Ana Mines Cuenya, Sociologist and PhD in Social Sciences from the University of Buenos Aires.

In Ecuador, a transversal approach is visible in the work of Crisalys and Nuca Trans which promote the visibility of transgender women in arts and culture. Their work has included the organization of events such as 31 Trans (World Transgender Visibility Day) and the radio programme 'Especiales a lo Trans' (Special Programming the Trans Way), broadcasted via Radio Casa de la Cultura Ecuatoriana. In Senegal, for the first time, an orchestra entirely composed of female instrumentalists, called the Jigeen Ni Orchestra, was created and is developing its own repertoire. It aims to provide opportunities for women instrumentalists, ensuring their place in Senegal's music scene.⁴⁹ In Iraq, the Ministry of Culture, Tourism and Antiquities organizes the annual Naziq Al-Malaika Award for Women's Literary Creativity to promote women's participation of women in the literary and artistic fields and to disseminate and showcase their creative work, notably through wide media coverage. The award also helps to promote exchanges among female writers in field of poetry, novel,

49. "Quadrennial Periodic Report from Senegal to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3910>

and literary criticism from diverse Arab countries.⁵⁰

Finally, one more useful way of thinking about opportunities for visibility is in the area of cultural criticism. A number of initiatives have emerged that disrupt standard reviewing and classification processes. For example, a group of feminist journalists, academics and activists in six Asian countries have pioneered the Mango Meter app which rates films based on a number of features including representation, agency and intersectionality (one mango = very sexist, five mangoes = very feminist) and is specifically designed to combat the continued portrayals of women in cultural texts as sexualised, objectified and subject to violence.⁵¹ The F-Rating, developed at the Bath Film Festival in the United Kingdom, and now used by 80 festivals and cinemas worldwide, is a similar mechanism, offering a simple system that rates films according to whether they are written and/or directed by women.⁵²

50. "Quadrennial Periodic Report from Iraq to the 2005 Convention", 2018, available at <https://en.unesco.org/creativity/node/15503>

51. Dylan Amirio, "Mango Meter offers feminist perspective in film ratings", The Jakarta Post, 16 February 2019, available at www.thejakartapost.com/life/2019/02/15/mango-meter-offers-feminist-perspective-in-film-ratings.html

52. Bath Film Festival, "F-Rated", available at <https://filmbath.org.uk/frated/the-frating>

In focus

ENHANCING WOMEN ARTISTS' VISIBILITY IN WEST AFRICA

The UNESCO Office in Dakar has been leading a series of pioneering and concrete actions aimed at enhancing women artists' visibility in West Africa. By promoting the involvement of women in creativity and tackling the structural barriers they face, whether through engagement in major cultural events, support for the mobility of women artists, digital campaigns or capacity-building activities, it has put women's voices at the heart of regional advocacy and positioned the issue of gender equality and diversity firmly on the political agenda of the creative sector.

It began in 2016 with the **Dakar Declaration on Gender Equality in the Music Sector**^a, which was signed by artists from Burkina Faso, Cameroon, Central African Republic, Côte d'Ivoire, Guinea Conakry and Niger. Partnering with trade unions and professional associations, the Declaration calls for action in three main areas: i) access and working conditions in the music sector, ii) prevention of and protection from workplace violence, iii) encouragement of membership and active involvement of women in musician's organizations, including in decision-making positions.

In March 2019, on the occasion of the 26th edition of the **FESPACO**^b Festival in Ouagadougou, Burkina Faso, actions were taken to put the spotlight on the participation of women directors in the film sector through the campaign "50 years of FESPACO, where are the women?", the #WeAreYennenga advocacy campaign and high-level roundtables. As a result, networking has flourished among women directors and it has become a priority to structure women's movement in the profession. The debates highlighted access to funding and the formal labour market, participation in vocational training and access to decision-making positions as particular barriers for women.

Support was given for the participation of African women photographers in the **Bamako Biennale of Photography 2020**, enabling participating artists to showcase their work and gain recognition as professionals.

The digital campaign "**Voices of resilient women**", launched in 2020, disseminated portraits of ten Senegalese and Malian women artists on social media and online discussions. It aims to promote and recognize the contribution of these role models to the dynamism of the cultural and creative sectors, whether cinema, music, design, or digital arts. The advent of COVID-19 has made it more urgent than ever for women creators' voices to be heard and that they should have a space in which to showcase their views and analysis of the situation, the difficulties they face

and the solutions and paths they envisage. Increasing women artists' visibility and showcasing women's careers in the arts is a stepping-stone towards inspiring future generations of artists in the region.



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a. UNESCO, « Déclaration de Dakar sur l'égalité femmes / hommes dans le secteur de la musique », 11 – 13 January 2016, available at www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Dakar/pdf/DeclarationDakarEgaliteHommesFemmesMusique.pdf.
b. FESPACO, "Pan-African Film and Television Festival of Ouagadougou", available at <https://fespaco.bf/>.

CREATING MENTORING AND TRAINING SCHEMES AND OPENING SPACES FOR NETWORKING

Mentoring and training schemes supporting women artists and creatives facilitate education and professional growth and provide vital spaces of dialogue, networking and visibility (See also In Focus above). Capacity building is thus crucial to promote and sustain change towards gender equality in the culture and creative sectors. A large proportion of innovative measures originate from civil society organizations (see below), underlining the need for more systematic public investment, if the intended effects on gender equality are to be sustained in the long term.

In Peru, the *Made by Women* festival (2018 and 2019) has focused on reducing gender gaps in Peruvian cinema. The festival focuses on community, interdisciplinarity and professional development. Using creative labs and specialized workshops, it supports young women to develop a professional career in film and audiovisual arts. Reported impacts include the exhibition of more than 150 Peruvian productions directed by women, the generation of networks with different collectives and organizations on a national scale and, crucially, a decentralised approach with more than 40 venues in ten regions of the country.⁵³

In Mali, the "Association Culturelle Côte Court" runs the "Arts Femmes" programme, which promotes and develops a socio-cultural approach to theatre by proposing a set of activities focused on artistic creativity and the recognition of its role as a tool for the social and professional integration of young women.

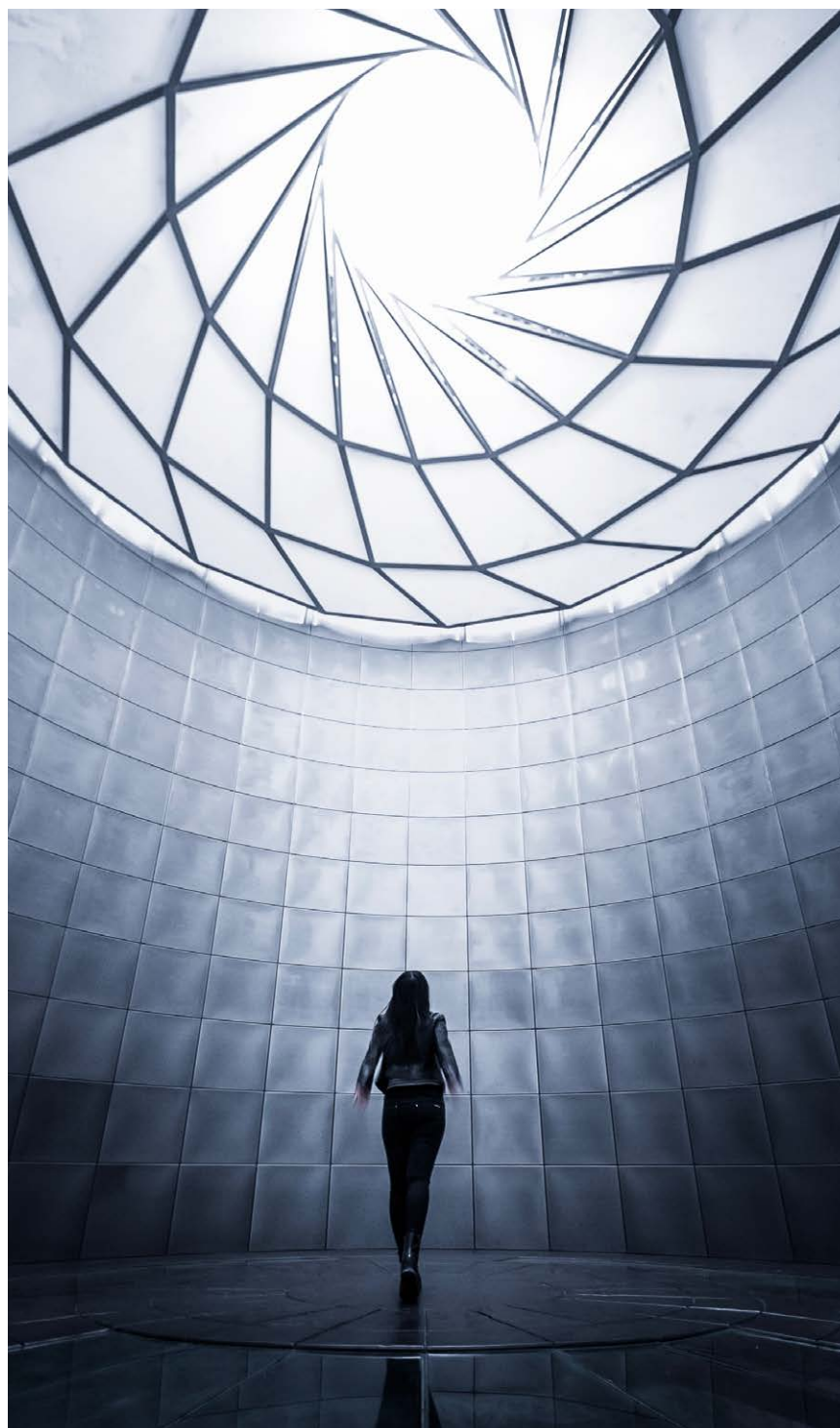
53. "Quadrennial Periodic Report from Peru to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4534>



Having a larger female presence in the digital creative industry is crucial. Everything that happens in communities involves women, so we need women's eyes to cover them.

Maryam Sa'ady-Awwad

Beneficiary of the *You are Next* initiative, Palestine



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The consensus is that increased finance for women creatives leads to a 'snowball effect' as momentum builds

Through this initiative, the association trained more than 100 young women from 2016 to 2019 in lighting, scenography, directing, drama and cultural administration.

Additionally, in Africa, the arts organisation Music in Africa⁵⁴ launched the Gender@Work programme in 2019 aimed at developing the skills and participation of female professionals in the African music sector. The programme runs until 2021 and provides critical industry training for women across three areas: stage management, electronic music production and recording, music business management and technical knowledge. The programme provides solid classroom and practical hands-on training in which participants are given the opportunity to manage various aspects of the ACCES performance programme. While the stage management training is open to all genders, the final selection of participants will be 80% female and 20% male.

In the media sector, the monitoring project on public media in Tanzania, led by the International Association of Women in Radio and TV IAWRT Tanzania Chapter, created a space for sustained dialogue about gender equality in public broadcasting and launched a survey assessing staffing and policies related to gender representation. The survey data exposed the serious under-representation of women in senior editorial and management positions with men favoured in assignments, training opportunities and promotions. Only one organization, Tanzania Broadcasting Corporation, reported having an operational gender mainstreaming policy in place.

54. Music in Africa, available at www.musicinfrica.net/

As a result, the IAWRT organized a series of workshops and created a task force of Gender Mainstreaming Champions to monitor progress and report to the chapter head for further evaluation. The 11 champions include members and non-members of the association and both men and women.⁵⁵

FACILITATING ACCESS TO FUNDING PIPELINES

Recommendation No. 8 (2018 Global Report)

If resource allocations are found to be skewed in favour of men, corrective measures that promote equity in access to resources must be put in place.

Access to funding has been a key area of intervention, the logic being that increasing funding for women creatives will lead to sustainable change, redressing the balance in numbers and, in the long-term, reducing structural inequalities. Prominent measures are most visible in the audiovisual industries where calls for a 50:50 balance of funding for men and women have been made in many countries, including Australia, France, New Zealand, Spain, and Sweden. Some industries have quickly reached 50:50 parity by using direct quotas; other industries have stopped short of quotas but have focused on access to funding in a variety of innovative ways. For example, Finland's Ministry of Education and Culture has increased financial support for the film and theatre industries, including direct support to women creatives and education grants where there are gaps in knowledge (training on practical measures to prevent harassment, gender equality legislation, etc).

55. "Quadrennial Periodic Report from the United Republic of Tanzania to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/3832>

As a result, the percentage of women filmmakers applying for and receiving production support from the Finnish Film Foundation has been on the rise. In 2018, 43 % of producers, 42 % of directors and 49 % of scriptwriters who received support were female. In 2019, 66 productions with Finland as the main producing country received production support. Of these projects, 51 % had a female director, 46 % a female scriptwriter and 31 % a female producer.⁵⁶ The National Film Board of Canada has committed to achieving and sustaining 50% parity in terms of numbers of films directed by women and budgets allocated. Clearly the consensus is that increasing finance for women creatives leads to a 'snowball effect' as momentum builds.⁵⁷

Initiatives that combine access to funding, training and visibility for women creatives represent innovative measures that work with available resources, develop local, regional and transnational networks and open up a conversation about gender equality. In this regard, the *SouthMed WiA Network* was designed to 'strengthen the capacities of female professionals and operators of the audiovisual sector' in seven Southern Mediterranean countries: Algeria, Egypt, Jordan, Lebanon, Morocco, Palestine and Tunisia and has produced a number of resources, including a documentary about women filmmakers in the region, a handbook (in English and Arabic) for emerging professionals on different topics, from funding to networking opportunities, and guidelines for including gender equality in audiovisual training curricula.⁵⁸

56. "Quadrennial Periodic Report from Finland to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4632>

57. "Quadrennial Periodic Report from Canada to the 2005 Convention", 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/6363>

58. SouthMed WiA, "Gender-related Opportunities in the Audiovisual Sector", 2018, available at www.smedwia.eu/fr/activities-2/publication/

TACKLING THE DIGITAL GENDER DIVIDE

The rise of relatively cheap, accessible, easy to use digital technologies is opening up new avenues to women creators who can sidestep mainstream pathways to entry into cultural and creative industries. But the digital divide remains a pressing concern, since women are more likely than men to lack the means of basic access, such as internet connections, smartphones, and other tools that can foster and facilitate creative practice. According to Equals Global Partnerships, 200 million fewer women than men worldwide own a mobile phone, 250 million fewer women than men use the Internet, and only 6% of women develop apps. Also, according to the Organisation for Economic Cooperation and Development (OECD) women-owned startups receive 23% less funding and are 30% less likely to have a positive exit compared to digital media businesses owned by men.⁵⁹ As the digital divide disproportionately affects women, the ongoing rapid digitalization of the culture and creative industries means that women risk being left further behind than ever. For instance, despite slight progress since 2012, women still represent only 21% of performers in electronic music festivals of Europe and North America (Figure 5).

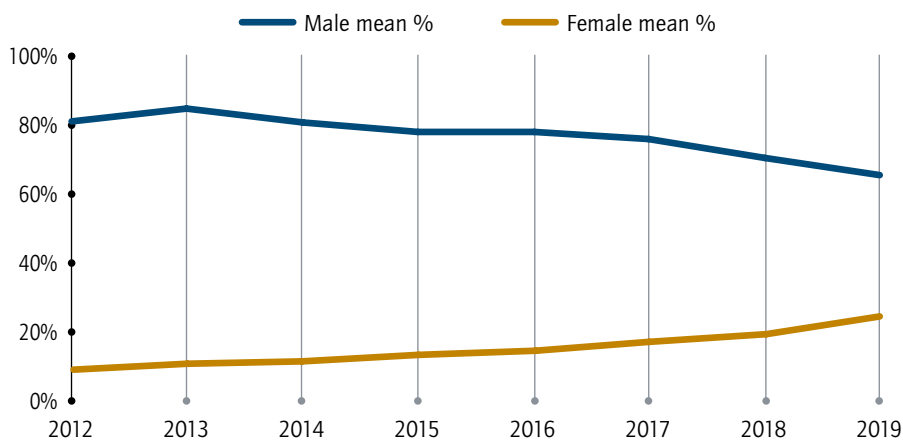
The Digital Fluency Model developed by Accenture reveals the gaps between men and women and helps to show how digitally fluent women are compared to men, as well as how much that fluency is helping to drive positive changes in their education, their employment experience and their advancement at work. As shown in Figure 6, in the majority of the countries, low levels of access are likely to further constrain the capacity of women to access new digital economy opportunities⁶⁰. In the rapidly transforming workplaces of the cultural and creative industries, digital fluency will be a paramount skill.

59. OECD, "Bridging the digital gender divide: include, upskill, innovate", 2018, available at www.oecd.org/internet/bridging-the-digital-gender-divide.pdf

60. Getting To Equal How Digital is Helping Close the Gender Gap at Work, Accenture, 2016, www.accenture.com/t00010101t000000__w_/ares/_acnmedia/pdf9/accenture-getting-to-equal.pdf

Figure 5

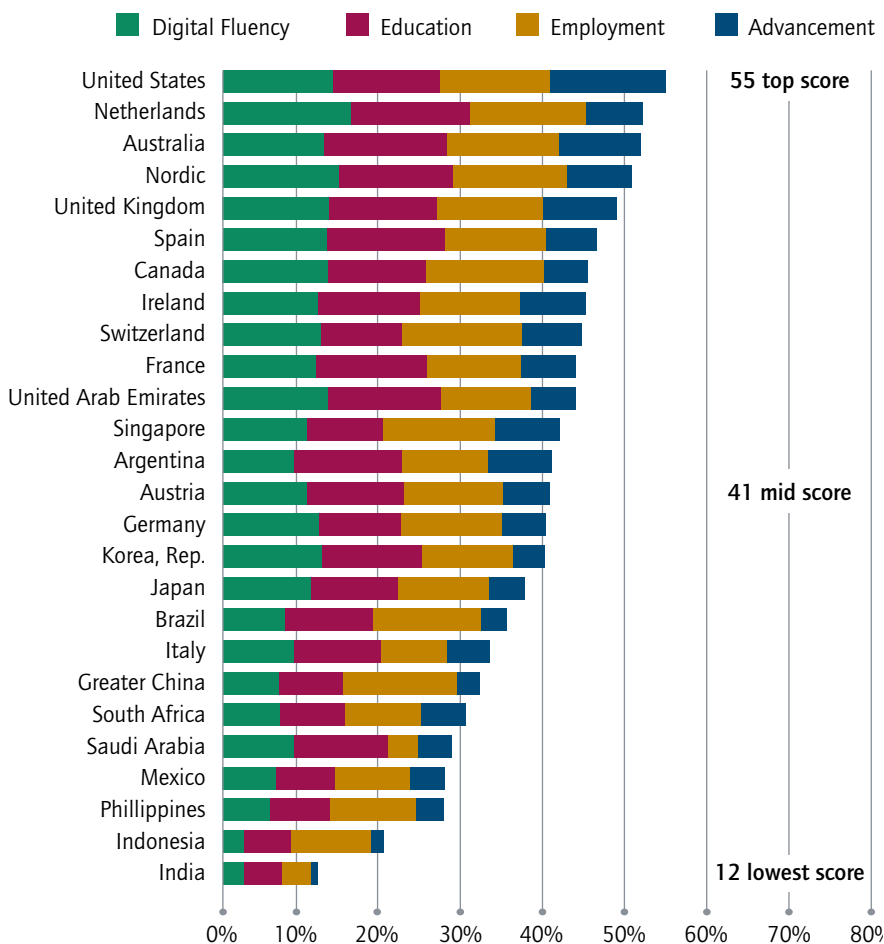
Female and male acts in electronic music festivals (2012–2019)



Source: FACTS (2020) (n=675).

Figure 6

The Accenture Digital Fluency Model Overall Scores for Women



Source: Getting to Equal: How Digital is Helping Close the Gender Gap at Work, Accenture 2016

Women using digital technologies are also disproportionately at risk of cyber harassment and abuse;⁶¹ the European Institute of Gender Equality (EIGE) estimates that one in ten women have already experienced a form of cyber violence by the time they are 15.⁶² Women working in the cultural and media industries face significant challenges particularly as a result of steep increases in online harassment and abuse. The International Women's Media Foundation (IWMF) surveyed nearly 600 women journalists and media workers in 2018 and found that an astonishing 90% indicated that online threats had increased over the previous 5 years with 82% reporting an increase in digital attacks including having social media accounts hacked and data stolen or compromised.⁶³ (See Chapter 4).

The open roadmap for the implementation of the 2005 Convention in the digital environment thus includes the gender dimension in the protection and promotion of the diversity of cultural expressions. Proposed activities to reduce the digital gender divide in the culture and creative sectors include:

- Collect and analyse data on women working in digital cultural and creative sectors to inform policy making.
- Adopt and/or strengthen policies to empower women and girls, ensure their effective participation and equal opportunities to work in the digital cultural and creative sectors.
- Adopt or revise legislation to address cyber harassment, online trolling and targeted attacks, particularly against female artists on digital platforms.

61. Maeve Duggan, [et. al.], "Online Harassment", Pew Research Centre, October 2014, available at https://assets.pewresearch.org/wp-content/uploads/sites/14/2014/10/PI_OnlineHarassment_72815.pdf

62. European Institute for Gender Equality, "Cyber violence against women and girls", 23 June 2017, available at <https://eige.europa.eu/publications/cyber-violence-against-women-and-girls>

63. Michelle Ferrier, "Attacks and Harassment: The impact on Female Journalists and their reporting", International Women's Media Foundation and Troll busters, 2018, available at www.iwmf.org/wp-content/uploads/2018/09/Attacks-and-Harassment.pdf

Recommendation No. 15 (2018 Global Report)

Measures to tap the potential of the digital environment must strive to bridge the gender digital divide.

The *UNESCO-Sabrina Ho Initiative You are Next* is a pioneering programme designed to tackle the digital gender divide. 184 young women under 40 working and creating in the digital arts sector were supported in this framework: in Senegal, the "DigitELLES" project built the capacities of young female musicians through training in cultural entrepreneurship, computer-assisted music, graphic design, video and photography; in Mexico, #BeYourVoice involved the development of virtual reality e-learning tools to empower young Mexican women to produce digital scenography; in Palestine, young women were able to create video and animation and access international online platforms and festivals; in Tajikistan and Afghanistan, the Digital Arts Academy for women cultural entrepreneurs provided courses in coding, digital creation

and entrepreneurship to increase the competitiveness of young women in the digital job market. The evaluation of the *You Are Next* initiative revealed that 87.5% of the participants found the newly acquired skills useful for their professional development and improved their employability, and that 89.6% considered such initiatives to be effective in empowering women in the digital environment and reducing the gender digital divide.

Some recent measures put in place in different regions contribute to the implementation of the open roadmap for the implementation of the 2005 Convention in the digital environment, in particular with a view to ensuring women and girls' effective participation and opportunities to work in the digital creative sectors. In Uganda, #SheCreatesAfrica⁶⁴ is a digital social media campaign designed by KQHub Africa geared towards celebrating cultural and creative women who are challenging the status quo by sparking conversations through their artistic creative and cultural practice.

64. She creates Africa, available at <https://shecreatesafrica.org/>

Box 10 • A "Federal Gender Agenda" for the music sector in Argentina

In 2018, the National Institute of Music (INAMU), founded in 2012, launched the "Federal Gender Agenda" to promote the development of comprehensive policies with a gender perspective. Under the Agenda, priority is given to the development of participatory activities based on the promotion of dialogue and cooperation:*

- Numerous federal meetings have been held with the participation of more than 1,000 women from the music sector, and a digital survey was conducted with the aim of building a gender agenda that incorporates regional heterogeneity, which received more than 4,000 responses.
- During 2020, a Virtual Federal Forum was held with the aim of promoting and strengthening networks from a transfeminist and pluri-national perspective.
- The "Awareness-raising measure to identify and eradicate violence in live music" was created to make the problem of violence visible and raise the awareness of the multiple actors involved, such as venue owners, technicians, programmers, security teams, etc.

* Instituto Nacional de la Música, "Agenda de Género - INAMU", 23 August 2019, available at www.youtube.com/watch?v=O3Y16nNeywo&feature=youtu.be



Broader and more comprehensive policies and measures are still needed to effectively reduce the gender digital divide

#SheCreatesAfrica was launched in 2019 and has highlighted 30 women from the spheres of fashion, music, dance, photography, visual arts, performing arts and digital arts in East Africa. With a digital reach of over 100,000 people, the campaign has amplified the work, voices and effort of these female creative entrepreneurs. In France, a freely accessible online directory on women photographers working in the country is being developed as part of the Ministry of Culture's policy on gender equality in order to increase women's visibility, bolster their careers, and move towards equal opportunities in a profession that is currently very male-dominated. The dedicated website will be a resource for art schools, exhibition venues, festivals and other structures wishing to program, study, invite, or celebrate women artists, who are often hindered by obstacles including a lack of visibility. It is inspired by the "Les Expertes" (expertes.fr) website, a digital directory of French and Francophone women experts, produced by the Egaé group, which has led to a marked increase in the presence of women experts invited on television and radio. If successful, this initiative can be adapted to other artistic fields.⁶⁵

Despite these inspiring examples, broader and more comprehensive policies and measures are still needed to effectively reduce the gender digital divide and to ensure that a diversity of cultural expressions is available in the digital environment. The ghettoization of women persists in professions coded or assumed to be "female" or "traditional", notably in the fashion industry and crafts.

65. "Quadrennial Periodic Report from France to the 2005 Convention", 2020, available at: <https://en.unesco.org/creativity/governance/periodic-reports/submission/6850>

Box 11 • *New data for new policies in Colombia*

In 2020, Colombia launched a study aimed at mapping the status of women in publishing and audiovisual sectors.

The Ministry of Culture has gathered primary and secondary sources from a wide range of actors in the public, private and civil society sectors, which will be analysed in order to establish the levels of inclusion of women in Colombia's film and publishing sectors. Based on the analysis of public policies and management, the study will examine the State's approach to the design and implementation of actions aimed at the inclusion of women in the cultural sectors.

From this perspective, the study is developed around three components:

- *a conceptual reflection on the analysis of public action;*
- *an overview that integrates a review of academic debates on the subject;*
- *an analysis of women's participation in the two sectors according to several complementary factors, including how policies and policy instruments address women's participation in decision-making and the various steps of production in the two sectors.*

A two-pronged approach is required: the role and place of women in the sectors where they are widely represented needs to be improved, while ensuring that the division between crafts and the arts does not mirror gender divides. In particular, measures are needed to encourage girls and women to explore employment opportunities in cultural sectors other than those traditionally associated with them, especially in the digital environment (video games, digital arts, etc.).

FOSTERING MULTI-STAKEHOLDER POLICY DIALOGUE

Recommendation No. 16 (2018 Global Report)

Partnerships with civil society must be inclusive of women and those who identify as other genders, as well as organizations representing their interests.

Multi-stakeholder dialogue is needed more than ever before. Communication and collaboration between State-funded cultural and gender equality agencies, activists, and academics must be encouraged and multi-stakeholder

and inter-ministerial dialogues should be established, maintained and strengthened. It is crucial that women have a seat at the table for policy dialogue and governance of culture at all levels of the policy cycle.

In Spain, the 2007 Equality Act calls for special attention to be paid to its application in the cultural field and includes a specific article, Article 26, on equality in the field of artistic and intellectual creation and production. The Act promotes dialogue and cooperation between public bodies through, among other things, the establishment of an equality unit in each ministry and an interministerial commission for equality to coordinate the units. It also promotes dialogue between public administrations and civil society, through the creation of the Council for Women's Participation, which includes representatives of the authorities, women's organizations and associations, and the most representative business and trade union organizations at national level. Similarly, the Spanish Ministry of Culture and Sport created in 2019 the Observatory for Gender Equality in the field of Culture together with representatives of the Association of Women in the Visual Arts (MAV), the Association of Women Filmmakers and Audiovisual Media (CIMA), the Classical and Modern Association and the Association of Women in Music.



Although women artists in Ethiopia graduate with outstanding grades from prominent art colleges, life challenges and social barriers have led women to set the arts aside. In this regard, women artists associations are crucial to provide opportunities to enable women to showcase their ideas and skills in order to pursue a career in the arts. There is a lack of policies and measures for the arts integrating a gender lens, that is why it is crucial that associations representing the voices of women's artists, such as ours, be included in policy dialogue. Advocacy for policy change in this sense should include the promotion of artistic freedom and gender equality for sustainable development in the arts and culture sectors and provide exhibition spaces, marketing opportunities, trainings, exchange programmes and fund allocations to support women artists.

Ruth Ademasu

Visual Artist, Graphics Designer and President of the Ethiopian Women's Visual Artist Association, Ethiopia



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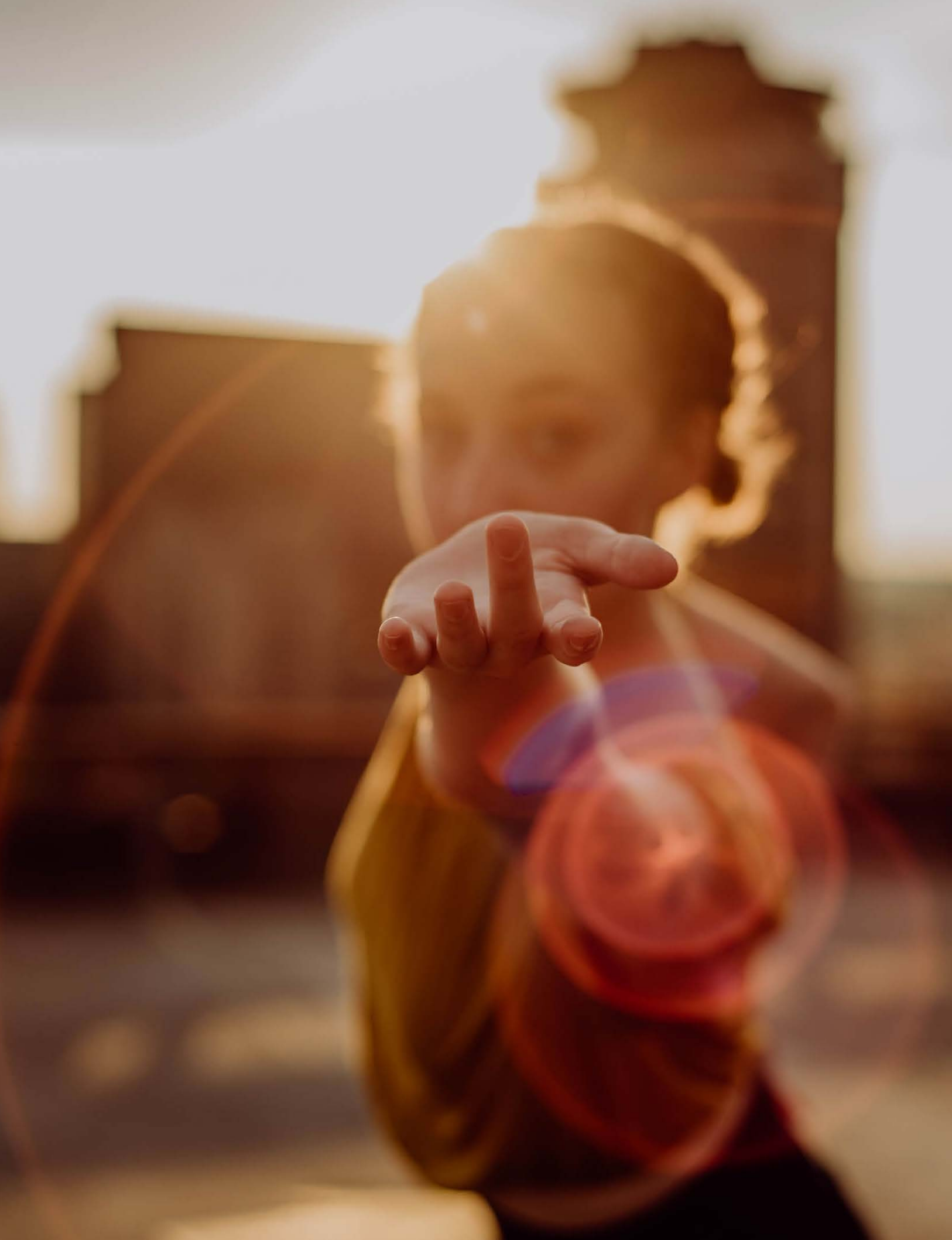
Its work plan for 2020/2021 includes carrying out research and publishing sectoral reports, monitoring the measures proposed in the *Report on the application of the Equality Act in the field of culture*⁶⁶, analysing the regulatory developments of the "Artist's Statute" from a gender perspective and the continuous improvement of information and statistics.⁶⁷

Through the UNESCO project "ReShaping cultural policies for the promotion of fundamental freedoms and the diversity of cultural expressions", supported by the Swedish International Development Cooperation Agency, gender perspectives are an integral part of cultural policy monitoring. Concretely, the target of 30% of women and the inclusion of at least one women's group or civil society organization promoting gender equality in national monitoring teams for the preparation of periodic reports to the 2005 Convention was exceeded in the 16 partner countries,⁶⁸ with the share of women in national teams reaching 42%. Such an inclusive and participatory approach explains why 81% of partner countries reported at least one government measure or policy on gender equality in their reports submitted in 2020. This illustrates the importance of dialogue and cooperation between organizations in the culture sector and organizations working for gender equality and of establishing gender criteria in development and international cooperation projects in the field of culture.

66. Ministerio de Cultura y Deporte, "Informe sobre la aplicación de la Ley de Igualdad en el ámbito de la cultura dentro del marco competencial del Ministerio de Cultura y Deporte", October 2020, available at www.culturaydeporte.gob.es/dam/jcr:067e3922-191c-4687-b880-39d683a4d8cf/informe-de-igualdad.pdf

67. Ministerio de Cultura y Deporte, "Plan de Trabajo 2020/2021 del Observatorio de Igualdad de Género en el ámbito de la Cultura", available at www.culturaydeporte.gob.es/cultura/mc/espacio-de-igualdad/observatorio-igualdad-genero-cultura/plan-trabajo.html

68. Algeria, Bangladesh, Burkina Faso, Colombia, Ethiopia, Indonesia, Jamaica, Mali, Mauritius, Mongolia, Palestine, Peru, Senegal, Uganda, United Republic of Tanzania, Zimbabwe.



Chapter 4

Towards safe and healthy spaces for creation

Those who identify as women or gender diverse are much more likely to suffer from harassment, abuse, bullying and a general lack of safety in all workplaces including in cultural and media workplaces.⁶⁹ In a survey conducted in 2018 seven out of ten women working as journalists and other media workers said they had experienced more than one type of harassment, threat or attack in the previous year, and the majority of respondents reported an increase in all types of threat, both on- and offline, over the past five years.⁷⁰ At a time when #MeToo continues to resonate and the COVID-19 pandemic is still unfolding, there is a renewed and urgent interest in safety and well-being in cultural industries as a prerequisite for gender equality and artistic freedom. Well-being should be understood as having economic, social and personal dimensions; women continue to be disproportionately affected by economic inequality, social stigma, violence and discrimination and this is true of contemporary cultural expressions and cultural employment and production as much as any other sphere.

ARTISTIC FREEDOM AND GENDER EQUALITY – A DUAL FOCUS

Both the 1980 Recommendation concerning the Status of the Artist and the UNESCO 2005 Convention call on governments to introduce and maintain measures and policies that demonstrably improve the working and living conditions of artists and enable them to exercise their full artistic powers free from censorship, oppression and gender-based discrimination.

69. UNESCO, "Freedom and Creativity: defending art, defending diversity", 2005 Convention Global Report series, 2020, available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>

70. Michelle Ferrier, "Attacks and Harassment: The impact on Female Journalists and their reporting", International Women's Media Foundation and Troll busters, 2018, available at www.iwmf.org/wp-content/uploads/2018/09/Attacks-and-Harassment.pdf

As the 1980 Recommendation states:

"(...) the vigour and vitality of the arts depend, inter alia, on the well-being of artists both individually and collectively"

and

"Member States should ensure that all individuals, irrespective of their race, colour, sex, language, religion, political or other opinion, national or social origin, economic status or birth, have the same opportunities to acquire and develop the skills necessary for the complete development and exercise of their artistic talents, to obtain employment, and to exercise their profession without discrimination."

Recommendation No. 18 (2018 Global Report)

Initiatives aiming to uphold freedom of expression, artistic freedom and the social and economic rights of artists must factor in gender-related threats to these freedoms and rights.

As stated in the Special Edition of the 2005 Convention Global Report series *Freedom & Creativity: defending art, defending diversity*,⁷¹ restrictions on artistic freedom target women, among other categories of the population, more specifically. The former UN Special Rapporteur in the field of cultural rights, Farida Shaheed, recognized in her 2013 report, *The right to freedom of artistic expression and creativity*, that "Women artists and audiences are at particular risk in some communities, and are prohibited from performing arts altogether, from solo performances before mixed audiences or from performing with men. In several countries many women making a living as artists, or wishing to engage in artistic carriers, particularly in the area of cinema,

71. Laurence Cuny, "Specific challenges of artistic freedom for women artists", p. 42 in UNESCO Diversity of Cultural Expressions, "Freedom and Creativity: defending art, defending diversity", 2005 Convention Global Report series, 2020, available at <https://en.unesco.org/creativity/publications/freedom-creativity-defending-art-defending>

theatre, dance and music continue to be labelled as 'loose' or prostitutes."⁷²

Freemuse, an independent international organization defending artistic freedom, published in 2018 the report 'Creativity Wronged: How women's right to artistic freedom is denied and marginalized',⁷³ which contains further evidence and examples of this situation. In its 2020 report on the state of artistic freedom, Freemuse further recalls that "women artists and artworks depicting women or tackling feminism related issues remain under constant attack. They are subject to censorship, harassment, threats, and sometimes legal persecution. Women artists also face discriminatory treatment, especially in countries which impose legal obstacles on their participation in cultural sector".⁷⁴ It goes on to point out that:

74%
of violations against women artists and artworks related to women were acts of censorship

57%
of cases affecting visual artists and artworks

Main rationales used to silence women artists:

55% Indecency
25% Religion

Main violators:

57% Government authorities
23% private entities

72. A/HRC/23/34, Paragraph 43

73. Freemuse, "Creativity Wronged: How women's right to artistic freedom is denied and marginalized", 2018, available at <https://freemuse.org/resources/creativity-wronged-how-womens-right-to-artistic-freedom-is-denied-and-marginalised/>

74. Freemuse, "The state of artistic freedom 2020", 15 April 2020, available at <https://freemuse.org/news/the-state-of-artistic-freedom-2020/>



Online spaces enable a worrying frequency of abuse and threats endured by women artists in particular

ELIMINATING HARASSMENT AND ABUSE

Women and those who identify as gender diverse continue to suffer intolerable levels of gender-based violence in all parts of the world and this violence, whether it is perpetrated in private or in public, affects their ability to work and to participate safely in all aspects of life, including cultural life. At all levels of the labour market in the cultural sectors, they fare worse than men; their safety and well-being are not prioritised or secured.

Even in the most privileged creative professions, various mechanisms are used to silence women who speak up about abuse and harassment. For example, legal clauses may prevent women from speaking out (see In Focus, below) and the routine use of non-disclosure agreements in many cultural industries from film to journalism to new media technology, continues to render women's experiences "unspeakable".⁷⁷

Awareness of sexual harassment and abuse and the toll this takes on women and gender diverse creatives is evident. Fortunately, we see a laudable emerging focus on safety and well-being in numerous countries which signals that there is significant momentum towards change in these areas at various levels of action.

77. Rosalind Gill, "Unspeakable Inequalities: Post Feminism, Entrepreneurial Subjectivity, and the Repudiation of Sexism among Cultural Workers", *Social Politics: International Studies in Gender, State & Society*, Volume 21, Issue 4, Winter 2014, available at <https://academic.oup.com/sp/article-abstract/21/4/509/1637505>

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Moreover, online trolling and cyber harassment is acknowledged as a major problem for women artists who face more personal attacks in comparison to male artists. In its 2019 report "Privatising Censorship, Digitising Violence: Shrinking Space of Women's Rights to Create in the Digital Age",⁷⁵ Freemuse highlighted how online spaces enable a worrying frequency of abuse and threats endured by women artists in particular. Especially feminist artists who use their work to engage audiences in conversations about the female body

75. Freemuse, "Privatising Censorship, Digitising violence: Shrinking space of women's rights to create in the digital age", 2019, available at https://freemuse.org/resources/privatising-censorship-digitising-violence-shrinking-space-of-womens-rights-to-create-in-the-digital-age/?doing_wp_cron=1612953485.9736859798431396484375

and sexuality face backlash online. Due to the anonymity that online platforms can provide, some women artists are compelled to reduce their online presence in the longer term.

In the context of the COVID-19 pandemic, lockdown measures may be extended to suppress freedom of artistic expression in many parts of the world. Many women claim that the situation was already bad before the pandemic outbreak and that COVID-19 has done little to reduce the risks and threats towards women artists and cultural practitioners, that affect both their mental and physical well-being.⁷⁶

76. UNESCO, Gender Equality and COVID 19, UNESCO Briefing Note, 2021, available at <https://en.unesco.org/genderequality>

At the level of national policy and legislative action, in Costa Rica, the national policy for the care and prevention of violence against women 2017-2032 includes actions that give priority to the allocation of competitive cultural grants to initiatives promoting an ethic of equality between men and women and the training of men, through culture, for the “eradication of the power of domination and sexist control”. This policy also promotes protections and/or sanctions in administrative and judicial headquarters in order to tackle workplace and public sexual harassment.⁷⁸ In Sweden, the public and transversal Action against sexual harassment and discrimination in the wake of #MeToo⁷⁹ includes preventive initiatives, stronger protection and support, more effective law enforcement, work environment investments and awareness-building measures.⁸⁰ Intervening in a field other than the audiovisual sector, which has played a spearheading role in the implementation of measures against harassment in the professional environment, the Working Group for Gender Equality within the National Library of Peru has raised awareness about the law on the prevention of and sanctions for sexual harassment through public talks. In education, the Pontifical Catholic University of Peru has pioneered Gender Equality Policies for Teaching and a Guide for Teaching Performing Arts with a Gender Perspective and Protocol in Cases of Sexual Harassment.⁸¹

78. “Quadrennial Periodic Report from Costa Rica to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/node/16875>

79. “Quadrennial Periodic Report from Sweden to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/5542>

80. Government of Sweden, “The Government of Sweden’s measures against sexual violence and harassment”, 3 January 2018, available at www.government.se/articles/2018/01/the-government-of-swedens-measures-against-sexual-violence-and-harassment/

81. “Quadrennial Periodic Report from Peru to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4534>



Bodies like ethics committees currently used in academia and journalism could be used more widely in the arts and cultural sectors

In Finland, research commissioned by the Ministry for Education and Culture and focused on workplace gender equality and well-being in the field of arts and culture has been influential. Key recommendations in the final report include zero tolerance policies to eliminate harassment, financial sanctions for misconduct within organizations and anti-harassment training for employers. The research also suggests that bodies like ethics committees currently used in academia and journalism could be used more widely in the arts and cultural sectors.⁸²

Once again, civil society is the first to mobilize both as a whistle-blower to raise awareness of the problems faced by women and gender diverse creatives in the culture and creative sectors and to put in place initiatives proposing answers to these problems. In Timor-Leste, Many Hands International regularly holds art therapy for health and well-being programmes to promote well-being in the community. It runs community creative therapy sessions and a workshop programme on women’s welfare.⁸³ In Peru, the Alternative Book Fair (ANTIFIL) organized by the Asociación Cultural Arte Libre (ACAL) is a multi-disciplinary and free-access fair for a range of cultural expressions and has a number of transversal themes, including gender equality, LGBTIQ visibility and education.

82. “Quadrennial Periodic Report from Finland to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4632>

83. “Quadrennial Periodic Report from Timor-Leste to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4976>



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Over 65% of active organization members are women and have had the opportunity to discuss endemic problems in society such as harassment, rape, physical and psychological violence, the empowerment of women, among others, in discussions and workshops. In addition, the first Security Protocol for ANTIFIL, has been drawn up with rules establishing sanctions against people with a criminal record and/or who perpetrate harassment, gender violence, rape, improper touching, etc”.⁸⁴

84. “Quadrennial Periodic Report from Peru to the 2005 Convention”, 2020, available at <https://en.unesco.org/creativity/governance/periodic-reports/submission/4534>

ENDING HARASSMENT AND ABUSE IN SCREEN INDUSTRIES

In Indonesia, a campaign called *Sinematik Gak Harus Toxic* (Cinema Doesn't Have to be Toxic) was launched in 2019 and led by nine people in the Indonesian film industry. This was after a number of women working in the industry came forward with stories of harassment and abuse on set but felt unable to formally complain or name the (common) perpetrator because doing so may have been interpreted as a violation of the Electronic Information and Transactions Act, which has been used to incarcerate people for defamation, hate speech, or blasphemy.

Like many other #MeToo-related campaigns, *Sinematik Gak Harus Toxic* opened a Google Form so that victims could safely and anonymously report incidents of sexual harassment on film sets, at film festivals or within related organizations. This tool enables the recording and mapping of claims and serves as a crucial support mechanism.^a

***“ The whole industry is still very misogynistic, and it positions women as supporters of the system rather than active collaborators or creators. Most women are assigned supporting positions as assistants to directors, financial managers or as sexualised objects shown through films. This prevailing demeaning attitude towards women is the source of harassment and abuse and as long as men continue to dominate powerful positions in the industry and perpetuate heteronormativity it will not end. Every person is entitled to a safe and supportive working environment free of contempt or violence and women in the film industry are no exception. This should not be something that we need to fight for, it should be a normal and standard condition of work.*”**

Lisabona Rahman, founder of *Sinematik Gak Harus Toxic*, Indonesia

Screen Women's Action Group (SWAG) was formed in New Zealand in 2018 by a group of writers, directors and producers in response to the #MeToo movement. They began with two initiatives to ascertain the scale and scope of the problem: an online survey, open to all genders, to take a 'snapshot' of the industry and respond to questions about workplace sexual harassment and abuse and two women-only industry forums to hear more from women and to gather ideas for best practice and ways forward. The survey produced a worrying set of findings: two out of three respondents reported having either experienced sexual harassment or witnessed it in a screen industry workplace and only 12% reported an incident to a production company.

SWAG has worked collaboratively with ScreenSafe NZ, an organization established in 2015 to support and promote health and safety guidelines in the screen sectors, and in particular to interpret the 2015 Health and Safety at Work Act. The focus of this work is a set of specific guidelines for ensuring 'sexual safety' in general health and occupational safety guidelines for screen industries. The two associations now have a set of prevention policy guidelines and documentation for all screen workers; these include a sexual harassment reporting form and a guide for receiving disclosures. There is also guidance on bystander intervention and briefings for all crew and intimacy coordinators. This initiative enshrines sexual safety and harassment prevention as a fundamental part of occupational health and safety policy for cultural workplaces. It treats the screen industry like any other industry subject to health and safety policies and ensures screen workers are protected by legislation and have recourse to use that legislation if they suffer harassment or abuse at work. In short, it takes the well-being and safety of cultural workers seriously and makes the Screen Women's Action Group an example of impactful collaboration to affect rapid industrial change.^b

a. Evi Mariani, "It's a man's world: Film community campaigning to make industry safer place for women", *The Jakarta Post*, 10 February 2020, available at www.thejakartapost.com/news/2020/02/10/film-community-campaigning-to-make-industry-safer-place-for-women.html.

b. Screen Women's Action Group, available at <http://www.swag.org.nz/>.





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Chapter 5

COVID-19 crisis: Leaving no women behind

“
Recent progress
is in danger of being
seriously eroded

This report has been prepared as the COVID-19 crisis unfolds on a planetary scale. The pandemic presents a new and pressing set of challenges for those working towards gender equality in all areas of life and work; indeed, evidence is emerging that recent progress is in danger of being seriously eroded. This section provides a snapshot of what is so far known about the impact of COVID-19 on creative livelihoods and offers a preliminary assessment of the heavier current and future impact on women and gender diverse creators.

THE EMERGING PICTURE IS CAUSE FOR CONCERN

The emerging evidence is deeply concerning. Reports indicate that there has been a serious increase in intimate violence and calls to helplines during lockdowns in numerous countries including Argentina, Australia, Canada, China, Cyprus, France, Lebanon, Singapore, Spain the United Kingdom and the United States.⁸⁵ Women are more likely than men to work in sectors that have been seriously affected or been shut down entirely.⁸⁶

85. Amanda Taub, "A new covid-19 Crisis: Domestic Abuse Rises Worldwide", The New York Times, 6 April 2020, available at www.nytimes.com/2020/04/06/world/coronavirus-domestic-violence.html and Martha Henriques, "Why Covid-19 is different for men and women", BBC, 13 April 2020, available at www.bbc.com/future/article/20200409-why-covid-19-is-different-for-men-and-women, "Covid-19 and Ending Violence Against Women and Girls", 2020, available at www.unwomen.org/-/media/headquarters/attachments/sections/library/publications/2020/issue-brief-COVID-19-and-ending-violence-against-women-and-girls-en.pdf

86. Robert Joyce, Xiaowei Xu, "Sector shutdowns during the coronavirus crisis: which workers are most exposed?", Institute for Fiscal Studies, 6 April 2020, available at www.ifs.org.uk/publications/14791

The closure of schools and day-care facilities and the concomitant increase in remote working practices is exacerbating inequalities in unpaid domestic work and childcare responsibilities. As ILO and UNICEF state:

*"Women are disproportionately affected by the pandemic. They make up the majority of health and care workers and are more likely to lack social protection. Before the COVID-19 outbreak women were already performing more than three-quarters of unpaid care work globally and that is likely to have increased."*⁸⁷

In the cultural and creative sectors in particular, there is cause for concern. Numerous surveys are currently seeking to quantify the impacts of COVID-19 on workplaces and cultural workers: they include surveys on the situation in museums in Europe, the music industry in Brazil, the creative industries in South Africa and Senegal, digital arts in

87. International Labour Organization, "New guidelines to help employers support families during COVID-19", 30 March 2020, available at www.ilo.org/global/about-the-ilo/newsroom/news/WCMS_740217/lang-en/index.htm

Palestine, and in advertising worldwide.⁸⁸ ILO released a briefing note on COVID-19 and the workplace in April 2020 and reported that the 'Arts, Entertainment and Recreation and other services' sector is at 'Medium-High' risk.⁸⁹

As survey data and qualitative accounts from creatives emerge, we are learning much more about the short and longer-term impacts of the pandemic on cultural employment, production, participation and consumption. A study of cultural and creative employment in Panama during the COVID-19 pandemic launched in December 2020 is a stimulating data collection and analysis effort addressing gender equality.⁹⁰

88. A good list of current surveys is available in Creative PEC, "What is the impact of COVID-19 on the creative industries", PEC, 3 November 2020, available at www.pec.ac.uk/news/how-can-the-creative-industries-come-together-to-share-how-COVID-19-is-impacting-the-sector

89. International Labour Organization, "ILO Monitor: Covid-19 and the world of work", 7 April 2020, available at www.ilo.org/wcmsp5/groups/public/-dgreports/-dcomm/documents/briefingnote/wcms_740877.pdf

90. Eduardo Saravia, Lázaro I. Rodríguez, Carla García de los Ríos, "Estudio de caracterización del empleo cultural y creativo en Panamá durante la pandemia Covid-19", Ministry of Culture of Panama, European Union, UNESCO, 2020.

Box 12 • Key messages emerging from the ResiliArt movement on the impact of the pandemic on gender equality in culture sectors

The ResiliArt debates highlighted that the pandemic revealed systematic inequalities specific to the creative sector. Women artists and cultural professionals are underrepresented in positions of power and struggle more than their male colleagues to emerge in their fields of work. The gender pay gap also persists. According to many African panellists, traditional stereotypes of gender roles, including the idea that decision-making is a male prerogative, are serious obstacles to the development of women's artistic careers. The Europe and North America region draws particular attention to the need for support systems to facilitate a work-life balance for everyone with caregiving responsibilities.

According to the participants in the ResiliArt debates, restrictions due to the health crisis have exacerbated all these problems. Women are overcharged with unpaid care work and have to bear an outside mental burden while continuing to pursue their careers. Moreover, the pandemic sparked an increase in gender-based violence: if quarantine protects women from harassment in the workplace, it also overexposes them to domestic violence. For especially vulnerable women – single mothers, members of minorities and those with unstable employment – the challenges are even more critical.

In conclusion, female cultural professionals and creators are more vulnerable in the face of the crisis, which worsens existing inequalities. It is time to talk more about gender-based issues as they relate to COVID-19 and its aftermath and to give women greater space to express themselves so that we can build back better.



It demonstrates that, while cultural and creative sectors benefit from a wide participation of women, there is an imbalance in women's income compared to that of men. The study shows that, prior to COVID-19 there was already a greater concentration of women in the lower monthly income ranges: only 40% of artists and creators earn more than 600 USD per month, but the proportion rose to 52% for male creators and artists. Additionally, it demonstrates that the segregation of women in particular roles or sectors persists. Women work more in the craft sector than men (87% vs 13%). In contrast, the sectors with the highest participation of men are music (63% men vs. 37% women) and cinema and video (70% men vs. 30% women). Lastly, the study includes a series of recommendations, several of which are directly related to the promotion of gender equality in the culture sector. It points to the importance of strengthening the gender approach to economic recovery strategies after the COVID-19 restrictions are lifted, dovetailing the gender inclusion measures with those related to digitalisation, giving priority to women to reduce the gap in access to new digital environments, and introducing support for women through cultural projects such as micro-finance or micro-credit pilot programmes.

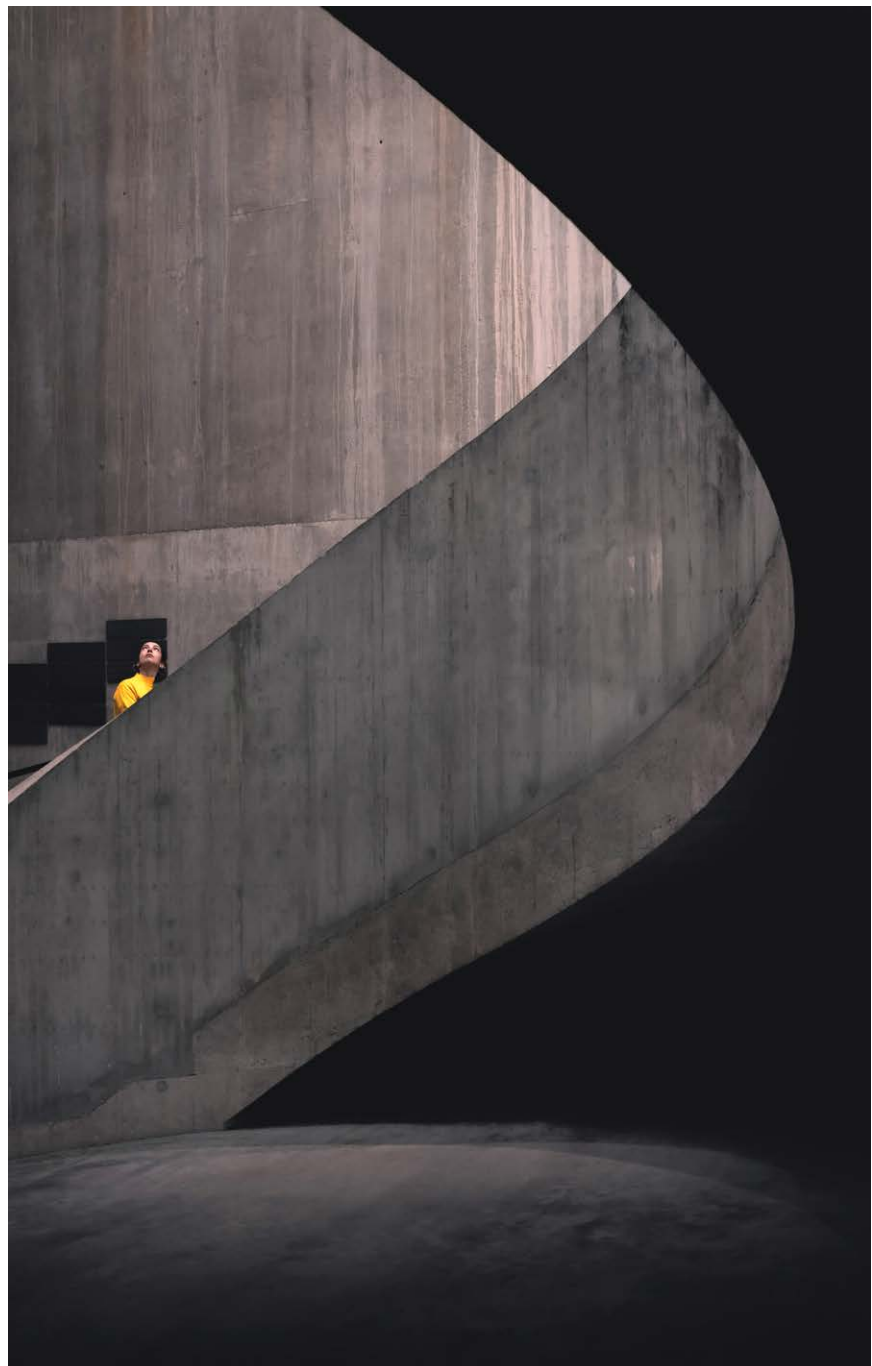
However, very few of the many live surveys, requests for personal stories and impact statements from government bodies, NGOs, unions and activists, have examined or reported on the ways in which COVID-19 will further exacerbate the effects of gender inequality. The scraps of information that are available for particular sectors or countries are extremely concerning; for example, 96% of the members of Women in Film and TV UK have lost all their income either temporarily or permanently.⁹¹

91. Ben Dalton, "Women in Film & TV UK survey reveals of members have lost all their income", *Screendaily*, 3 April 2020, available at www.screendaily.com/news/women-in-film-and-tv-uk-survey-reveals-96-of-members-have-lost-all-their-income/5148792.article

Women in the industry often face difficulties when there is any career interruption. We've seen it over many decades, trying to work after maternity leave. It may be that they will face similar hurdles after the current crisis.

Ferne Downey

Actress, President of the International Federation of Actors, Canada



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In the same vein, the European Audiovisual Network (EWA), which supports women working in the European film industry, reports an average loss of income of 67% of its members as a result of the effect of the crisis by April 2020.⁹² In Spain, a survey by the association *Mujeres en las Artes Visuales* (MAV, Women in Visual Arts) of its 500 members in the various fields of the visual arts (researchers, artists, curators, cultural managers, teachers, gallery owners, designers, critics, etc), found that more than half of the 120 respondents suffered severe economic losses during the first weeks of the crisis: 30.4% lost between 10,000 and 18,000 euros, 26%, between 5,000 and 10,000 euros, 5.8% between 18,000 and 25,000 euros, and 3% more than 25,000 euros. These economic losses take on great importance, especially in relation to an income that was already unstable in the majority of cases before the crisis.⁹³

The ResiliArt movement, launched by UNESCO in April 2020, provides a platform for artists and cultural professionals to share their experience of COVID-19. Since it began, more than 240 debates have been held in over 110 countries. An analysis of the ResiliArt movement revealed a strong representation of women, with 47% of panellists and 57% of moderators being women. In addition, one third of debates addressed gender issues among the main topics covered and some debates in Central Africa, the Gulf States, Palestine, Central America and Senegal, among other, specifically addressed the impact of COVID-19 on gender equality in the cultural and creative industries (See Box 12).

92. Alexia Muiños Ruíz, "EWA'S Survey on the impact of Covid crisis", European Women's Audiovisual Network, 30 April 2020, available at www.ewawomen.com/ewa-network/ewas-survey-on-the-impact-of-covid-crisis/

93. MAV, "Informes / COVID 19. Encuesta a las socias de MAV sobre la crisis", 10 April 2020, available at <https://mav.org.es/informes-covid-19-encuesta-a-las-socias-de-mav-sobre-la-crisis/>



Winning drawing from the ResiliArt Illustration contest in Southern Africa, Dia-Login, 2020 © Rudo Tihwe

NEW MEASURES TO SAFEGUARD GENDER EQUALITY DURING AND AFTER THE PANDEMIC

According to the study "Measuring the Impact of COVID 19 on the Cultural and Creative Industries in the region",⁹⁴ Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Mexico, Paraguay, Peru and Uruguay have implemented a total of 223 public policies aimed at mitigating the impact of the COVID-19 pandemic on cultural workers and cultural and creative industries. These policies, which are the result of a remarkable effort by the various governments, have taken into account various characteristic aspects of the sector, such as the generalised precariousness of employment, the centrality of the audiences as a source of income and the specificities of each artistic and cultural sector. However, the preliminary conclusions of the study reveal that the gender perspective has rarely been integrated. In order to incorporate it from the design of policies to their

94. Survey conducted within the Project "Evaluation of the impact of COVID-19 on the cultural and creative industries: a joint initiative of MERCOSUR, UNESCO, IDB, SEGIB and OEI", 2020.

implementation, data and information are needed on the ways in which gender inequality is at stake, above all from an intersectional perspective, in other words in relation to social class, sexual orientation, disability, age and ethnicity, among others.⁹⁵

Mechanisms and measures to alleviate the effect of the COVID-19 crisis in the cultural sectors that include a gender perspective provide some reason for optimism. In New Zealand, wage subsidies have been taken up by creative freelancers whose businesses have been affected by the pandemic⁹⁶ and the national arts council Creative New Zealand announced a NZ\$ 16million 'emergency response package'.⁹⁷

95. Ana Mines Cuenya, Sociologist and PhD in Social Sciences from the University of Buenos Aires.

96. Including by Maori women creatives illustrated in: Louisa Tipene Opetaita, "Wage subsidy helps creatives during the Covid-19 rahui", nga aho whakaari, 31 March 2020, available at <https://ngaahowhakaari.co.nz/wage-subsidy-helps-creatives-during-the-rahui/>

97. Creative NZ, "Creative New Zealand opens first phase funding for COVID-19 impacted arts sector", 14 April 2020, available at www.creativenz.govt.nz/news/creative-new-zealand-opens-first-phase-funding-for-covid-19-impacted-arts-sector

One criterion for allocation of these new 'resilience grants' includes projects which provide "opportunities for diverse communities to access and participate in high-quality arts experiences"⁹⁸ which signals some interest in supporting creative projects that speak to and promote diversity in access to culture and creativity.⁹⁹ In Spain, the Gender Equality Observatory on Culture, created in 2019 within the Ministry of Culture and Sport, issued a recommendation compelling public authorities to ensure that the measures adopted in response to the crisis do not result in the achievements of gender equality policies being lost and that gender equality criteria are taken into account in the application and development of the extraordinary measures, rules, aid, subsidies and plans implemented.¹⁰⁰

Crucially, professional organizations are now taking steps to support artists and

98. Creative NZ, "Details of Creative New Zealand's first phase arts sector boost, ahead of 14 April opening", 6 April 2020, available at www.creativenz.govt.nz/news/details-of-creative-new-zealand-s-first-phase-arts-sector-boost-ahead-of-14-april-opening

99. Although gender is not explicitly highlighted.

100. Ministerio de Cultura y Deporte, "Recomendación del Observatorio de Igualdad de Género en el ámbito de la Cultura en relación con la COVID 19", Government of Spain, available at www.culturaydeporte.gob.es/cultura/mc/espacio-de-igualdad/observatorio-igualdad-genero-cultura/recomendaciones-covid19.html

creatives affected by the pandemic and are using an intersectional gender lens to do so. However, these are relatively small-scale and sporadic at this stage, and, for the most part, are designed and implemented by the private sector or civil society, with still limited and insufficient investment from the public sector (See Box 13).

The COVID-19 pandemic may also represent an opportunity to do things differently going forward. Another potential impact of the huge increase in working-from-home practices is that inequalities in caregiving will become harder to ignore, and inequalities in domestic settings could make way for more equitable caring (and working) arrangements. This would have profound knock-on effects, helping to "combat[ing] stereotypes and discrimination at the point of entry into labour markets", as UNESCO and ILO have long recommended. The key point is that we stand on a precipice. The measures drawn up now, the data collected, the decisions made about who and what to support now and in the post-COVID-19 recovery period will determine whether progress towards gender equality and a full and flourishing diversity of cultural expressions continues, or whether that equality and diversity is profoundly compromised.



Crucially, professional organizations are now taking steps to support artists and creatives affected by the pandemic and are using an intersectional gender lens to do so

As UN Women has argued in their recommendations, prioritizing women's needs and leadership is at the heart of an effective response to COVID-19:

"Embed gender dimensions and gender experts within response plans and budget resources to build gender expertise into response teams".¹⁰¹

Similarly, the Building Back Better Recommendations for UNESCO Action recommend to "advocate and provide technical support to governments to extend fiscal stimulus packages, social assistance programmes and new employment schemes to include women working as independent journalists, self-employed artists, entrepreneurs working in different sectors of the creative economy (particularly in Africa where the majority of the sector operates in the informal economy) as well as providing incentives for women to access jobs in the technology, sciences and green economy sectors where their representation in decision-making positions has been historically limited. This would include targeted funds to reach women who own micro, small and medium-sized enterprises, economic policies and social protection measures for women to increase their resilience to future shocks."¹⁰²

Box 13 • *Civil society's gender-focused responses to the COVID-19 pandemic*

- *Anonymous Was a Woman, in partnership with the New York Foundation for the Arts in the United States of America, has offered an emergency relief grant to women artists over 40 who have lost income or opportunities due to the pandemic.*
- *The Blue Diamond grant founded by the Prras Collective and the painter Freida Toranzo in Mexico is offering financial support to women artists with chronic illnesses who have had treatments or therapies suspended due to the pandemic.*
- *The Sundance Institute, in the United States, has given pandemic relief funding to 39 international arts organizations, many of which are focused on supporting artists from 'historically marginalised communities disproportionately impacted by the pandemic'. These include Brown Girls Doc Mafia, Justice for my Sister Collective and the Leeway Foundation.*
- *Tila Studios, in the United States, has launched a COVID-19 Fund to support and sustain black women's contributions to the arts and cultural industries.*

101. UN WOMEN, "Paying attention to women's needs and leadership will strengthen COVID-19 response", 19 March 2020, available at www.unwomen.org/en/news/stories/2020/3/news-womens-needs-and-leadership-in-COVID-19-response

102. UNESCO, Gender Equality and COVID-19, Briefing Note 2021, available at <https://en.unesco.org/genderequality>

Conclusion

At the beginning of this report, it was argued that, in uncertain and divided times, equality, diversity and social justice for all are more important than ever before. Uncertainty, on a truly global scale, could not be more pronounced than it is now. COVID-19 has upended daily life in ways we are only beginning to comprehend and the long-term impacts of the pandemic are as yet unknown. What has not changed is the transformative power of culture and creative expression: when many parts of the world have been in partial or total lockdown, it is the collective expressions of creativity and solidarity (neighbourhood concerts on balconies, creative celebrations of essential workers, live-streamed performances) that have sustained individuals and communities.

Plurality and diverse cultural expressions, as enshrined in the 2005 Convention, are goals now actively pursued in many parts of the world, across many different cultural sectors and forms of creative production. Central to the protection and promotion of the diversity of cultural expressions is a commitment to gender equality. All this is now at risk.

This report has highlighted the power of and robust data-gathering and indicated the areas on which it should focus in the future. It has also showcased a wide variety of gender transformative policies and measures led by public, private and civil society organizations that are having a demonstrable impact in many parts of the globe, from increasing the visibility of women and gender diverse artists to mentoring and training schemes, opening up funding and ensuring it is accessible in the long term. Effective policies and measures are also increasingly focused on securing safety and well-being of artists and creatives and eliminating harassment and abuse. Measures that are transversal and transnational are also emerging. However, despite this cohort of new and valuable efforts, we still lack examples of truly global gender transformative cultural policies with a broad scope and impact.

Overall, and as the key recommendations of this report illuminate, what is centrally important is sustained policy dialogue that brings together a variety of stakeholders in the design and implementation of innovative measures and comprehensive policies in the pursuit of meaningful and sustainable gender equality in culture and creative sectors. Stakeholders and policy makers must also continue to share data, analysis and reflections, as well as effective policy practices, while also highlighting the diverse international contexts within which policies are implemented. Awareness-raising must be constantly renewed and reiterated: progress cannot be assumed or guaranteed, particularly during moments of uncertainty and crisis.

Box 14 • *Key elements in the design of gender transformative cultural policies*

- *Policy designers should undergo gender sensitive and intersectional education and training.*
- *Policy design must be built on comprehensive and replicable data-gathering that combines qualitative and quantitative methodologies and is not based simply on 'headcounting' or binary gender categories.*
- *Policy design must take a longitudinal outlook that envisions a meaningful creative career for all those who wish to pursue it - from early creative education to sufficient access to cultural work to secure and stable funding and income streams.*
- *Policy design must present new visions of and opportunities for career progression, seniority and leadership that do not assume, often inaccurately, that cultural workplaces are pure 'meritocracies'.*
- *Policy design must actively work to eliminate harassment and abuse in order to secure artistic freedom, safety and security.*
- *Policy design must involve multiple stakeholders such as creatives, governments, civil society organizations, academics, unions, legislators; and build transversal partnerships between them.*

Key Recommendations

With all this in mind, this report offers a number of key recommendations to governments, civil society organizations, academia, artists and cultural professionals, trade unions and legislators:

- **Work towards global, robust, transparent and comparable data that monitors gender equality in culture and creative sectors is needed more than ever before.** States should increase the scope of their data-gathering efforts beyond 'headcounting' to include information on gender pay gaps in culture, sex-disaggregated cultural participation and intersectional barriers. Linking up disparate national frameworks, sources of data and targeted measures and policies and producing a global language and a global programme of action for achieving gender equality in the cultural and creative industries remains a key challenge.
- **Move faster from research and data-gathering to policy design, implementation and assessment.** Collectively, governments and other relevant actors need to document and share effective examples of gender transformative cultural measures that lead to global policy action and to support the design of comprehensive gender transformative policies for creativity addressing systemic discrimination and structural inequalities in the culture sectors.
- **Strengthen communication and collaboration between State-funded cultural agencies, activists, civil society organizations, representatives of cultural professionals' associations and academics** and ensure that multi-stakeholder and inter-ministerial dialogue is established and maintained and that women are closely involved in the governance of culture.
- **A continued focus on mechanisms facilitating access to and funding of creative work and participation in the governance of culture of gender diverse people** is central to effectively advance gender equality in the culture sector and ensure the diversity of cultural expressions.
- **A renewed focus on safety and well-being in cultural industries is also crucial for the promotion of gender equality**, artistic freedom and for the diversity of cultural expressions to be secured for the long-term. Zero-tolerance policies to end harassment and abuse in cultural and creative industries must be implemented and enforced.
- **Recognize that gender equality equals gender diversity** – culture-making practices need to move beyond binary thinking. Women and those who identify as other genders need to be recognized and encouraged as creative persons.
- **Close the digital gender divide that disproportionately affects women and work to promote gender equality in the digital cultural environment.** This includes active measures to curb online harassment and abuse, most of which is directed at women and gender diverse creatives.
- **Monitor the impact of COVID-19 on cultural and creative sectors and apply a gender lens to all data-gathering practices.** Ensure that support mechanisms for artists and creatives are not gender-blind, but take into account the differential impacts of COVID-19 on women and gender-diverse communities. The audit and verification framework for the measures taken during the pandemic should include an assessment of their impact on women artists and cultural professionals to ensure that they have benefited equitably.

Annex

REGIONAL AGREEMENTS RELEVANT FOR THE PROMOTION OF GENDER EQUALITY

- European Convention on Human Rights (1950).
- African Charter on Human and People's Rights (1981).
- Declaration on the advancement of women in the ASEAN region (1988).
- African Charter on the Rights and Welfare of the Child (1990).
- Inter-American Convention on the Prevention, Punishment, and Eradication of Violence against Women (1994).
- Tools 1 and 7 of the Ottawa declaration of the OSCE Parliamentary Assembly (1995).
- Treaty of Amsterdam amending the Treaty on European Union, the Treaties establishing the European communities and certain related acts (1997).
- Inter-American Program on the Promotion of Women's Human Rights and Gender Equity and Equality (2000).
- Protocol to the African Charter on Human and Peoples' Rights on the Rights of Women in Africa (2003).
- OSCE Action Plan for the Promotion of Gender Equality (2004).
- Solemn Declaration of Gender Equality in Africa (2004).
- Declaration on the elimination of violence against women in the ASEAN region (2004).
- Council of Europe Convention on Action against Trafficking in Human Beings (2005).
- African Union's Gender Policy (2009).
- Arab Strategy for Combating Violence against Women 2011-2020 (2011).
- Council of Europe Convention on preventing and combating violence against women and domestic violence (2011) (Istanbul Convention).
- Pacific Leaders Gender Equality Declaration (2012).
- Inter-American Convention against Racism, Racial Discrimination and Related Forms of Intolerance (2013).
- Inter-American Convention on the Elimination of All Forms of Discrimination against Persons with Disabilities (2013).
- Declaration on the Elimination of Violence against Women and Elimination of Violence against Children in the ASEAN region (2013).
- ASEAN Convention Against Trafficking in Persons, Especially Women and Children (2015).
- Inter-American Convention on Protecting the Human Rights of Older Persons (2015).
- Protection of Arab Women: Peace and Security: Executive Action Plan (2015).
- African Union Agenda 2063 (2015).
- 2016-2025 ASEAN Regional plan of action on the elimination of violence against women (2016).
- Organization of Islamic Cooperation's Action Plan for the advancement of women (2016).
- Banjul Declaration of the 59th Ordinary session of the African Commission on Human and People's Rights under the theme "Women's rights: our collective responsibility" (2017).
- African Commission on Human and People's Rights Guidelines on Combating Sexual Violence and its Consequences in Africa (2017).
- African Union's Strategy for Gender Equality and Women's Empowerment 2018-2028 (2018).

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United Nations
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Cultural Organization



Diversity of
Cultural Expressions

GENDER & CREATIVITY

Progress on the precipice

In anticipation of the third edition of *Re|Shaping Cultural Policies*, this special edition of the Global Report series that monitors the implementation of the UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, focuses on one of the Convention's overarching goals: the promotion of human rights and fundamental freedoms. In this framework, this special edition address in particular the promotion of gender equality in the culture and creative sectors, understood as a prerequisite for the protection and promotion of the diversity of cultural expressions.

Building on the recommendations put forth in the 2018 Global Report, this special edition provides an overview of current advances towards, and challenges to, gender equality in the culture and creative sectors at the national, regional and international levels.

By producing new evidence and valuable analysis, the 2005 Convention Global Report series is intended as a reference tool for cultural policymaking and advancing creativity for sustainable development.

<http://en.unesco.org/creativity/>



SPECIAL EDITION
2005 Convention Global Report series

