

Gender in culture



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1. Relevance of gender in the policy area

Culture can be defined as the systems of knowledge shared by a relatively large group of people. Cultures are shaped by people, and people are shaped by cultures. It is a dynamic interaction. In this broad context, cultural policy is the area of public policy-making that governs activities related to the arts and culture. Such policy governs a sector of immense complexity, embracing a range of activities. These extend from the preservation and restoration of natural, historical and cultural heritage to museums and exhibitions, activities in the arts (music, theatre, etc.), entertainment, media and e-culture platforms.

Gender aspects are relevant both in relation to the broad definition of culture as a 'social construction' and to the way in which cultural policy is designed and implemented. This is true for several reasons. First of all, cultural rights are human rights, and as such are the rights of both women and men. Across all areas of culture, human rights are a precondition for enriching cultural diversity and enabling human creativity. The right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits is enshrined in the Universal Declaration of Human Rights adopted by the United Nations General Assembly in 1948 (1). The promotion of gender equality and the fight against gender discrimination are twin goals of the EU, including in the cultural field (2). More significantly still, '[g]ender, culture and rights intersect in intricate and complex ways, and cultural rights must be understood as also relating to who in the community holds the power to define its collective identity' (3).

Second, gender is intrinsically linked to culture. The socially constructed roles of women and men are culturally determined, and differ in time and place. Gender is a cultural and social construction, defined by the power relations between women and men, and the norms and values regarding 'masculine' and 'feminine' roles and behaviour (4). Therefore, collective beliefs about 'typical male' or 'typical female' roles might contribute to the creation of stereotypes that may limit or enable opportunities for women and men to act within their cultural context. For instance, the horizontal and vertical gender segregation of the labour market is an

example of structural gender inequality as a result of centuries of gender stereotyping and discrimination. People's lives are embedded in a cultural context that is structured along these asymmetric gender roles. Individual women and men can accept or resist these socially constructed roles: 'Culture and tradition can enable or obstruct, and be oppressive or liberating for different people at different times. There is nothing sacred about culture, and value judgements need to be made about which aspects of culture to hold on to, and which to let go of.' (5)

In addition, traditional and social media play a relevant role in shaping gender roles within societies. With regard to cultural policy specifically, this may contribute to gender inequalities and discrimination in the production of cultural content. As acknowledged by the European Institute for Gender Equality (EIGE)'s *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, media content is often characterised by a stereotypical portrayal of women. This may also be due to women's limited access to the creation of media products and to decision-making in the media and culture industries (6).

Third, patterns in culture consumption and participation differ considerably between women and men. A field study from 2007 shows that gender is a significant factor in the context of participation rates in cultural activities. Accordingly, men dedicate much more time to watching sports than women (53 % of men versus 29 % of women). On the other hand, women are more likely than men to have read a book (74 % of women versus 67 % of men), been to the theatre (34 % of women versus 29 % of men) and visited a public library (37 % of women versus 32 % of men) over the previous year (7).

Furthermore, the reasons for not participating in cultural activities are also significantly different for women and men: men (30 %) are more likely than women (23 %) to cite lack of interest as a reason for non-participation, while women (31 %) are more likely than men (26 %) to say that expense is an issue.

(1) Unesco, *Gender Equality: Heritage And Creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

(2) European Commission, *EU Charter on Fundamental Rights*, 2009, http://ec.europa.eu/justice/fundamental-rights/charter/index_en.htm.

(3) United Nations General Assembly, *Report of the Special Rapporteur in the field of cultural rights*, Farida Shaheed, in accordance with Human Rights Council resolution 19/6, 2012, <http://daccess-dds-ny.un.org/doc/UNDOC/GEN/N12/459/30/PDF/N1245930.pdf?OpenElement>.

(4) Unesco, *Gender Equality: Heritage And Creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

(5) Jolly, S., *Gender and cultural change: Overview report*, Institute of Development Studies, Brighton, UK, 2002.

(6) EIGE, *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, 2013, <http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>.

(7) European Commission, *The economy of culture in Europe*, Publications Office of the European Union, Luxembourg, 2006, http://ec.europa.eu/culture/library/studies/cultural-economy_en.pdf.



Family responsibilities are also an important factor in explaining low participation rates, as they may 'impede cultural engagement most likely via the demands this places on a respondent's time. We see this from the fact that 52 % of those living in a household of 4 or more persons say that this can be a barrier, compared to 30 % of those living alone.'⁽⁸⁾

Fourth, women represent the largest share of graduates in the arts and humanities⁽⁹⁾, and, generally speaking, graduates in these disciplines tend to work in the cultural and creative sector. In some countries, evidence is now emerging that women are becoming increasingly attracted to the creative industries⁽¹⁰⁾. In the United Kingdom, for example, 'designer fashion in particular appears to be one of the creative sectors [that is] especially appealing to women in terms of employment opportunity and new venture creation'⁽¹¹⁾.

Despite the relevance of gender equality in the cultural sector, there are several gender gaps hampering women's equal participation in this field. These are as follows:

- gender stereotypes in the cultural sector;
- segregation in the cultural sector labour market;
- limited participation of women in decision-making positions⁽¹²⁾.

⁽⁸⁾ European Commission, *The economy of culture in Europe*, Publications Office of the European Union, Luxembourg, 2006, http://ec.europa.eu/culture/library/studies/cultural-economy_en.pdf;

European Commission, *European cultural values*, Publications Office of the European Union, Luxembourg, 2007, http://ec.europa.eu/public_opinion/archives/ebs/ebs_278_en.pdf.

⁽⁹⁾ Eurostat, *Cultural statistics*, 2011, <http://ec.europa.eu/eurostat/documents/3930297/5967138/KS-32-10-374-EN.PDF/07591da7-d016-4065-9676-27386f900857?version=1.0>.

⁽¹⁰⁾ In the Commission Green paper, creative industries are defined as 'those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. This classification includes architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising' (European Commission, *Unlocking the potential of cultural and creative industries*, 2010, http://ec.europa.eu/culture/our-policy-development/doc/Green-Paper_creative_industries_en.pdf). Unesco, *Gender equality: heritage and creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

⁽¹¹⁾ Henry, C., 'Let's hear it for the girls: women in the creative industries', *Enterprising Matters eMagazine*, Institute for Small Business and Enterprise, London, 2009, <http://www.isbe.org.uk/colettesp09#sthash.a0TkK1ti.dpuf>.

⁽¹²⁾ Unesco, *Gender equality: heritage and creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

2. Issues of gender inequality in the policy area

Gender stereotypes in the cultural sector

The role of the cultural industry — and in particular the media industry — has always been considered crucial for the promotion of gender equality. The media not only reflects but also creates sociocultural patterns and norms, and is increasingly seen as a powerful actor in shaping public opinion and culture ⁽¹³⁾.

The media in general continues to depict public life as a male domain and even seemingly insignificant factors may contribute to strengthening or perpetuating traditional gender stereotypes and stereotyped attitudes. Recent and ongoing social changes make it obvious that the traditional role model associated with women is no longer appropriate and realistic, in that increasing numbers of women are playing a leading role in society. This development should be more appropriately reflected in the media ⁽¹⁴⁾.

At the same time, advertising and marketing not only reflect culture but also contribute to the creation and perpetuation of gender stereotypes. Even if advertising is basically a marketing tool, advertisements convey values, attitudes and stereotypes, potentially influencing general behaviour beyond purchasing decisions and proposing an outlook on the world through their cumulative effects ⁽¹⁵⁾.

The culture sector is also crucial in breaking through outdated harmful stereotypes and promoting cultural diversity based on gender equality. For example, the relevance of culture to the promotion of gender equality and women's empowerment has been stressed with regard to some women's movements in Latin America. These movements have managed to negotiate and contest meanings associated with culture and as a result have reconfigured gender values, attitudes and behaviours. For example, the movement of Las Madres de la Plaza de Mayo questions the

cultural construct of motherhood and the traditional role of the mother caring for the family within the home ⁽¹⁶⁾.

Segregation in the cultural sector labour market

Several reports (UNESCO 2015, UNESCO 2014, EIGE 2013, FIA 2008) ⁽¹⁷⁾ note that despite the high number of women graduates in education and training in the cultural sphere, women are more often employed in low-paid jobs. They still struggle to advance their careers because of several persistent inequalities such as (horizontal and vertical) segregation patterns and/or the phenomenon of the gender pay gap.

Sexism in society and culture creates conditions of profound difference and inequality between women and men. This has marked effects on all forms of work, and such difference and inequality is likely to assume particular forms in the cultural industries, due to their distinguishing features compared to other industries ⁽¹⁸⁾.

In the cultural industries, public relations and marketing are the roles that are most often performed by women rather than by men ⁽¹⁹⁾. Broadly speaking, and in terms of the composition of its workforce, the coordination and facilitation of production remains a markedly women-dominated sub-sector of the cultural sphere. This relates closely to a third area of occupational segregation: the fact that 'creative' jobs tend to be occupied by men. A further form of occupational segregation by sex can be observed in the cultural industries.

⁽¹³⁾ EIGE, *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, 2013, <http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>.

⁽¹⁴⁾ European Commission, *Advisory committee on equal opportunities for women and men: opinion on 'breaking gender stereotypes in the media'*, 2010, http://ec.europa.eu/justice/gender-equality/files/opinions_advisory_committee/2010_12_opinion_on_breaking_gender_stereotypes_in_the_media_en.pdf.

⁽¹⁵⁾ European Commission, *Advisory committee on equal opportunities for women and men: opinion on 'breaking gender stereotypes in the media'*, 2010, http://ec.europa.eu/justice/gender-equality/files/opinions_advisory_committee/2010_12_opinion_on_breaking_gender_stereotypes_in_the_media_en.pdf.

⁽¹⁶⁾ Sardenberg, C., *Negotiating culture in the promotion of gender equality and women's empowerment in Latin America*, IDS working paper no 407, 2012, <http://www.ids.ac.uk/files/dmfile/Wp407.pdf>.

⁽¹⁷⁾ Unesco, *Reshaping cultural policies*, 2015, <http://unesdoc.unesco.org/images/0024/002428/242866e.pdf>; Unesco, *Gender Equality: Heritage And Creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>; EIGE, *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, 2013, <http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>; FIA, *Changing gender portrayal: promoting employment opportunities for women in the performing arts*, 2008, <http://www.fia-actors.com/uploads/ENGLISH.pdf>.

⁽¹⁸⁾ Hesmondhalgh, D. and Baker, S., 'Sex, gender and work segregation in the cultural industries', *The Sociological Review*, Vol. 63, Suppl. 1, 2015, pp. 23-36, <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC4497598/>.

⁽¹⁹⁾ Beetles, A. and Harris, L., 'Marketing, gender and feminism: a synthesis and research agenda', *The Marketing Review*, Vol. 5, 2005, pp. 205-231.



Men tend to dominate technical and 'craft' jobs, such as camera operators and editing staff in television, and technical staff and road managers (or 'roadies') in the music industry ⁽²⁰⁾.

According to EIGE's study on women and the media ⁽²¹⁾, these disparities are rooted in a phenomenon of progressive segregation into different career paths. Persistent inequalities in the form of under-representation, glass-ceiling barriers to advancement and low pay (compared to men) remain firmly embedded within the media sector. There is a large degree of vertical segregation within media organisations, where women remain vastly under-represented at higher levels. A considerable body of work shows that a glass ceiling prevents the advancement of women into higher-ranking jobs. Studies also suggest that women and men are progressively segregated by different functions, with different degrees of importance and/or prestige (e.g. magazines versus newspapers) and roles requiring different skills and competences (e.g. low representation in technical areas).

The study *Creative industries: focus on employment*, conducted by the UK Department of Culture, Media and Sport in 2014, shows that the creative economy employs a lower proportion of women than the wider economy of the UK. In the creative economy, 35.8 % of jobs are filled by women, compared to 46.9 % in the country as a whole. Information technology, software and computer services accounted for around a third (31.5 %) of all jobs in the creative economy. However, this group also had the lowest proportion of posts occupied by women (18.4 %). The group with the highest proportion of posts occupied by women was museums, galleries and libraries (69.5 %) ⁽²²⁾. Furthermore, a 2012 study on women in journalism, carried out by the UK-based Women in Journalism group, indicates that just over one fifth (22 %) of front-page by-lines were attributable to women. This suggests that the most significant news assignments continued to be delegated less frequently to women ⁽²³⁾.

Gendered division of labour in the arts and culture sector can also be observed in Finland. A policy analysis survey showed that jobs in the culture field are mostly held by women, but there is clear gender segregation in many occupations and organisations, both between and within

different cultural fields. In public museums in Finland, in 2013, women accounted for 80 % of all staff and 75 % of senior management positions. Yet, in 2003, 73 % of artistic directors of theatres and 68 % of all theatre directors were men. Similarly, in the film and music industries, women are clearly in the minority. For instance, in 2009, of all the artistic directors and conductors of member orchestras of the Association of Finnish Symphony Orchestras, 29 were men and only one was a woman. In 2007, 34 % of all permanent orchestra players were women, and 66 % were men ⁽²⁴⁾.

Women in decision-making in the cultural sector

EIGE's 2013 study on women and the media underlines that, in the years surveyed, women represented 40 % of journalists in European newsrooms, but held only 3 % of the decision-making posts. Governance roles for women range from 17 % in France to 37 % in the UK, while top management roles range from 20 % in Germany and Spain to 33 % in France. In Hungary, among the 50 largest companies examined, women held 42 % of management positions, but these positions were stratified in a pyramid structure. Women held 29 % of the positions in the middle range, 21 % at the executive level, but only 7 % at the highest (CEO) level. Furthermore, the report emphasises that much of the media sector continues to be dominated by men. Bearing in mind the importance of the media as opinion shapers, this imbalance inhibits women's efforts to progress in their careers, and, equally, to influence media content ⁽²⁵⁾.

With reference to specific countries, very large gender gaps are reported in the UK cultural sector. A 2013 Centre for Women and Democracy report states:

"[O]f the national and regional museums and galleries surveyed, only 28 % have a female director. The boards of these institutions are 72.6 % male and men account for an even more alarming 90.7 % of chairs. The situation is not much better when it comes to the world of theatre; the report finds that women make up only 31.8 % of chief executives of national theatre companies — 85.8 % of these companies' boards are chaired by men ⁽²⁶⁾."

⁽²⁰⁾ *The creative and cultural industries: music 2012/13*, <http://blueprintfiles.s3.amazonaws.com/1350901070-Creative-and-Cultural-Industries-Music-Statistics-2012-13.xlsx>.

⁽²¹⁾ EIGE, *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, 2013, <http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>.

⁽²²⁾ Department of Culture, Media and Sport, *Statistics*, <https://www.gov.uk/government/organisations/department-for-culture-media-sport>.

⁽²³⁾ EIGE, *Review of the implementation of the Beijing Platform for Action in the EU Member States: women and the media*, 2013, <http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>.

⁽²⁴⁾ Unesco, *Gender equality: heritage and creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

⁽²⁵⁾ Unesco, *Gender equality: heritage and creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

⁽²⁶⁾ Centre for Women and Democracy, *Sex and power 2013: who runs Britain?*, 2013, <http://www.hansardsociety.org.uk/sex-and-power-2013-who-runs-britain-counting-women-in-report/>.

In Germany, women continue to be under-represented not only in leadership positions in the cultural policy sector but also in artistic professions and cultural institutions. However, more recent studies indicate a certain trend towards greater involvement of women in decision-making positions in cultural institutions and cultural public policymaking. Only 16 % of the country's culture departments have women in decision-making positions, but 48 % of the cultural administrations are led by women. Women hold a position as minister or state secretary for culture in just 3 of the 16 states of the Federal Republic ⁽²⁷⁾.

⁽²⁷⁾ Council of Europe, *Cultural policies and trends in Europe*, <http://www.culturalpolicies.net/web/countries-profiles-download.php>.



3. Gender equality policy objectives at the EU and international levels

EU level

With individual EU Member States responsible for their own culture sector policies, the role of the European Union, and in particular of the European Commission, is to help address common challenges. These include the impact of the digital shift, changing models of cultural governance and the need to support the innovation potential of the cultural and creative sectors.

European Commission

Equality between women and men has been a common value and a principle of the EU since the founding Treaty of Rome (1957). The Treaty of Lisbon (2009) reconfirms that gender equality is a founding value (Article 2), and an internal objective which shall be promoted by the EU (Article 3). The EU is duty bound to strive for equality between women and men in all its activities, including culture. Building on a solid EU and international legal and policy framework on gender equality, in 2010 the European Commission renewed its commitment to promoting gender equality in all its policies by launching the Women's charter⁽²⁸⁾. This policy framework is the basis for the EU strategy for equality between women and men 2010-2015, which spells out actions under six priority areas. These are relevant to all sectors and policy areas, including the cultural sector⁽²⁹⁾.

The priority area of 'horizontal issues' pays particular attention to the promotion of good practices in gender roles in youth, education, culture and sport, highlighting the role of men in promoting gender equality. Another key action foreseen under horizontal issues is the full implementation of the Beijing Platform for Action (BPfA), including the development and updating of indicators, with the support of European Institute for Gender Equality (EIGE). This implies the use of sex-disaggregated culture statistics, and the focus of specific attention on women and the media.

The EU strategy to achieve these goals is based on a twin-track approach: on the one hand, gender mainstreaming (working from a gender equality perspective in

all policy areas), and on the other, specific measures targeted at particular groups (women, men or both), with the aim of achieving gender equality.

Furthermore, the European Commission has supported 14 culture open method of coordination (OMC)⁽³⁰⁾ groups since 2008, working on important issues such as:

- cultural and creative industries
- intercultural dialogue
- access to culture
- culture and education
- mobility of artists and culture professionals
- mobility of works of art.

These groups have produced several reports, some of which also focus on gender issues. These include policies and good practices in the public arts and in cultural institutions in terms of promoting better access to, and wider participation in, culture⁽³¹⁾.

Furthermore, some European Commission interventions in other fields are particularly relevant for mainstreaming gender in the cultural sector. These are summarised below.

1. Entrepreneurship (related to the EU objective of boosting creative industries)

The main European Commission gender equality objectives in entrepreneurship support are deployed within the following:

- the 2008 Small Business Act (32), which provides for better access to finance for women, development of entrepreneurial networks for women and targeted support measures;

⁽²⁸⁾ The *Women's charter* was launched to mark the 15th anniversary of the Declaration and Platform for Action adopted at the Beijing United Nations World Conference on Women, and the 30th anniversary of the United Nations *Convention on the Elimination of all Forms of Discrimination Against Women* (CEDAW).

⁽²⁹⁾ These areas are equal economic independence; equal pay for equal work and work of equal value; equality in decision-making; dignity, integrity and an end to gender-based violence; gender equality in external actions; horizontal issues.

⁽³⁰⁾ OMC is a light but structured technique used by EU Member States to cooperate at the European level, including in the field of culture.

⁽³¹⁾ http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf

⁽³²⁾ Communication from the Commission to the Council, the European Parliament, the European Economic and Social Committee and the Committee of the Regions — *Think small first — a 'small business act' for Europe*, SEC(2008) 2101; SEC(2008) 2102; 25.6.2008, COM(2008) 394 final.

- the European Commission Regulation No 800/2008 (33), which extends the granting of state aid to new enterprises created by women and has supported the creation of networks of women entrepreneurs;
- the entrepreneurship 2020 Action Plan (34), adopted in 2012, which urges Member States to design and implement national strategies for women's entrepreneurship that aim to increase the share of women-led companies; collect sex-disaggregated data and produce annual updates on the state of women entrepreneurs nationally; continue and expand the existing networks of female entrepreneurship ambassadors and mentors for women entrepreneurs; and implement policies enabling women to achieve an adequate work-life balance;
- within the priority of equal economic independence, the EU Strategy for Equality between women and men 2010-2015 (35), adopted in 2010, includes references to women's entrepreneurship.
- promoting the reconciliation of work and personal life for all;
- promoting the equal sharing of care responsibilities between women and men, in the case of ESF (36).

2. Regional development, and in particular EU funds

Regional development, and in particular EU funds, is another intervention field in which the European Commission's priorities indirectly tackle gender equality in the cultural sector. As detailed below, culture is a specific objective of the European Regional Development Fund (ERDF), which also promotes social infrastructure aimed, inter alia, at ensuring a better work-life balance.

Furthermore, gender equality is at the centre of the European Social Fund (ESF). The main European Commission gender equality priorities that are promoted by ESF funding and relevant to gender equality in the cultural sector are as follows:

- increasing the sustainable participation and progress of women in employment;
- reducing gender-based segregation;
- combating gender stereotypes in the labour market;

International level

UNESCO

The Unesco culture conventions (37) represent a global policy framework for good governance in the area of culture. This policy framework respects cultural diversity and is fully in line with existing international human rights instruments. Gender parity is promoted among participants and experts in Unesco's programmes and workshops to promote equality in decision-making processes, education and empowerment opportunities. Unesco states that:

"The different Conventions have developed gender-sensitive and gender-responsive actions that aim to reduce the gender gaps in the cultural sector by strengthening the knowledge base (e.g. gender analysis, sex-disaggregated data), building up individual and institutional capacities and technical skills, conducting targeted women's empowerment activities, developing tool kits and guidelines, and supporting the inclusion of gender equality in cultural policies among Member States (38)." [Unesco, 2014]

Gender equality is a key priority within UNESCO's work on heritage, creativity and cultural diversity: 'The equal participation, access and contribution to cultural life of women and men are human rights as well as cultural rights, and an important dimension for guaranteeing freedom of expression for all'. (39) Unesco's recent report Gender equality: heritage and creativity (40) highlights the need to be proactive in order to accelerate the process of putting policy into practice by promoting equal rights, responsibilities and opportunities for women and men, and girls and boys, in the fields of heritage and creativity.

(33) Commission Regulation (EC) No 800/2008 of 6 August 2008 declaring certain categories of aid compatible with the common market in application of Articles 87 and 88 of the Treaty (General block exemption Regulation), <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2008:214:0003:0047:en:PDF>.

(34) European Commission, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions — *Entrepreneurship 2020 action plan: reigniting the entrepreneurial spirit in Europe*, 9.1.2013, <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2012:0795:FIN:EN:PDF>.

(35) European Commission, *Strategy for equality between women and men 2010-2015*, 2010, http://ec.europa.eu/justice/gender-equality/files/strategy_equality_women_men_en.pdf.

(36) Regulation (EC) No 1784/1999 of the European Parliament and of the Council of 12 July 1999 on the European Social Fund, http://ec.europa.eu/regional_policy/sources/docoffic/official/regulation/content/en/02_pdf/00_3_esf_en.pdf.

(37) Unesco, *Culture conventions and gender equality*, <http://www.unesco.org/new/en/culture/gender-and-culture/gender-equality-and-culture/the-culture-conventions/>.

(38) Unesco, 2014b, <http://www.unesco.org/new/en/culture/gender-and-culture/gender-equality-and-culture/the-culture-conventions/>.

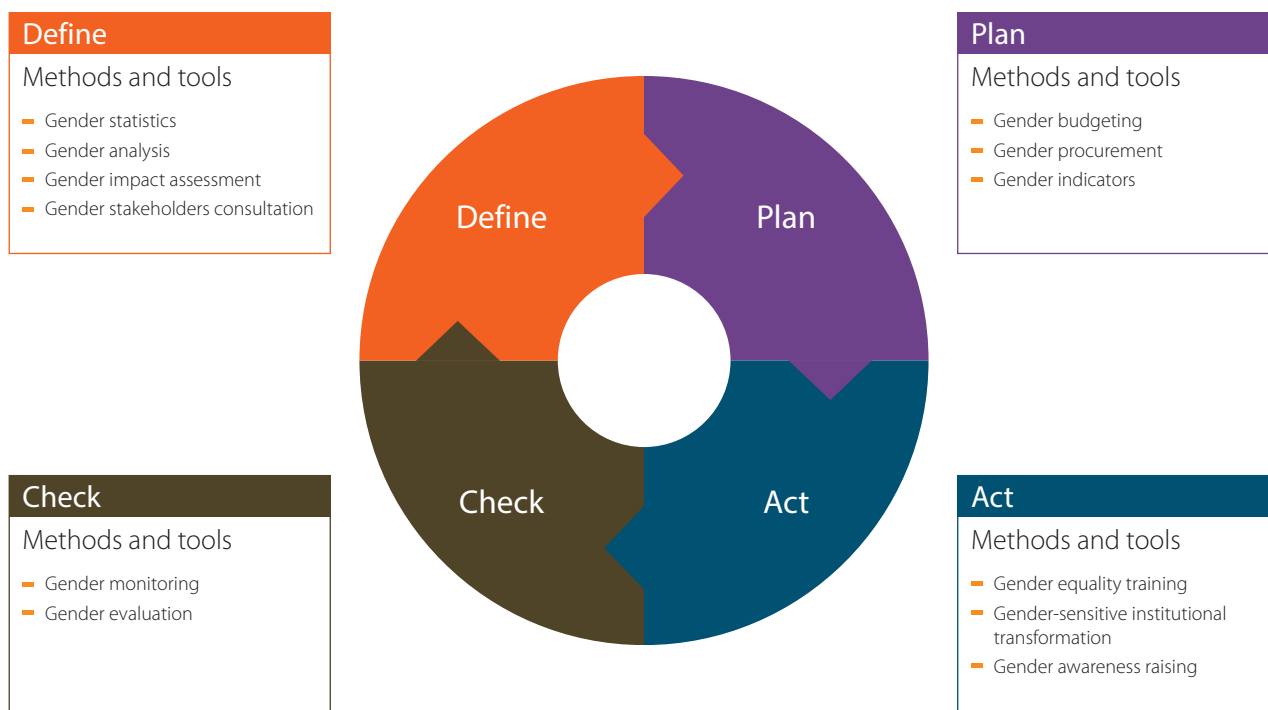
(39) Unesco, 2014c, <http://www.unesco.org/new/en/culture/gender-and-culture/gender-equality-and-culture/the-culture-conventions/>.

(40) Unesco, *Gender equality: heritage and creativity*, 2014, <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/en/>.

4. How and when? Culture and the integration of the gender dimension into the policy cycle

The gender dimension can be integrated into all phases of the policy cycle.

Below, you can find useful resources and practical examples of mainstreaming gender into cultural policy. The resources are organised according to the most relevant phase of the policy cycle that they may serve.



Define

DEFINE PLAN ACT CHECK

In this phase, it's advisable to gather information on the situation of women and men in a particular area. This means identifying sex-disaggregated data and gender statistics, as well as checking for the existence of studies, programme and project reports and/or evaluations from previous periods.

Examples of gender and culture statistics

Eurostat

As there are no specific collections of data pertaining to culture and the contribution of culture to the economy, culture statistics are derived from existing multi-purpose data collections. The culture statistics that concern both social and economic statistics from a gender perspective relate to the following dimensions:

- employment statistics from the European Union Labour Force Survey (EU-LFS);
- education and training statistics;
- private and public expenditure from household budget surveys, in particular in the Harmonised European Time Use Survey (HETUS).

The European Union Labour Force Survey (EU-LFS)

The EU-LFS provides the main aggregated statistics on labour market outcomes in the EU. The EU-LFS is the main data source for employment and unemployment statistics. It includes tables on:

- population
- employment
- working hours

- job permanency
- professional status, etc.

It provides disaggregated statistics by:

- sex
- age group
- economic activity (including cultural activities)
- educational attainment and field of education
- type of employment (part-time, full-time)
- type of occupation.

From these statistics it is possible to measure the characteristics of the labour force of women.

<http://ec.europa.eu/eurostat/web/microdata/european-union-labour-force-survey>

Eurostat — education and training database

This database produces and publishes indicators on and analyses of the operation, evolution and impact of education, from early childhood through to formal education and lifelong learning and training. Data and indicators disseminated include:

- participation rates at different levels of education;
- enrolment in public and private institutions;
- third-level education graduates;
- pupil-teacher ratios;
- foreign language learning;
- expenditure on education per student;
- relative GDP, etc.

Data are disaggregated by sex, age and educational level. The data collection on education statistics is based on the International Standard Classification of Education (ISCED). For data on educational attainment based on the EU-LFS, the International Standard Classification of Education 2011 (ISCED 2011) has been applied since 2014.

http://ec.europa.eu/eurostat/statistics-explained/index.php/Education_and_training_statistics_introduced
<http://ec.europa.eu/eurostat/web/education-and-training/data/database>

Time use surveys (TUS)

Time use surveys measure the amount of time people spend doing various activities, such as paid work, household and family care, personal care, voluntary work, socialising, travel, and leisure and cultural activities. This domain presents results from the first wave of the Harmonised European Time Use Surveys (HETUS 2000), carried out by several European countries between 1998 and 2006. This domain provides population estimates for three main indicators:

- time spent: mean time spent on the activities by all individuals;
- participation time: mean time spent on the activities by those individuals who took part in the activity;
- participation rate: the proportion of the individuals who spent some time doing the activities.

The three indicators are compiled by:

- sex and age group;
- household composition;
- highest level of education attained (according to ISCED-97);
- self-declared labour status, i.e. labour status as perceived by the respondent;
- professional status, according to the International Labour Organisation (ILO) definition (employment, unemployment and not in the labour force);
- day of the week;
- month of the year.

<http://ec.europa.eu/eurostat/web/household-budget-surveys/database>

Harmonised European Time Use Survey (HETUS)

Traditionally, harmonised data on time use were rather scarce. However, HETUS offers an insight into how the daily time of European women and men is distributed among different activities, highlighting gender gaps and cross-national differences. HETUS contains harmonised information on the use of time by each member of the household. The list of domestic activities available in HETUS is fairly comprehensive.



In 2008, Eurostat released an updated version of the guidelines on the HETUS, the purpose of which is to provide a solid methodological basis for countries intending to carry out time use surveys, to ensure that the results are comparable between countries and hence to greatly increase the value of the data.

<http://ec.europa.eu/eurostat/en/web/products-manuals-and-guidelines/-/KS-RA-08-014>

<http://ec.europa.eu/eurostat/ramon/statmanuals/files/KS-RA-08-014-EN.pdf>

Examples of studies, research, reports

Unesco, *Reshaping cultural policies*, 2015

This Report analyses the implementation of the Convention on the protection and promotion of the diversity of cultural expressions with the aim of monitoring its long-term impact. This study is based on the contributions of independent experts, as well as the secretary of the convention and the principal editor, putting forward for data collection and indicator building that will make possible in the near future ever more meaningful monitoring, assessment and evaluation.

<http://unesdoc.unesco.org/images/0024/002428/242866e.pdf>

Hesmondhalgh, D. and Baker, S., 'Sex, gender and work segregation in the cultural industries', 2015.

The paper outlines the different forms that work segregation by sex takes in the cultural industries, considering:

- the high presence of women in marketing and public relations roles;
- the high numbers of women in production coordination and similar roles;
- the domination of men of more prestigious creative roles;
- the domination by men of technical jobs.

Furthermore, the authors analyse the gender dynamics at the basis of work segregation according to sex. Drawing on interviews, the authors claim that the stereotypes that may influence such segregation are referred to the following assumptions:

- women are more caring, supportive and nurturing;
- women are better communicators;
- women are 'better organised';
- men are more creative because they are less bound by rules.

<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC4497598/>

Conor, B., Gill, R. and Taylor, S., 'Gender and creative labour', *Sociological Review*, Vol. 63, Suppl. 1, 2015, pp. 1-22.

The article aims at introducing an exploration of inequalities within the cultural and creative industries (CCI) marking the significance of gender for an understanding of creative labour in the neoliberal economy.

Researches reveal that gendered patterns of disadvantage and exclusion are complicated by divisions of class, and also disability, race and ethnicity and amplified by the precariousness, informality and requirements for flexibility. The article underlines that these features are widely typical of contemporary creative employment. Other topics covered in the article concern the disadvantages due to boundary crossing (for instance, between home and work, paid work and unpaid work), as well as the pressures around identity making and self-presentation, or difficulties related to sexism and the need to manage parenting responsibilities alongside earning.

<http://onlinelibrary.wiley.com/doi/10.1111/1467-954X.12237/abstract>

Jones, D. and Pringle, J.K., 'Unmanageable inequalities: sexism in the film industry', 2015.

This article tackles the presence of gender inequalities in the film industry. In particular, it analyses the gendered working lives of below-the-line film workers in New Zealand, in the context of the western film industry, observing that women's good ideas, merits or work capabilities are often less likely to be recognised than those of men.

<http://onlinelibrary.wiley.com/doi/10.1111/1467-954X.12239/abstract>

O'Brien, A., 'Producing television and reproducing gender', 2015.

The paper presents a case study of Irish television, revealing that gendered production routines and role allocations become embedded over time and eventually form a gendered culture of television production that prohibits Irish women's equal participation. The study underlines that gender segregation can be detected even in television processes, considering that women and men are channelled into different types of roles where they receive differential rewards and opportunities from their work. Nevertheless, despite the reproduction of gendered work roles, routines and cultures, women offer evidence of sustainable and valued careers in production.

<http://tvn.sagepub.com/content/16/3/259.abstract>

Council of Europe (since 2009), *Online compendium on cultural policies and trends in Europe*

The compendium provides information on cultural policy developments in the Council of Europe Member States, including a specific section on gender equality in culture.

<http://www.culturalpolicies.net/web/compendium-plus.php>

Unesco, *Gender equality: heritage and creativity*, 2014

The study presents an overview of the status of gender equality in culture, revealing that this field is permeated by the same inequalities and discrimination as other areas of society. The publication originates from the consideration that gender is a cultural and social construction. Moreover it is underlined that the cultural interpretation and negotiation of gender is crucial to the identity of individuals and their communities. The analysis takes into consideration some of the most important United Nations reports and General Assembly resolutions, considering also significant case studies from all across the world.

<http://www.uis.unesco.org/Library/Documents/gender-equality-heritage-creativity-culture-2014-en.pdf>

EIGE, *Women and the media*, 2013

The report addresses gender equality in the media sector, paying particular attention to women's role in the decision-making process. The report identifies the main gender gaps and provides a set of policy recommendations to overcome them.

<http://eige.europa.eu/sites/default/files/documents/MH3113742ENC-Women-and-Media-Report-EIGE.pdf>

Carter, C., Steiner, L. and McLaughlin, L., *The Routledge companion to media and gender*, 2013

The Routledge companion to media and gender assesses gender equality in the media sector, analysing controversies and future trends in this sector from a gender perspective. The companion addresses the following issues, specifically relevant for future debates on gender mainstreaming in the media:

- post feminism
- sexual violence
- masculinity
- media industries
- queer identities
- video games

- digital policy
- media activism
- sexualisation
- docusoaps
- teen drama
- cosmetic surgery
- media Islamophobia
- sport
- telenovelas
- news audiences
- pornography
- social and mobile media.

<https://www.routledgehandbooks.com/doi/10.4324/9780203066911>

Gill, R., *Gender and the media*, 2007

Gender and the media provides an analysis of how gender issues are addressed in the media, with a particular focus on gender mainstreaming in the following areas: talk shows, magazines, news, advertising, and contemporary screen and paperback romances. The book discusses how women's and men's representation in these areas are changing in the 21st sector, following the feminist movements' requests/actions and anti-racist critiques. The report provides an in-depth assessment of available tools and methodologies for analysing representations raising the question of the usefulness of these tools and methodologies in promoting gender equality in the Western media and cultural policies.

<http://www.polity.co.uk/book.asp?ref=9780745612737>

One of the first steps to take when defining your policy/project/programme is to gather information and analyse the situation of women and men in the respective policy domain. The information and data you collect will allow an understanding of the reality and assist you in designing your policy, programme or project. Specific methods that can be used in this phase are gender analysis and gender impact assessment.



Examples of gender analysis

Swedish Actors' Union (Union for Theatre, Artists and Media — Teaterförbundet)

The gender equality checklist includes questions on how gender equality is ensured in all work-related aspects in the performing arts, from planning of rehearsals to ways of working, casting, costuming, make up, marketing, etc. A separate checklist was drawn up for the film sector. The list is designed as a tool to help identify possibilities and obstacles concerning gender equality. It raises questions challenging gender norms, such as:

- Has the team considered issues like ethnicity, gender, power and sexuality?
- Has the production company discussed whether the story contributes to preserving or challenging prevailing norms and notions concerning for example age, ethnicity, disabilities, sexuality?
- Has the production company considered how people are depicted in words and in pictures and how people are exposed in the marketing of the film?

The checklist is used widely in the performing arts sector in Sweden. An evaluation of the checklist is currently being carried out between the trade union and the Swedish performing arts employers' organisation (Svensk Scenkonst) with the purpose of creating a common checklist.

http://www.teaterforbundet.se/web/In_English.aspx#VnClErhDIU

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/RESOURCES_engendering-change-fia.pdf

Arts Council UK, *Equality and diversity within the arts and cultural sector in England*, 2014

This report establishes a methodological framework for assessing equality, including gender, in three areas:

- arts and cultural audiences
- arts and cultural participation
- workforce and access to finance.

Furthermore, it offers a baseline of data, evidence and research about equality and diversity across the arts and cultural sector.

http://www.artscouncil.org.uk/media/uploads/Equality_and_diversity_within_the_arts_and_cultural_sector_in_England.pdf

Example of gender impact assessment

World Intellectual Property Organization (WIPO), *Draft guidelines on assessing the economic, social and cultural impact of copyright on the creative economy*, 2013

The guidelines include a methodological framework for assessing the economic social and cultural impacts of copyright on the creative economy. Gender equality is one of the issues considered in the social impacts. Thus, the guidelines provide recommendations on how to assess gender issues in this area.

<http://www.wipo.int/export/sites/www/copyright/en/performance/pdf/escia.pdf>

Consider consulting stakeholders (e.g. gender experts, civil society organisations) on the topic at hand, to share and validate your findings and to improve your policy or programme proposal. This will enhance the learning process on the subject for all those involved and will improve the quality of the work done at the EU level. The stakeholders consultation process will start in this phase, but could also be considered as an important method to be applied along all of the policy cycle's phases.

Examples of stakeholders that can be consulted

Women in Film and Television International (WIFTI)

This was set up in 1979 to enhance women's participation in the international entertainment industry; it has 37 local branches in several EU countries such as Denmark, Ireland, Italy, Sweden and the UK.

<http://www.wifti.net/>

International Alliance for Women in Music (IAWM)

This is a global network of women and men working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women.

<http://iawm.org/>

Plan

DEFINE PLAN ACT CHECK

In this phase, it is appropriate to analyse budgets from a gender perspective. Gender budgeting is used to identify how budget allocations contribute to promoting gender equality. Gender budgeting brings visibility to how much public money is spent for women and men respectively. Thus, gender budgeting ensures that public funds are fairly distributed between women and men. It also contributes to accountability and transparency about how public funds are being spent.

Example of gender budgeting in the cultural sector

Council of Europe, *Gender budgeting: practical implementation*, 2009

The focus of this publication is to act as a guide to the practice of gender budgeting. This handbook assumes an understanding of:

- gender;
- the objectives of a gender equality strategy;
- the ways in which gender inequality is manifest;
- the need for structural change in order to tackle unintentional gender bias;
- the basics of gender mainstreaming as a strategy to address gender equality.

Even though not referring only to culture, this sector is one of the fields used as an example for applying gender budgeting.

[https://www.coe.int/t/dghl/standardsetting/equality/03themes/gender-mainstreaming/CDEG\(2008\)15_en.pdf](https://www.coe.int/t/dghl/standardsetting/equality/03themes/gender-mainstreaming/CDEG(2008)15_en.pdf)

Junta de Andalucía, G+ project, 2010

A methodology for using public budgeting to improve gender equality.

This document describes the G+ Project and the different instruments that have been developed since its implementation. Most notably, it describes the progress achieved over the last year following the creation of the strategic guidance documents. As a result of the initiative, this pioneering and increasingly consolidated methodology has become a national and international benchmark. The results to date confirm its potential for turning Andalusia into a more equal, more united and more competitive society. The guidelines include specific indications on how to conduct gender

budgeting processes and how to train staff on taking on the gender aspects in the budgeting process.

The methodology has been used by the Junta de Andalucía [Regional Government of Andalusia] in conducting gender budgeting within the administration in all sectors, including culture. In 2012, the Junta de Andalucía published the gender impact assessment report on the budget of the autonomous community of Andalusia for 2012. It includes a gender budget assessment of the policies and programmes of the Junta de Andalucía, including those in the cultural field.

http://www.juntadeandalucia.es/economiayhacienda/planif_presup/genero/informe/informe2012/informe_ingles.pdf

When planning, don't forget to establish monitoring and evaluation systems, and indicators that will allow measurement and compare the impact of the policy or programme on women and men over the timeframe of its implementation. Remember to define the appropriate times to monitor and evaluate your policy.

Examples of indicators for monitoring gender in the cultural sector

Proportion of graduates of in humanities and arts (third-level education) by sex

The indicator describes the proportion of women and men third-level graduates in humanities and arts, from both public and private institutions. It includes those completing graduate/postgraduate (ISCED 5) as well as advanced research studies (ISCED 6) compared to the total number of third-level graduates in the respective fields of study. The latest available data relating to 2012 show the proportion of graduate women in humanities and arts is 65 % compared to 35 % of men. Calculation of the indicator could be made using Eurostat data, education and training statistics (online code: *educ_enr15* — Tertiary students (ISCED 5-6) by field of education and sex).

http://ec.europa.eu/eurostat/data/database?node_code=educ_enr15

Percentage of those employed in cultural activities by sex

The indicator describes the proportion of women and men in the creative, arts and entertainment sector and in the libraries, archives, museums and other cultural activities. According to recent data (2014), women involved in creative, arts and entertainment represent 43.7 % of the total workforce in the sector (457 000). In libraries, archives, museums and other cultural activities women reach 64.8 % (380 000) of the total in the EU-28.



Data are available from the Eurostat labour force database (Eurostat, EU-LFS, table employment by sex, age groups and economic activity (from 2008, NACE Rev. 2 two-digit level) (1 000) (online code: *lfsa_egan22d*).

http://ec.europa.eu/eurostat/data/database?node_code=lfsa_egan22d

Frequency of going to cinema, live performances, cultural sites or attending live sport events by sex

The indicator provides the frequency (1-3, 4-6, 7-12, more than 12 times) of going to the cinema, live performances, cultural sites or attending live sport events by sex and age group (16-19, 16-24, 16-29, 20-24, 20-29, 25-29). Data are available on the Eurostat website in the youth domain, and derived from the EU statistics on income and living conditions (EU-SILC) survey specific module on social participation, referred to 2006 (online code: *yth_cult_010* — Frequency of going to cinema, live performances, cultural sites or attending live sport events by sex and age)

http://ec.europa.eu/eurostat/data/database?node_code=yth_cult_010

When preparing calls for proposals in the framework of funding programmes, or terms of reference in the context of public procurement procedures (notably for contractors to be hired for policy support services), don't forget to formalise gender-related requirements. This will ensure the projects and services which the European Commission will fund are not gender blind or gender biased.

Examples of procurement

European Commission, *Buying social*, 2010

A guide to taking account of social considerations in public procurement

The purpose of this guide is to raise contracting authorities' awareness of the potential benefits of socially responsible public procurement (SRPP). It explains in a practical way the opportunities offered by the existing EU legal framework for public authorities to take into account social considerations in their public procurement. Thus, it pays attention not only to price but also to the best value for money. SRPP means procurement operations that take into account one or more of the following social considerations:

- employment opportunities;
- decent work;
- compliance with social and labour rights;
- social inclusion (including persons with disabilities);

- equal opportunities;
- accessibility design for all;
- taking account sustainability criteria, including ethical trade issues and wider voluntary compliance with corporate social responsibility (CSR).

Even though not specifically designed for culture, it can be also used in the cultural sector.

http://www.google.se/url?sa=t&rct=j&q=&esrc=s&frm=1&source=web&cd=1&ved=0CCOQFjAA&url=http%3A%2F%2Fec.europa.eu%2Fsocial%2FblobServlet%3FdocId%3D6457%26langId%3Den&ei=enZVUqu9BcLX0QXT-4DQAg&usg=AFQjCNH3X4Z5Okc_dyaA-fuOEyjdDFs1Kw

Unesco, *Gender lens for developing terms of reference (TORs) of surveys and research*, 2003

The document provides basic indications on how to include the gender perspective in designing tenders. Even though not specifically designed for the cultural sector, it can be used also in this field.

<http://www.unesco.org/new/en/unesco/themes/gender-equality/capacity-development/gender-mainstreaming-tools/>

Act

DEFINE PLAN ACT CHECK

In the implementation phase of a policy or programme, ensure that all who are involved are sufficiently aware about the relevant gender objectives and plans. If not, set up briefings and capacity-building initiatives according to staff needs. Think about researchers, proposal evaluators, monitoring and evaluation experts, scientific officers, programme committee members, etc.

Examples of capacity-building initiatives about gender and culture

European Commission, *She culture*, 2014

She culture is a project funded within the EU 2007-2013 culture programme that aims to assess the support and visibility awarded to women in the cultural sector in order to increase their participation in this field. The project, involving partners from Albania, Denmark, Italy, Norway and Spain, included the development of Guidelines for Women's Museums/Gender-Oriented Museums.

The guidelines provide a definition of gender-oriented museums and include a set of recommendations on how to promote, accredit and communicate gender oriented museums, ensuring their long-time sustainability.

The guidelines also include indications on the evaluation of gender equality in this area.

<http://www.she-culture.com/en/outputs/guidelines-english>

International Federation of Actors, 2010

Handbook of good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe

The handbook includes more than 50 good practices on combating gender stereotypes and promoting gender equality in theatre, film and TV from 12 European countries: Belgium, Croatia, Denmark, Finland, France, Ireland, Italy, Norway, Slovenia, Spain, Sweden and the UK. Based on these good practices, the handbook provides indications for policymakers in these sectors.

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/RESOURCES_engendering-change-fia.pdf

International Federation of Journalists, *Gender equality in journalism*, 2009

This handbook is conceived as a guide and resource material for journalists. It is addressed to media organisations, professional associations and journalists' unions seeking to contribute to the goal of gender equality. This booklet provides guidelines to journalists and union activists on ways of bringing gender equality into the mainstream of our profession. The booklet is divided into four sections.

- Section 1: Women journalists in the media, sets out the current status of women media professionals, the level and areas of inequality and measures that are used to address them.
- Section 2: Stereotypes in the media, examines media performance in the portrayal of women and reinforcing or breaking down existing stereotypes and raises some of the key professional challenges facing journalists in their reporting.
- Section 3: Women in the unions and associations, examines the role unions, professional organisations and union activists can play in promoting equality and ensuring women are properly represented in their decision-making bodies.
- Section 4: Resources and contacts, points to the tools that will get the job done — the resources that tackle gender equality in the media and in the workplace, as well as a set of useful contacts that promote women's rights and gender equality in the media.

http://portal.unesco.org/ci/en/files/28397/12435929903/gender_booklet_en.pdf/gender_booklet_en.pdf

GTZ, *Manual for training on gender-responsive budgeting*, 2006

Even though not directly referred to the cultural sector, it can also be used for providing training on gender-responsive budgeting in this field. The manual is based on the advanced training course. It has been designed for professional gender trainers who are familiar with training methods and gender concepts. It is structured as a modular system: the trainer can choose topics and exercises according to the target group and the length of the training. The manual consists of the following modules.

- Module 1: Basic concepts. What does gender mean? — what is a budget?
- Module 2: Gender-responsive budgeting — an introduction.
- Module 3: Gender-responsive budgeting initiatives — good practices and lessons learned.
- Module 4: Different stakeholders and steps of implementation.
- Module 5: Sex-disaggregated statistics, time use data and gender indicators.
- Module 6: Gender-responsive budgeting tools — an overview.
- Module 7: Gender-aware policy appraisal.
- Module 8: Sex-disaggregated public expenditure incidence analysis.
- Module 9: Gender-aware beneficiary assessment.
- Module 10: Gender-sensitive public expenditure tracking surveys.
- Module 11: Sex-disaggregated analysis of the impact of the budget on time use.
- Module 12: Engendering social accounting matrices.
- Module 13: Lobbying and advocacy strategies.

<https://www.ndi.org/files/Manual%20for%20Training%20on%20Gender%20Responsive%20Budgeting.pdf>

UNESCO, *Gender equality eLearning programme*, 2005

This eLearning programme contains six modules, each taking approximately 15 minutes to complete. Every module includes — in addition to the core content — quizzes, links to relevant documents or websites and references for further reading to



expand learning in each topic area. Even though not specifically designed for culture, these modules can also be used for providing training on gender equality aspects in the cultural field. <http://www.unesco.org/new/index.php?id=34592>

Examples of gender language in the cultural sector

Watson, E., *Fashion on gender equality*, 2015

Gender inequality in the fashion industry.

This gives voice to fashion industry representatives on gender equality in the fashion industry, underlying both current inequalities and future perspectives on how to achieve gender equality in this sector.

<http://www.cosmopolitan.com/entertainment/news/a44642/watch-emma-watson-powerful-video-on-gender-inequality-in-the-fashion-business/>

Unesco, *Guidelines on gender neutral language*, 1999

Although these guidelines are not specifically designed for the cultural sector, they can easily be followed to guide cultural operators and policymakers on gender neutral language in this field.

The guidelines are particularly suitable for some creative industries sectors (e.g. literature, mass media — journals, reviews). The aim of this booklet is not to abolish certain words or to alter historically established texts; nor is it suggested that these guidelines be followed to the letter. For the sake of equality, however, writers are asked in every case to pause and consider the alternatives indicated by the book.

<http://unesdoc.unesco.org/images/0011/001149/114950mo.pdf>

Check

DEFINE PLAN ACT CHECK

A policy cycle or programme should be checked both during — monitoring, and at the end — evaluation, of its implementation.

Monitoring the ongoing work allows for the follow up of progress and for remedying unforeseen difficulties. This exercise should take into account the indicators delineated in the planning phase and realign data collection based on those indicators.

At the end of a policy cycle or programme, a gender-sensitive evaluation should take place. Make your evaluation publicly accessible and strategically disseminate its results to promote its learning potential.

Examples of gender monitoring and evaluation on gender in the cultural sector

UNESCO, *Culture for development indicators*, 2014

Methodology manual.

The UNESCO *Convention on the protection and promotion of the diversity of cultural expressions* (2005) calls for the integration of culture in development policies at all levels. This is in order to create a favourable environment for sustainable development and foster the diversity of cultural expressions. To assess the multidimensional role of culture in development, the Culture for development indicators (CDIS) project addresses culture not only as a sector of activity but also in terms of values and norms that orient human action.

This methodology manual is a step-by-step guide, not only to the construction of the 22 indicators covering these seven dimensions, but also to their use for maximum policy impact. It provides detailed and easy-to-follow instructions for collecting and processing data, constructing indicators and interpreting them according to the national context. The manual includes a specific section on the gender equality dimension, including a series of indicators that can be used in the monitoring and evaluation of cultural policies and programmes. http://en.unesco.org/creativity/sites/creativity/files/digital-library/CDIS%20Methodology%20Manual_0.pdf

Equal Opportunities Unit for Flanders, *Media emancipation effect report* (MEER).

The *Media emancipation effect report* (MEER) aims to provide a tool for carrying out a gender assessment of television programmes, with a particular focus on its 'emancipatory' effect on women. The tool is also addressed to reporters, sustaining them in promoting gendered reporting. MEER can be used to provide gender assessments of non-fiction television programmes, talk shows, discussion programmes, and election shows, while it cannot be used for analysing advertisements, films or other fiction programmes. MEER is primarily addressed to researchers, journalists and trainers. In practice, MEER is a digital tool which works by uploading the programme on a computer and scanning it, based on a gender content analysis, through codes that are automatically inserted into a database. When the coding procedure is finalised, the database is used to calculate the result and draft the assessment report.

<http://eige.europa.eu/gender-mainstreaming/resources/belgium/media-emancipation-effect-report-meer-development-genderassessment-device-audiovisual-media-products>

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/RESOURCES_engendering-change-fa.pdf

Unesco, *Measuring cultural participation*, 2009

This handbook is a resource for organisations interested in measuring cultural participation, as well as a tool for raising awareness among policymakers. It is part of a series designed to facilitate the implementation of the 2009 UNESCO framework for cultural statistics. By presenting current methodologies and key topics related to the measurement of cultural domains, the handbook can assist Member States to develop cultural statistics in their countries. The handbook includes specific recommendations (tools and methodologies) on how to include a gender perspective in measuring culture. <http://www.uis.unesco.org/culture/Documents/fcs-handbook-2-cultural-participation-en.pdf>

Practical examples of gender mainstreaming in the cultural sector

Spain

The Spanish Act 3/2007 for equality between women and men provides recommendations on gender equality in cultural. The Act urges policymakers in the cultural field to mainstream gender equality in their policies and practices in the cultural field, with particular regards to creation, artistic and intellectual production, and to dissemination of arts and culture. The Act also foresees the implementation of active policies, supported by economic incentives, and the enhancement of gender balance in artistic and cultural public offerings. To support the concrete implementation of these policy measures, the Institute for Women promoted a funding line dedicated to promoting gender equality in the field of art and culture.

Furthermore, the 7/2010 Act on Audio-visual communication promotes the prevention and elimination of gender discrimination in this area. The Act was adopted following previous measures to promote gender equality, such as the 1/2004 Act on integrated protection measures against gender violence, addressing advertising and media, and the above mentioned Act 3/2007 on gender equality.

Another initiative promoting gender equality in the cultural field regards the programme pioneers in Europe. The Ministry of Culture promoted it in 2010. The initiative is implemented in 17 state museums consists in the design and implementation of museum itineraries around women and art. The online catalogue *Heritage of femininity* is one of the main outputs of the initiative. In 2011, the Ministry of culture also published the book *Women and culture: equality policies*, which discusses developments of gender equality in the cultural area.

The Festival *Ellas Crean/They Create*, launched in 2014 by the Ministry of Health, Social Services and Equality is another initiative aimed at promoting gender equality in the cultural

sector. The festival aims to enhance and make known women's creative potential. Through the activities promoted by the Cervantes Institute, the festival is now carried out in 30 cities across five continents.

<http://www.culturalpolicies.net/web/spain.php?aid=4210>

Denmark

The 2004 *Act on Gender Equality* urges all public authorities to take action for promoting gender equality in public administration. In this context, in 2005, the Ministry of Culture published a report on gender equality in the Ministry and other 22 cultural institutions. The report states that, since 2003, there has been an increase in the number of women leaders of cultural institutions.

The 2011 governmental programme *a Denmark that stands together* also promotes gender equality in the cultural sector.

<http://www.culturalpolicies.net/web/pprintcpacr.php>

Germany

Gender equality in culture is a major concern of public institutions in this sector at both local and regional level. Various *Länder [Federal State]* ministries for cultural affairs enhance gender equality in culture by providing funding to projects addressed to or targeting women in the cultural field. For instance, Frauenkulturbüro NRW, an office for female artists in North Rhine-Westphalia, is one of the initiatives sustained in this area.

Initiatives to promote gender equality in the cultural sector at local level have also been promoted along the years, such as, for instance: the Frauen Museum in Bonn and Wiesbaden, the women's film festivals *Feminale* in Cologne and the *Femme Totale* in Dortmund. At local levels, it is also worth recalling the work of the local gender equality offices that promote numerous initiatives in these areas.

The Gabriele Münter prize to professional women artists over the age of 40, awarded by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth also is another relevant initiative for enhancing gender equality in the cultural sector.

<http://www.culturalpolicies.net/web/pprintcpacr.php>



Sweden

Since 2006, gender and diversity mainstreaming into policy initiatives and services is mandatory for all Swedish agencies and institutions in order to commit all bodies towards the long-term objective of achieving gender equality in all areas. In the cultural area, the Swedish Arts Council (Kulturrådet) is committed to this objective. The Swedish Arts Council is in charge of monitoring and promoting improvements in gender equality in the performing arts field. Since 2006, the Council has taken several measures to promote gender equality in its work and organisation, such as, for instance: mainstreaming gender equality in the funding lines of the Council; financing long-term projects that promote gender equality in the performing arts, reports on gender equality in performing arts such as the 2006 and 2009 reports that analyse funding for gender mainstreaming in the performing arts and produce policy recommendations for further achievements in this area.

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/RESOURCES_engendering-change-fia.pdf

Austria

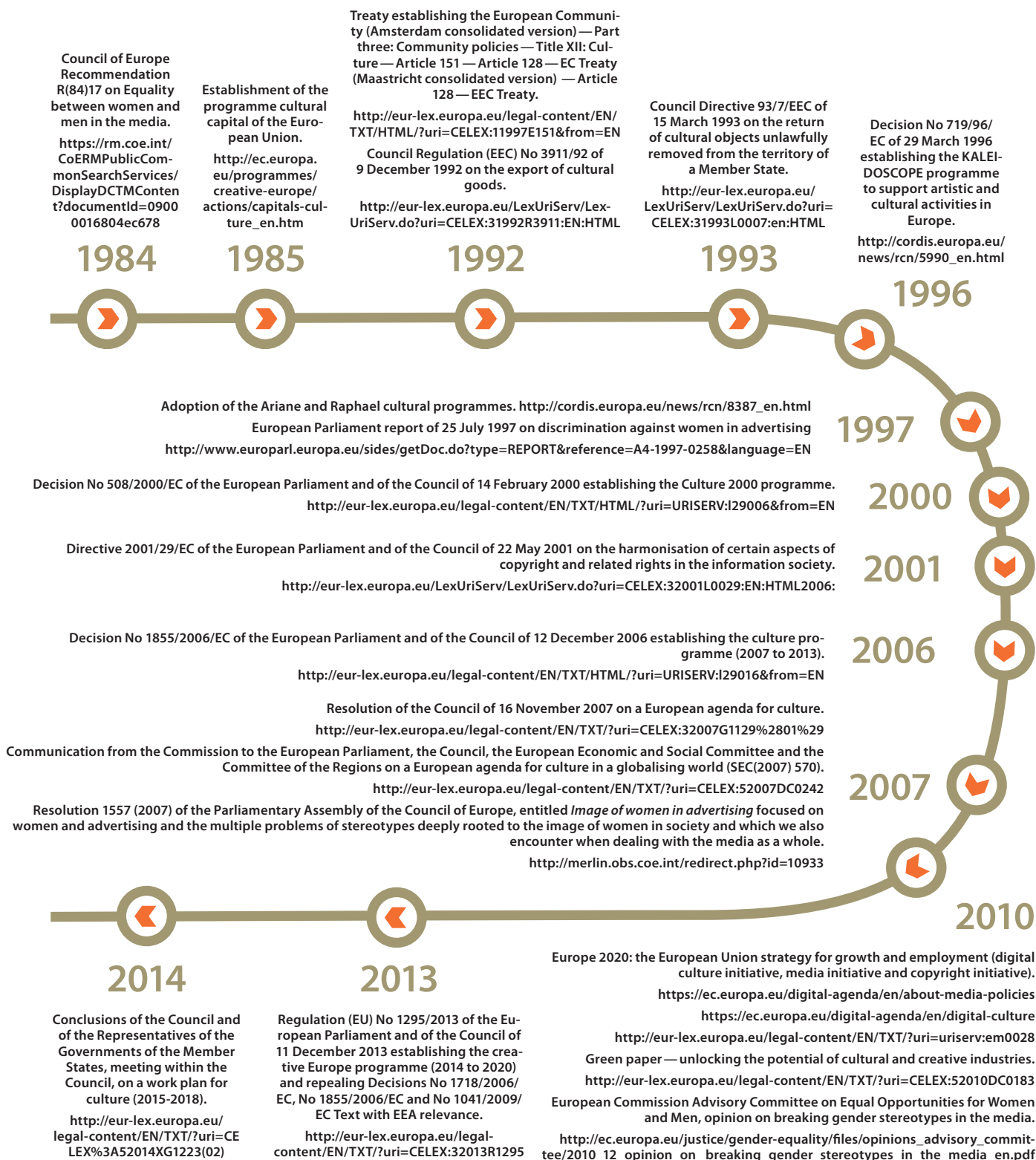
There have been several studies that investigate the situation of women in art and culture — for example, on gender budgeting, the symmetry of genders and women in cultural professions and the creative industries.

<http://www.frauenkultur.at>

5. Want to know more?

Timeline

The key milestones of the EU culture policy are presented below.



6. Current policy priorities at the EU level

Culture has been recognised as a European competence firstly by the Treaty of Maastricht (1993), which states that ‘the Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common heritage to the fore’ (Article 128). The Lisbon Treaty (2007) reinforced Europe’s competencies around culture (Article 167 Lisbon Treaty), with the inclusion of more references. Since then, the European Community and the European Parliament have set out to recognise the cultural sector’s value, also considering cultural issues into other parts of Commission activity such as innovation policy. For regional policy, the communication on regional policy contributing to smart growth in Europe (COM(2010) 553) ⁽⁴¹⁾ highlights the role of culture and creative industries. They are described as being in a ‘strategic position to link creativity and innovation’ and as catalysts for structural change in many industrial zones and rural areas. They have the potential to rejuvenate their economies and contribute to a change of the public image of regions. In fact, culture is one of the intervention areas funded under the 2014-2020 ERDF. The 2014-2020 ERDF regulation foresees that

‘in order to maximise their contribution to the objective of supporting employment-friendly growth, activities supporting sustainable tourism, culture and natural heritage should be part of a territorial strategy for specific areas, including the conversion of declining industrial regions. Support for such activities should also contribute to strengthening innovation and the use of ICT, SMEs, environment and resource efficiency or the promotion of social inclusion.’ ⁽⁴²⁾

The 2007 EU cultural agenda foresees the following priorities for EU action in the cultural field:

- promotion of cultural diversity and intercultural dialogue;
- promotion of culture as a catalyst for creativity in the framework of the Lisbon strategy for growth, employment, innovation and competitiveness;
- promotion of culture as a vital element in the EU’s international relations ⁽⁴³⁾.

⁽⁴¹⁾ <http://eur-lex.europa.eu/procedure/EN/199722>

⁽⁴²⁾ European Commission, Regulation (EU) No 1301/2013 of the European Parliament and of the Council of 17 December 2013 on the European Regional Development Fund and on specific provisions concerning the investment for growth and jobs goal and repealing Regulation (EC) No 1080/2006, 2013, <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32013R1301&from=EN>.

⁽⁴³⁾ <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52007DC0242>

These priorities are further developed within the 2015-2018 Work Plan for culture, which sets the main priorities of action for policymaking in the cultural field:

- accessible and inclusive culture;
- cultural heritage;
- cultural and creative sectors: creative economy and innovation;
- promotion of cultural diversity, culture in EU external relations, and mobility ⁽⁴⁴⁾.

To address these four main priorities, the Directorate-General for Education and Culture (DG EAC) has undertaken several initiatives under the European agenda for culture in recent years ⁽⁴⁵⁾. The agenda for culture was the basis for the Work Plan for Culture 2011-2014, which provides six priority areas for culture under which specific activities will be pursued.

- **Cultural diversity, intercultural dialogue and accessible and inclusive culture:** this area includes issues such as cultural participation by disadvantaged groups, and support to culturally inclusive cities.
- **Cultural and creative industries:** this area includes the promotion of culture in local and regional development, support for cultural and creative industries, and the development of cultural tourism and the establishment of the European Creative Industries Alliance.
- **Skills and mobility:** DG EAC plans to identify different types of successful creative partnerships as a basis for a policy handbook to promote such partnerships, and to develop a good practice manual.
- **Cultural heritage:** the work includes the digitisation and mobility of collections and the development of a toolkit on the fight against trafficking of cultural goods.

⁽⁴⁴⁾ [http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223\(02\)](http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223(02))

⁽⁴⁵⁾ For example, the Council work plan for culture 2008-2010 defining the culture-related initiatives to be carried out at national and EU levels between 2008 and 2010, followed by the work plan for culture 2011-2014, adopted on 2 December 2010.

- **Culture and external relations:** this area particularly focuses on the implementation of the UNESCO Convention on Diversity of Cultural Expressions by EU and partner countries beyond the EU.
- **Culture statistics:** improvement of sampling of data on mobility of artists and culture professionals, and of methodologies, to contribute to a new edition of a Eurostat 'pocket book'.

A funding programme, *Creative Europe*, will run between 2014 and 2020. The culture sector can be an excellent conduit for improving relations between Member States, as well as furthering social inclusion. The agenda thus contributes to both the Europe 2020 strategy for growth and jobs, and satisfies Europe's commitments to international agreements such as the United Nations Conventions on Culture. Europe 2020 is about delivering growth that is smart — through more effective investments in education, research and innovation — sustainable and inclusive.

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