



Culture

Policy-specific module

Produced within the framework of the project: *Preparation of Gender Mainstreaming modules on specific Policy Sectors* (EIGE/2014/OPER/10)

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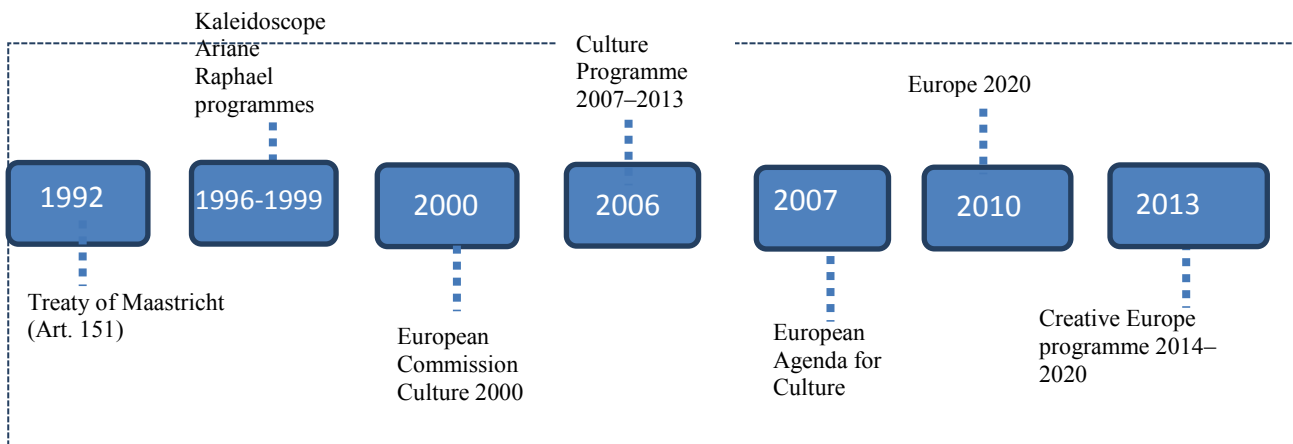
1. The cultural sector

The European **cultural and creative sector (CCS)** represents up to 4.5 % of EU GDP and employs more than 8 million people (EPRS, 2013a). The sector includes cinema, television, radio, music, new media, literature, music, performing arts, architecture, cultural heritage, fashion, design, advertising, publishing, video games, and related areas (see Figure 2). What these areas have in common is **creativity**. Cultural **knowledge and intellectual property** are important assets for the production of goods and services with added value. Moreover the CCS is characterised by its **above-average growth potential**. Whereas the overall employment in the EU grew on average by 1 % annually, it grew by 3.5 % in the CCS between 2000 and 2007 (ibid.).

The scope of this paper will focus on the European ‘cultural sector’, which emphasises the cultural heritage and the traditional and artistic elements of creativity, linked to the notion of cultural diversity and feelings of belonging. The broad sector of the ‘creative industries’, which is more about individual creative talent and innovation, and on the exploitation of intellectual property (EPRS, 2013b) will also be addressed, but is not the central focus of this paper. See Figure 2 for a delineation of the cultural and creative sectors.

‘The European Commission is engaged in various activities in support of the culture sector, ranging from discussions with stakeholders to the funding of culture sector initiatives. Examples of the Commission’s activities in the sector include the [Capitals of Culture](#) or [Heritage Days](#); framework programmes, such as [Creative Europe](#); [international policy cooperation](#); and [stakeholder consultations and dialogue](#)’ (European Commission, 2014).

Figure 1: Key milestones in European Culture Policy and Programmes



Legend to Figure 1:

1955: [European Cultural Convention](#)

1992: [Legal basis of sector Culture in Europe, art. 151 Treaty of Maastricht](#)

2000: [European Commission, Culture 2000 Programme](#)

2006: [European Commission, Culture Programme 2007-2013](#)

2007: [An Agenda for Culture](#)

2010: [Europe 2020 and the role of Culture](#)



2013: [European Commission’s new Creative Europe programme 2014-2020](#)

Since the 1970s, culture and, in particular, the feeling of belonging to a common culture, has been an issue to be fostered by EU Member States. The policy development of culture in the EU has had several highlights, including the Copenhagen Summit of October 1973, where the Heads of States adopted the *Declaration on European Identity*, underlining the role of culture as a fundamental element of European identity; the 1982 European Commission *Communication on Stronger Community Action in the Cultural Sector*, considering the economic aspects of the sector; and the set-up of the European Capital of Culture programme by the European Council in 1985. The Maastricht Treaty (1992) gave a legal basis to EU cultural actions and policies and included culture as a community competence. Between 1996 and 1999, three EU programmes were devised: the Kaleidoscope programme to encourage artistic creation and European cultural cooperation; the Ariane programme in the book and translation sector; and the Raphael programme to encourage Member States to support heritage projects.

In 2000 a single overarching mechanism was set up called [Culture 2000](#), with the aim to combine previous programmes and to develop a common cultural area by promoting cultural dialogue, knowledge of the history, creation and dissemination of culture and the mobility of artists and their works. It was followed by the [Culture programme](#) for 2007–2013. In 2007 the European Commission launched a [Communication on a European agenda for Culture in a globalizing world](#), which was an ‘important step towards further developing cooperation in the cultural fields and increasing the coherence and visibility of European action in this field’ (Council of Europe, 2007).

Figure 2: Delineation of the cultural and creative sector

CIRCLES	SECTORS	SUB-SECTORS	CHARACTERISTICS
CORE ARTS FIELD	Visual arts	Crafts Paintings – Sculpture – Photography	<ul style="list-style-type: none"> Non industrial activities. Output are prototypes and “potentially copyrighted works” (i.e. these works have a high density of creation that would be eligible to copyright but they are however not systematically copyrighted, as it is the case for most craft works, some performing arts productions and visual arts, etc).
	Performing arts	Theatre - Dance – Circus - Festivals.	
	Heritage	Museums – Libraries - Archaeological sites - Archives.	
CIRCLE 1: CULTURAL INDUSTRIES	Film and Video		<ul style="list-style-type: none"> Industrial activities aimed at massive reproduction. Outputs are based on copyright.
	Television and radio		
	Video games		
	Music	Recorded music market – Live music performances – revenues of collecting societies in the music sector	
	Books and press	Book publishing - Magazine and press publishing	
CIRCLE 2: CREATIVE INDUSTRIES AND ACTIVITIES	Design	Fashion design, graphic design, interior design, product design	<ul style="list-style-type: none"> Activities are not necessarily industrial, and may be prototypes. Although outputs are based on copyright, they may include other intellectual property inputs (trademark for instance). The use of creativity (creative skills and creative people originating in the arts field and in the field of cultural industries) is essential to the performances of these non cultural sectors.
	Architecture		
	Advertising		
CIRCLE 3: RELATED INDUSTRIES	PC manufacturers, MP3 player manufacturers, mobile industry, etc...		<ul style="list-style-type: none"> This category is loose and impossible to circumscribe on the basis of clear criteria. It involves many other economic sectors that are dependent on the previous “circles”, such as the ICT sector.

 : “the cultural sector”
 : “the creative sector”

(Source: European Commission Directorate-General for Education and Culture, 2006)

2. Current policy priorities at EU level

Currently the three main policy priorities on culture are based on three inter-related sets of objectives, reflected in the [European Agenda for Culture](#):

1. Promotion of cultural diversity and intercultural dialogue

This policy objective nurtures cultural diversity in a context of openness and exchange between different cultures around the EU. Through the promotion of intercultural dialogue and intercultural competences, it brings into practice the flowering of cultures of the EU Member States, which is a principle laid down in the *Treaty of the Functioning of the European Union* (Article 167): ‘The Union 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 cultural heritage to the fore’ (European Commission, 2012). **Cultural diversity and intercultural dialogue are also key for the employability, adaptability and mobility of artists and workers in the cultural sector in a globalising economy.** The policy should also ensure that all citizens have access to culture and cultural works. Specifically, cultural diversity and intercultural dialogue are pursued through the following specific objectives:

- a) Promote the mobility of artists and professionals in the cultural field and the circulation of works of art and cultural expressions beyond national borders, and improve European coordination to make this happen between EU Member States.
- b) Promote and strengthen intercultural competences and intercultural dialogue, in particular by developing ‘cultural awareness and expression’, ‘social and civic competences’ and ‘communication in foreign languages’.

2. Promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness

The cultural sector is crucial for the generation of jobs and economic growth in the EU. Its creativity is a key asset for the economy and competitiveness of the EU in a globalising world. ‘Creativity is the basis for social and technological innovation, and therefore an important driver of growth, competitiveness and jobs in the EU’ (European Commission, 2007a).

To achieve this goal, the following specific objectives should be addressed:

- a) Promote creativity in education by involving culture and arts in life-long learning programmes and in informal and formal education (including language learning).
- b) Promote capacity-building in the cultural sector (e.g. training in managerial competences, entrepreneurship, knowledge of the European dimension/market activities) and development of innovative sources of funding (e.g. sponsorship, crowd sourcing) and improved access to them.
- c) Develop creative partnerships between the cultural sector and other sectors (ICTs, research, tourism, social partners etc.) to create growth, jobs and attractive regions and cities by increasing investment in culture and creativity.

3. Promotion of culture as a vital element in the EU's international relations

This objective is pursued through the implementation of the UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions, by enhancing an active intercultural dialogue with all countries and all regions, and by applying a twin-track approach consisting of mainstreaming the cultural dimension in all external and development policies, projects and programmes, and support for specific cultural actions and events.

To address these three main priorities, the Directorate General for Education and Culture (DG EAC) has undertaken several initiatives under the European Agenda for Culture in recent years.¹ The Agenda for Culture is the basis for the current [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;
- **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; and
- **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 new 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 Convention on Culture](#). Europe 2020 is about delivering growth that is smart — through more effective investments in education, research and innovation — sustainable and inclusive.

¹ For example, the [Council Work Plan for Culture 2008–2010](#) defining the culture-related initiatives to be carried out at national and EU level between 2008 and 2010, followed by the *Work Plan for Culture 2011–2014*, adopted on 2 December 2010.

3. Gender and culture

The promotion of gender equality and combating gender discrimination is a goal for the EU. Culture rights are human rights, and human rights are both women's and men's rights. Cultural development shapes the conscience of the citizens, men and women in all their diversity, to become subjects of their history and active participants in a democratic society. Culture is a pre-condition for effective democracy. Cultural policy should, therefore, ensure that every single person receives equal access to culture, as this contributes to shaping her/his 'conscience of citizen' (Rigaud, 1996).

3.1. Relevance of gender in the policy area

Gender issues are intrinsically linked to cultural issues. Gender and culture are both about people, about men and women from different backgrounds and ages. Cultures are shaped by people, whereas people are shaped by cultures. It is a dynamic interaction. The socially constructed roles of men and women are culturally determined, and differ in time and place.

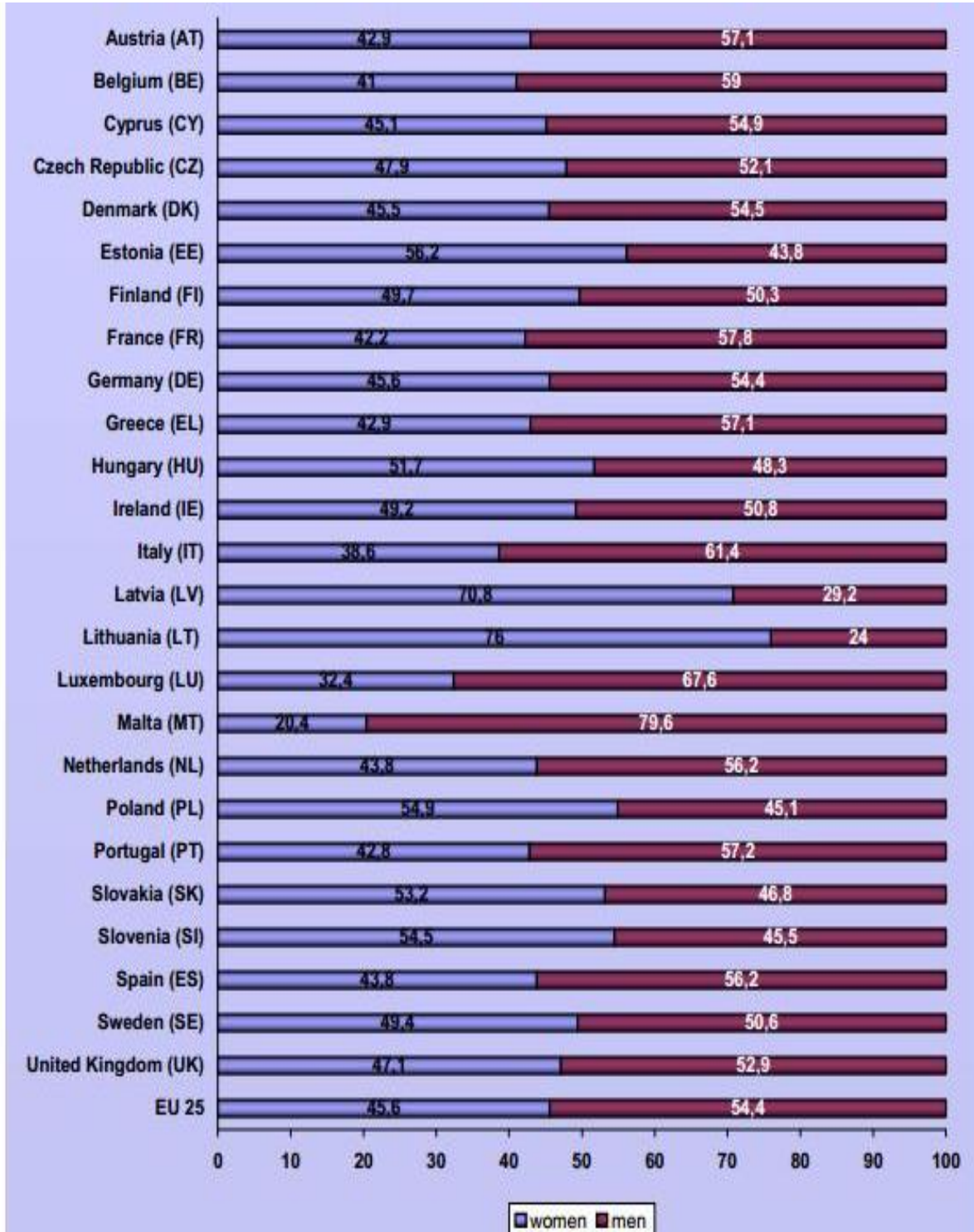
Implicitly many projects supported by the EU are promoting gender equality and equal access to culture for all in the context of cultural diversity. An interim evaluation of past programmes in the cultural sector (before Creative Europe) indicates that 'two out of three projects sought to promote equality or equity, 51 % reported that they had specifically promoted opportunities for the disadvantaged, some 31 % had targeted people suffering socio-economic disadvantage, 25 % ethnic minorities, and 25 % people with a disability' (European Commission, 2011).

Collective beliefs about 'typical male' or 'typical female' work contribute to the creation of stereotypes which may limit or enable the opportunities for men and women to act within their cultural context. 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 which 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' (Jolly, 2002).

In the culture sector, even though women represent the largest share of graduates in Art and Humanities, men still occupy the majority of cultural jobs in most countries of the EU, except for Estonia, Hungary, Latvia, Lithuania, Poland, Slovakia and Slovenia, all post-socialist countries (see Figure 3). Lithuania shows the highest level of women's participation (76 %) in the culture sector.

In some countries evidence is now emerging that women are becoming increasingly attracted to the creative industries. In the United Kingdom, for example, 'designer fashion in particular appears to be one of the creative sectors especially appealing to women in terms of employment opportunity and new venture creation. Not surprisingly, women make up most of the customer base in this particular sector and, in employment terms, continue to be attracted into the industry in large numbers' (Henry, 2009).

Figure 3: Cultural employment in the EU-25 by gender



(Source: European Commission Directorate-General for Education and Culture, 2006, p. 83)

Cultural values and habits are considerably different for men and women. A field study from 2007 shows that gender is a significant factor regarding participation rates for cultural activities. Table 1 shows that men dedicate much more time to watching sports than women (53 % vs. 29 % of women). On the other hand, women are more likely than men to have read a book (74 % vs. 67 % of men), been to the theatre (34 % vs. 29 % of men) and visited a public library (37 % vs. 32 % of men) over the last year.

Table 1: Participation rate for cultural/sports activities in the EU

Participation Rates for Selected Activities: Analysis by Gender			
Note: Ranked according to percentage point difference female - male			
	Male	Female	Difference: female-male
Book	67%	74%	+7
Theatre	29%	34%	+5
Public library	32%	37%	+5
Sport	53%	29%	-24

(Source: European Commission, 2007)

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. Women (31 %) are more likely than men (26 %) to say that expense is an issue' (European Commission, 2007b, p. 32). Family responsibilities are also an important factor for 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' (ibid.).

In 2014 the United Nations Education, Scientific and Cultural Organization (UNESCO) implemented research on gender equality, heritage and creativity. The report (UNESCO, 2014a) shows that culture is a crucial enabling factor for all people, regardless of their gender, to develop to their full potential. It shows the relevance of promoting a gender equality perspective in culture, and mentions the following challenges which need to be addressed by policymakers and decision-makers in the fields of creativity and heritage:

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

3.2 Existing gender equality policy objectives at EU or international level

EU level

Equality between men and women is 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 (art. 2), and an internal objective which shall be promoted by the EU (art. 3). The EU is 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*.² 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, which are relevant for all sectors and policy areas, including the cultural sector.³

The priority area of '**horizontal issues**' pays particular attention to the promotion of good practices on 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*, including the development and updating of indicators, with the support of the European Institute for Gender Equality. This implies the use of **sex-disaggregated culture statistics**, and specific attention to **women and the media**.

The EU strategy to achieve these goals is based on a twin-track approach of gender mainstreaming (working from a gender equality perspective in all policy areas) and specific measures targeted at particular groups (women, men or both) with the aim of achieving gender equality.

International level

Global gender equality policy commitments related to the cultural sector are included in the policy frameworks of UNESCO and the *Beijing Platform for Action*.

a) UNESCO gender policy

The UNESCO Culture Conventions 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. 'In addition, 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 amongst Member States' (UNESCO, 2014b). Gender equality is a key priority for 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' (UNESCO, 2014c). UNESCO's recent report *Gender Equality: Heritage and Creativity* (UNESCO, 2014a) shows the need to be proactive to accelerate the process of putting the policy in practice by promoting equal rights, responsibilities and opportunities for women and men, boys and girls in the fields of heritage and creativity.

b) Beijing Platform for Action

The strategic objective J on 'Women and the Media' of the [*Beijing Declaration and Platform for Action*](#) (1995) provides policy guidelines and actions to be taken, particularly on the following:

² The *Women's Charter* was launched to mark the 15th anniversary of the Declaration and Platform for Action adopted at the Beijing UN World Conference on Women and the 30th anniversary of the UN Convention on the Elimination of All Forms of Discrimination against Women (CEDAW).

³ 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; and horizontal issues.

- [Strategic objective J.1.](#) Increase the participation and access of women to expression and decision-making in and through the media and new technologies of communication.
- [Strategic objective J.2.](#) Promote a balanced and non-stereotyped portrayal of women in the media.

A full description of the actions to be taken by governments, national and international media systems, national women's/gender machineries, non-governmental organisations and media professional associations to promote gender equality in the media is available at:

<http://www.un.org/womenwatch/daw/beijing/platform/media.htm#diagnosis>.

3.3 Concrete examples of gender equality issues in the policy area of culture

Cultural traditions originated in past centuries may be part of the cultural heritage, but they may also be a source for outdated stereotyping of men and women, and block cultural diversity. In a cross-cultural way all sectors and areas of life are permeated with stereotyping and gender-based discrimination, which has negative effects on both men and women. As a result, decision-making Europe — in governmental and private sectors — is dominated by white, heterosexual men of the ruling class. Not only women are excluded from the ruling class, but also specific groups of men from ethnic minorities, or working class, or belonging to LGBTI groups, or from particular religious groups, or with a disability.

Although the educational levels of women and men have been equalising in the past centuries, women still bump against a glass ceiling if they have the ambition and capacity to assume decision-making positions. In the EU only 6 % of company board presidents and only 17 % of company board members are women (EPRS, 2013c). Additionally there is an asymmetric distribution of paid and unpaid work, with women doing about two thirds of the unpaid work, and men about two thirds of the paid work. The income distribution shows a skewed ratio, with women's gross hourly earnings on average 16.4 % below those of men in the [EU-28 \(Eurostat, 2014\)](#).

Violence against women is still the most widespread and under-reported violation of human rights in Europe, which affects 20 % to 25 % of the female population in the EU and results each year in more than 3500 women murdered due to domestic violence (Council of Europe, 2011). 'The majority of all acts of violence (physical, psychological and sexual) are committed by men. Men's violence towards women, children and other men is rooted in the persisting acceptance of traditional masculinity, linking men and masculinity to power, competition and domination instead of care and equality. These imbalances of power between women and men in societies have an important impact on violence as a gendered behaviour (gender-based violence)' (European Commission Directorate-General for Justice, 2013, p. 8).

On the other hand, women's life expectancy is higher than that of men (82.6 and 76.7 years, respectively). Large numbers of men die prematurely, in large part as a consequence of social inequality (in terms of class, education level, income etc.) and the so-called 'costs of masculinity' resulting from one-sided socialisation patterns towards toughness, paid labour, non-caring, risky behaviour and unhealthy habits (alcohol, smoking, drugs). Also, the suicide rate is almost four times as high for men as for women (ibid., p. 9).

These gender discrepancies have deeply rooted cultural dimensions, linked to the gender roles of women and men in society. To obtain more in-depth knowledge about EU approaches on the role of men and masculine values in the areas of education, employment, care, violence and health, the European

Commission commissioned a comparative study in 31 European countries⁴ on [The Role of Men in Gender Equality](#). The study includes attention for the cultural dimensions of gender discrepancies, including an analysis of workplace cultures, which explain the horizontal and vertical gender segregation of the labour market. It shows that particular dominant models of masculinity reproduce a culture of inequality and exclusion (ibid., p. 2). The concept of ‘hegemonic masculinity’ is a cultural norm that continuously connects men to power and economic achievements, creating a cultural context which is adverse to equality and inclusion, and which also places significant restrictions on men within themselves (Connell, 1995).

The culture sector is crucial in breaking through outdated harmful stereotypes and to promote cultural diversity based on gender equality. Nevertheless, the **cultural sector itself has also succumbed to cultural, political-economic patriarchy**. Several studies are showing the different aspects of inequalities in the culture sector. The following are two concrete examples from the United Kingdom to illustrate this situation.

Example 1: Women and power in the culture sector

‘The Centre for Women and Democracy published a damning and depressing report on the representation of women (or lack thereof) in politics and public decision-making in the UK. *Sex and Power 2013: Who runs Britain?* was written on behalf of the ‘Counting Women In’ coalition, which campaigns for better representation of women in public life’ (Caird, 2013). The statistics around culture reveal huge gender gaps: ‘Of 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’ (ibid.).

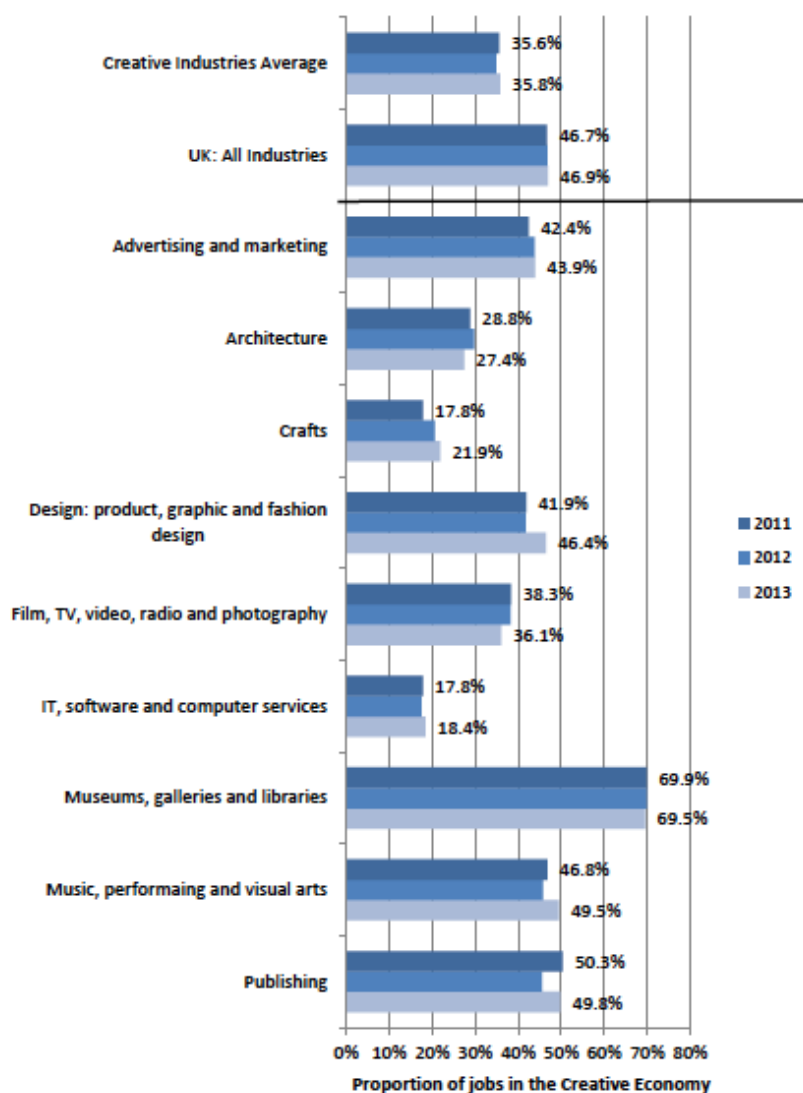
Example 2: Women in ‘Music, visual and performing arts’

According to *Creative Industries: Focus on Employment* presented by the United Kingdom Department of Culture, Media & Sport in 2014, the creative economy employs a lower proportion of women than the wider economy in the United Kingdom, with 35.8 % of jobs in the creative economy being filled by women, compared to 46.9 % in the country as a whole. ‘IT, 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 jobs for women working in it at 18.4 %. The group with the highest proportion of jobs for women was ‘Museums, galleries and libraries’, at 69.5 % (Department of Culture, Media & Sport, 2014).

The largest proportion of jobs for women in any creative industries group was in ‘Music, visual and performing arts’, with almost a fifth (19.6 %) of women in the creative industries working in this group. The ‘Music, performing and visual arts’ group was fairly evenly split in terms of gender, with 49.5 % of jobs filled by women, and 50.5 % by men in 2013 (ibid.).

⁴ These were 27 EU Member States and four EFTA countries (Iceland, Lichtenstein, Norway and Switzerland).

Figure 4: United Kingdom: Proportion of women working in each creative economy group, by year



(Source: United Kingdom, Department of Culture, Media & Sport, 2014, p. 32)

3.4 Suggestions for integrating gender into current policy activities

The EU [Strategy for Equality between Women and Men \(2010–2015\)](#) includes a horizontal priority on gender roles, including the need for the involvement of men in gender equality policies, particularly in the area of youth, education, culture and sport.

Projects supported by the EU

Several projects supported by the EU have been designed from a gender equality perspective. Arts can help to raise awareness about caring and equal masculinity/femininity identities, which can change gender models based on outdated stereotypes, and promote new gender equality perspectives. Two examples of projects that put this in practice are **She-Culture** and **Internationally Mixed**.

Performing gender and **Women’s Museum – A cultural gender concept for Europe** are examples of cultural projects which explore new gender identities, raise awareness and promote inclusiveness and cultural diversity from a gender equality perspective.

Gender segregation is not only reflected in the labour markets, it is also materialised in the planning of European cities and in the design of houses. Urban models which were designed in the past on the basis of the standard housewife–breadwinner model are now outdated. In several EU countries, particularly the Scandinavian countries, new configurations of men’s and women’s practices are taking place which change gender structures. The role of men is changing from the breadwinner role to ‘caring masculinity’, and the dual-earner couple with children is emerging. This opens ways to create gender equality at family level and in the labour market. Additionally the increased mobility of workers, flexibilisation of jobs and working conditions (particularly in the culture sector, where freelance work is common), diversification of family units, and cultural diversity call for redesigning our living arrangements in Europe. **Living Tomorrow** is an example of a project that takes up this challenge.

[She-Culture](#), a two-year project from October 2013 to September 2015, promotes cultural diversity and intercultural dialogue. It analysis gender policies in cultural areas in the EU, and the project includes the production of five short films on toy genderisation with the aim of visualising if and how toys strengthen or help overcome the stereotypes that are traditionally linked to gender roles.

[Internationally Mixed](#) is a performing arts project in which mobility, student interaction, multicultural exchange, communication, awareness on gender aspects through arts, and sustainability of the final product are the main purposes. The result is the creation of a piece that will be touring in the three partner countries, Spain, Germany and the Netherlands. Two choreographers collaborate with two composers, and music, dance, set, light and costume design will be one common work. The 53 participating students from the three countries will be divided into two mixed groups which will work either with a Spanish or German choreographer. The leading theme of the project will be the gender perspective and how much it is present and influences a piece of art. A dance scientist will be researching and exchanging ideas on the gender perspective with the choreographer, composer and dancers. Through small-scale seminars or lectures the students will have access to the information related to the creative process and will share their experiences with the other participants. The scientist will keep a journal, which will appear on the internet in a blog, and will eventually lead to a publication which will share the effects of the project after the last performance (European Commission Directorate-General for Education and Culture, 2013a).

[Performing Gender](#) is a project created in partnership between Comitato Provinciale Arcigay Il Cassero and Gender Bender Festival (Italy), Dutch Dance Festival (The Netherlands), Paso a 2 Plataforma Coreográfica Asociación Cultural (Spain) and Domino/Queer Zagreb (Croatia). Performing Gender uses artistic and cultural tools to open up a civil reflection on gender and sexual orientation differences, seen as sources of values and richness for the whole European society. The project does so by inviting 16 artists from four countries to carry out an international dialogue on these topics, investigating through different art forms the representation of these new political and cultural identities. During the two years of the project the artistic process is opened up and challenged in several different ways: the artists meet local community groups, listen to the stories witnessed by representatives from the LGBT community and interact with the museums curators and collections, in an interdisciplinary approach. A wide dissemination is assured, through audiovisual products (photo and documentaries) touring among the partner cities and a final ‘Performing Gender Catalogue’ built in collaboration with the associated museum partners. The reflection also takes place on the internet thanks to a web platform for artists and critics. A final international symposium will be the occasion to share the outcomes of the project with citizens, associations and institutions (European Commission Directorate-General for Education and Culture, 2014).

[Women's Museum – A cultural gender concept for Europe](#): Four women's museums in Germany, Austria and Italy aim at enlarging the network of women's museums as a separate section of ICOM Europe. The long-term objectives of this project are a new valorisation of female culture in society and the recognition of the women's museums. The participating museums will prepare a touring exhibition and a congress as well as seminars, discussions and events. One part of the exhibition will deal with the history of this type of museums and the political situation of women in these countries. In the second part, artists and researchers will present examples of historic and contemporary women (European Commission Directorate-General for Education and Culture, 2013b).

[Living Tomorrow](#): Due to rapid social change in Europe, many of the dwelling models that had been developed over the past two centuries now seem outdated. Well into the 20th century, residential planning was concerned primarily with the building of homes for inhabitants who, within a family structure, often lived and worked in one location for their entire lives. However, radical changes in employment (restructuring of working conditions, increasing flexibility etc.), in social relations (changing gender roles, tendency towards growing individualisation etc.), in demographic development (birth rate, migration, life expectancy etc.) as well as within the family unit (single parents, one-person households, patchwork families etc.) have led to the creation of new living arrangements in Europe. These have resulted in changing living needs which in turn require new housing forms and typologies. Despite having already been discussed for several years, satisfactory solutions to these transformations and their consequences are still rarely to be found. Moreover, the debate on how housing models and architecture can function in a globalised 21st century (in their concrete, material forms as well as in their impact on the appearance of urban conglomerates) is still in its infancy. The project seeks to combine architecture, design, applied arts and urban planning to promote contemporary housing policies that take into account these changing needs (European Commission Directorate-General for Education and Culture, 2013b).

4. When and how?

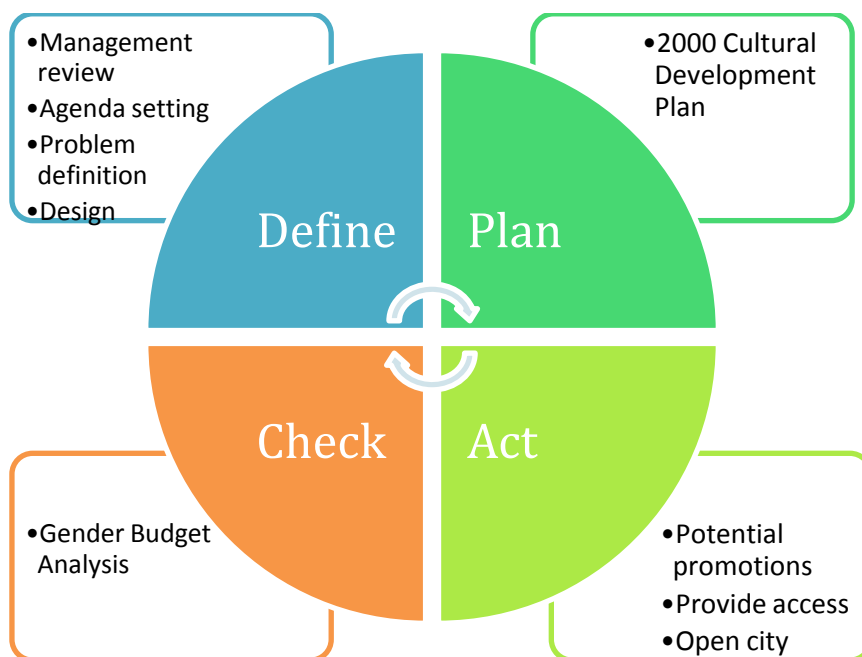
The gender dimension can be integrated in all phases of the policy/programme circle. For a detailed description of how gender can be mainstreamed in each phase of the policy cycle, click [here](#).

4.1. How to include a gender equality perspective in the policy cycle?

Practical examples of gender mainstreaming in culture: Cultural Development Plan of Linz (Austria)

The policy cycle runs through 'design', 'plan', 'act' and 'check'. The Cultural Development Plan of the city of Linz (Austria) will be presented here as an example of applying this policy cycle. Figure 5 shows the different policy stages and elements of the cultural development of Linz.

Figure 5: Policy stages and elements of the Linz Cultural Development Plan



Design

In January 2013 the City Council of Linz adopted a Cultural Development Plan with guidelines, priorities and a framework for cultural policy. It includes four guidelines supporting three cultural policy priorities, especially to support the advancement of women in art and culture:

- increasing equal opportunity;
- potential promotions;
- providing access; and
- opening up the city.

The main focus is to ‘achieve gender justice. This needs to be done through the reduction of systemic barriers and through the redefining of the existing structures in the cultural scene to bring a sense of equality, on the one hand, and, on the other, to support artistic and culturally creative women.

Plan

These objectives and measure relating to gender justice build on the requirements already stated in the 2000 Cultural Development Plan, and show Linz’s determination to keep the priority clear and continue to develop and expand this effort.

Act

The expanded effort of 2013 called for equal gender representation on all Advisory Boards, Juries, Boards of Trustees, Hearing Committees and other bodies in the field of culture, the promotion of women’s political discourse and the recognition of the efforts of artistic and creative women.

Check

These efforts are captured and documented in Linz’s culturally created Gender Budget Analysis. An annual report, *Toward a Gender Symmetry*, has already contributed to a more balanced gender representation in the purchasing of art and the promotion and awarding of prizes. Moreover, participation in cultural

programmes is much more transparent in relation to the distribution of financial resources between the sexes. The report is submitted annually to the Women's Committee so that it can continue its work. Subsequently, this report and the recommendations of the Women's Committee are brought to members of the local councils for their information. These yearly reports and the continued work on structures and factors that discriminate against fairness of gender involvement have had a profound impact on cultural life in Linz.

4.2. Practical examples of gender mainstreaming in culture

Several EU Member States have an active policy of promoting cultural policies from a gender equality perspective. The [Country Directory of Cultural Statistics of Europe](#) summarises the situation of each country and gives some suggestions about gender equality and cultural policies at national level, for example:

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. The demands of representatives of various interest groups for the improvement of the situation of women and equality with men in the cultural field can be found at <http://www.frauenkultur.at>.

The situation in the field of art and culture is the same as in other areas of society. Since 2001 the Department of Culture of the City of Vienna has published gendered data in a supplement 'Frauenkunstbericht' to its Annual Financial Report. In the sense of gender budgeting, since 2007 the annual federal *Arts Report* has identified the gender-specific distribution of scholarships, purchases and prizes, the gender-specific distribution according to branches and the gender-specific distribution of the commission and jury members of Kunstaktion.

In 2012 a total of 1373 subsidies, with a total value of €5.6 million, were awarded to 645 projects by female artists (47 %) with a value of €2.6 million and 728 projects by male artists (53 %) with a value of €2.97 million. The average award amounted to €4098 for women's and €4081 for men's grants and scholarships. Of the 90 start-up scholarships, 51 went to women (57 %) and 39 to men (43 %). Thus the aim of equal access to payments from the Arts Department of the Federal Chancellery seems almost to have been achieved (Council of Europe, 2014a).

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. More recent studies, however, indicate a certain trend towards greater involvement of women in decision-making positions of cultural institutions and in public cultural policymaking. Only 16 % of the 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 three of the 16 *Länder* of the Federal Republic.

A number of the ministries for cultural affairs of the *Länder* have budgeted funds to promote cultural activities by and for women or to support independent organisations which promote women in cultural life, such as the Frauenkulturbüro NRW, an office for female artists in North Rhine-Westphalia. Numerous cultural institutions and programmes for women have become firmly established at local level as well, such as the Frauen Museum in Bonn and Wiesbaden, the women's film festivals 'Feminale' in Cologne and

'femme totale' in Dortmund. The cultural activities of the local gender equality offices deserve special mention in this context. The Gabriele Münter Prize is awarded by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth to professional women artists over the age of 40 for their works (Council of Europe, 2013).

5. Want to know more?

5.1 Selected policy documents relevant to culture

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UN Women, *United Nations Fourth World Conference on Women, Beijing, China – September 1995. Action for Equality, Development and Peace. Platform for Action*, UN Women, New York. Available at: <http://www.un.org/womenwatch/daw/beijing/platform/media.htm#diagnosis>.

5.3 Selected research on gender issues in culture

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5.4. Resources

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Compendium of Cultural Policies and Trends in Europe
<http://www.culturalpolicies.net/web/index.php>

Council of Europe, web page: *Culture, the soul of democracy*
<http://www.coe.int/t/dg4/cultureheritage/>

Cultural policy review programme

http://www.coe.int/t/dg4/cultureheritage/culture/Reviews/Default_en.asp

CultureWatchEurope: Cultural governance observatory

http://www.coe.int/t/dg4/cultureheritage/CWE/default_en.asp

EU Civil Society Contact Group

<http://citizenssummit.eu/>

European Institute for Gender Equality

<http://eige.europa.eu/>

Gender and culture at UNESCO

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