

Re|Shaping

Approaches, strategies
and good practice
in International Policy

Cultural

Policies 2020

Strengthening Gender Equality and Cultural Diversity



United Nations
Educational, Scientific and
Cultural Organization

German Commission
for UNESCO

Re|Shaping Cultural Policies 2020

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“There is not just a ‘Gender Pay Gap’, there is as significantly a ‘Gender Show Gap’”. This could have also been a subtitle of the international Expert Consultation on 5 December 2019 in the Federal Art Gallery in Bonn on Gender Equality and Cultural Diversity. The quote touches on two of the main discussion points, that is **unequal pay** – ranging from 16 to 35% and in some cases up to 45% – between men and women in the arts and cultural sector as well as a **lack of visibility and voice** which tend to perpetuate multifaceted

gender discrimination as suggested by data evidence (UNESCO Global Report Re|Shaping Cultural Policies 2018).

This leads to societies missing out on talent – in quality and quantity – and lacking a richer diversity of cultural content and forms of artistic expressions. Why is that so? And what kind of activities have proven useful in the strengthening of gender equality and cultural diversity in the very diverse arts and culture sector?

At the invitation of the German Commission for UNESCO and funded by the German Federal Government Commissioner for Culture and the Media, European, Latin American and African experts as well as UNESCO Senior Staff discussed in a one-day structured brainstorming challenges and strategies for transformative action for gender equality, including in the cultural and creative industries. As cultural expressions in their various forms – cinema, performing arts, visual arts, music, literature, design –

strongly influence perceptions about gender identities and gender relations, they have a direct as well as an indirect impact on gender equality. This is also their power and potential.





Why 2020 is so important

The year 2020 offers several windows of opportunity to address gender inequalities, implement already agreed legislation and political commitments and push more energetically for gender transformative action.

The **German EU-Council-Presidency** in the second half of 2020 will focus on gender equality in different policy fields and different aspects such as: visibility, equal opportunities in funding schemes, role models, participation in decision-making processes, good practices of women empowerment, equal pay, ending violence against women.

The Austrian and Finnish Council presidencies prepared the ground. The EU Work Plan for Culture 2019–2022 has selected gender equality as one of five sectoral priorities for EU action. Further, an Open Method of Coordination (OMC) working group has been installed in 2019 to investigate the situation of gender equality in the cultural and creative sector. Germany will focus on Gender Equality in the cultural and creative sector and plans to address this issue in the **EU-Council Meeting of the Ministers for Culture and the Media**.

To mark **Beijing +25**, that is 25 years after the 4th World Conference on Women in Beijing 1995, there will be a major event at UNESCO headquarters in Paris, 7–11 July 2020, with the launch of an up-to-date **UNESCO Gender Equality Interim Report** on cultural policy and the promotion of UN Women’s “HeForShe” campaign. Gender equality is also one of two priorities of UNESCO’s strategic orientation 2014–2021. In the next Medium-Term Strategy (2022–2029), which is currently under preparation, gender equality will most probably be further strengthened as a transformative action.



Fifty/Fifty by 2020 is doable, action for increasing gender equality in key creative roles is possible

It might therefore be a good moment to identify some effective approaches and good practices as well as innovative ideas or trends to foster the principle of gender equality and gender justice in the cultural sector. The challenge is to move from – still needed – empowerment to gender equality and on to **transformative action**.

UNESCO is currently working on ‘gender transformative action plans’ with 16 countries in the Global South – making changes on the ground, changing discourse, changing how statistics are collected, that is in short how a gender sensitive cultural policy is designed and implemented.



Approaches and tools of creative equality and power

Around the questions of **creative equality**, that is access and participation of women, and **creative power**, that is decision-making positions for women, some **main approaches and tools** to reach gender equality and gender justice in the cultural sector were identified, as follows:

→ compulsory **gender trainings** for example for the public sector dealing with project grants, but also for public media corporations/journalists, museums' staff and other cultural professionals;

→ nominate **gender sensitive juries**, respectively develop gender-sensitive **terms of reference** and/or see to parity in the composition of juries for example for cultural **prize giving**;

→ acknowledge and foster also the notion of **artistic expressions as a collective and collaborative effort** and not only as the fruit of the 'lone genius', that is the individual creator;

→ form **new alliances and partnerships**, reach out to learn from other sectors and overcome the **silos-mentality**:

- target natural allies in governments, that is Ministers of Culture and Gender Equality
- learn from the private industry's policies to introduce 'parity' as a principle to boost the economy
- look for male role models and involve them for alliance building, as often these professional men are also fathers, brothers, husbands;

→ advocate for **(legally) binding regulations and policies** instead of just self-regulation;

→ collect **more, better analysed and visible sex-aggregated data** and draw conclusions as to the "why" of gender discrepancies, for example lack of child care facilities at artistic residencies;

Overcome the silo-mentality

→ introduce **gender budgeting** as an important tool to see where the money goes; designing and negotiating budgets with a clear gender perspective;

→ support **better access to funding** for women in the creative sector, for example set **benchmarks for equal opportunities in funding**, provide targeted financial support to women as entrepreneurs, investments in their creative works, or to producers who provide women with a platform to showcase and distribute their works (UNESCO Study on Culture and Working Conditions for Artists 2019);

→ support **better access to decision making positions in boards** and similar committees, for example in the film or the audio-visual industry;

→ **increase positive incentives** such as point systems, job promotions, salary increases and so on, once gender awareness trainings have been accomplished, accompanied by structural, organisational incentives such as higher grades for gender balanced project proposals;

→ promote a cultural infrastructure that allows for a **better work-family-care**.





Examples of good and inspiring practice

These identified necessities and tools were derived from the following examples of 'Good and Inspiring Practice':

In the **UK reporting on gender data** on pay gaps, bonus, and position became **compulsory** for every company with more than 250 employees since 2017. BBC and others needed to publish their data which brought transparency and debate. This model should be adapted by Small and Medium Enterprises in the culture and creative sector. As legislative change is happening, supportive legal frameworks are needed: for example, making legal advice more available or even free for freelance cultural workers.

In **New Zealand**, the Prime minister, who also proclaimed herself minister of arts, culture and heritage, is putting a more general focus on **wellbeing** (families, communities, markets, businesses, natural environment, diplomatic relations) and how policies may foster an **intergenerational** wellbeing. The policies and strategies focus amongst others on access to affordable or free legal advice.

In **Argentina**, women took to the streets over discriminating societal power structures. As the #NiUnaMenos (English: not one less) movement emerged, universities became allies and many artists joined the claim for equality. Universities, artist groups and non-governmental organisations acted as bridges

between these women and the government, in order to facilitate a dialogue for binding action plans and legislation. As a result, some legal actions comprise **compulsory gender trainings** for all staff in public service, regardless of position or hierarchy.

Furthermore, the cultural council of the city of Buenos Aires proposes the **mainstreaming of a gender perspective** in all practices including public funding, as well as **improving labour structures** regarding equal pay and a better reconciliation of work and care. Most noteworthy is the proposal to introduce a **seal** that allows **visibility** of those spaces and organisations that work with a gender equality perspective. The seal should imply compliance with a series of requirements related to gender training courses, work structure and programming quotas, for example in museum or festivals.

In **Kenya**, the Arterial Network, a pan-African network for the creative sector covering 23 countries, focuses amongst others on the "**African Women for Cultural Leadership**"-project (AWCL). Many women in the sector do not regard themselves as leaders. AWCL aims at getting more women into cultural leadership positions by offering leadership workshops or mentoring programmes who address mind-sets.

In response to the identified gender gaps, the "FIFTITU%" movement in **Austria** is demanding 52% of every public resource available in the Arts

and Culture sector for monitoring opportunities and decisions for grants, residencies, trainings, events, and biennales through a gender lens.

to more democracy in the sector, possibly resulting from the composition of the jury which included a large diversity of backgrounds and perspectives.

At the **2019 Prince Claus Award** Ceremony in the Netherlands, surprisingly, out of 104 nominees, the selected laureates were all female, although this had not been the explicit objective of the 2019 award competition. This is an example of how frames of reference and gatekeeping mechanisms start to change and thereby also contribute

The **Booker Prize** for Fiction 2019 has been jointly awarded – for the first time since 1992 – to two authors at the same time, Margret Atwood for her book "The Testaments" and Bernardine Evaristo – the first black women to be awarded the Booker Prize – for her book "Girl, Woman, Other".





Recommendations for strategies and actions

Against the background of the above elements of discussion and the examples, some recommendations for strategies and actions were developed. A few are listed hereunder which might deserve further exploration, both for developing elements for possible actions on a national, EU or international level on gender equality and cultural diversity and for further implementing UNESCO's 2005 Convention:

→ **Equal Pay / Fair pay:** The 'Gender Pay Gap' persists. Evidence shows that equal pay is even more difficult to achieve where there is no legal minimum wage. Public Funding schemes should therefore refer to minimum wages.

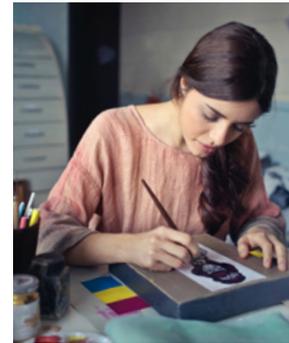
→ **Gender the multiannual European Financial Framework 2021–2027:** Intervene now on national level with parliamentarians or on European level to influence allocations of funds for gender equality and cultural diversity.

→ **'Gender transformative Action Plan':** As one needs to move from a purely empowerment agenda to a transformation agenda, one new methodology that has been developed is the 'Gender transformative Action Plan' (UNESCO / SIDA 2019). This is a new tool designed to support evidence-based and participatory cultural policy making through multi-stakeholder dialogue, which in turn strengthens democratic processes. With the help of checklists, it clearly shows how to go about the strengthening of gender equality and cultural diversity.

→ **Social, economic and cultural Human Rights:** Frame the female cultural workers' situation in the labour rights context, also to thereby take the discourse out of the "elitist" arts milieu:

- Use the **ILO convention 190** with a view of changing culture(s) in the worlds of work via this 'violence and harassment convention' – the #metoo-movement helped enormously in getting there.

Work with transformative Action Plans



Change the gender discourse to a resource-oriented one

- This framing could also help in de-mystifying the "Meritocracy-myth" ("Women should just work harder, to get the job, the client").
- Another useful instrument is the UNESCO study "**Culture and working conditions for artists**" (2019) which focuses on digital environment, mobility, artistic freedom and gender, as well as "**Gender Equality Policy in the Arts, Culture and Media. A comparative perspective**" (2017), a study by the Hertie School of Governance, Berlin.
- The same goes in general for global trade: **fair trade and fair culture; five music rights** from the International Music Council (IMC).

→ **Gate keeping mechanisms** need to be analysed more thoroughly: create a model to investigate gate keeping mechanisms.

→ **Intersectionality:** A **change in the gender discourse** is needed to include also **non-binary gender-identities** which are often even more discriminated against. More data needs to be collected and analysed in this context. Other intersecting elements are migration, rurality, or violence against women.

→ While there are already strong indications **that the gender discourse is moving** away from a 'what women lack' perspective **towards a resource-oriented discourse**, this perspective needs to be communicated much more boldly and vigorously. New role models are needed to create new patterns – showcasing experiences of 'successful' women and including 'emotional intelligence'.

→ **Quotas:** Use Quotas to change power relationships by for example getting more women into leadership positions. Work with men to change those power relationships – as they mostly hold these positions, but in a dual track approach also support specific (empowerment-)programmes just for women. It is not mutually exclusive.

→ **Leadership:** Some problems exist with the notion as sometimes women do not consider themselves as leaders. **Mentorship programmes** often prove to be a good tool as well as leadership workshops, which could perhaps feed into a



broader debate about the notion of leadership and include the work on mind-sets.

→ Use the UN Women “HeForShe” **campaign** to help abolishing gender stereotypes in media, film and advertising (UNESCO, Paris, 7–11 July 2020).

→ Support and finance **measures that counteract the imbalanced and stereotypical on-screen portrayals** of women, which directly and negatively affect the quantum and nature of work opportunities for female actors in film, television, digital media and advertising, (see UNESCO Study on Culture and Working Conditions for Artists 2019).

Counteract the imbalanced and stereotypical on-screen portrayals of women

In short

Given the timeline into 2020, some of the mentioned tools and recommendations should be selected as starting points for a manageable set of policy measures and action strategies that could feed the discourse, for example:

The cultural sector within itself still has a lot of homework to do

(Compulsory) gender education and training for all media and culture workers

Documenting examples of collective artistic and creative power and role models

Develop a model for gender transformative cultural policy strengthening the diversity of cultural expressions

Exploring a “Seal/bonus-mechanism” for the allocation of public funding



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German Commission for UNESCO
Martin-Luther-Allee 42, 53175 Bonn, Germany
T +49-228-60497 152
E kultur@unesco.de

Authorised representatives

Prof. Dr. Maria Böhmer (President)
Prof. Dr. Christoph Wulf (First Vice President)
Prof. Dr. Hartwig Carsten Lüdtke (Second Vice President)
Dr. Roman Luckscheiter (Secretary-General)
Dr. Lutz Möller (Special Representative in accordance with Section 30 of the German Civil Code)

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Editorial team

Marc Guschal
Christine M. Merkel

Rapporteur

Birgit Dederichs-Bain

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“There is not just a ‘Gender Pay Gap’, there is as significantly a ‘Gender Show Gap’.”
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