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From: General Secretariat of the Council
To: Delegations

Subject: Stocktaking exercise on the 2020 Presidency conclusions on gender
equality in the field of culture
- *Presidency note*

Following the presentation and exchange of views held at the Cultural Affairs Committee meeting on 2 May 2022, delegations will find attached the final Presidency note on the stocktaking exercise on the 2020 Presidency conclusions on gender equality in the field of culture (doc. 13097/20).

Cultural Affairs Committee

Stocktaking exercise on the 2020 Presidency conclusions on gender equality in the field of culture (13097/20)

- Presidency note -

The 2020 Presidency conclusions on gender equality in the field of culture called for a stocktaking exercise to take place in 2022. In that perspective, the current Presidency sent a questionnaire to all delegations, to give them the opportunity to share recent good practices and to identify initial progress and achievements, as well as areas where more efforts were still needed.

This note summarises the dense and varied contributions the Presidency received from 20 Member States and from the European Commission.

While it may be too early to undertake a comprehensive evaluation of the 2020 Presidency conclusions, it seems there is general agreement on the need to continue having regular exchanges on these issues in the Cultural Affairs Committee, to follow up on the recommendations made by the Open Method of Coordination (OMC) group on gender equality in the field of culture and to continue moving forward together.

1. Can you indicate one or more concrete initiatives taken by public authorities or the for-profit or not-for-profit sectors, at local, regional, national or European level, to promote gender equality in the field of culture?

Many diverse initiatives have been launched to promote gender equality in the field of culture, and the contributions received from Member States constitute a rich collection of good practices as well as a source of inspiration. Based on these contributions, three main types of action seem to have been implemented:

- a) **Awareness-raising campaigns, festivals, conferences, etc.** organised jointly by public authorities and cultural organisations. Examples of such awareness-raising initiatives are the annual ‘Women Empower: 16 Days of Inspiring Leadership and Change’ festival in Romania, which aims to empower, engage and promote positive female role models; the creation of a short film in Cyprus; and the online conference ‘Centre of Interest: Women’s Power and Culture’ organised by the Creative Europe Desk in Prague.
- b) **National strategies, action plans, guidelines and good practices collections:** some such initiatives are broad and address gender equality in all sectors, such as the Latvian government’s guidelines addressed to all public administrations on how to close the gender gaps. Others target the cultural and creative sectors more specifically. For instance, in 2021 Greece drew up a new National Action Plan for Gender Equality 2021-2025, which clearly identifies promoting gender equality in culture and the mass media and enhancing gender-responsive cultural creation as priorities.
- c) **Measures to ensure more gender-balanced representation on decision boards and committees:** in the Flemish Community of Belgium, for instance, every cultural organisation that receives public funding must strive for gender balance on its boards. Administrative bodies of the Flemish government are bound by the same obligations and their boards and advisory committees may include a maximum of two thirds of members of the same gender.

At EU level, many activities related to the advancement of gender equality in the cultural and creative sectors have been implemented, following the recommendations of the OMC report ‘Towards Gender Equality in the Cultural and Creative Sectors’. Under the culture strand of Creative Europe 2014-2020, 35 projects directly addressing gender equality from different angles have been funded.



The audiovisual sector seems to be the sector where the most initiatives have been launched so far, and it could probably serve as a model for other sectors. Initiatives in the audiovisual sector include projects both to raise the visibility and appreciation of women professionals in the film industry (such as the ‘Baltic Women in Film’ mentorship programme in Latvia or the ‘Women in Film and Television’ organisation in Lithuania) and to promote gender-balanced representation on screen (such as the scriptwriting competition ‘If she can see it, she can be it’ in Austria). Another interesting initiative was the decision by the Dutch Film Festival to make its annual awards gender-neutral. The European Commission has also launched several initiatives to promote gender equality in the audiovisual sector.

2. Has progress been made in your country to combat gender-based violence and sexual harassment in the cultural and creative sectors? If so, what action has been taken by public authorities or the for-profit or not-for-profit sectors in that regard?

While all Member States recognise the great importance of combating gender-based violence and sexual harassment in the cultural and creative sectors, the progress achieved in this regard varies not only from one Member State to another, but also from one cultural sub-sector to another.

The #MeToo movement seems to have been decisive in bringing the issue of gender-based violence and sexual harassment in the cultural and creative sectors to the fore and in pushing public authorities and cultural institutions to take action. Again, the **audiovisual sector** seems to be the area where most initiatives have been launched.

Following #MeToo, most Member States have worked towards **adapting their national legal frameworks in order to better fight gender-based stereotypes, violence and harassment in all sectors of society**. Malta and Slovenia, for instance, are currently updating or have recently amended their criminal codes and redefined the penalties for gender-based violence. Other Member States, such as Greece and Portugal, have amended their labour codes in order to better prevent sexual harassment and violence in the work environment, including through dedicated training.

Some Member States have also designed strategies, action plans and initiatives targeting the issue in the cultural and creative sectors more specifically.

Several Member States have drawn up **guidelines and codes of conduct**: in Greece, a code of ethics for the cultural and creative sectors; in Sweden, a code of conduct and guidelines for intimate scenes for the performing arts and film sector; and in Austria, guidelines for the staff of the federal theatres on how to fight against sexual harassment. Other Member States, such as Slovakia, have developed specific training on the prevention of gender-based violence for employees and professionals in the cultural and creative sectors.

Initiatives such as ‘**trust centres**’ seem to be a meaningful measure being taken to support women who face abuse of power, sexual harassment or violence in the cultural and creative sectors. In Austria, Belgium and Germany, for instance, such centres provide victims with legal and psychological assistance. Other initiatives include ‘whistleblower’ arrangements, such as in Denmark.

Beyond the OMC report, which provides specific recommendations to public authorities and cultural institutions on how to combat sexual harassment in the cultural and creative sectors, the European Commission drew Member States’ attention to a recent publication, [‘#MeToo in the Arts: From call-outs to structural change’](#), which adds nuance to some preconceptions about the status quo of gender and power dynamics in the arts, while taking into account the diverse range of contexts in Europe.

3. Has progress been made in terms of gender budgeting and mainstreaming in your country and how?

Generally, there does not yet seem to have been any significant progress in terms of gender budgeting. One example, however, is that of Lithuania, where the government's analysis centre conducted an analysis and produced recommendations on possible ways of introducing and implementing gender budgeting in the country's public sector.

As regards the cultural and creative sectors, one example is that of the Austrian Film Institute, which put in place **gender budgeting** for all its funding areas, from the development phase through to production. The calculation system is based on an overview of gender ratios taking into account three key positions in filmmaking: director, producer and scriptwriter. This measure aims to ensure gender-equitable allocation of funding (50/50, with a fluctuation range of 5 %) by the end of 2024, while sustaining the qualitative assessment of the individual projects. Similarly, Screen Ireland has made additional funding available for projects where key positions are held by women, and this has yielded a strong increase in the numbers of female directors, writers and leads.

Several Member States have developed **conditionality mechanisms** for the allocation of public funding. In Luxembourg, for instance, the payment of grants is now conditional upon measures being taken to combat gender-based violence and sexual harassment in the performing arts, books, visual arts and music sub-sectors.

At EU level, gender equality is included as a 'cross-cutting issue' in the Creative Europe programme 2021-2027. The European Commission has developed **specific indicators** to measure women's participation in the different actions of the programme and, in the MEDIA strand, has introduced the obligation for applicants to present diversity and inclusion strategies, which are scored in the evaluation phase. The results of these diversity and inclusion strategies will be analysed and presented in the Creative Europe 2021 monitoring report (expected in summer 2022) and used to update the good practice guide published in 2019.

4. What progress has been made in developing research, statistics and the collection of gender-disaggregated data in order to better analyse the obstacles to achieving gender equality in the field of culture?

Generally, it seems that efforts undertaken to develop research, statistics and the collection of gender-disaggregated data have not yet specifically targeted the cultural and creative sectors. A number of projects are being developed to fill this gap, such as the joint research project between the Czech Institute of Arts-Theatre Institute, the Czech Statistical Office and the Czech National Information and Consulting Centre for Culture (NIPOS), or the Spanish Gender Equality Observatory's studies and analyses on the application of the Gender Equality Law in the field of culture and the presence of women within different cultural domains.

Some progress has been made, however, in the **audiovisual sector**: the German Federal Film Board, for instance, gathers gender-differentiated statistics on its own activities, as well as on the film sector in Germany more generally.

In some Member States, such **research is carried out mainly by the sector itself**, often in partnership with research institutes. One example is the March 2022 report '*Hvorfor er der så få kvinder i musikken?*' ('Why are there so few women in music?'), written with the participation of representatives from the Danish music industry and *Kvinfo*, Denmark's knowledge centre for gender and equality.

At EU level, Eurostat statistics are based on data provided by Member States, which do not share a common approach to collecting the relevant data. Some Member States do not collect official data on gender equality in the cultural and creative sectors, while others have set up specific initiatives to monitor gender inequalities in those sectors, such as the annual publication of an Observatory on Gender Equality in Culture and Communication in France.

5. Have studies been conducted on the specific impact of the COVID-19 crisis on gender equality in the cultural and creative sectors?

Generally, not many studies have been conducted yet on the specific impact of the COVID-19 crisis on gender equality in the cultural and creative sectors. Only the MaLisa Foundation in Germany was reported to have conducted such research.

Most Member States have, however, conducted studies on the impact of the pandemic on gender equality or on the impact of the pandemic on the cultural and creative sectors.

At EU level, the OMC report includes a chapter on the impact of the COVID-19 crisis, and the European Institute for Gender Equality (EIGE) 2021 report ‘Gender equality and the socio-economic impact of the COVID-19 pandemic’ provides information on the impact of the pandemic on the cultural and creative sectors.

6. What additional action may be needed at Member State and EU level to close the gender gap in the field of culture?

There was a shared recognition that the OMC report already provides recommendations for many relevant measures and initiatives to be taken at Member State or EU level and that it was important for these recommendations to be effectively implemented.

While **combating sexual and gender-based violence in the cultural and creative sectors** must remain an absolute priority, most Member States also noted the need for **action to improve and consolidate the collection of reliable and comparable data on the gender gaps in those sectors.**

Some Member States underlined the need for **qualitative studies**, as a complement to quantitative analyses. Such studies could include an analysis of gender imbalances in the cultural and creative sectors with regard to the participation/representation of women or the factors underlying unequal access to employment for women, but also an analysis of women's experience of inequalities.

Several Member States underlined the importance of **strengthening equal participation in decision-making and improving women's access to leadership positions** in all cultural and creative sectors.

The **representation of women** in all cultural and creative sectors has also been cited as an important field of action, not only in terms of the **visibility of female artists** themselves, but also in terms of the **representation of strong female role models** and a gender-balanced division of unpaid household chores.

7. How do you think the Council should continue working on this issue?

While acknowledging the progress already made, all Member States called on the Council to continue working on the issue of gender equality in the field of culture, mostly **by facilitating the exchange of good practices, knowledge and experiences**, but also by facilitating **discussions about common obstacles** to gender equality in order to consider possible common solutions, or even by **coordinating Member States' efforts and work**.

The **OMC group was mentioned by several Member States as a good working method** for this topic, as it brings together experts in their field(s) to share experience and good practices while allowing enough leeway for Member States to tackle specific issues with targeted responses that take into consideration their particular circumstances.

Some Member States, such as Portugal, suggested moving beyond the normative approach and developing a **complementary educational and awareness-raising approach**. The cultural and creative sectors do indeed have a crucial role to play in allowing these issues to be discussed with and among the younger generations, so that gender stereotypes are not perpetuated and no longer have to be deconstructed.