

Handbook of Good Practices

to Combat Gender Stereotypes and Promote Equal Opportunities
in Film, Television and Theatre in Europe

Nora: "I believe that, first and foremost, I'm a human being – just as much as you –
or at least I should try to become one".

(Her statement to Torvald in Henrik Ibsen's A Doll's House)



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Richard Polacek – Prague, July 2010

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WELCOME

Let us move the world forward together !

I am proud to say that this **Handbook of Good Practices** can change our future! For the International Federation of Actors (FIA), equality has always been vital. FIA is a world wide federation of over 100 member unions in 77 countries, and a **Gender Charter** was adopted in the early days of the federation.

I believe that art can change society. But then the art must be brave and curious. It must not be content only to reflect society as it was thirty years ago or portray stereotypes. To do “as one has always done” has never moved the world forward. But art can: especially if all talents are given the opportunity to portray all the nuances of human life. I am convinced of one thing: talent is equally shared between the sexes.

Half of the world's population is female. They all deserve to see a film, a TV drama, a play, even a commercial that relates meaningfully to their own lives, their own age, their own experience, their own sex. Acting is portrayal. And the main question is: what kind of lives are we given the opportunity to portray?

To reflect the fact that women are important and present at all levels of society, FIA decided in a congress in 2004 to encourage all film and theatre producers to use female actors in non gender specific parts, such as president, carpenter, postal worker, judge, etc.

In 2008, the report **Age, Gender and Performer Employment in Europe** was published by FIA. The report is a snapshot of career experience of performers across the EU in relation to their age and gender. The findings were depressing but not surprising:

- Female performers have shorter careers than men
- There is a greater proportion of women in the lowest income groups, but a much lower one in the top bracket
- Women performers all over Europe consider their gender a disadvantage across all aspects of their careers and working lives.

This is well known to actors all over the world. We know this by experience. But the report and research was necessary to raise awareness about the problem. And it made clear that we need to change the reality! We need to find solutions. And we need to see what good practices we can learn from. The result is the Handbook of Good Practices that you are holding in your hand. The handbook includes more than 50 good practices on combating gender stereotypes and promoting gender equality in theatre, film and TV from twelve European countries: Belgium, Croatia, Denmark, Finland, France, Ireland, Italy, Norway, Slovenia, Spain, Sweden and the United Kingdom.

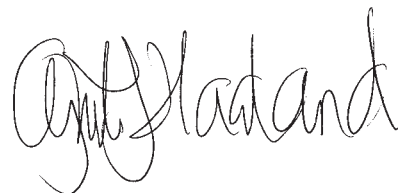
We have collected and examined these existing practices on how to really impact on gender portrayal and equal opportunities. Our members have arranged regional seminars in France, Belgium, Slovenia, Sweden and the United Kingdom to share information and inspire one another to combat gender inequality in film, television and theatres in Europe. This “toolbox” would never have been possible without all the participants’ generous participation and dedicated work.

The steering committee of this project includes: Jean Rogers from Equity, UK; Rynagh O’Grady from the Irish Equity Group; Ira Ratej from Glosa, Slovenia; Anna Carlson from The Swedish Actors’ Union Teaterforbundet and myself. Its meetings have also been attended by different representatives of FIA’s member unions in the course of its work, who have made additional and vital contributions to the successful organisation of the regional seminars.

I especially want to thank Project Coordinator Dearbhal Murphy from FIA for her devoted work in supporting the steering committee to move FIA’s work for Equal Opportunity forward. I am also very grateful that we chose Richard Poláček as Project Consultant and I thank him for his dedicated participation in all the regional seminars with a view to extracting all the information that was shared and turning it into this Handbook.

Addressing the Norwegian League for Women’s Rights, Henrik Ibsen once said: “I am not even quite clear as to just what this women’s rights movement really is. To me it has seemed a problem of mankind in general... True enough, it is desirable to solve the woman problem, along with all the others; but that has not been the whole purpose. My task has been the *description of humanity*”.

And to describe humanity we need both sexes to be equally present on stage, film, TV, commercials and in radio shows, portraying all colours, nuances, shapes and ages of human life.

A handwritten signature in black ink, reading 'Agnete G. Haaland'. The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Agnete G. Haaland
President of FIA

INTRODUCTION

Gender Equality and the role of Arts and Culture by Claes Borgström, Former Ombudsman for Equal Opportunities in Sweden

As Swedish Ombudsman for Equal Opportunities from 2000 to 2007, I have frequently observed the key importance of the cultural sector in shaping and promoting gender equality, as a sphere that exercises a strong influence on society.

I have often felt that gender equality is perhaps the most important political issue of all, as it impacts and colours every other political area. The relationship between men and women has consequences in every arena of everyday life, which in turn must shape the way political action is taken. The cultural sphere is a vital partner in this work. For example, the anti-discrimination office in Sweden has focused some of its work on addressing stereotypes in education. Clearly, such efforts have to be backed up by cultural production, if they are to be effective. Its content must reinforce the same messages, without impacting on artistic freedom. The cultural scene influences people. Art offers the potential for change. It describes and analyses experience and often offers a critical perspective that points towards the future. But art can also conserve and preserve. Certainly, stereotypical gender roles have been preserved and reproduced, both in quantitative and qualitative terms, and gender stereotyped messages continue to be transmitted in cultural production and in advertising.

What is more, the cultural sector itself has some distance to go in terms of achieving equal opportunities. This was strongly brought home to me when I was invited to address the Swedish Conductors' Association, composed at that time of sixty people, only three of them women. That profession is just one example of the reality that persists in much of the cultural sphere. The potential for change is certainly there; however, there is still much inertia and opposition, also in relation to commercial production.

So how exactly does one begin to address this tricky problem? Well, certainly the choice of words and language is important. For example, it makes no sense to talk about "increasing" equality: either there is equality, or there isn't. What is equality? Defining it is an important basis for further work. In 2006, the Swedish Parliament passed an important equality objective, worded as follows: "Men and women shall have the same power to shape society and their own lives". It is a helpful approach and objective, worded in a way that captures the important notion of power. One might also describe it in terms of all people having the same possibility to develop their own capacities.

The challenge then is to apply this objective to all fields, including the cultural field. Mapping, measurement and analysis of the existing situation is a vital starting point. Take, for example, the portrayal of gender in the media. Establishing a quantitative analysis is very helpful, as simply counting can offer a very telling snapshot of the situation. Thus, one can examine elements such as photos used, experts consulted and interviewed and analyse the results produced. This can also be very usefully completed by a qualitative analysis: for example, I was very struck by the very different characterisations of the Nobel Prize winners for literature Harold Pinter and Doris Lessing when being honoured for their work. While Pinter's

work “laid bare the human condition” ; Lessing’s offered “stories of women’s existence”. Again, this simple characterisation shows a very problematic categorisation, with the male perspective held up as universal and the female perspective as being of primary relevance to women.

Mapping and measurement create a baseline and from there one must generate the will for change. One must look at the existing situation and how it can be affected and then establish a plan and a timeline for that change to happen. Goals must be set, which can be evaluated and measured. Top management must be engaged with the process, so that it is disseminated to all levels and responsibility and commitment are created. Perhaps this process seems banal, but the reality is that it applies in the cultural sector, just as it does in private industry.

There is often an interest in claiming one’s own sector as “something apart”. This is the case in the cultural sector, as it is in other sectors, but nonetheless, it is not really true. I do not believe that culture should be separate in this way. The cultural sector that is funded by a society through its taxes must uphold the principles of that society. I know that many artists would not agree with me, but the aim is not in fact to tell individual artists what they can and can’t do, or worse still, to order culture to glorify the government or promote censorship. The aim is rather to ensure that publicly funded culture has congruence with the aims and aspirations of the society, such as democracy and gender equality.

Thus in Sweden, the Arts Council has a Charter to promote equality. I certainly believe that the sector itself knows best how to implement change and identify the tools for doing so. However, there has to be the will and the commitment, as well as the obligation to follow through and produce results. The performing arts gender checklist included as an example in this Handbook proved an effective method in Sweden for getting the issue on the agenda and keeping it there. It is always a challenge to maintain the dynamic once it is established and retain it as a priority. Another Swedish tool, described in greater detail in this Handbook, has been the creation of a minimum 40% quota for each gender to be represented in production financed by the Swedish Film Board. This has not yet fully borne fruit and I believe that further measures may be necessary if concrete steps are not taken soon to drive the required change. In justifying the failure to achieve balance, people always hark back to the supposedly objective criterion of “quality”. Thus they claim that the projects focused on, or led by, women simply do not offer sufficient quality. Yet this is a myth, for it depends directly on what you mean by quality and how you evaluate it. It has to do with codes and modes of representation: as the example of the Nobel Prize winners made clear, the male norm is more established and therefore more likely to succeed. We must have the courage to challenge this and take a bold approach to delivering change.

I commend the present Handbook for its practical approach in offering the tools for change. The cultural sector is not a sector apart : because of its unique power to shape representation and deliver messages to society, it must take the lead in upholding gender equality.

CHAPTER 1

Applicable EU legislative framework

The promotion of equality between men and women throughout the European Union is one of the essential tasks of the EU. The Lisbon Treaty that came into force in December 2009 stipulates in its new article 2 that “The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail”.

Article 3 specifies that the Union “shall combat social exclusion and discrimination, and shall promote social justice and protection, equality between women and men, solidarity between generations and protection of the rights of the child”.

Several articles in the Lisbon Treaty specifically provide the possibility for the EU to adopt legislation on gender equality. Article 19 authorises the EU to take appropriate action to combat discrimination based on grounds of sex, racial or ethnic origin, disability, age, and sexual orientation. Under Article 157, the EU must adopt measures to ensure the application of the principle of equal opportunities and equal treatment of men and women in matters of employment and occupation, including the principle of equal pay for equal work or work of equal value. Article 23 of the **Charter of Fundamental Rights of the European Union** states that “equality between men and women must be ensured in all areas, including employment, work and pay. The principle of equality shall not prevent the maintenance or adoption of measures providing for specific advantages in favour of the under-represented sex”¹. Finally, article 10 of the **Lisbon Treaty** imposes a gender mainstreaming obligation on the EU : in defining and implementing its policies and activities, the Union must aim to combat discrimination based on sex (as well as on racial or ethnic origin, religion or belief, disability, age or sexual orientation).

A distinction between two aspects can be drawn as to the EU legislative framework applicable to the performing arts, film and TV sectors :

- Legislation aiming to ensure equality between men and women in employment and in particular as regards access to work, working conditions, and pay and rules. This also includes rules on sexual harassment or harassment based on sex or gender.
- Legislation aiming to combat sex discrimination as regards the content of programmes in audiovisual and media services. There are also more political commitments to fight gender stereotypes.

¹ http://www.europarl.europa.eu/charter/pdf/text_en.pdf

Equality between men and women in employment²

In the EU there is no specific legislation to combat specifically sex and gender discrimination in the performing arts, film and TV. However the general legislation on sex and gender equality³ is applicable to all sectors of the economy, including to the performing arts, film and TV.

Since the 1970s the EU has adopted a set of directives on various aspects of gender equality in employment, including equal pay, equal treatment for men and women as regards access to employment, vocational training and promotion, working conditions. The directives are applicable to all sectors of the economy and clearly state that it is illegal to discriminate against women in the labour market and pay women lower wages than men when doing the same work or work that is of equal value. Other directives have been adopted guaranteeing equal treatment between men and women in statutory schemes for protection (against sickness, invalidity, old age, accidents at work, occupational diseases, unemployment) as well as the burden of proof in sex discrimination cases.

In 2006 seven EU directives were incorporated into a single directive aiming to bring more clarity to European law in the field of equal treatment between women and men. **Directive 2006/54/EC**⁴ is now the main directive as regards **equal opportunities and equal treatment of men and women in matters of employment and occupation**. It is one of the main legislative instruments of the EU ensuring gender equality. Equal treatment is guaranteed to both employees and self-employed persons, although the protection of self-employed persons is sometimes restricted. The directive obliges Member States, in accordance with national law, collective agreements or practice, to encourage employers to promote equal treatment for men and women in a planned and systematic way in the workplace, in access to employment, vocational training and promotion. As this directive is applicable to all sectors of the economy it also applies to people working in the performing arts, TV and film.

Other important EU directives promoting sex and gender equality include directives on pregnant workers and maternity leave, and parental leave⁵:

Directive 92/85/EEC on pregnant workers and maternity leave requires minimum measures to improve the safety and health at work of pregnant women and women who have recently given birth or are breastfeeding, including a statutory right to maternity leave of at least 14 weeks. In 2008 the Commission proposed an extension of the duration of maternity leave from 14 to 18 weeks.

Directive 96/34/EC on parental leave provides that for all parents of children up to a given age defined by Member States be given at least 3 months' parental leave and that individuals be able to take time off when a dependant is ill or injured. The parental leave directive has been revised in 2010 (**Directive 2010/18/EU**).

² Detailed information regarding sex and gender equality rights in Europe may be found on the website of the European Commission: <http://ec.europa.eu/social/main.jsp?catId=4208&langId=en>
³ "Sex" refers to the biological and physiological characteristics that define men and women. "Gender" refers to the socially constructed roles, behaviours, activities, and attributes that a given society considers appropriate for men and women.

⁴ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:204:0023:0036:en:PDF> • ⁵ To consult all EU gender equality directives, see: <http://ec.europa.eu/social/main.jsp?catId=6398&langId=en>

⁵ To consult all EU gender equality directives, see: <http://ec.europa.eu/social/main.jsp?catId=6398&langId=en>

⁶ The United Nations convened the Fourth World Conference on Women on 4-15 September 1995 in Beijing, China. The outcome is the Beijing Declaration Platform for Action, an agenda for women's empowerment aiming to remove the obstacles to women's public participation in all spheres of public and private lives through a full and equal share in economic, social, cultural and political decision-making: <http://www.un.org/womenwatch/daw/beijing/platform>

Despite some progress, Europe still faces considerable challenges to achieve gender equality. Over the last five years, the European Union has therefore taken a number of steps to set up the fight against gender discrimination and to ensure its compliance with the *Beijing Platform for Action*⁶. This includes the adoption of a framework action programme in the form of a five-year **Roadmap for Equality between Women and Men**⁷ adopted by the European Commission in 2006 setting objectives and key actions in six priority areas, and a **Gender Pact**⁸ adopted the same year by the Council. The Gender Pact ‘encourages’ EU Member States to close gender gaps and combat gender stereotypes in the labour market.

The *Roadmap* and the *Gender Pact* are political commitments but do not impose any legal obligations on Member States.

Combating gender stereotypes and fighting sex discrimination in the audiovisual and media services

Especially for women in the performing arts, film and TV, gender stereotypes are central to the existence and persistence of unequal outcomes in terms of employment opportunities, pay and working conditions. The outcomes of the 2008 FIA study on *Age, Gender and Performer Employment in Europe*⁹ have clearly underlined this.

At international level the **Convention on the Elimination of All Forms of Discrimination against Women**¹⁰ was adopted by the United Nations General Assembly in 1979. It entered into force as an international treaty on 3 September 1981 and has been ratified by all EU Member States. Article 5 of the Convention relates directly to “Sex Role Stereotyping and Prejudice” and stipulates that States Parties “shall take all appropriate measures to modify the social and cultural patterns of conduct of men and women, with a view to achieving the elimination of prejudices and customary and all other practices which are based on the idea of the inferiority or the superiority of either of the sexes or on stereotyped roles for men and women”.

The EU *Roadmap for Equality between Women and Men* and the *Gender Pact* call upon Member States to adopt measures to combat gender stereotypes, in particular those related to the sex-segregated labour market and in education. The *Roadmap* explicitly mentions the elimination of gender stereotypes in the media. It propose as key actions to support awareness-raising campaigns and exchange of good practices in schools and enterprises on non-stereotyped gender roles and develop dialogue with the media to encourage a non-stereotyped portrayal of women and men.

Currently there is no EU legislation to combat sex discrimination or gender stereotypes in the performing arts. In addition Directive 2004/113/EC of 13 December 2004 implementing the principle of equal treatment between men and women in the access to and supply of goods and services explicitly states that the directive doesn’t apply to the content of media or advertising.

From 14-2 March 2010, the UN Commission on the Status of Women undertook a fifteen-year review of the implementation of the Beijing Declaration and Platform for Action and the outcomes of the twenty-third special session of the General Assembly. For more detailed information about the application of the Beijing Declaration Platform for Action, see in particular the European Parliament resolution of 25 February 2010 on Beijing +15 – UN Platform for Action for Gender Equality: <http://www.europarl.europa.eu/document/activities/cont/201003/20100301AT169756/20100301AT169756EN.pdf> and the 2010 report of the European Women’s Lobby: <http://www.womenlobby.org/SiteResources/data/MediaArchive/policies/beijing/resume.EN.pdf>
⁷ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2006.0092:FIN:EN:PDF>
⁸ <http://europa.eu/bulletin/en/200603/1013.htm>
⁹ <http://www.fia-actors.com/uploads/ENGLISH.pdf>
¹⁰ <http://www.un.org/womenwatch/daw/cedaw>

An important step forward has been made with the adoption of the **EU Audiovisual Media Services Directive**¹¹, adopted by the EU in 2007. The directive does not explicitly mention gender stereotypes, but it obliges Member States to ensure that audiovisual media services provided by media service providers under their jurisdiction do not contain any incitement to hatred based on sex (and race, religion or nationality). The directive further states that audiovisual commercial communications must not include or promote any discrimination based on sex (and racial or ethnic origin, nationality, religion or belief, disability, age or sexual orientation).

Last but not least it is important to underline that an **Advisory Committee for Equal Opportunities for Women and Men** was created in 1982, to provide an institutional framework allowing regular consultations between the national bodies responsible for the promotion of equal opportunities. The Committee is convened by the Commission and gives opinions at its request. The Committee is currently preparing an opinion on women and the media which aims to also include recommendations on how to achieve gender equality in the media and a balanced and diverse portrayal of women and men in media content.

Conclusion

Current EU rules on equal treatment between men and women in employment and occupation have not been set up specifically for the performing arts, TV and film. As a result the current rules may be considered as not sufficiently taking into account the particular working and employment patterns in these sectors. Still, Member States have to ensure efficient application of applicable EU rules in these sectors, too.

Content-related legislation at EU level is still quite weak, although the EU has recently set up strong rules to combat sex discrimination in audiovisual and media programmes.

There is no legal obligation on Member States to combat gender stereotypes. However, in recent years a strong political commitment has been made at EU level to fight gender stereotypes.

The effectiveness of the above-mentioned measures depends largely on how national authorities implement EU legislation and the political commitments of the *Gender Pact* and the *Roadmap*. As the next chapter will show, differences in implementation of the EU legislative framework across the EU are considerable.



CHAPTER 2

The diversity of national rules

The European Commission is closely monitoring the transposition and implementation of EU gender equality legislation by all EU Member States and in the EEA countries of Iceland, Liechtenstein and Norway¹². Regularly the Commission publishes detailed overviews of the main features of EU gender equality law and how it is transposed and implemented in the 30 EU and EEA Member States¹³. If the Commission believes that an EU Member State has not correctly transposed or is not correctly implementing one of these EU directives, it can initiate an 'infringement procedure' which can lead ultimately to a decision of the European Court of Justice and a financial penalty on the Member State if the Member State does not comply with the judgment.

It has to be underlined that when transposing EU directives Member States always have a margin of discretion as to how they transpose a directive, as long as they achieve the objectives and clearly include the obligations and rights contained in the directive. At the national level the respective states may always adopt measures that are better and that go further since, in this area, EU law lays down minimum requirements only.

Despite a common EU framework, there is a huge diversity across the EU as regards national (and regional) legislation on gender equality. In some countries there is a long tradition of extensive gender equality legislation. However, it has been proved that, in many respects, EU rules and case law have provided a crucial impetus to gender discrimination law in the Member States and the EEA countries.

Across Europe there seems to be no specific gender equality legislation focusing specifically on the performing arts, TV and media; it is therefore general legislation on gender equality that applies to these sectors. There are also some binding rules as regards combating sex discrimination in media and advertising. However there does not always seem to be a clear understanding of or coherent approach to what constitutes sex discrimination in the content of media programmes and how to measure it. The portrayal of damaging stereotypes of gender roles (including violence against women) is still widely accepted in European cultures and it is unclear to what extent current legislation on sex discrimination in media content is applicable.

A correct transposition of the EU rules into national law is not enough. What also matters is that the transposed rules are applied in everyday life and are effectively enforced through the appropriate mechanisms, like labour inspectorates, equality bodies and, where necessary, the courts. In other words, law on paper must also be law in everyday practice.

The contributions made during the regional seminars organised by FIA as part of this project and the steady feedback FIA and its national members receive from professionals in the sector reveal that in many countries there is a huge gap between gender equality legislation and its effective application in the aforementioned sectors. Only in very few countries in Europe (such as Sweden and Norway) have specific institutional mechanisms been set up to ensure gender equality legislation is applied correctly

¹² To consult all national transposition measures adopted by EU Member States of the EU gender equality directives, please check the European Commission's website: <http://ec.europa.eu/social/main.jsp?catId=639&langId=en>

¹³ Several publications on the transposition and implementation of EU Gender Equality Law, are available in electronic form at: <http://ec.europa.eu/social/main.jsp?catId=641&langId=en>; See in particular the European Gender Equality Law Review 2009, the Reports on the Transposition of Recast Directive 2006/54/EC (2009), Sex-segregated Services (2008) and EU Rules on Gender Equality: How are they transposed into national law? (2009)

in the fields of performing arts, film and TV. However, gender equality and in particular the implementation of gender mainstreaming necessitates strong institutional mechanisms to ensure coordinated actions by a wide variety of key players, including public institutions.

Implementation of gender equality rules in the media and advertising is an area which is increasingly documented and reported by the European Commission, although the current reports rarely analyse how gender legislation is effectively applied to the people working in this sector and how gender stereotypes affect working conditions and access to employment. Since December 2009 the Commission has also been closely following the application of the audiovisual and media services directive, which includes an obligation for EU Member States to ensure that the content of audiovisual and media services is not sex discriminatory. For example in Spain a new law on audiovisual communication services was adopted in March 2010 [law 7/2010 of 31st March 2010]. The law brings together a large number of outdated regulations in one up-dated legal framework and also transposes guidelines on advertisements and audiovisual content as set out in the EU Audiovisual and Media Services Directive (Directive 2007/65/EC). The law states explicitly that it aims to promote a society free of discrimination based on sex and it prohibits incitement to hatred and discrimination based on sex and programmes including pornographic scenes and wanton violence. The law also foresees sanctions in the case of serious breaches, such as the transmission of programmes which convey messages of hate, contempt or discrimination based on race, sex, religion, nationality, opinion or any other personal or social circumstance and any commercial programmes which violate human dignity and use images representing women in a vexatious and discriminatory way.

The Commission has recently developed a methodology to evaluate how the qualitative rules of the directive are respected in the programmes of EU Member States¹⁴. It remains to be seen how far the analysis of the content of audiovisual and media programmes will take into account sex discrimination and gender stereotypes.

Achieving gender equality can take different forms and, in addition to implementing EU legislation, some Member States have adopted specific regulations and/or incentives to foster gender equality:

- Many Member States are actively enhancing the adoption by private and public employers of *Equal Opportunity Plans* (and/or diversity plans) as a means to enforce the law, increase their economic performance, improve their public image as an equal opportunities employer and a socially responsible company. Equality plans can help ensure transparency within establishments as to the actions that are undertaken to comply with gender equality legislation. They also remain a useful tool to ensure that employees can find redress from discrimination at work but also ensure compliance with the law. Currently only in few EU Member States there is specific legislation on equality plans which applies to private sector businesses. Chapter 3 of this handbook will detail how in some countries equal opportunity plans have been set up in the field of performing arts.

- *Positive action* is another way of trying to achieve gender equality. It includes measures attempting to increase the participation of women in those contexts in which they are regarded as underrepresented. EU law provides that the principle of equal treatment must not prevent a Member State from taking specific measures to prevent or compensate for disadvantages linked to gender. The objective of permitting these measures is 'ensuring full equality'. The overwhelming majority of Member States take the opportunity provided by the EC Directives to introduce positive action, which would otherwise constitute unlawful discrimination. Several good practices in this handbook show how Member States make use of positive action in the field of film, TV and performing arts to ensure gender equality.

As explained, the general gender equality legislation at international, EU and national level also applies in the performing arts, film and TV sectors. The new EU rules on content of audiovisual and media services are a good step in the right direction to constantly improve the existing legislative framework. Unfortunately the law on paper and law in practice still differ, sometimes dramatically - especially in the area of film, TV and performing arts. One of the basic preconditions for full respect of applicable rules in these sectors is that employers, workers, trade unions, public authorities, lawyers and judges know and apply gender equality law in everyday working life.



CHAPTER 3

Setting qualitative and quantitative targets

Across Europe there are several initiatives which set specific quantitative and qualitative targets to achieve gender equality. Some of them are specific to the performing arts, film or TV sectors, others are more general but also apply to the sectors in question.

The following good practices give a general overview of the diversity of initiatives aiming to set targets to achieve tangible results for gender equality. Not all of them are legally binding, but they all have in common the call upon public authorities and employers to put in place systematic control mechanisms to ensure gender equality is achieved. Although there is no guarantee as to results, the measures described show what can be done to make gender equality obligations more tangible.

1. Equal Opportunity Plans in film, TV and performing arts companies and organisations

In many countries in Europe so-called *Equal Opportunity Plans* or specifically *Gender Equality Plans* are established at company level. They aim to create greater equality between men and women at the workplace level. Often they are part of the national legislation to implement EU directives on equality. Across Europe the nature and content of equality plans varies. In most countries in Europe the majority of gender equality plans are the result of ‘top-down’ public policies and legislation. In some countries they are effectively applied in establishments and companies for film, and the performing arts, and in broadcasting companies.

In **Sweden**, under legislation on equal opportunities, every three years each employer with more than twenty-five employees has to set up an equal opportunity plan describing the employers’ efforts to promote equality as regards working conditions, recruitment, parenthood and gainful employment, sexual harassment and gender-related harassment. In Sweden, these Equal Opportunity Plans are effectively in place in every theatre, film production company, broadcaster, art school, and drama academy which employs more than twenty-five people.

Similar provisions exist in **Finland**, where workplace equality plans must be developed for every organisation and company employing more than 30 people. At least in all Swedish speaking theatres in Finland these plans are in place and implemented.

Several countries in Europe limit the obligation to public employers. In **Belgium**, for example, all public sector employers are obliged to draw up equality/positive action plans. In **Denmark**, every second year, ministries, councils, state institutions and state-owned companies must draw up a report on their equality work. However this concerns only those institutions and companies with more than 50 employees. In **Spain**, all public companies and local governments have to set up Equal Opportunity Plans if they have more than 250 employees. However, Spanish legislation encourages all companies to set up Equal Opportunity Plans.

In other countries in Europe, legislators impose more general obligations on employers to promote gender equality. In **Norway**, for example, companies have to report on equality activities in their annual reports.

In many countries in Europe, however, no such obligation exists, not even for the public sector or companies and establishments who are financed by public authorities. In several countries there are also legislative frameworks for gender equality plans in private sector workplaces, but these remain essentially voluntary and are not widespread in the field of performing arts, TV and film.

2. BELGIUM

Recommendations on the presence and representation of women in broadcasting services

In March 2006, in the French speaking community in Belgium, the ministers in charge of audiovisual and equal opportunities invited the advisory committee of the *Audiovisual Council* (CSA) to give an opinion and recommendations on the presence and representation of women in the media and on how to treat information on cases of violence perpetrated against women. The advisory committee convened a working group including women and men working in different sectors of the media, academics and also representatives from the women's and feminist movement and members of the Office for Equal Opportunities of the French-speaking Community of Belgium.

As a result of this cooperation an opinion of the advisory committee was adopted in July 2006, entitled "Equality, multiculturalism and social inclusion - presence and representation of women in broadcasting services"¹⁵. Although this opinion is not binding for broadcasting services of the French-speaking community, it nonetheless indicates clear guidelines for audiovisual service providers and their programme editors on how to ensure an increased presence of women in broadcasting services, how to represent and portray women and also how to deal with cases of violence against women.

Amongst others, the advisory committee recommends that broadcasters comply with the *European Broadcasting Union* (EBU) charter for equality of opportunity for women in radio and TV or to incorporate it in the drafting of their internal code of ethics. Broadcasting service providers are also invited to promote a balanced presence of women and men in bodies and positions of responsibility and to ensure the implementation of existing laws on working time and equal conditions for men and women as regards promotion and salary.

The advisory committee further recommends to broadcasters to promote a balanced picture of the diversity of roles and functions of women and men throughout their programming, including for their own productions, co-productions and for commissioned work. Broadcasters are reminded of their responsibility towards society and the audience, and in their choice of programmes and advertisements they must be vigilant with respect to sexist stereotypes inciting discrimination and violation of human dignity. Special attention should also be given to programmes for children (entertainment, cartoons, games, and advertisements) and broadcasters are called upon to select programmes that do not transmit sexist stereotypes.

3. DENMARK

Social dialogue between trade unions and employers

The *Danish Actors Association* (DSF, *Dansk Skuespiller Forbund*¹⁶) arranges social dialogue meetings with employers' organisations in film, TV and theatre on a regular basis. These meetings seek to uncover existing problematic structures and practices as regards gender equality, and suggest possibilities for improvement. Many employers consider these meetings as helpful, given that they make them more aware about discriminatory structures and practices and identify ways of achieving gender equality.

4. IRELAND

Irish Equity : lobbying for gender equality in public funding of the arts

*Irish Equity*¹⁷, an Irish trade union, which is part of *SIPTU*¹⁸, and which represents actors, theatre directors, stage and set designers in Ireland proposed in February 2010 that the *Irish Arts Council*¹⁹ make a ruling or strong recommendation that they initially (and then to be carried forward to all funding bodies in Ireland) have gender equality as one of the criteria for funding. The aim is to have a fair proportion of public funding going to women-led companies and women-led projects that are telling women's stories. This policy was endorsed by *Irish Equity*'s annual general meeting in June 2010.

5. NORWAY

The road towards gender equality in film production

In recent years, there has been growing interest in Norway relating to gender quality in the film sector. This is especially due to a survey carried out in 2006 concerning the representation of women in key positions in this sector. The survey is called *The Figures Speak for Themselves (Tallenes tale)*²⁰ and was carried out at the initiative of the sector itself. The report shows serious gender disparities in key positions (directors, script-writers and producers) and the distribution of funding.

In order to encourage and increase the proportion of women in leading positions in Norwegian film production, in 2006 the *Norwegian Film Fund* earmarked a special development budget (called *Signatur K*) for films that give priority to women. 2 million NOK were allocated for this project, which has since finished. To qualify for funding from this budget, the agreement provided that at least two of the key positions in a given film project must be held by women, and one of the leading roles should preferably be a woman.

The public debate kicked off and efforts continued with the Norwegian Government declaring that from 2010 on the grants given by the *Norwegian Film Institute* to produce films must have at least 40% of female producers, directors and scriptwriters. However, as reality is still far from this objective, a new report was published in early 2010, entitled *Start Using all the Talents (Ta Alle Talentene I Bruk!)*²¹. The report was prepared by *Bransjerådet*, an informal network regrouping the leaders of the guilds for actors, film workers, film directors and playwrights and the association of film and TV producers, who meets four times a year, in order to discuss issues of common concern and to speak with one voice with the government.

¹⁶ <http://www.skuespillerforbundet.dk>

¹⁷ <http://www.irishequity.ie>

¹⁸ SIPTU is the Services, Industrial, Professional and Technical Union representing over 200,000 Irish workers from virtually every category of employment across almost every sector of the Irish economy: <http://www.siptu.ie>

¹⁹ <http://www.artsouncil.ie>

²⁰ <http://www.nfi.no/english/nyheter/vis.html?id=1881>

²¹ http://www.skuespillerforbund.no/php/files/documents/ta_alle_talentene_i_bruk.pdf

The report puts forward six major suggestions on how to achieve gender equality in film production in Norway. Proposals include targeted actions as regards public funding arrangements for scriptwriters, for project development, and for production. The report also proposes to postpone the distribution of public funding until there are enough good projects where both sexes are represented. Other proposals were for obligations to be imposed on public funding, whereby at least 40% of key positions (producer, script writer, director and main part) must be held by. The leading role (protagonist) should in this context be considered as one of the key positions. The report finally calls for specific funding for female producers; it also suggests increasing over a five-year trial period the additional postproduction funding to 85% for films with female leading roles.

Since the beginning of 2010 *Bransjerådet* has several times met the Ministry of Culture, which expressed its support for this initiative, and for many of the proposals put forward in the report. Several meetings are ongoing between members of *Bransjerådet*, the *Norwegian Film Institute* and the Ministry to achieve a binding agreement for the film sector in the coming months.

6. SPAIN

Gender parity and gender equality in art funding

Spanish legislation on equal opportunities between women and men imposes gender parity in senior positions and in the committees or juries evaluating grant applications in the field of dance, music and theatre. Gender parity has been achieved in the grant and funding committees and juries of INAEM (*Instituto Nacional de las Artes Escénicas y de la Música, National Institute for Performing Arts and Music*).

At the same time, as regards the allocation of funding and grants for film by the *Institute of Cinematography and Audiovisual Arts* (ICAA)²², a Spanish government order reinforces gender balance as a criterion for awarding funding. A proposal for funding can thus receive additional points if the applicant ensures a good gender balance in the technical filming team, if the film is directed by a woman who has never directed a long film before, or if the script has been written by a woman. The law also clearly indicates that funding should be given in priority to film projects which are directed by women until gender equality is achieved in funding. These rules apply to funding of films at all stages and all types of films: at the project stage, the production, post-production, short films, long films, etc. The order also specifically indicates that the ICAA selection committee needs to respect a gender balance.

Plans are ongoing to establish a similar government order for the funding of projects in the performing arts sector as granted by INAEM.

7. SWEDEN

Achieving gender equality in funding film production

The five-year Film Agreement (2006-2010) for the *Swedish Film Institute* ²³ stated that the grants for films must be distributed evenly between the sexes and that the proportion of women holding central positions in film production should increase during the period of the agreement. The aim is to encourage Swedish film production to be divided evenly between men and women and to progressively increase the proportion of women in central positions in film production. The agreement states that no later than one year before the end of the period (2008) of the agreement, each sex should have at least 40% representation (counted as the number of projects receiving support) in the categories of scriptwriter, producer and director. This target applies to different film categories: feature films, films for children and young people and short and documentary films.

The agreement also provides that every year the *Swedish Film Institute* must produce a report on the distribution between men and women for scriptwriters, producers and directors of the film projects that receive support and the average levels of support for films only or mainly by men and women respectively ²⁴. The distribution between men and women in the remainder of the film team for these projects must be reported.

In 2009 the Film Institute's Annual Report *Facts and Figures* stated that the Institute is very close to achieving the goal in the agreement. When it comes to screenwriters and producers, in 2009 the report indicated that 40% and 43% of screenwriters and producers respectively who were given funding were women. As regards directors, the Institute acknowledges that there is still some way to go. During the 2000s as a whole, however, there has been a slow but sure increase in women directors, and in 2008 and 2009 29% of directors receiving production funding from the *Film Institute* were women.

The Film Agreement has been extended for a further two years, until the end of 2012. In 2010 the *Swedish Film Institute* will also arrange for seminars focusing on the gender equality issue. The Institute has also just started a cooperation project with the Swedish Union for Theatre, Artists and Media ²⁵, together with film producers, on how to educate producers and directors in gender equality issues.

²³ <http://www.sfi.se/Documents/Dokument%20från%20Kulturdepartementet/Filmavtalet/The%202006%20Film%20Agreement.pdf>

²⁴ This document is available in Swedish and English. For the statistics on gender equality, see in particular page 9 of the 2009 Report: <http://www.sfi.se/Documents/Dokument%20från%20Svenska%20Filminstitutet/Verksamhetsberättelser/Verksamhetsberättelse%202009.pdf>

²⁵ <http://www.teaterforbundet.se>

CHAPTER 4

Ensuring gender equality in management and promoting gender sensitive management

Women are still largely underrepresented in senior and top management positions in film, TV and performing arts companies. Many studies and available data and statistics confirm that despite some minor improvements in recent years, a lot remains to be done to ensure that men and women are equally represented amongst artistic and administrative directors.

Another crucial challenge is a gender sensitive management in the daily running of performing arts organisations and film and TV companies. Some theatres have already adopted this approach to management, ensuring that artistic choices pay due attention to the gender structure of the staff, and working conditions respond to gender equality and the work-life balance needs of women and men.

The following examples of good practices show how the performing arts and TV and film sectors address the lack of gender equality in top management and how gender sensitive management can help to create a workplace respectful of gender equality and thus fully unleash the creativity of arts professionals.

1. SWEDEN

Leadership education for women in performing arts

In 2005 and 2006, in Sweden the *Swedish Actors' Union (Union for Theatre, Artists and Media – Teaterförbundet)* together with the employers' organisation Swedish performing arts (*Svensk Scenkonst*) hosted a special management development and mentoring programme for women, to train women to become theatre directors. The reason for setting up this programme was a strong under-representation of women as heads of the country's performing arts establishments. Only fifteen percent of the top positions in the performing arts were held by women.

The programme was financed by the *Foundation for the Culture of the Future*²⁶ and a bank-owned fund, the *Sparbankens Jubileumsfond*. The *Swedish Actors' Union* and the employers' organisation contributed with their own work and time. Twelve participants were selected for this training course; they paid 5,000 SEK each.

This programme proved to be a huge success. Nine out of the twelve women who participated in the programme today have jobs as directors of theatre institutions. A report published in 2010 by the *Swedish Centre of the International Theatre Institute* shows that there are thirty-two directors at theatre-, dance- and opera institutions in Sweden, fourteen of these are women and eighteen men. This is a clear improvement compared to 2007, when a similar report was published.

²⁶ The Foundation for the Culture of the Future was a state financed foundation which does not exist anymore: <http://www.framtidenskulturse.se>. The purpose of the foundation was to "financially support long term and innovative cultural projects, thus stimulating regional culture in a wide sense".

2. SWEDEN

Gender equality courses for leaders of artistic institutions

In 2009 and 2010 the *Swedish Actors' Union*, the employers' organisation in the performing arts (*Svensk Scenkonst*) and *Symf* (an organisation for professional musicians) grouped together to arrange an education programme aimed at the integration of gender equality and gender perspective in leadership, organisation and programming for twelve leading directors of performing arts institutions in Sweden. The title of this course is "An education for artistic and managing directors in the performing arts: The development of the artistic process, of the organisation and of leadership seen from a gender and gender equality perspective". The idea of this programme is to allow directors and artistic leaders to reflect on the creative process, and to see what they portray on stage from a gender perspective. The goal is to increase knowledge concerning the integration of a gender equality mindset in the daily leadership of an arts organisation, and to extend this into artistic development. The training strives to supply both knowledge and concrete tools with which to affect desired changes.

Twenty leaders of performing arts organisations applied for the first round of training courses offering twelve places. The selection took into account the desire to have an equal spread in the fields of music, dance and theatre as well as a geographic spread and an equal number of women and men participants. A second edition of the education programme starting in autumn 2010 will involve another twelve leaders, also coming from theatre, music and dance.

The training course was designed by a committee in which all trade union and employers' organisations were represented. Thanks to support from the Swedish Arts Council the course was made available almost free of charge, and participants were only expected to pay their own travel costs to the four training sessions. The training course was tailored to meet the needs of persons in leading positions.

The main challenge of this course is to encourage a discussion of artistic values and those norms and invisible power structures that are responsible for gender stereotypes and gender inequality. By offering these courses to the leaders of these institutions, trade unions and employers also hope that knowledge will "filter down" to freelance directors who are often engaged only for a specific production and leave the theatre once the production has been completed. Directors, however, are seen as key individuals in working towards gender equality. Through pressure on the *Swedish Arts Council*, both the *Swedish Actors' Union* and the employers' organisation hope that in 2011 the government will allocate funding specifically earmarked for educating directors, who are not yet reached by the programmes. The *Swedish Actor's Union* and the employers' organisation are also in dialogue with the drama academy to add leadership education to the directors' curriculum.

3. NORWAY

Training women for top management in theatre, music, dance, film and TV

Based on the Swedish experience, several Norwegian professional organisations (*Norwegian Actors' Association, Norwegian Dance Artists, Musicians' Union, Norwegian Scene Instructors' Association, Norwegian Directors' Guild, Norwegian Film Association, Norwegian Film and TV Producers' Association and Norwegian Theatre and Orchestra Association*) initiated a leadership programme for women in Norway in 2008 and 2009 to increase the share of women in top management positions²⁷. The training programme called 'Art Women' included theatre and also music, dance and the film and TV sectors, recognising clearly that gender equality challenges are different in degree and in relation to various senior positions in dance, theatre, music, film and television.

The programme received 1.5 million NOK from the Ministry of Culture of and was co-financed through the registration fee of participants.

The aim of the programme was to give participants competence and confidence in their own leadership and the courage and desire to lead the cultural institutions in new directions. In addition there was a stated goal that the group of participants should develop professional and social networks.

The programme included ten workshops devoted to various topics such as personal leadership, planning and management, organisational theory and organisational understanding, cultural and media management, communication and rhetoric, as well as industry-specific issues related to management and leadership in the arts and cultural sector.

Initially it was planned to train twelve women. However, due to heavy demand (some 115 applicants) seventeen participants were accepted. The programme was constantly adjusted in a dialogue with the participants throughout and concluded with an evaluation and a transition to a mentoring programme. The evaluation shows that participants were very satisfied. Most participants stated that they had experienced professional development and increased confidence in their own management. They also experienced social cohesion and the group has become a network.

It is still too early to measure to what extent the programme has helped increase recruitment of women to senior positions within the performing arts, music, film and TV. However the participating organisations have made an official request to the Ministry of Culture to continue funding the development programme. With the more ambitious and long-term goal of changing structures that prevent gender equality, the question being debated now is whether the future programme should also be opened to men.

²⁷ See: <http://www2.scenekunst.no/artikkel4816.nml>

4. SLOVENIA

Adopting a gender sensitive management style in theatres

Tina Kosi is Theatre Director in Celje, a public theatre in Slovenia. She has a gender sensitive management approach to the theatre staff and increased gender awareness in the choice of plays for the repertoire of the *Celje Theatre*.

This implies first of all that in the daily management of the theatre the current legislation on gender equality (especially as regards gender neutral pay and provisions on maternity leave and parental leave) is implemented correctly. The management of the *Celje Theatre* further makes specific efforts to communicate with the staff regularly on the applicable rules and how best to implement them in order to ensure a positive working environment and good work relations. Solutions take account of the specific working conditions of the sector: periods of touring and performances during evenings and at weekends. New actors are informed in detail about applicable rules in the theatre and their rights and duties.

Individual career discussions and targeted support are further elements of this management approach. Personal arrangements are made for example for pregnant actresses, to ensure pregnancy is not the end of their career. They receive smaller roles towards the end of their pregnancy and individual career discussions help ensure that their career continues with bigger roles, once they are back from maternity leave.

As for any theatre, the choice of repertory clearly remains an artistic question, but is also influenced by financial constraints and the need to meet audience expectations. In Celje, when deciding about the repertory, the management also pays specific attention to the gender structure of the actors employed, thus making a conscious choice to use all actors and their talents in as balanced a way as possible.



CHAPTER 5

Rethinking professional training for stage and screen

Training of actors is of vital importance in order to break a vicious circle of gender discrimination and gender stereotypes. Professional training for actors in Europe often still seems to follow a narrow approach: work on the repertoire and roles remains largely influenced by gender stereotypes, which give women considerably less time on stage than men and offer reduced selection of roles for female actors. Too often the selection of students by art academies and the choices of professors on how to work roles, and on what should be put on are not gender neutral. Art academies therefore have a key role: they can either reproduce (deliberately or not) or break the existing gender biased trends of the employment market.

The following examples of Sweden and the United Kingdom show how professional training of actors and screenwriters can be approached differently.

The Swedish project *Staging Gender* has challenged the day-to-day working practices of the participating training institutions which are committed to educating and training tomorrow's professional actors in a more gender neutral way. The *She Writes* training programme in the United Kingdom has been designed with the ultimate goal of getting more commissioned screenplays written by women out in the UK film market.

1. SWEDEN

Integrating gender perspectives in actors' training

From 2007 to 2009 Sweden's programmes in higher education in acting, mime, and musical theatre undertook a project called *Staging Gender* focusing on gender perspectives in actor training, from the point of view of artistic as well as pedagogical development. The collaborating partners of this project were the *Academy of Music and Drama at the University of Gothenburg*, *Malmö Academy of Theatre* at Lund University, the *Theatre Academy at Luleå University* and the *Stockholm Academy of Dramatic Arts*²⁸.

The project's two overarching objectives concerning the desired learning outcomes of participating students and instructors were as follows:

To educate students towards making active and conscious creative choices, with regard to gender perspectives, and to develop the students' ability to describe these choices verbally, as well as reflect critically upon their own and others' artistic choices.

For instructors the objective was to develop their ability to make active and conscious teaching choices to establish an educational context of equal opportunity and full integrity for male and female students alike. The aim was also to help instructors develop their ability to describe these choices verbally, as well as reflect critically upon their own and others' teaching choices, from a perspective of gender sensitivity and gender equality.

The objectives of the project were pursued in four areas: stage performance; drama, poetry and musical theatre; gender awareness in pedagogy; and the theatre industry. Each area of implementation has

²⁸ http://www.hsm.gu.se/digitalAssets/1295/1295038_Staging_Gender.pdf

contained project events such as courses, lectures and seminars. Some of these were common events undertaken in collaboration between the different educational institutions, and others were organised locally. At every stage, the ambition was for these objectives to permeate the day-to-day workings of the institutions involved.

Staging Gender was led by a committee comprised of the heads of the participating institutions, as well as representatives from the faculty and student body. This committee authored a project plan with specific goals, presided over the project's budget, and created a priority of activities and areas of operation. The collaborating partners took turns at chairing the project; at all times the project was led by one student chairperson and one faculty chairperson. Each educational institution had a reference group in which the members of the steering committee could prepare and gain support for decisions, from their perspective as head of institution, faculty member, or student.

All participating academies approached the project differently, focusing on different topics and activities: portrayal of gender in musicals, training of juries for applications for academies, lectures about sexuality and feminism, in-depth study of Strindberg's plays questioning the traditional view on roles and identities, etc.

Students of the participating theatre academies gave a positive feedback about this project. In general they didn't see any conflict between being an actor and ensuring equal opportunities. They all testified that the project helped them to become better 'story tellers', increased their critical thinking and qualitative judgement of programmes and quantitative and qualitative injustices. Many students stated that they were happy to be able to "read" certain things they missed before.

As part of the project, a journalist and an external researcher had to review what is happening with the teaching programmes of theatre academies as regards the gender perspective.

In the final stage of the project, the group of student and faculty chairs formulated a number of objectives for the future, based on the steering committee's articulation of goals for the project's implementation phase. The project concluded in June 2009 with internal as well as open seminars at the *Theatre Biennial* in Borås, and at the conference *Challenging Education* at Uppsala University. Additionally, the project report *Staging Gender: stories about dramatic arts, power and conscious choices* was published in November 2009, giving the reader an insight into the ongoing learning process of the participants of the project. All students and co-workers of the project were invited to participate and share their experiences. The stories assembled in the report paint a picture of the way the project worked on a practical level: acquiring a language, conversing, testing, reflecting, asserting something, testing again, and perhaps asserting the opposite. The report also includes documentation and evaluations of the various activities undertaken during the two years of the project. Several texts build upon transcriptions from the seminars that were held in conjunction with the project conclusion at the *Theatre Biennial* in Borås.

At this point the work continues, the project objectives live on and have been reformulated for the future. The cooperation between the four participating institutions will continue to deepen, and they aspire to continue sharing their work with the theatre industry and its audience. In 2011 the *New Artistic Academy* will be set up in Stockholm and at the same time the *Stockholm Academy of Dramatic Arts* will close down. Information on the new academy, which will be administratively responsible for *Staging Gender*, can be found at the following website : www.nyhogskola.se

2. UNITED KINGDOM

Birds Eye View Training Lab She Writes : A Training Programme for Emerging Female Screenwriters

*Birds Eye View*²⁹ (BEV) is a United Kingdom based charity which aims to develop and support women in the UK film industry. The organisation has launched a new training lab for emerging female screenwriters, entitled *She Writes*³⁰. It is the second targeted training initiative that has been developed by BEV and is produced in partnership with one of Europe's leading training providers for scriptwriters, *The Script Factory* (TSF). The *She Writes* training programme was created following research conducted by BEV and TSF which directly responded to the remarkable and disquieting statistic that under 15% of British films are written by women [source UK Film Council Statistics Yearbook, 2008]. The findings revealed the clear need to actively address the gender imbalance within the film industry. The *She Writes* training programme has been designed in direct response to the research with the ultimate goal of getting more commissioned screenplays written by women out in the UK film market. The year long course is aimed specifically at emerging female screenwriters designed to push their careers up a level to feature film screenwriting.

There are a total of 10 participants now selected from across the UK. The programme was launched at the BEV Film Festival in March 2010 and includes the following elements:

- One-to-one script development with advice from a high-profile industry mentor ;
- A two day residential workshop focusing on story development ;
- Further workshops throughout the year that cover working with actors, the wider industry and a public reading with professional actors at the BEV Film Festival 2011 ;
- Attendance at a masterclass with a high profile international female screenwriter at the BEV Film Festival 2010 ;
- A process of networking events with high profile industry ;
- A resource pack.

²⁹ <http://www.birds-eye-view.co.uk>
³⁰ <http://www.birds-eye-view.co.uk/1741/bev-labs/she-writes.html>

CHAPTER 6

Challenging gender representation on stage and screen

Damaging stereotypes of gender roles are still widely accepted in European performing arts, film and TV. Portrayal of women includes traditional clichés about women's role in domestic and caring tasks or about their submissiveness to men or as sex objects for example in order to promote sales. Gender stereotypes are seen as centrally implicated in the existence and persistence of unequal outcomes in terms of access to employment and pay for people working in the sector, but also for men and women in society at large.

What roles of women in theatre, film and TV are complex enough to escape stereotypes: mother or whore, muse or witch? How many female roles are characterized independently, otherwise than by their relationship to a male role (wife, daughter, mother or mistress of...)? Are the 'neutral' characters (postal workers, doctors, teachers, etc.) distributed equitably among male and female actors? How far do representations of men by male actors and women by female actors reinforce gender stereotypes? Contemporary dance is often leading in how gender stereotypes can be broken.

Fighting stereotypes in performing arts, TV and film requires first of all raising the awareness amongst writers, directors and producers to go beyond female stereotypes and to let female roles be as common, complex and real as the male ones. It also means more plays and screenplays that focus on female characters.

After all, combating stereotypes not only avoids conveying a simplified reality or a fake world with 'only young beautiful people', but also helps audiences understand the world as it is, with all its complexity. In the performing arts there are of course cases of famous writers and directors (men and women) who are staging works without using gender stereotypes. The long-time collaboration between stage director Ariane Mnouchkine and writer Helene Cixous who has authored a number of scripts for the *Theatre du Soleil* is only one example. Some prominent film directors from different countries have shown how more profound and successful films can be without using gender stereotypes. However, all too often these examples seem to remain exceptions to the rule.

The good practices in this chapter focus on initiatives in the performing arts field which have been set up by 'ordinary' or 'normal' theatres, and smaller companies, thus showing that a 'gender stereotype-neutral' approach to theatre is possible everywhere.

1. FRANCE

Challenging the 'natural' representations of men and women

In France a discussion started questioning more systematically the tacit agreements on aesthetic- and gender-focused representation of men and women in theatre.

As French sociologists have observed, the labour market for actors in France can be regarded as an open market with no barriers to stop anyone to claiming her/himself an actor or director. Many factors have accentuated this opening in recent decades, amongst which new "aesthetic agreements". These unspoken agreements emphasise the "nature" of the actor, where roles are distributed based on the "natural" physical properties of actors, but led (at least initially) to the arrival of poorly trained actors who relied solely on their physical appearance³¹.

As outlined by Reine Prat, former advisor on gender equality at the Ministry of Culture in France, "theatre is an art of convention and the fact of distributing men in male roles and women in female roles is a practice which is relatively recent, and historically and geographically located. The 'task' of women to embody the feminine, and men to embody the masculine is contested today. It's the task of the theatre to question this 'agreement' and to question systems of representation which do not yet take into account the evolution in our societies as regards gender. The dance sector is doing this already"³².

2. ITALY

Il teatro delle donne : promoting women drama

*Il teatro delle donne*³³ (the *Theatre of Women*) is a cultural association in Tuscany, Italy established in 1991 with the aim of promoting and developing theatre and women in all its expressions. The association includes authors, directors, actors, set designers, organisers and directors of theatres. Since 1992, *Il teatro delle donne* has regularly organised conferences on contemporary women's drama in Tuscany. It is the only event of this type in Italy and is designed to investigate the contemporary drama of women, looking for new ways and new languages. During the conferences, drama is performed in alternation with debates.

In 1996 the association officially started the first *National Centre for Women's Dramaturgy*. The Centre has an archive of some seven hundred and fifty texts of contemporary drama by women. The Equal Opportunities Commission of Tuscany supports the Centre which supports the production, dissemination, performance and reading of contemporary women's drama.

3. NORWAY

Inversed role distribution between men and women

In 2010, the *Norwegian National Theatre* gave a performance of *Lord of the Flies* by William Golding. All parts of the play were performed by women aged between 28 and 55. There was also a seven-month pregnant woman. The director declared that the story of the play would come closer to the audience with women playing and not young boys. The task for the female actors was to work on their body language to overcome stereotypes of female body language and become plainer. Some of them also worked on speaking like teenage boys whose voices are breaking.

³¹ See in particular La qualification des comédiens des compagnies indépendantes, l'expérience du GEIQ Spectacle Vivant de Bordeaux, by Serge Proust, mo.dys, February 2008: http://www.modys.fr/serge-proust/Files/texte_geiq.pdf

³² Reine Prat, Mission EgalitéS, Pour une plus grande et une meilleure visibilité des diverses composantes de la population française dans le secteur du spectacle vivant, rapport d'étape 1: Pour l'égal accès des femmes et des hommes aux postes de responsabilité, aux lieux de décision, à la maîtrise de la représentation, French Ministry of Culture, 2006, <http://www.culture.gouv.fr/culture/actualites/rapports/prat/egalites.pdf>

³³ <http://www.donne.toscana.it/centri/teatrodonne/html/associazione.htm>

In 2008, the *Trøndelag Teater* in Trondheim, Norway planned to perform Samuel Beckett's *Waiting for Godot* with four female actors playing the role of men in the play as women characters. Four weeks before opening night, the theatre received a message from the copyright holders in Norway that they would not allow the theatre to stage the play changing the male characters into female characters. The theatre therefore decided that the female actors would play their parts as men and started to rehearse. Ten days later the final message from the collecting society responsible announced that the theatre was not authorised to stage the play with women actors, even if they played male characters... simply because they are women.

4. SWEDEN

Gothenburg City Theatre : Art seen through 'gender glasses'

When Anna Takanen became artistic director of *Gothenburg City Theatre* ³⁴ in Sweden, in January 2006, no female playwright had been performed on the big stages in Sweden for the previous eight years. Directors were mainly men, as were the set designers and the leading characters in the plays. Anna Takanen came to the theatre with no gender awareness, but she quickly realised that here was a big reason for change. Two major fields were targeted: the artistic field and the daily work inside the theatre. She received support from the general manager, Ronnie Hallgren, who had worked on gender issues before. Slowly both started to build a theatre where art is seen through 'gender glasses'. The aim was to ensure that out of ten openings per year, at least five would be written and set-designed by female artists and that the leading big characters in the plays should be female as well.

To fight gender stereotypes the management worked on consciousness and awareness of how we present ourselves on stage. This was mainly achieved through workshops, discussions and practical experiences in the theatre. According to the management these measures helped to achieve a richer and broader presentation of shows where actors, both male and female, became more alive and interesting in the performance, because they don't take the first or the second choice but are ready to take more risks: "They are struggling to find something behind the stereotypes". The main aim is not to adopt a politically correct way of addressing gender equality and diversity but to give these issues a "spiritual, exciting art expression on stage", "vibrating, violent, unpredictable and exciting" and "everything beyond and can't be explained on paper, but that can be told on stage".

For its outspoken 'gender sensitive' approach in programming the theatre received great responses from its audience - a big part of which are women. The management of the *Gothenburg City Theatre* believes that support from public authorities to enhance gender equality and fight gender stereotypes should be focused on education, public debates, and special marked funding to the institutions to undertake gender related works. Anna Takanen underlines that "performing arts is an art form that goes public and we have to be representative for at least two genders in the public". According to her, public authorities should take action and also request theatres to be representative of society.

³⁴ <http://www.stadsteatern.goteborg.se>

5. SWEDEN

Teater Lacrimosa : Challenging the dusty ideas about gender on stage

*Teater Lacrimosa*³⁵ is an independent Swedish theatre group “producing feminist drama and challenging the dusty ideas about gender on stage”. The company works with humorous translations of serious themes and commonplaces and performs in businesses, schools and festivals. In 2008, *Teater Lacrimosa* initiated a one-year long workshop to investigate the following questions: What are the conditions for male and female actors to shape and meet the audience? What strategies can women use to communicate with the audience in freer terms? How can we transform our gender awareness into concrete changes in the way we work? The results of the project were published in a book which is now used as a textbook in Sweden’s drama academies.

6. UNITED KINGDOM

Sphinx Theatre Company : Placing women centre stage

The London based *Sphinx Theatre Company*³⁶ places women centre stage and aims to redefine and explore the changing nature of femininity. Developed from the Women’s Theatre Group which was founded in 1973 and funded by the *Arts Council of Great Britain* since 1975, the company produces bold and experimental new works, offers strong roles for female actors, and gives women directors the opportunity to work on projects they are passionate about. *Sphinx*’s writers produce plays that tell stories with inspirational women taking centre stage, striving to realise their ambitions and desires.

In 2006 *Sphinx* also launched a biennial award, *Brave New Roles*, for playwrights creating the best role for a woman in a new play. The aim is to create a body of work containing better roles for women in contemporary plays. The joint winners were awarded £1,000 each plus a commission of £4,000. Currently *Sphinx* is seeking sponsors to develop this scheme. In 2007 *Arts Council England* terminated *Sphinx*’s Revenue Funding.



CHAPTER 7

Mainstreaming gender equality in film, TV and theatre

Gender mainstreaming was established as a major global strategy for the promotion of gender equality in the *Beijing Platform for Action* resulting from the *Fourth United Nations World Conference on Women* in Beijing in 1995. Since then, efforts have been made by countries at local, regional and national level to introduce gender mainstreaming. International and European organisations (notably the United Nations, the Council of Europe and the European Union) have played an active role by disseminating information, organising conferences and introducing the strategy in their own structures³⁷. According to the Council of Europe “gender mainstreaming is the (re)organisation, improvement, development and evaluation of policy processes, so that a gender equality perspective is incorporated in all policies, at all levels and at all stages, by actors normally involved in policy-making”.

At EU level, the promotion of equality between men and women as well as gender mainstreaming and positive actions in employment actively started in 1998. The European Commission officially introduced a ‘dual strategy’ for gender equality, combining gender mainstreaming with specific actions and policies in favour of women. The Lisbon Treaty (Article 10) and the EU’s *Gender Roadmap 2006-2010* contain clear commitments towards ensuring gender mainstreaming and the Commission developed an annual work programme for the implementation of gender equality and mainstreaming³⁸.

Mainstreaming is not an end in itself but an approach and a means to achieve the goal of gender equality. Mainstreaming involves ensuring that gender perspectives and attention to the goal of gender equality are central to all activities - policy development, research, advocacy/dialogue, legislation, resource allocation, and planning, implementation and monitoring of programmes and projects. It does not mean that targeted activities to support women and women-specific projects are no longer necessary. Such activities and projects specifically target women’s priorities and needs, through, for example, legislation, policy development, research and projects/programmes on the ground. They continue to play an important role in promoting gender equality and are still needed because gender equality has not yet been attained and gender mainstreaming processes are not well developed.

General trends and statistics indicate that the cultural sector in Europe in general is sex-segregated both horizontally and vertically. Mainstreaming a gender perspective into daily working activities of performing arts and film and TV establishments implies developing transparency in structures and work processes to prevent the possible impact of subconscious norms and notions of gender stereotypes.

As within other sectors of the economy, the following good practices show that successful initiatives on gender mainstreaming in theatre, film and TV are dependent on the political will of individual policy-makers and/or the strong commitment of professional organisations and individual employers to ensure gender equality is taken into account in all work-related aspects of daily life.

³⁷ See in particular the UN publication *Gender mainstreaming, An Overview*, New York, 2001, <http://www.un.org/womenwatch/osagi/conceptsanddefinitions.htm>, the publications of the Council of Europe on gender mainstreaming: <http://www.humanrights.coe.int/equality/Eng/WordDocs/Document%20list.htm>; <http://www.humanrights.coe.int/equality/Eng/WordDocs/PDF/Fact%20sheet%20on%20gender%20mainstreaming%20Sep%202003.pdf>

³⁸ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2006:0092:FIN:EN:PDF>

1. SLOVENIA

Ensuring gender mainstreaming in performing arts and film

In 2008, the Office for Equal Opportunities in Slovenia³⁹ ran the project entitled *Making gender mainstreaming work*, under the European Union's *Progress programme* to improve gender mainstreaming in national policies and programmes. The aim of this project was to raise awareness about gender equality and to inform people about gender mainstreaming and possible tools to implement this strategy effectively.

The European Parliament Resolution of 10 March 2009 on *Equality of treatment and access for men and women in the performing arts*⁴⁰ was used as the basis for discussions about the mechanisms that produce inequalities in the field of performing arts and in other cultural fields in Slovenia. All participants at the Ministry of Culture were asked to read the recommendations of the Resolution of the European Parliament, to detect similarities with the Slovenian situation and to write down their proposals. These proposals were then discussed further in groups and some additional recommendations were made. Participants were strongly encouraged to use the gender mainstreaming strategy in their daily work when preparing legislation, national programmes and other documents. Discussions have also been conducted on employment equality and gender stereotypes in the film industry, focusing on ageing and women, the gender pay gap, different status and different treatment of male and female actors in various situations, etc.

As a follow-up of this project the Office for Equal Opportunities held gender mainstreaming training for policy-makers at the Ministry of Culture on how to increase mainstreaming in all areas of culture. Those who took part in the training course (civil servants and agents in the Ministries) thought about and discussed the importance of gender in their field of work, the negative effects of gender stereotypes, and possible implications of policies that may produce poor results if they do not apply the national gender mainstreaming strategy, which includes tools such as gender specific statistics, gender impact assessment, consultations with gender experts, etc.

Gender mainstreaming training for policy-makers in Slovenia is still on going. As soon as all ministries are acquainted with gender mainstreaming, the Office for Equal Opportunities will prepare a report that will include an evaluation of all training sessions that have been organised within the ministries. The Office for Equal Opportunities hopes that the project and specifically the gender mainstreaming training sessions will increase knowledge and skills of participating ministries and produce significant results in achieving gender equality and combating stereotypes.

³⁹ <http://www.ueo.gov.si/en>

⁴⁰ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:087E:0027:0029:EN:PDF>

2. SPAIN

Achieving 'effective equality' between women and men in the field of culture and *Women in Culture Portal*

In 2007 the Spanish government adopted the 'Act on effective equality between women and men'⁴¹ with special recommendations for cultural policy-making. These recommendations recognise the duty of public authorities to implement the right to equal treatment and opportunities for women and men in all aspects related to creation, artistic and intellectual production and dissemination. The Act also provides for the implementation of active policies, through economic incentives, and the promotion of balanced participation of men and women in artistic and cultural public funding. The Ministry of Culture also created the *Women in Culture Portal*⁴², which contains resources related to activities led by women and information on specific grants, awards and scholarships for women.

3. SWEDEN

Gender equality checklist

The *Swedish Actors' Union (Union for Theatre, Artists and Media – Teaterförbundet)*⁴³ offers concrete tools for their members in their daily work. The union developed a *Gender Equality Checklist*⁴⁴ with 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. The list is not intended to be a way of checking employers, but as a tool to be used in a positive sense to help see things that might otherwise have been missed. 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*). Both organisations have received considerable input from their members. Once the evaluation work is finished, both organisations will promote the common *Equality Checklist*, hoping that this will promote the use of the list even more than today.

⁴¹ <http://en.www.mcu.es/principal/docs/MC/Mujeres/LeyOrganica3-2007.pdf>

⁴² <http://en.www.mcu.es/MC/Mujeres/index.html>

⁴³ <http://www.teaterforbundet.se>

⁴⁴ <http://www.teaterverksammasakassa.se/web/Jamstalldhetscheck.aspx>

⁴⁵ http://62.95.69.15/cgi-bin/thw?%24{HTML}=sfst_lst&%24{OOHTML}=sfst_dok&%24{SNHTML}=sfst_err&%24{BASE}=SFST&%24{TRIPSHOW}=format%3DTHW&BET=2007%3A1186%24

4. SWEDEN

Gender mainstreaming in Swedish Arts Institutions

Since 2006 all Swedish agencies and institutions in the field of cultural policy have an explicit gender equality objective : a gender equality and diversity perspective must be mainstreamed into the work of the entire institution. The aim is to make clear that the gender equality and diversity perspective is an overall operational objective, not a “sideline” to the regular operations. The mandate of the government to the Swedish Arts Council (Kulturrådet) clearly mentions this obligation⁴⁵. The 2006 report *Place on Stage (Plats på scen)*⁴⁶ (see Chapter 9 of this handbook) helped to identify further concrete actions for improvement. The *Swedish Arts Council* was given a special task to monitor and initiate improvements in gender equality conditions in the performing arts.

In the last few years the *Swedish Arts Council* has actively mainstreamed gender equality in all its activities. Amongst others this includes gender equality in the allocation of the Council's own grants and the allocation of special grants for long-term projects that promote gender equality in the performing arts. A report of the Swedish Arts Council in 2009 clearly analyses funding for performing arts and other art forms from a gender perspective⁴⁷.

⁴⁶ <http://www.regeringen.se/content/1/c6/06/29/02/4e61f43d.pdf>

⁴⁷ http://www.kulturradet.se/upload/kr/publikationer/2009/pa_vag_mot_jamstallid.pdf

CHAPTER 8

Creating networks to provoke a change

Professionals in the performing arts and in media across Europe have come together within various networks and initiatives to join forces to enhance gender equality and fight gender stereotypes. The structures of these networks can differ considerably, but most of them aim to raise awareness amongst professionals and the general public as to prevailing gender stereotypes and the lack of gender equality within the profession. Often they include lobbying activities directed towards public authorities and the sector in order to trigger a change. The following examples show the diversity of these initiatives across Europe :

1. DENMARK

Agenda 009

*Agenda 009*⁴⁸ was started in 2005 by a group of Danish stage directors, with the aim to balance existing inequalities in the Danish performing arts in 2009 at the latest. The organisation considers the lack of equality as a democratic problem, as men manage most of public funding which is spent for performing arts in Denmark. The stated objectives of *Agenda 009* are to establish a new network with a view to ensure a rich and diverse theatre for the public, to put equal opportunities in Danish theatres on the political agenda, and to work actively to increase the number of female board members and theatre managers in Danish theatres.

Agenda 009 succeeded in getting newspapers, radio and professional magazines to write about the lack of equal opportunities within the performing arts. Several public events were organised as well as meetings with politicians which triggered critical questions to the Danish Minister of Culture. The organisation also influenced the newly established *Copenhagen Theatre* - an umbrella organisation for five theatres in Copenhagen – to make them change their strategy plan. *Agenda 009* also asked the Danish employers' organisation for theatre managers (*danske teatres fællesorganisation*) to initiate the launching of a mentor scheme for women who wish to become theatre managers. The organisation also wanted to encourage change in the repertoires of the theatres, and to encourage more female dramatists, actors and stage managers to appear in the coming years.

Agenda 009 has lately widened its area of focus to the general lack of diversity within the Danish performing arts. *Agenda 009* aims for inclusion and diversity, thus challenging the Danish audience.

⁴⁸ For more information on *Agenda 009*, see: www.dittebjerg.dk

2. FRANCE

Rhône-Alpes region : *Association H/F*⁴⁹

In 2006, professionals in the performing arts sector in the French region Rhône-Alpes created the *Association H/F*⁵⁰ in Lyon. The aim of the association is to detect inequalities in law and practice between men and women in the arts and culture, and in particular in the performing arts sector. The aim is to further mobilise against such discrimination and to achieve effective professional parity. The organisation calls upon players and partners in the performing arts (i.e. the State, regional authorities, directors of performing arts establishments, media, artists, technicians, researchers and the general public) to define means to achieve equality between men and women as regards access to positions of responsibility, in the attribution of public funding and inside programmes of performing arts events. In January 2010 professionals in the performing arts have set up an “Association H/F” in Paris for the Île-de-France region.

3. ITALY

Donne in Musica (Women in Music)⁵¹

Donne in Musica is an Italian cultural foundation which was created in 1978 as a movement promoting and presenting music composed or created by women in Italy and worldwide. It includes music of all genres and periods.

The foundation has the largest collection of women’s music in the world. Archives include over thirty-two thousand scores of women’s music as well as books, recordings, videos, microfilms, paintings, lithographs. The foundation provides advice to musical institutions and research centres worldwide, organises festivals, concert series, exhibitions, research projects, publications, conventions, and master classes to promote women composers.

4. SPAIN

Association of Female Filmmakers and Audiovisual Media (CIMA)⁵²

CIMA (*Asociación de Mujeres Cineastas y de Medios Audiovisuales*) is the Spanish *Association of Female Filmmakers and Audiovisual Media*. The organisation brings together some 200 female professionals to achieve equality in the audiovisual media sector and thus help create a more equal and diverse society. The main objectives of the association are to defend equal opportunities in access to positions of directors and decision-makers in the audiovisual media and cinema, promote a non-sexist and more real image of women in the audiovisual medias, give a more dignified public image of women and a reference image for the new generation of women, and promote the parity of women in all public fields related to audiovisual media.

In May 2010 in Santiago de Compostela the organisation organised its Second International Meeting⁵³, in which around 100 female creative professionals from 15 European countries discussed gender equality in the industry. Eight round tables were held to put forward specific policies and solutions in the area of

⁴⁹ <http://www.infofemmes-rhonealpes.fr/docman/femmes-et-vie-citoyenne/plaquette-association-h-f/download.html>
⁵⁰ H/F refers to the French initials for Homme(s)/Femme(s) [Man/Woman or Men/Women].

⁵¹ <http://www.donneinmusica.org/pagina-attivita-galleria-e.htm>

⁵² <http://www.cimamujercineastas.es>

⁵³ http://www.eu2010.es/es/documentos/noticias/noticias/may05_cima.html

gender equality in the audiovisual sector, and to tighten links and exchange experiences among women working in the audiovisual sector in different countries. The event was concluded with the final adoption of the *Compostela Charter* calling for specific measures to achieve gender equality in audiovisual policies⁵⁴.

5. SWEDEN

*The Doris Network*⁵⁵

The Doris Network was founded in 1999 in Gothenburg as a free, independent network of female film workers, including producers, scriptwriters, film directors, assistant film directors, set designers, and film students based in Gothenburg. Doris investigates into how to influence the male and female stereotypes presented in Swedish film and TV. The network works actively to change the existing inequality within the film industry and to reinforce and make women visible on all levels within film and TV. It meets once a month to exchange experiences between members, support each other's projects and invite speakers. The network has also initiated the 'Doris Manifesto'⁵⁶, a film project of nine films (three short films a year, during three years) to investigate the visual narratives of women, explore female portrayals from a gender perspective, and gather and promote female competence within the film industry. The purpose of these films is to provoke a discussion amongst the public, in media teaching in schools, at university and in the film sector. For all nine films, scripts are written by women, include at least one female leading part, all primary positions concerning artistic choices and decision-making are occupied by women and all original music is composed by women.

6. SWEDEN

Women in Swedish Performing Arts (WISP)

Women in Swedish Performing Arts (WISP) is a network for women within the performing arts, for all the professions. WISP was founded in Sweden in 2008 and works for equality within the performing arts, on stage and behind the scenes.

7. EUROPE AND THE WORLD

*Women in Film & Television*⁵⁷

Women in Film and Television International (WIFTI) was set up in 1979. It aims to enhance the international visibility of women in the entertainment industry, facilitate and encourage communication and cooperation internationally, develop bold international projects and initiatives, stimulate professional development and global networking opportunities for women, promote and support chapter development, celebrate the achievements of women in all areas of the industry and encourage diverse and positive representation of women in screen-based media worldwide.

As a global network, WIFTI comprises some 37 local Women In Film chapters including in **Denmark, Germany, Iceland, Ireland, Italy, Sweden, and the UK**. WIFTI's membership, numbering over 10,000, includes professionals who represent every aspect of the industry: from producers and directors to accountants and lawyers, from camera and sound technicians to actors and animators.

⁵⁴ http://www.eu2010.es/export/sites/presidencia/comun/descargas/agenda/Cultura/cima_compostela_acc.pdf

⁵⁵ <http://www.dorisfilm.se>

⁵⁶ <http://www.dorisfilm.se/html/manifesto/manifoindex.html>

⁵⁷ <http://www.wifti.org>

CHAPTER 9

Monitoring gender equality and gender stereotypes

Monitoring is a broad term describing the active collection, verification and use of information and data. In the case of gender equality and gender stereotypes in the performing arts, film and TV this can include the description of existing gender inequalities in access to employment or management positions, existing gender pay gaps, and negative effects of gender stereotypes on access to employment and the available choice of roles for female and male actors. It can also focus on how public authorities in charge of regulation and funding take account of gender equality.

Monitoring ultimately aims to collect sufficient evidence of inequalities to convince authorities and the public that something has to be done to improve the situation.

The following examples of good practices show the complementarity of different approaches to monitoring and how much can be done, even at a small scale, to collect proof of gender stereotypes and gender inequalities.

1. BELGIUM

Monitoring at the Flemish Radio and Television Network

VRT ⁵⁸ (*Vlaamse Radio en Televisie, Flemish Radio and Television*) is the public broadcaster of the Dutch-speaking community of Belgium. VRT has three TV channels, and six radio channels, and also offers Internet content. As a public broadcaster, VRT is financed and controlled by the Flemish Community, who is its only shareholder. Since 1997 an agreement (revised every 4-5 years) links VRT to the public authorities. In this agreement, the mission and goals in terms of reach, general policy, strategy, programme genres and audience are written down, as well as more general specifications. The current agreement states clearly that “*VRT television should reach as many Flemish viewers as possible with a variety of programmes on women and men, younger and older people, active and non-active, disabled or not, people of different ethnic origin. Diversity is one of the basic values of VRT*”.

In 2003 VRT created the so-called *Diversity Cell*, which consists of a small group of two, three or more people and an independent budget of its own. The *Diversity Cell* reports directly to the Chief Executive Officer and is completely independent of any other structure of the organisation. The role of the *Diversity Cell* is to actively bring ‘diversity’ to the attention of the hundreds of programme makers of VRT, by showing them examples of how other broadcasters handle this and what interesting articles and studies are written on the subject, and by organising events on diversity. In the first years of its existence, the *Diversity Cell* focused especially on ethnic diversity. A few years later gender diversity became a main topic. In the last two years, people with disabilities have become another focus, but gender and ethnic diversity remain very important points of interest.

Since 2004, VRT’s diversity policy has been regularly measured and monitored. The research department and the *Diversity Cell* of VRT organised in cooperation with an expert panel (mainly from the University of Ghent) a quantitative monitoring study on the presence of ethnicity, age and gender

⁵⁸ www.vrt.be

in VRT's fiction and non-fiction television programmes. A monitoring study was also done in 2007 and 2009. The results for 2004 and 2007 have been published. The results for 2009 will be published in 2010.

The results of the monitoring study are communicated to the management and the programme makers of VRT. So far this has included not only the analysis contained in the study but also a set of recommendations and tips on how VRT could achieve a better gender balance and a less biased picture of the role of men and women in its programmes. VRT considers the monitoring study useful as it helped to draw the attention of programme-makers to the gender bias and the importance of breaking gender stereotypes. VRT also considers that the work on diversity in general and gender in particular is an ongoing process which takes a long time and asks for constant attention.

2. BELGIUM

Media Emancipation Effect Report (MEER)

The Equal Opportunities Unit for Flanders has provided grants for a number of projects creating awareness and promoting a positive and realistic image of women. One of the projects financed is MEER⁵⁹, a tool which was developed between 2001 and 2004.

MEER is a gender assessment instrument for television programmes, aiming at a fair gender portrayal. In Dutch, the word 'meer' means more, but for this project MEER is the acronym for *Media Emancipation Effect Report*. MEER can be used to evaluate the quality of a television programme concerning its 'emancipatory' effect for men and women; the tool also assists the user in reporting.

MEER is a software instrument to be used on a computer in combination with the digital recording of the television programme that is to be analysed. The functioning of MEER is based on the idea of content analysis focused on gender; the coding is automatically inserted in a database. When the coding is finished, the database is used to calculate the result and write the report. MEER is tailored to analyse non-fiction television programmes, talk shows, discussion programmes, election shows and news programmes. In its current version MEER cannot analyse advertisements, films or other fiction programmes.

MEER has been designed primarily for researchers, feminist groups, journalists and trainers who help people to perform in front of a camera (e.g. media training for politicians), or for trainers who help people to read the media (media-literacy). Although the project is officially finished, the tool is still available - in Dutch and in French.

3. DENMARK

Danish Actors Association : Report on gender equality and working conditions for female actors, singers, dancers, and musical performers

In 2009 the *Danish Actors Association* (DSF, *Dansk Skuespiller Forbund*⁶⁰) published an investigative report⁶¹, containing both qualitative and quantitative data on structural and other forms of discrimination against female actors, singers, dancers, and musical performers, measured with regard to their income. The report also highlights gender specific problems caused by unequal opportunities regarding number of roles, parental leave, age and the repercussions of unemployment. As the report revealed that women are considered to be less good negotiators in terms of employment conditions and salaries, DSF decided to offer courses (gender mixed, as well as separate courses) for female and male actors, dancers and singers to improve their negotiation skills.

4. DENMARK

Danish Actors Association : Monitoring gender equality practices in drama, dance and opera academies

The *Danish Actors Association* (DSF, *Dansk Skuespiller Forbund*⁶²) has met recently with leaders of all Danish drama, dance and opera schools, to hear about their struggle to promote equality and diversity. The information gathered through all interviews reveals also the many opportunities that art academies have taken (and can take) to tackle existing problems in new and surprising ways. DSF will publish a leaflet on this issue before the end of 2010; it will be available for download on DSF's homepage.

5. FINLAND

Gender-related statistics on salaries, funding and employment patterns

Since the 1990s the *Finnish Theatre Information Centre* (TINFO) publishes annual statistics which contain information about the average monthly salary in the performing arts, by profession and gender⁶³.

The *Finnish Arts Councils* publish yearly reports about their support for artistic activities. Statistics are broken down according to gender⁶⁴. The statistics for 2009 show that the proportion of women was about half of all grant applicants and recipients. An earlier report from 2003 commissioned by the *Arts Council of Finland*⁶⁵ presents the findings of a survey on the status of Finnish artists from different art fields. The aim of the study was to get actual and comparable information concerning demographic facts, incomes, impact of public support, and the labour market situation of artists. The report also contains some gender-related statistics and information such the income gap between women and men among artists and the share of women working in the sector per art form.

The available statistics have been confirmed by the results of a survey undertaken by the *Union of Finnish Dance Artists* in 2005 and which shows that the majority of dancers in Finland are women (87%) but they earn less than their male colleagues. Available data also shows that although there is a rather good gender balance as regards artistic directors of Finnish Dance Theatres and Centres which are supported by law, the artistic directors of the biggest dance festivals and dance theatre companies (e.g. the Finnish National Ballet and the Helsinki Dance Company) are all men.

⁶⁰ <http://www.skuespillerforbundet.dk>

⁶¹ http://www.skuespillerforbundet.dk/files/filer/dokumenter/sceneliv/sceneliv_feb_2009.pdf

⁶² <http://www.skuespillerforbundet.dk>

⁶³ See in particular page 55 of the 2009 Report of TINFO on the Finnish Theatre Statistics for 2008: http://www.teatteri.org/info/Teatteritilastot_2008.pdf

⁶⁴ <http://edmund.taiteenkeskustoimikunta.fi/default.asp?WC=wcEDMDownloadSubmit&IngDocId=3025&strFileNam=TY+tilastotiedote+1+10.pdf>

⁶⁵ <http://edmund.taiteenkeskustoimikunta.fi/default.asp?WC=wcEDMDownloadSubmit&IngDocId=972&strFileNam=kr2?summary.pdf>

6. FRANCE

Reports on gender equality in the performing arts

In 2005 the French Ministry of Culture set up a mission inside the Ministry to analyse in more detail the striking gender imbalance in theatre, music, dance and performing arts in France. The mission was called *For a larger and better visibility of various components of the French population in the performing arts*.

Two reports were drafted by Reine Prat. The first, in 2006, was entitled *For the equal access of women and men to positions of responsibility, decision making places and the control of performances*⁶⁶. A second report followed in 2009, entitled *For the equal access of women and men to positions of responsibility, decision-making, the means of production, distribution networks and the media spotlight – from prohibition to impediment*⁶⁷.

Both reports contain a detailed analysis of the current context and the extent of sex and gender discrimination in the performing arts sector in France, including the problem of gender stereotypes. The reports put forward several proposals on how to remedy the current imbalances and fight effectively against gender inequalities and stereotypes. Amongst the proposals are the definition of quantitative and qualitative targets, the need to better monitor gender equality and develop statistics, balance the composition of juries, raise awareness of the public, and the need to further question the representation of gender on stage. The reports also highlights disparities between gender equality obligations and existing mechanisms and practices for public funding of performing arts in France. Finally the reports also propose to set up an equality charter for the performing arts to encourage all key players to commit to gender quality.

7. FRANCE

Report on the image of women in the media

In 2008 the French Ministry for Labour and Solidarity set up a committee to reflect on the image of women in the media. A final Report on the Image of Women in the Media⁶⁸ was presented in September 2008. The report underlines the gap between the role and the place accorded to women in society and gender stereotypes in the media. Despite significant progress, women still remain “invisible” or “secondary” in the media (according to the Audiovisual Council (CSA), women only represent 37%. The report also notes that women have less time to speak on radio than men, and in weekly newspapers, 10% of articles are devoted to women as opposed to 50% to men who were also shown in three times more photos.

The report also states that abundant gender equality legislation remains largely ineffective. The report concludes with a set of recommendations, amongst which the setting up of a commission in charge of an annual report monitoring gender-stereotyping, the inclusion of analysis of gender-stereotyping in the context of media education, and the launching of a media monitoring project at European level.

⁶⁶ Pour l'égal accès des femmes et des hommes aux postes de responsabilité, aux lieux de décision, à la maîtrise de la représentation, French Ministry of Culture, 2006: <http://www.culture.gouv.fr/culture/actualites/rapports/prat/egalites.pdf>

⁶⁷ Pour l'égal accès des femmes et des hommes aux postes de responsabilité, aux lieux de décision, aux moyens de production, aux réseaux de diffusion, à la visibilité médiatique – De l'interdit à l'empêchement, French Ministry of Culture, 2009: [http://www.culture.gouv.fr/culture/actualites/rapports/egalite acces resps09.pdf](http://www.culture.gouv.fr/culture/actualites/rapports/egalite%20acces%20resps09.pdf)

⁶⁸ Rapport sur l'image des femmes dans les medias: http://www.travail-solidarite.gouv.fr/IMG/pdf/RAPPORT_IMAGE_DES_FEMMES_VF.pdf

8. NORWAY

Gender statistics and artist activity, work and income

In 2006 the Ministry of Culture and Church Affairs commissioned a study, *Artist Activity, Work and Income*, with the aim to identify, describe and analyse the Norwegian artists' work activity and income conditions⁶⁹. The report includes data and information as to the socio-demographic characteristics of the artist population, including gender and ethnicity, estimated time spent on artistic work, employment status' of artists, their income in relation to the general population and the level of income inequality for the entire artist population and in various artistic groups.

The Ministry of Culture gave artist organisations the possibility to react to the findings of the report. Following a request of the *Norwegian Union for Dance Artists*, more detailed gender related statistics about dancers and choreographers have been added. The report was up-dated in 2008.

9. NORWAY

Norwegian film sector surveys: *The Figures Speak for Themselves and Start Using all the Talents*

In 2006, the guilds for actors, film workers, film directors and playwrights and the association of film and TV producers in Norway carried out a survey on the representation of women in key positions in the film sector. The survey, called *The Figures Speak for Themselves (Tallenes tale)*⁷⁰, shows serious gender disparities in key positions (directors, script-writers and producers) and the distribution of funding. This was followed by a report entitled *Start Using all the Talents (Ta Alle Talentene I Bruk!)*⁷¹ with clear recommendations of the sector on how to achieve gender equality. A detailed description of this initiative can be found in Chapter 3 of this handbook.

10. SWEDEN

Swedish Film Institute: Report on Gender and Swedish Debut Directors

In May 2010 the *Swedish Film Institute* (SFI) published a report entitled *The years 2000, first feature films and gender parity* looking at career paths of male and female debut film directors in Sweden⁷². The report was commissioned by SFI to try to understand why it is so difficult for the industry to reach the target of 40% women in key film positions set in the 2006-2010 Film Agreement (extended until 2012). The report states that during the 2000s, the majority of Swedish first feature films released in Sweden were directed by men who had previous work experience in film, TV or advertising. Most first time female directors came from theatre. As regards financing, the report states that big commercial films made without SFI backing tend to be directed by men, as well as low budget films without backing from established production companies. According to SFI, the Swedish film industry should think about why so few female directors are recruited from within the film industry itself.

Each year SFI annual report *Facts and Figures* gives detailed information about the distribution between men and women for scriptwriters, producers and directors in the film projects that receive support from SFI⁷³.

⁶⁹ <http://www.telemarksforskning.no/publikasjoner/detail.asp?rID=1312>

⁷⁰ <http://www.nfi.no/english/njheter/vis.html?id=1881>

⁷¹ http://www.skuespillerforbund.no/php/files/documents/ta_alle_talentene_i_bruk.pdf

⁷² http://www.nordiskfilmogtvfond.com/news_story.php?cid=2178&sid=11&ptid=4

⁷³ <http://www.sfi.se/Documents/Dokument%20från%20Svenska%20Filminstitutet/Verksamhetsberättelser/Verksamhetsberättelse%202009.pdf>

11. SWEDEN

Women's and Men's Place on Stage

In 2004 the Swedish government appointed a Committee on Gender Equality in the performing arts field composed of professionals from the performing arts, academics, and representatives from arts academies. The task of this Committee was to analyse the existing gender power in the performing arts field, as well as higher education in the arts, and to submit proposals on how these structures could be changed. The Committee adopted its final report *Place on Stage (Plats på scen)*⁷⁴ in 2006.

The report states several main principles: the need for gender mainstreaming in daily management in performing arts organisations; the need for and the possibility to combine artistic freedom and independence with the demands for change and accountability as regards gender equality objectives set by the government.

The report gives detailed recommendations and calls for gender equality objectives to be analysed and broken down into concrete tools that can function in the everyday work of performing arts establishments, so that both women and men can really take their 'place on stage'. The Committee also asks for targeted support for individual players and small groups of performers, performing arts organisers and audiences in and outside the performing arts institutions who are working on gender equality.

12. SWEDEN

The Swedish Arts Council's funding policy from a gender perspective

Following the report *Place on Stage*, there were some positive developments in improving gender equality in the performing arts, although it quickly became evident that some areas remained problematic. The Swedish Arts Council (Kulturrådet) was given a special task to monitor and initiate improvements in gender equality conditions in the field, included funding for projects, and to make a report. The report was published in 2009 and analyses funding from the Swedish Arts Council from a gender perspective⁷⁵.

13. UNITED KINGDOM

British Broadcasting Corporation - monitoring gender equality and diversity on and off screen

The BBC (British Broadcasting Corporation) regularly monitors the make-up of its staff and as a result can say that as of the end of April 2010 the gender split was 49% female and 51% male across all staff. At Senior Management level the figures are 35.7% female and 64.3% male. These statistics are published annually. There are currently no specific targets or actions in place to ensure gender balance although the BBC recognises that it would benefit from a more equal division at Senior Management level (despite the current figures being above average when compared to other similar organisations).

⁷⁴ <http://www.regeringen.se/content/1/c6/06/29/02/4e61f43d.pdf>

⁷⁵ http://www.kulturradet.se/upload/kr/publikationer/2009/pa_vag_mot_jamstalld.pdf

Within BBC Vision, there is some monitoring of output across a range of diversity strands. Gender is included in this, amongst other grounds. The monitoring is conducted and recorded manually and work is underway to increase more systematic and consistent usage. The BBC has previously conducted its own snapshot diversity portrayal monitoring across different genres. This included looking at gender (also age, disability and ethnicity) in terms of both quantity as well as type and nature of portrayal.

In 2009 the BBC worked with the Cultural Diversity Network to carry out a wider and longer snapshot portrayal study across BBC1, 2, 3 and 4 and other major UK broadcasters. So far the content analysis found that in a sample of 386 hours of peak viewing across BBC1, BBC2, ITV1, Channel 4, Five and Sky1, men outnumbered women by 2:1 at 65% male versus 35% female. Another notable statistic emerging from this study is that more than half (54%) of all women on television were in the age band 16-39 compared with just over one third (36%) of men. At the other end of the scale, six out of ten men (61%) were 40 plus compared with four in ten women (42%)⁷⁶. The ambition is that the next phase of the research will scrutinise the way in which disability, ethnicity, sexuality and age are constructed and represented on screen. The study is to be published in summer 2010. In terms of responding actively to public opinion and concerns about the lack of older women on screen the BBC has recently appointed several women as News presenters.

14. UNITED KINGDOM

Women in Theatre Survey

The London-based company *Sphinx Theatre Company*⁷⁷ published a survey in 2006 entitled *Women in Theatre*, revealing that out of 48 new writing productions, only 8 were written by women (17%), only 23% of productions were directed by women, and on stage only 38% of roles were for women (including self-generated fringe productions). The survey has been used widely to increase pressure to achieve gender equality in performing arts in Great Britain. The first *Women in Theatre Survey* was conducted in 1984 by the Conference of Women Theatre Directors and Administrators. Both Surveys can be found on the *Sphinx* web site.

15. UNITED KINGDOM

Writers' Guild of Great Britain: Analysing the gender breakdown of TV and radio writers

The Writers' Guild of Great Britain produced an analysis in 2009⁷⁸ showing the gender breakdown of TV and radio writers listed in the *Radio Times* over six weeks from 23rd May - 3rd July 2009. The Survey shows that the bias towards men varies from 80%-20% one week to 65%-35% another. The average is well over 70% in favour of male writers.

⁷⁶ <http://www.culturaldiversitynetwork.co.uk/pdfs/10CumberbatchResearch%20FINAL.pdf>

⁷⁷ <http://www.sphinxtheatre.co.uk>

⁷⁸ <http://www.writersguild.org.uk/public/userimages/File/News/Radio-Times-statistics-re-male-female-writers1.pdf>

16. UNITED KINGDOM

UK Film Council Report: Women writing for film

In 2006 the *UK Film Council*, the Government backed strategic agency for film, has undertaken a study into the lack of women screenwriters in the UK⁷⁹. The study indicates that inequality is present at all levels of experience, yet it also shows that women write in a range of genres that appeal to a variety of demographic groups. It also reveals that films written by women were found statistically to be marginally more financially effective at the UK box office. The *UK Film Council* plans new steps in a long-term strategy to identify and remedy the barriers to the success of women screenwriters.

17. UNITED KINGDOM

Women in Film and Television: Reports on women's careers and employment in creative media industries

The UK branch of *Women in Film and Television* (WFTV)⁸⁰ regularly publishes studies, statistics and reports about women in the film and TV industry. In 2009 the UK branch launched the *Why Her?* report, highlighting the key factors that have influenced the careers of successful women working in film and TV⁸¹. The aim of this qualitative research was to see if there are common influencing factors for success and to identify recommendations and inform activities to tackle under-representation. Another recent publication includes the 2009 employment census of the creative media industries in the UK, revealing statistics that show that nearly 5000 women have lost their job since the recession, compared to just 650 men⁸².

18. BEYOND EUROPE

Monitoring of gender inequalities in performing arts in Northern America

In recent years studies have also been undertaken to monitor gender inequalities outside Europe. Reports in Northern America highlight persisting sex and gender discrimination in the performing arts sector as regards playwrights, artistic directors and top positions in theatres. The following list is only a limited choice of recent studies, to draw the readers' attention to the fact that Europe is not alone in aiming to achieve gender equality and eliminate gender stereotypes.

In **Canada** Equity and PACT (the national trade and service association representing professional English-language theatre) published a study in 2006 entitled *Adding It Up: The Status of Women in Canadian Theatre*. The study proves that in the Canadian theatre industry key positions of creativity and authority are primarily male dominated⁸³. More recent statistics show that in PACT theatres in the 2008-2009 season, women accounted for 29% of the artistic directors, 36% of the working directors and 29% of the produced playwrights. The larger the theatre company, the fewer women there are in artistic leadership positions. This is true despite the fact that there are more women in drama schools and more women in audiences.

⁷⁹ http://www.ukfilmcouncil.org.uk/media/pdf/4/r/0415womenscreen-FINAL_09.06.06.pdf

⁸⁰ <http://www.wftv.org.uk>. For more information about Women in Film and Television, see Chapter 8 of this handbook.

⁸¹ http://www.skillsset.org/film/industry/article/7432_1.asp

⁸² http://www.skillsset.org/uploads/pdf/asset_14487.pdf?5

⁸³ <http://www.lmda.org/attachments/3324041/Women%20in%20Cdn%20Theatre%20Summary.pdf>

<http://www.verbtheatre.com/wp-content/uploads/2010/01/Adding-it-Up-The-Status-of-Women-in-Canadian-Theatre.pdf>

In the **United States of America** a report was published in 2009 entitled *Opening the Curtain on Playwright Gender: An Integrated Economic Analysis of Discrimination in American Theater*⁸⁴. The report examines gender bias against female playwrights in the United States. Artistic directors in the USA still believe that a script written by a female pen name will make less money and be of lower quality than the same script with a male name as the playwright. On Broadway in the 2008-2009 season only 12.6% of the plays produced were written by women.

⁸⁴ <http://www.off-stage-right.com/wp-content/uploads/2009/06/Opening-the-curtain-on-playwright-gender-Full-thesis1.pdf>

CHAPTER 10

Raising awareness about gender equality and gender stereotypes

Awareness-raising is crucial in order to draw attention to the need to tackle gender stereotypes and inequalities in theatres, film and TV. It can address particular problems such as underreporting about sex discrimination in access to employment, working conditions or the lack of efficient policies to tackle gender inequality.

A range of activities can contribute to awareness-raising: organisation of events such as festivals, public debates, petitions, documentaries, or performances ensuring a prominent place for women writers, actors or directors. All of them call upon the broader public, public authorities, employers, and trade unions to take action and adopt efficient measures to remedy gender inequalities and combat stereotypes in film, TV, theatre and society at large.

Every year a variety of awareness-raising activities are conducted in Europe. The following list of good practices is not exhaustive, but aims to show the diversity of initiatives across Europe :

1. BELGIUM

Women's Film Festival *Elles tournent / Dames Draaien*

The Brussels-based yearly festival *Elles tournent/Dames Draaien*⁸⁵ celebrates films made by women. Created in 2008 the programme highlights innovative and stimulating productions, chosen for their imaginative potential, their subversive dimension vis-à-vis norms and their capacity to transform our perceptions, to help us see things differently. The aim is to help understand how in multiple contexts (communities, cultures, etc.), women resist and invent new ways of living and creating. Women filmmakers can submit all categories of films: feature films and short films, fiction, documentary, animation, experimental.

Two awards (a monetary prize of 2 x 1,000) are given by the Council of Women: the *Prijs Cinema.Gelijk* by the NVR (*Nederlandstalige Vrouwenraad - Dutch-speaking Women's Council*) and the *Prix Cinégalité* by the CFFB (*Conseil de Femmes Francophones de Belgique - Council for French-speaking women in Belgium*). They are given to a film school student (female/male) for a film or short film, fiction, documentary, animation or experimental film aiming at fair portrayal, combating gender stereotypes and promoting equal opportunities for women and men. They also focus on addressing stereotypes about men and women and stereotypical gender roles in education by organising film sessions and discussions for students during the festival. Stereotyped messages in images and films must be decoded as a potential for gender mainstreaming for change in the future. The festival has also started a research on women, gender and the film industry to examine the distribution of official financial resources for film projects of women and men. The third edition of *Elles tournent/Dames Draaien* will take place in September 2010.

⁸⁵ <http://www.ellestournent.be>; <http://www.damesdraaien.be>

2. BELGIUM

Kaaithheater: WoWmen! – performances and public debates on gender and performing arts

In March 2010, the Kaaithheater in Brussels organised *WoWmen!*⁸⁶, a project on gender equality and gender patterns in the performing arts and sexism in the media. On the programme were five thematic performances, two films, a video and two public debates.

3. BELGIUM

Study and public debate on the influence of gender stereotypes in the media on young people

In 2007, the Directorate for Equal Opportunities of the French-speaking community of Belgium organised a round table in Brussels presenting a 2006 study on the *Influence of Gender Stereotypes in the Media on Young People*⁸⁷. The main results of the study were debated among professional media producers, public authorities and civil society as were possible solutions on the following key issues: what lines of action should be developed to ensure equal representation of both sexes in the media? How can the influence of stereotypes on young people be reduced?

4. CROATIA

Documentary: *The Faces of an Actress*

In 2008 the Croatian female actor Ana-Marija Bokor wrote, produced and directed a documentary entitled *The Faces of an Actress* (Lica glumice) presenting portraits of four female actors from different generations. The Croatian Office for Gender Equality supported the production of the documentary which aims to break down common stereotypes related to female actors and gender inequalities in the performing arts and film sector in Croatia. The document was premiered in Zagreb in March 2010⁸⁸.

5. DENMARK

Danish Actors Association: Conferences on non-discrimination

The *Danish Actors Association*⁸⁹ (DSF) regularly arranges and participates in conferences, panel discussions, seminars and other events against discrimination in theatre, TV and film. Some of these events are co-arranged with NGOs active in the field of equal/human rights and culture, such as *The Danish Institute for Human Rights*⁹⁰, *The Center for Kunst and Interkultur*⁹¹, *Agenda 009*⁹² and the Danish chapter of *Women in Film and Television*³.

6. IRELAND

Women in Film and Television: women's film festivals

The Irish chapter of *Women in Film and Television*, *WFTV Ireland*⁹⁴ consciously promotes women's work across Europe and brings women working in film together by holding film festivals. In 2008, *WFTV Ireland* organised a festival of French women's work in Dublin, Ireland, with the directors of most of the films attending, and a reciprocal festival of Irish women's work in Paris, France.

⁸⁶ <http://www.kaaithheater.be/festival.jsp?festival=18>

⁸⁷ <http://www.egalite.cfwb.be/index.php?id=1771>

⁸⁸ <http://www.film-mag.net/content.php?review.8115>

⁸⁹ <http://www.skuespillerforbundet.dk>

⁹⁰ <http://www.humanrights.dk>

⁹¹ <http://kunstoginterkultur.dk>

⁹² <http://www.dittebjerg.dk>

⁹³ <http://www.wift.dk>

⁹⁴ <http://www.wftvireland.com>

7. SLOVENIA

City of Women International Festival of Contemporary Arts

The *City of Women International Festival of Contemporary Arts* is held annually in Ljubljana over a period of 10 days in October. The festival presents some forty events, including plays, visual arts, performance art, dance, film, video, literature and multimedia, which relate to and discuss an annually selected theme. The festival was first organised in 1995 in Ljubljana as an initiative of the Governmental Women's Policy Office (later Equal Opportunities Office). Since 1996 it has been organised as an annual international festival of contemporary arts by the *City of Women Association for Promotion of Women in Culture*⁹⁵, a non-governmental organisation which aims to raise the visibility of high-quality innovative creations by women artists, theoreticians and activists from all over the world. The main aim of the festival is to provoke a debate and raise awareness as to the currently disproportionate participation and representation of women in arts and culture, as well as in society as a whole.

8. SPAIN

Equality Labels for media and performing arts establishments

The Spanish Royal Decree 1615/2009 of 26 October 2009 regulates the awarding of the “equality label” granted by the Ministry for Equality and certifying that a company has developed an equality plan, including measures for equal pay, reconciliation between work and family life, and working conditions in general. Among the most important criteria for awarding this label is the balanced participation of women and men in the decision-making process and access to positions of greater responsibility within a company. The label can be used by the company for advertising purposes and is valid for three years. Other countries in Europe have adopted similar initiatives. It still remains to be seen how many “equality labels” are attributed to companies and establishments in the media and performing arts sector in Spain and elsewhere in Europe and how film, TV and theatre companies and establishments could be further encouraged to apply for these labels.

9. SPAIN

Drac Magic : Women in media - education and critical analysis

Founded 1970, *Drac Magic*⁹⁶ is an organisation based in Catalonia, Spain devoted primarily to the study and dissemination of audiovisual work and its use in several educational, social and cultural rights. One of the main areas of activity of *Drac Magic* is the representation of women in the audiovisual media and their presence as authors, performers and critics.

Over the years the organisation has specialised in audiovisual educational outreach campaigns, and a critical analysis of the world of cinema and audiovisual products. In these activities a strong emphasis is put on how the media address women, both in terms of representation and in the place they take in the narrative order.

⁹⁵ <http://www.cityofwomen.org/index.php?id=23>
⁹⁶ <http://www.dracmagic.cat>

Several tools have been put in place including workshops, debates and conferences, a library, a centre for women in the media including a video collection called *The World Seen by Women*, the *International Exhibition of Women's Films* of Barcelona, and *Video of the Moment* which is a creation space available to women.

10. SWEDEN

Women in Film and Television : a gender temperature check on the film and television industry in the Nordic countries

The Swedish chapter of *Women in Film and Television*, *WIFT Sverige*⁹⁷, organised a conference in Autumn in 2008, entitled *Backlash or Bullshit ? - a gender temperature check on the film and television industry in the Nordic countries*⁹⁸. *WIFT Sverige* called for an open talk with decision makers, film consultants, academics, filmmakers and WIFT-organisations in the Nordic countries to present an overview of the conditions for women in the Nordic film and television industry. Several questions were publicly debated: Is there a backlash for female filmmakers or not? Are women afraid of flying or are there hidden structures in the film business that make them toe the line? What is it like today and how could it be tomorrow? What are the differences and similarities in the Nordic countries? What are patterns and possibilities? And what do the academics say?

11. UNITED KINGDOM

Equity campaign for the equal representation of women in TV, films and drama

In 2009, *Equity United Kingdom* started a campaign for the equal representation of women in TV, films and drama⁹⁹. To support the campaign a viewers' petition was launched on portrayal of women. So far it has been signed by more than 9000 people. According to Equity, the petition will be used to confront programme commissioners and arts funding bodies in the UK who continue to ignore their obligations under the Gender Equality Duty of 2007.

12. UNITED KINGDOM

Public debates and conferences

In January and February 2010 the *Improbable*¹⁰⁰, a UK-based Theatre and Performance Company, organised an Open Space event in London, entitled *Devoted and Disgruntled - What are we going to do about theatre ?*¹⁰¹. A special debate was held on *What types of women are we not seeing on stage ?*¹⁰².

The *Sphinx theatre company*¹⁰³ has a strong track record of convening conferences about women in the arts. From 1991 to 2005 the *Glass Ceiling* events were held primarily at the National Theatre. In 2009 the company organised the *Vamps, Vixens and Feminists Conference* at the National Theatre. Four panels of leading professionals analysed and assessed gender discrimination within their own disciplines, debated the complexity of contemporary femininity and discussed issues related to the Gender Equality Duty and new ideas for progress. Following the success of the 2009 conference, *Sphinx* will present in autumn 2010 their latest event *Why are women still the second sex ?* The conference will discuss further strategies for achieving equality for women in the performing arts. The Report of the 2009 conference, which is widely consulted, can be found on the *Sphinx* web site.

⁹⁷ <http://www.wift.se/en-english>

⁹⁸ <http://malmo.nordiskpanorama.com/Backlash%20or%20Bullshit-407>

⁹⁹ <http://www.equity.org.uk/article.aspx?id=151>

¹⁰⁰ <http://www.improbable.co.uk>

¹⁰¹ <http://www.improbable.eventbrite.com>

¹⁰² <http://devotedanddisgruntled5.blogspot.com/2010/02/089-what-types-of-women-are-we-not.html>

¹⁰³ <http://www.sphinxtheatre.co.uk>

The International Federation of Actors (FIA) is an international non-governmental organisation representing performers' trade unions, guilds and associations around the world. It voices the professional concerns and interests of actors (in film, television, radio, theatre and live performance), broadcast professionals, dancers, singers, variety and circus artists and others.

FIA has carried out two European projects on the issue of gender portrayal and equal opportunities in film, television and live performance in Europe, resulting in the 2008 research report "Age, Gender and Performer Employment in Europe" and the current "Handbook of Good Practices". These and other project resources are available to download from the FIA website : www.fia-actors.com

