



GENDER EQUALITY AND EMPOWERMENT IN THE CREATIVE AND CULTURAL INDUSTRIES

REPORT FOR ARMENIA, AZERBAIJAN,
GEORGIA AND UKRAINE

FOREWORD

Dear Reader

As far as we know, this report is the first attempt to apply a gender lens (a focus on the gender-related aspects) to the cultural and creative industries in the Eastern Partnership countries. Taking into consideration that in this region the creative sector itself is still in the process of self-defining, a comprehensive analysis of the gender issues in these particular industries has been quite an ambitious goal. While considering the logic behind the research our team had to acknowledge the challenge of low recognition of the terms “gender”, “cultural and creative industries”, “creative economy” among the key stakeholders. During the study our role as researchers and facilitators was merged with the role of ambassadors for the topic. The meetings and the interviews held in Armenia, Azerbaijan, Georgia and Ukraine in January-March 2018 often served as safe spaces for the reflections and observations of the participating creative professionals about gender issues. For many of them it was the first experience of open dialogue about equality, discrimination and respect for human dignity in the sector.

We anticipate that the outcomes of this study will reach professionals in the cultural and creative industries and will serve as a reference point for broader discussions about the sector itself. This document prefers to avoid using the gender-specific terminology but provides as much evidence as possible to illustrate the ways of thinking in the sector and increase awareness about the common biases, stereotypes and structural imbalances and inequalities.

In the Eastern Partnership countries we are in the favourable position where the new practices of the creative economy are just emerging. Therefore this is a good time for setting new rules and updated behavioural models that will establish the framework for equal opportunities and fair pay, ensure safe working environments, and nourish the space for creativity and self-realization. We hope that the conclusions and recommendations of this study will inspire both creative professionals and key decision makers in the field to work for gender equality in culture and through culture, and to induce systemic change.

We are grateful to our partners in all countries for being very supportive towards the research, providing spaces for meetings and linking us with their networks in order to ensure the substantial outreach of the study within the creative sector: British Council offices in Kyiv, Tbilisi, Yerevan and Baku; Article 3 Club (Armenia); Asmart Creative Hub (Azerbaijan); Creative Georgia; Gallery Container (Georgia); Propaganda Network (Georgia); State Committee for Women, Children and Family Affairs of Azerbaijan; State Statistics Service of Azerbaijan; Women’s Initiatives Supportive Group (Georgia). We are also grateful to colleagues from the British Council in the UK (Gillian Gowell, Anna O’Flynn), Ukraine (Irina Prokofieva, Simon Williams, Volodymyr Sheyko), Armenia (Arevik Saribekyan), Azerbaijan (Elizabeth White), and Georgia (Zaza Purtseladze) for their suggestions and recommendations for the study.

TABLE OF CONTENTS

I	INTRODUCTION	4
II	DESK STUDY	12
III	FIELD STUDY	20
IV	SURVEY	34
V	CASE STUDIES	49
VI	OVERVIEW BY COUNTRY	60
VII	CONCLUSIONS AND RECOMMENDATIONS	75
VIII	EXECUTIVE SUMMARY	84

I. INTRODUCTION



SCOPE OF WORK

ALL COUNTRIES IN THE EASTERN PARTNERSHIP REGION HAVE SIGNIFICANT AND COMPLEX GENDER-RELATED ISSUES, INCLUDING

economic participation and opportunity, political influence and civic engagement, although there are differences between countries on some key indicators (see Chapter 2). Creative and cultural industries (CCI) have the potential to challenge the gender inequalities and unequal power relations manifested in many areas of the economy and in decision-making. The power of the creative and cultural industries to generate income, jobs and exports while at the same time promote social inclusion, cultural diversity and human development is already recognized in many countries.¹

THE TASK OF THIS RESEARCH IS TO:

- provide an overview of the current landscape of gender equality and empowerment of women and girls in the creative and cultural industries in Armenia, Azerbaijan, Georgia and Ukraine;
- examine the role of gender in shaping participation and opportunities in creative and cultural industries in the region;
- analyze the barriers which discourage people from pursuing careers in creative and cultural industries and establishing cultural enterprises;
- analyze the role of creative and cultural industries in influencing broader social change including gender equality;
- set out recommendations for policy-makers and leaders of creative and cultural industries, as well as educators, to strengthen the contribution of the sector to addressing gender inequalities, by sharing best practices from countries across the region and the UK.

The assignment addressed the key challenges for gender diversity and access to opportunities for empowerment across the following sub-sectors of the creative and cultural industries:

-  ADVERTISING AND MARKETING
-  ARCHITECTURE
-  CRAFTS
-  DESIGN: PRODUCT, GRAPHIC AND FASHION DESIGN
-  FILM, TV, VIDEO, RADIO AND PHOTOGRAPHY
-  IT, SOFTWARE AND COMPUTER SERVICES
-  MUSEUMS, GALLERIES AND LIBRARIES
-  MUSIC, PERFORMING AND VISUAL ARTS
-  PUBLISHING.

¹ <https://www.culturepartnership.eu/en/article/attitudes-to-culture-are-changing-in-the-eap>

TEAM



THE RESEARCH WAS CONDUCTED BY A TEAM OF NINE EXPERTS:

Country Experts, experienced in CCI and/or gender issues: Anush Khachatryan (Armenia); Asmer Abdullayeva (Azerbaijan); Tamar Janashia, Nini Khuroshvili, Sophio Tskhvariashvili (Georgia); Anna Khvyl (Ukraine);

Lead Researcher, experienced in multi-stakeholder projects in Eastern Partnership countries (Kateryna Kravchuk, Ukraine);

Quality Assurance Expert, experienced in policy development for CCI (Volodymyr Vorobey, Ukraine).



PROJECT WAS COORDINATED BY PPV KNOWLEDGE NETWORKS, ECONOMIC DEVELOPMENT AGENCY FROM LVIV (UKRAINE). THE EXPRESSIONS “WE”, “OURS” USED IN THE STUDY REFER TO THE COMMON CONCLUSIONS AND OBSERVATIONS DISCUSSED BY THE RESEARCH TEAM DURING THE ONLINE AND OFFLINE WORKING MEETINGS.

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The views and opinions expressed in this report are those of the authors and do not necessarily reflect the views or opinions of the British Council or the British Government.

METHODOLOGY

The methodology designed for this research takes into consideration the global tendencies and dynamics of the creative economy growth² and aims to highlight the regional specifics of the creative sector development in the Eastern Partnership countries. The definitions of CCI are not yet institutionalized in the region, so for the purpose of this research we apply the term “cultural and creative industries” to the nine sub-sectors suggested for the study; use the term “creative economy” as a general term for those activities generating intellectual property and cultural goods; and use the term “creative sector” for a broader context that unites creative businesses, cultural institutions, creative professionals and artists.

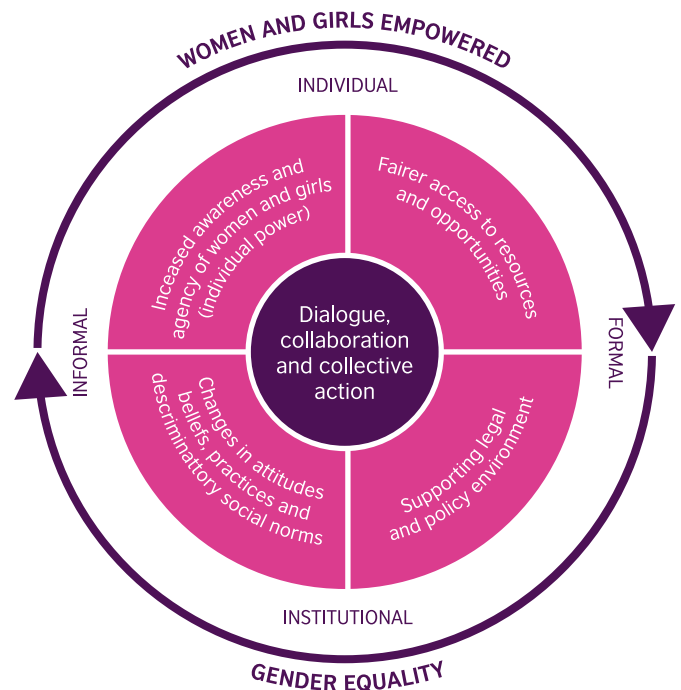
The methodology of the study uses the British Council’s holistic approach, which tackles gender inequalities and seeks to empower women and girls from a number of perspectives³. The research team decided to analyze both institutional and individual barriers for achieving gender equality in the creative sector, and to introduce formal and informal solutions that involve different stakeholders for addressing the gender issues and fostering empowerment.

The research relied on an evidence-based model which builds on the case studies, interviews and personal stories that reflect the main obstacles for women and men entering the market and that also show inspiring examples of empowerment in cultural and creative industries in the region.

THE OVERALL FRAMEWORK OF THE STUDY WAS ORGANIZED UNDER THE FOLLOWING SCHEME:

1. **Observe** (desk study and data collection)
2. **Frame hypotheses** (expert panels with the key opinion makers)
3. **Verify** (interviews, focus groups, case studies and survey)
4. **Communicate** (data visualization, development of recommendations, public presentations)

It was planned that in 2018 this report would be translated into the four national languages and disseminated to key stakeholders for gender issues and CCI in the region.



² https://creativeeconomy.britishcouncil.org/media/resources/BC_CE_New_and_Changing_Dynamics_2017.pdf

³ https://www.britishcouncil.org/sites/default/files/women_and_girls_the_british_council_approach.pdf

LIMITATIONS OF THE RESEARCH

TIME

The study was carried out in January-March 2018 with limited resources for in-depth analysis in each subsector. The main focus of the research was to identify the major challenges for gender diversity that are common to all countries and sub-sectors and to examine possible opportunities for gender equality in CCI and through CCI in four countries.

DATA

In this research we have used data available from official statistics and also from previous data analysis conducted in the region. There was very little gender-segregated data available for the nine given sub-sectors. Besides, many creative jobs are being done unofficially and are not registered as entrepreneurial activity. Taking into the consideration that the estimated share of the informal economy in the given countries ranges from 50 to 70%⁴, we estimate that the available data cover only about 50% of the real situation in the sector.

NUMBER OF PEOPLE

The research team was focused on ensuring the diversity of the interviewees to equally cover opinions and experiences from the different sub-sectors, age and gender groups, leadership positions, and social backgrounds. Over 500 stakeholders in total were involved in the research directly and indirectly. This is a significant number of respondents but is still not representative taking into consideration the size of the region.

LOCATION

Due to the time and budget limits the study was conducted only in the capitals and did not include any interviews/focus groups or cases from the regions. The field study was based only on data collected in the capitals, while desk studies included data for the whole country. According to the key opinion-makers, gender discrimination and inequalities as well as the development of cultural and creative industries differs greatly between rural and urban areas.⁵



⁴ <http://www.wiego.org/sites/default/files/publications/files/Glovackas-Central-Eastern-Europe.pdf>

⁵ <http://www.un.org.ua/en/information-centre/news/4308-international-women-s-day-rural-women-and-girls>

GENERAL OBSERVATIONS

DURING THE RESEARCH PROCESS WE NOTICED SPECIFIC TENDENCIES THAT ARE COMMON FOR ALL COUNTRIES IN THE REGION AND WHICH PROVIDE VALUABLE INSIGHTS TO THE BROADER CONTEXT OF THIS STUDY.

■ DEFINITION OF THE CULTURAL AND CREATIVE INDUSTRIES TERM

Most stakeholders involved in our study did not consider themselves as representing one sector. There were rare cases when interviewees admitted that they used the term cultural and creative industries in their professional life. The word “creative” is more often used for business-related subsectors, whereas “creation” for more culture related subsectors.

Working in culture (e.g. museums, galleries, performing and visual arts, etc.) means using artistic imagination without any regard to profit-making (or even income generation). If it is for profit (income), **it is creative** (e.g., design, marketing, TV, etc.). For the purpose of this research we use the terms **culture-related subsectors** and **business-related subsectors** to underline this difference.

Often artists do not see themselves as part of the broader economy.

“If someone says that my artwork is very creative, it sounds like an offense to me. As if it’s not that good as art [...] I can say that I’m working in culture, but not the cultural industries. Industries sound like mass production.”

 Female, Artist, Ukraine

At the same time, they mention the problem that their work is not recognized as something which is worth paying for, that the art market is chaotic and not transparent.

On the other hand, there is a fear that being labelled as CCI would give society an impression that culture has the capacity to become fully self-reliant and thus can forgo public funding. Representatives of public cultural institutions tend to reject the economic role of the arts and culture subsector as well as its economic impact and broader economic links with other sectors of the economy. They were less forthcoming to attend the meetings and focus groups during our research work.

“Museums will never earn all the money they need to sustain themselves from tickets and postcards, even if they open a coffee bar.”

 Male, Gallery, Georgia

Creative professionals from the industries linked to other sectors of the economy (mostly business-to-business), e.g., marketing, advertisement, radio, TV etc., often have to choose between market needs and the generation of new cultural sensibilities and trends. They often choose the former by following (and thus reinforcing) dominating gender stereotypes in pursuit of marketing goals to the detriment of a nuanced approach basis. It is important to mention that for example in the UK public consultations on this are taking place in order to prevent stereotypical thinking.⁶

“Many creatives [people whose job involves creative work] experience a gap between what they consider right and what they have to do, because there are research data and consumer profile. During the last two years I have been accused twice that we are doing sexist ads. I understand that we indeed are doing this, but [...] it’s important to understand that advertising reacts to trends, it doesn’t set them. The art sets trends, cinema sets trends, journalism sets trends, and society sets trends.”

 Female, Advertising, Ukraine

⁶ <https://www.asa.org.uk/news/consulting-on-a-new-rule-to-tackle-harmful-gender-stereotypes.html>

Many of the CCI professionals and gender practitioners who were interviewed for this study pointed out the trend-setting role of the visual arts, performing arts and media for empowerment. From our perspective, broader public discussion about the meaning and importance of CCI is needed not only for the recognition of the sector but also for the creative professionals themselves to have a sense of contribution to social issues (freedom of expression, respect of human dignity) and to significant economic developments in the region (esp., transition to a knowledge-based economy, adding value to local communities, and urban development). From our perspective, the sector underestimates its potential, power and even responsibility to shape its role in the society.

■ DECENT WORK AND CULTURAL AND CREATIVE INDUSTRIES

There is a trend for many job opportunities in culture-related sub-sectors: they are rarely perceived by society as a “real” occupation offering pathways to decent remuneration. Our respondents admitted that CCI could provide decent pay only to top-level professionals.

“With average professionalism you can’t sustain a family, especially if you are a man. If you say you are an economist, it is fine; you say you are in arts, you have to tell all your plans to prove them it is serious”

 Female, Design, Armenia

The four countries in the focus of our study are still in the transition process from industrial to post-industrial societies. Therefore, there are still stigma and stereotypes associated with “non-industrial” occupations. Intellectual property rights protection has just started to find its way in the legal practices of the region (especially after Georgia and Ukraine signed deep and comprehensive trade agreements (DCFTA) with the European Union); therefore, intangible assets are not yet widely recognized by society as “real” capital.⁷ It takes too much effort for creative professionals to protect their intellectual property rights, which is why this aspect is often neglected. It often leads to the underestimation of the creative work’s value both by society and by the professionals themselves. There is a need for better articulation and recognition of the economic value added by creative inputs through development and promotion of culture-related business cases, market developments, reinforcing emerging or feeble value chains and raising the understanding of the added value in each sub-sector by actually establishing the CCI as markets. (In many cases in the regions the markets or subsectors actually do not exist as such, or involve very few players).

■ GENDER AS AN OFF-PUTTING TERM

It was extremely difficult for our research team to engage people from the creative sector in gender-related discussions in all four countries in the scope of the study. It is a very sensitive topic, made famous mostly by the activist movement and slogans that question traditional values and cultural norms⁸ so the representatives from the sector preferred not to be associated with it. Common opinions expressed by the stakeholders involved in the focus groups and interviews were the following:

- There are more important challenges than gender inequality;
- I am not a gender expert, I cannot talk about gender issues;
- I never faced discrimination, I have nothing to say.

After consultations with gender experts in the region, we decided to design our questionnaires for the interviews and focus groups in a descriptive rather than normative manner (avoiding the words **gender issues**, **inequality**, **discrimination**, etc., asking instead about experiences, behavioural patterns, and opinions).

In all countries women were more willing to talk about gender issues. Men considered the topic of the research to be out of their area of expertise.

“Answering these questions [about gender roles], we feel as if we are walking on minefield. It’s such a hot topic, you want to be forward-thinking, but you have this foundation in you.”

 Male, Film industry, Ukraine

“And you don’t want to be a hypocrite as well. At first you want to be forward-thinking, then you don’t want to lie.”

 Male, Music, Ukraine

This is an example of prisoners’ dilemma showing the difficulty in expressing honest opinion on a subject that is perceived to have a certain general norm within a group (i.e., they risk sounding obtuse to their artistic milieu if they openly express their traditional opinion on gender issues).

Besides, men often felt excluded from the gender discourse because it mostly covered the challenges for women and girls and rarely considered imbalances faced by men.

⁷ <http://bunews.com.ua/opinion/item/protecting-intellectual-property-rights-in-ukraine-what-needs-to-be-done>

⁸ <https://ua.boell.org/sites/default/files/gender-religion-nationalism-in-ukraine-www.pdf>



“Feminists say that they are successful in raising strong feminist girls but at the same time they are not successful in raising sensitive guys.”

 Female, Network organization, Georgia

■ SOCIETAL PRESSURES

The notion of gender is not obvious, because it is deeply related to other social factors. People become aware of the dominating societal norms (culture, traditions, religion) only when faced with the economic dimension of the societal phenomena, in our case gender inequality. The norm is perceived as normal (“**women spend more time with the kids because they give birth**”) due to the lack of other perspectives and opportunities to gain new ones.

Participants often acknowledged that gender inequality exists when they looked at occupational segregation by sex and noticed that professions which are traditionally female-dominated have lower pay (the gender inequality issue is recognized only when confronted with gender pay gap). A woman is often expected to take care of the family and kids and therefore often only has the choice to go for a part-time job or a job that gives certain flexibility but lower pay.

According to the World Value Survey, ex-communist countries (especially South Caucasus) mostly share traditional values, although the significance of secular values encompassing variables such as the levels of inter-ethnic tolerance and gender equality are generally increasing. Questioning the value system in society (cultural norms, religious traditions) is a very sensitive topic in the four countries of our study, whilst economic development challenges are high on the priority list⁹. Therefore, the issues of economic participation and leadership with transparent and public information on salaries (gender pay gap) and leadership roles (glass ceiling) serve as the most reasonable evidence for gender inequality and as points of departure for constructive debate, both in the creative sector and wider societies.

■ ROLE OF THE BRITISH COUNCIL

While the gender-related topics were off-putting to some invitees to the interviews and focus groups conducted within the study, the British Council’s reputation helped overcome the bias towards the topic of gender and made people willing to attend the meetings. Our assumption is that general mistrust to the topic partially derives from the experience of provocative quasi-feminist movements in the region (e.g., *Femen* in Ukraine) and also imbalanced gender-related narratives in the local media¹⁰. Therefore, UK practical experience with combating gender inequality in the cultural sectors, e.g., activities towards achieving the Sustainable Development Goals 2030¹¹, is very valuable as a working model for gender initiatives from the region.

■ GENDER AS AN ARTIFICIAL CONSTRUCT

There was a shared opinion among interviewees that gender discourse in the Eastern Partnership region is needed because *the West* wants it. For instance, grant programmes open for artists often focus on social issues and are rarely open for artistic expression per se. That is why artists tend to compromise on what they do to obtain grant funding not for the quality of the artistic work but for the coverage of sensitive topics. Some artists see the gender lens, i.e., priority given to gender-themed art projects, in the open calls for funding as discrimination and perceive it as a tool for neglect of the *real* art.

“At every movie festival, they are asking why there are no girls in the movie. It’s kind of another extreme in the world that people get frustrated if there are no girls. But what if I want to make movie only about boys?!”

 Female, Film director, Georgia

Tackling these issues through meetings with grant providers and organizing training for communication professionals from these organizations is included in the final recommendations of this study.

⁹ <http://www.worldvaluessurvey.org/WVSContents.jsp>

¹⁰ <https://internews.in.ua/news/gender-stereotypes-in-ukrainian-online-news-reporting-survey-results/>

¹¹ https://www.britishcouncil.org/sites/default/files/gender_equality_an_empowerment_in_the_uk.pdf

II. DESK STUDY





DESK RESEARCH REVIEWED THE EXISTING QUANTITATIVE AND QUALITATIVE DATA ON GENDER REPRESENTATION ACROSS THE VARIOUS SUB-SECTORS OF THE CREATIVE AND CULTURAL INDUSTRIES, AS WELL AS WOMEN'S REPRESENTATION ACROSS DIFFERENT LEVELS OF SENIORITY AND AGE GROUPS WITHIN THOSE GROUPS.

THIS DATA ALSO INCLUDED SOURCES FROM GOVERNMENT STATISTICAL SERVICES AS WELL AS EXISTING RESEARCH DONE BY CIVIL SOCIETY ORGANIZATIONS, INTERNATIONAL ORGANIZATIONS, ACADEMIA, ETC. THE AIM OF THIS PART OF THE STUDY WAS:

-
- TO COMPARE THE LOCAL CONTEXTS RELATED TO CCI AND GENDER ISSUES IN THE FOUR COUNTRIES;
 - TO HIGHLIGHT MAJOR TRENDS IN THE REGION'S GENDER DYNAMICS;
 - TO IDENTIFY KEY HYPOTHESES THAT COULD BE FURTHER VERIFIED WITH PROFESSIONALS IN THE CREATIVE SECTOR.
-

GENDER ISSUES

During the last 20 years the Eastern Partnership (EaP) countries have made significant progress in passing legislation and adopting policies to advance gender equality. Guarantees of equality between women and men are included in the Constitutions of all four countries covered by this study, including most recently the Constitution of Armenia. All four countries have specific laws on gender equality adopted in:

-  Azerbaijan in 2006,
-  Armenia in 2011,
-  Georgia in 2010,
-  Ukraine in 2005.

Special anti-discrimination laws have been adopted in Georgia (2014) and Ukraine (2012). There is no separate anti-discrimination law in Azerbaijan. However, a special law on domestic violence was adopted in 2010. In addition, Armenia, Georgia and Ukraine have all adopted specific legislation against domestic violence (in 2017, 2006 and 2001, respectively).

In 2017 Georgia was the first of four countries to ratify the Istanbul Convention of the Council of Europe¹² by adopting a milestone legal framework aimed at harmonization of the domestic legislation with the most comprehensive international treaty on combating violence against women and domestic violence. The process is also instrumental in achieving targets under Georgia's nationalized Sustainable Development Goal 5, Empowering Women and Girls. Azerbaijan has not yet signed the Istanbul Convention. Armenia signed the convention in January 2018 but has not ratified it yet.

In Ukraine ratification of the Istanbul Convention is a highly politicised issue.¹³ Although the country signed the treaty in 2011, domestic legislation required by the Convention was adopted in 2016 with major changes that had not been recognized by the Council of Europe. Several political parties in the Verkhovna Rada (Ukrainian Parliament) described the required legislative changes as a “*threat to family values*” and “*propaganda of homosexual marriages*” because the document included the terms **gender** and **sexual orientation**. This situation provoked intense public discussions involving the church, political parties, human rights organizations, activists and radical rightist movements that revealed deep-rooted gender stereotypes and extremely low gender awareness in Ukrainian society. In December 2017 the Ukrainian government appointed a Gender Policy Envoy whose task is to integrate a gender perspective into major reforms.

*[There is one step
from love to hatred.
There is one
convention from
gender to Gulag.
No to the Istanbul
Convention!
The choice of
Ukrainians: tradition,
family, order]*
Picture by Alyona
Vyshnytska, Kharkiv,
April 2018



¹² <https://www.coe.int/en/web/istanbul-convention/>

¹³ <http://tyzhden.ua/Society/204290>

All Eastern Partnership Countries ratified the UN Convention on the Elimination of All Forms of Discriminations against Women (CEDAW) without any reservations. In close relation with the ratification of CEDAW, since 1996 all six EaP countries have issued three- and five-year national gender policy programmes, which were generally translated into two-year action plans. At the same time the data collected by the report “Women in power and decision-making in Eastern Partnership countries” published by the European Commission-funded project¹⁴ in 2015 (see Tables 1 and 2) shows that the policies do not really affect unequal leadership and economic representation of women in any of the countries.



TABLE 1. WOMEN IN SOCIAL AND CULTURAL FIELD









Data for 2015 (%)	 AM	 AZ	 GE	 UA
Senior ministers	33,3	9,1	16,7	80
The highest civil servants - Level 1 (deputies)	0	10	18,8	0
The highest civil servants - Level 2 (heads of the departments)	6,3	20,8	40,8	59,4
Women in academic staff by level of seniority	9	—	25,5	—
Women at levels 1 and 2 in private media organizations (heads and deputy heads)	13	—	31,6	28,6
Women board members of public broadcasters	25	—	57,1	62,5

TABLE 2. WOMEN IN ECONOMY

Data for 2015 (%)	 AM	 AZ	 GE	 UA
Senior ministers	0	0	0	0
The highest civil servants - Level 1	0	—	17,6	100 (1 position)
The highest civil servants - Level 2	42,9	12,5	26,7	76,5
Presidents and CEOs of registered companies	P: 0 ViceP: 0	0	0	17,9
Members of the boards of public companies	0	0	3,3	22,2
Members of the governing bodies of employers' organizations	7,5	0	18,2	—

ACCORDING TO THE SAME REPORT, IN THE EAP COUNTRIES WOMEN ARE REMARKABLY ABSENT FROM THE HIGH LEVELS OF DECISION-MAKING. IN POLITICS:

- 17 WOMEN IN 2015 HAD BEEN APPOINTED TO SENIOR MINISTER POSTS OUT OF 136 SUCH POSTS;
- FEMALE MPS CONSTITUTED 16% AND THREE POLITICAL PARTIES WERE LED BY WOMEN;
- 17% OF WOMEN MANAGED TO BREAK THE GLASS CEILING (BARRIER TO ADVANCEMENT IN A PROFESSION) TO REACH THE HIGHEST-RANKING CIVIL SERVANT POSTS.

WOMEN ARE EVEN LESS PRESENT IN POSITIONS OF ECONOMIC POWER. IN 2015 THEY REPRESENTED:

- 9% OF BOARD MEMBERS IN THE CENTRAL BANKS OF THE EAP COUNTRIES;
- 15% OF MEMBERS OF THE GOVERNING BODIES OF TRADE UNIONS;
- 10% OF MEMBERS OF THE GOVERNING BODIES OF EMPLOYERS' ORGANIZATIONS;
- LESS THAN 15% OF THE BOARDS IN PUBLICLY LISTED COMPANIES (I.E., LISTED ON A LOCAL STOCK EXCHANGE).

Ukraine, however, stands out as the only EaP country with two women Directors and two women Deputy Directors in two of its organizations representing workers.

According to the report done by the European Commission, women are integrated to a relatively high extent in the labour force in the EaP countries, but their economic participation has been declining in the recent past.¹⁵ The report notes that gender stereotypes and discrimination against women prevent greater inclusion of women in the labour market and are at the root of additional barriers to female entrepreneurship. For example, in 2013 in Ukraine women owned **20-22%** of small and medium enterprises and only **2%** of big companies. Women will often be excluded from the trade networks that facilitate the launch and development of businesses and companies for men.

The document also states that women are employed to a much greater extent in the services and state sectors with significantly lower wages than in the sectors employing a majority of males. The gender pay gap remains high and can be as much as **50%**, as is the case of Azerbaijan. In Armenia the average salary of women is lower than that of men by **34%**, and the income gap is even broader and reaches 40%, although 58% of labour market participants are women with higher or vocational education, while same indicator for men is 45%.¹⁶


Affordable childcare services and clear parental leave provisions are decisive in improving the participation of women in the labour market. This is compounded by the fact that men are rarely involved in children's education. According to the State Statistics Service of Ukraine, the main reasons for women's economic inactivity in 2016 were retirement age (52%) and household duties (**29%**). Women most often bear the responsibility for care of elderly and dependent persons, and mothers are often hindered in their professional reintegration. A significant proportion of women are engaged in informal work, which leaves them without the protection of the Labour Law (e.g., a lack of maternity or child care leave). In Armenia women also represent a larger share of the registered unemployed and tend to spend longer time searching for work.

WOMEN ARE SCARCELY PRESENT IN THE HIGHEST RANKS OF UNIVERSITIES, WITH AN AVERAGE OF 12% WOMEN RECTORS IN THE EAP COUNTRIES, OR IN MEDIA, ALTHOUGH SLIGHTLY MORE WOMEN ARE APPOINTED TO POSTS AT THE SECOND LEVEL OF POWER. THEREFORE, THEIR CAPACITY TO INFLUENCE PUBLIC DISCOURSE APPEARS LIMITED.

¹⁵ <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2016-0365+0+DOC+XML+V0//EN&language=en>

¹⁶ Labour market in the Republic of Armenia, NSS, 2017 <http://www.armstat.am/en/?nid=82&id=1994>

TABLE 3. ARMENIA, AZERBAIJAN, GEORGIA AND UKRAINE
IN THE INTERNATIONAL GENDER-RELATED RANKINGS

	 AM	 AZ	 GE	 UA
The Global Gender Gap Index (2017); World Economic Forum (144 countries)	97	98	94	61
Economic participation and opportunity (<i>outcomes on salaries, participation levels and access to high-skilled employment</i>)	71	45	75	34
Educational attainment (<i>outcomes on access to basic and higher level education</i>)	42	91	81	28
Health and survival (<i>outcomes on life expectancy and sex ratio</i>)	143	142	124	51
Political empowerment (<i>outcomes on representation in decision-making structures</i>)	111	131	114	103
Women's Economic Opportunity Index (2012) The Economist Intelligence Unit (128 countries)	64	90	59	57
Gender Equity Index (education, economic activity, women empowerment) Social Watch, 2012	61	76	71	64



Iceland, Norway and Finland hold the top positions in the Global Gender Gap Index calculated by WEF (World Economic Forum) in 2017¹⁷. In most of the cases the three Caucasus countries are below the average level whereas Ukraine has a slightly better ranking in comparison (see Table 3). At the same time, gender balanced leadership and political empowerment of women indicators are still down the list for Ukraine in the Global Gender Gap Index. According to the Razumkov Centre's research of gender equality¹⁸, generally 'in Ukraine, women's employment traditionally prevails in fields with a low level of average salaries - such as social security, education, health care, household services and culture - where women make up more than **70%** of all employees. At the same time, "male" fields are industries with high levels of income - such as heavy industry, transport, business (entrepreneurship)'. The same could be said about the other three countries covered by this study (see Chapter VII).

17 <https://www.weforum.org/reports/the-global-gender-gap-report-2017>





18 <http://old.razumkov.org.ua/upload/Gender-FINAL-S.pdf>

CULTURAL AND CREATIVE INDUSTRIES




In our methodology we used the British approach to the CCI¹⁹ *broader creative* sector in the field work in order to explore the existing policies, policy priorities, legal basis for the CCI, state of the reforms and also to understand the dominating CCI sub-sectors and major development trends. In Chapter VI (*Overview by country*) we describe the framework for CCIs in each country but generally it can be said that CCIs are not yet de-facto recognized as a stand-alone sector of the economy anywhere in the region. **At the same time according to the results of the EU-Eastern Partnership Culture and Creativity programme 2015-2018²⁰, there has been a significant shift in perception about the role of culture in the six EaP countries over the last three years. Government, media, political parties are starting to recognize its potential. For example:**

-  The Ministry of Culture of Ukraine has established a Department of Creative Industries, and Ukraine's third largest political party has added creative industries development to its manifesto.
-  Azerbaijan is considering a national film commission.
-  The Prime Minister of Georgia has identified creative industries as one of the key sectors to develop the economy.
-  The Armenian government is introducing business practices into bookshops, state theatre, libraries and the film industry.

ACCORDING TO THE STUDY FUNDED BY THE PROGRAMME, CREATIVE INDUSTRIES GENERATE ABOUT:

-  **4.04%** of Ukraine's GDP and create **3.17%** of jobs;
-  in Georgia: **2.8%** of GDP, **5.1%** of employment;
-  in Armenia: **3.3%** of GDP, **4.86%** of employment;
-  in Azerbaijan: **1%** of GDP and **3.8%** of employment.

IN ORDER TO ANALYZE THE NUMBER OF PEOPLE INVOLVED IN DIFFERENT CCI SEGREGATED BY GENDER WE LOOKED FOR DATA AVAILABLE FROM THE NATIONAL STATISTICS SERVICES (NSS) IN FOUR COUNTRIES. THE SUB-SECTORS UNDER THE GIVEN RESEARCH ARE MAINLY DISTRIBUTED BY THE NSS UNDER THE FOLLOWING CLASSIFICATION:

-  Employed in Arts, Entertainment and Recreation;
-  Employed in Information and Communication;
-  Employed in Architecture.

¹⁹ <http://www.thecreativeindustries.co.uk/industries>

²⁰ <https://www.culturepartnership.eu/en/article/attitudes-to-culture-are-changing-in-the-eap>

This classification was hard to map to the nine sub-sectors studied within our work. However, it has provided some interesting insights on the gender balance in particular areas. For example:

- According to UNESCO Culture for Development Indicators, women and men are almost equally employed in the cultural sector in Ukraine and Georgia (**54%** women and **46%** men in Georgia; **48%** women and **52%** men in Ukraine in 2016).
 - According to NSS in Azerbaijan, the proportion of women and men working in Arts, Entertainment and Recreation was respectively **63.6%** to **36.4%** in 2016. At the same time, the number of women and men working in information and communication amounted to respectively **29.7%** and **70.3%**.
 - According to the statistical yearbook of the NSS of Armenia, in 2016 the salary gap between women and men was **9.6%** in Arts, Entertainment and Recreation. At the same time, the same indicator for the remuneration in Information and Communication was **38.4%**.
-
- ## THE MAIN CHALLENGES FOR THE DATA MINING IN CULTURAL AND CREATIVE INDUSTRIES OF THE FOUR COUNTRIES ARE THE FOLLOWING:
-
- There is a lack of quantitative data sets for the specific sub-sectors of CCI covered by this study, e.g., on the number of people engaged in these sectors (total and sex-segregated), the contribution of these sectors to GDP, the number of self-employed artists/art workers, etc.
 - Most of the people engaged in culture-related occupations do not work exclusively in the field but also function as individual workers (self-employed) or engage with an establishment that is not dedicated to cultural activities at all. We were unable to acquire such data.
 - The indicators from official sources reflect only those who state that cultural activities are their main employment, while many people who work in culture as a secondary job, part-time, or informally are not included in the figures. Many designers, photographers, cultural experts, web-designers, musical instrument producers, jewellers, tailors, video operators, tutors (in music, foreign languages etc.) work *from home* on an occasional basis.
 - The figures about the contribution of cultural activities to GDP are underestimated because a significant proportion of commercial transactions occur in the informal (shadow) economy and are not captured in official statistics.
 - The comparison of data from the four countries is very difficult since the data are available for different years and the structure of the creative sector itself does not provide the same type of CCI-related information. Cross-referencing trends observed by stakeholders in different sectors can provide some additional fact points on behavioural patterns, stereotypes and cases of discrimination.

HYPOTHESES

The desk study has informed the research team on the current state of CCI and gender inequality in the respective countries, the level of public debate on both CCI and gender inequality issues. Taking into consideration the limited availability of direct data covering gender issues specifically in the CCI, during the desk study we also met representatives of the state institutions, international organizations and umbrella initiatives for CCI (associations, funding bodies, art unions etc.) and gender issues in order to discuss the available data and identify possible gaps in the analysis. The information that we received helped us to formulate the list of hypotheses for further verification with the representatives of the nine sub-sectors during the field stage of the research:

- Leadership positions in the creative sector are mostly occupied by men;
- There is a gap between the numbers of women entering the university and entering the labour market;
- Lower economic activity of women can be explained by the burden of parenting and household duties; a flexible job is more desirable for women because they have to take care of their other responsibilities (they have to choose);
- Men are usually more involved in business-related sub-sectors of the CCI while women are more present in the culture-related sub-sectors;
- Technology-related and better-paid sectors are predominantly occupied by men;
- There is a tendency for women to underestimate the value of their work;
- CCI can contribute more to the national economies if certain market barriers are removed.





















































III. FIELD STUDY





IN ORDER TO SUPPORT OR TO REFUTE THE HYPOTHESES DEVELOPED DURING THE DESK STUDY, THE RESEARCH TEAM COLLECTED QUALITATIVE DATA ON THE SUCCESSES AS WELL AS GAPS AND CHALLENGES IN THE AREA OF GENDER REPRESENTATION ACROSS THE NINE CCI SUB-SECTORS. THE FIELD STUDY WAS CONDUCTED IN JANUARY-MARCH 2018 AND INCLUDED:




- STAKEHOLDER ANALYSIS AND DEVELOPMENT OF CCI/ GENDER INEQUALITY STAKEHOLDERS MAPS FOR EACH COUNTRY;
 - 40 INTERVIEWS WITH OPINION-MAKERS REPRESENTING THE VIEWS OF VARIOUS STAKEHOLDERS: GOVERNMENT, CIVIL SOCIETY, PROFESSIONALS AND ACADEMIA ACROSS ALL OF THE CREATIVE AND CULTURAL INDUSTRIES, INTERNATIONAL ORGANIZATIONS, ETC.;
 - 17 FOCUS-GROUP MEETINGS THAT COVERED ALMOST 200 PEOPLE FROM THE NINE SUB-SECTORS (ALL SIZES OF BUSINESSES AND ORGANIZATIONS, VARIOUS AGE, GENDER, LEADERSHIP POSITIONS);
 - 12 CASE STUDIES EXAMINING GOOD PRACTICES AND INDIVIDUAL SUCCESS STORIES THAT CAN BE USED FOR PROMOTING GENDER EQUALITY AND MOTIVATING EMPOWERMENT IN CREATIVE AND CULTURAL INDUSTRIES IN THE FOUR COUNTRIES (TEN CASES ARE INCLUDED IN THE REPORT).
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TABLE 4. OUTREACH OF THE FIELD STUDY

	 Armenia	 Azerbaijan	 Georgia	 Ukraine
Interviews	10	10	12	15
Focus groups	4	4	4	5
Coverage of the sub-sectors (number of people)	 3  3  6  4	 2  3  3  6	 3  5  4  6	 3  6  3  2
	 5  6  5  4	 3  1  1  12	 7  4  6  14	 7  7  2  9
	 3  1  2	 2  1  2	 5  4  1	 3  1  1
Gender coverage (number of people)	♂ 16 ♀ 25	♂ 20 ♀ 18	♂ 24 ♀ 35	♂ 15 ♀ 28
Total number of people covered by meetings	41	38	59	43

 Advertising and marketing;
 Architecture;
 Crafts;
 Design: product, graphic and fashion design;

 Film, TV, video, radio and photography;
 IT, software and computer services;
 Museums, galleries and libraries;
 Music, performing and visual arts;

 Publishing;
 Gender experts;
 State officials

The methodology envisioned different formats for the focus groups: women-only, men-only, culture-related and business-related groups, and also mixed groups balanced by age, gender, position and organization type (see Table 4). For interviews, we invited opinion-makers from the sub-sectors that had been represented less during the focus groups. It is important to note that the interviewees and participants of the focus groups took part in the meetings voluntarily and were not paid. In all countries, we observed the same trend: most people from state cultural institutions avoided attending the focus groups. Therefore, the experts made attempts to interview them separately.

During the meetings, we posed the following questions to our interviewees:

- their understanding of CCI;
- gender gaps in certain areas of their sub-sector such as remuneration, leadership roles, behavioural patterns;
- their employment status (official/unofficial; full-time/part-time);
- barriers for achieving success in their field;
- their recommendations on how these barriers could be overcome.

During the interviews, we shared the hypotheses derived from the desk study and asked them to comment on those. Participants mostly confirmed the hypotheses regardless of the sub-sector and country. Moreover, we discovered some interesting repetitive behavioural patterns depending on the sex and the background. We have broadly grouped observations from the focus groups and individual interviews into seven topics and defined a list of specific tendencies that reflect the most interesting attitudes and practices.

1. CONFIDENCE AND VALUE — IMPOSTER SYNDROME

The confidence issue is closely related to the underestimation of one's skills and abilities and therefore depreciation of the value of work leading to salary gaps between women and men. This salary gap phenomenon, which is present in all four countries, could be partially understood through the lenses of self-evaluation and self-appreciation. Our respondents noted that the level of self-confidence is usually lower for women than for men, and women tend to ask lower salaries for the same type of work. This influences both the level of economic participation and career advancement for women.

"My girl students who are very good musicians don't play live, because they are afraid and say 'I'm not ready', while boys never say that."

 Male, Music, Georgia

For the creative sector self-confidence is a very specific issue since the creative process requires courage to receive public feedback. Dealing with criticism is particularly important for a healthy creative atmosphere. There is evidence that women usually take criticism of their artistic or creative work more personally, which complicates the working process (especially in advertising, marketing, architecture, IT where the feedback on ideas is crucial for product development).

"I don't think that brains are different depending on sex. It is just that when you are born a girl and you hear every day you are not as smart as men, you start to believe it. This is the problem."

 Male, Architecture, Armenia

According to our respondents, women in CCI are more into creative project management, i.e., making notes, negotiating at meetings, doing more **down-to-earth** work, creating space for males to think about creative ideas. The issue of confidence is also strongly connected with power relations. It is much more difficult for women in the creative sector to persist towards achieving their goals if the main decision-makers in the field are men. Gender-based quotas are seen by some respondents as one of the tools to solve this problem, applying, for instance, the logic of Swedish policy makers - if women pay half of the nation's taxes, they should receive half of state funding.

After the introduction of gender quotas in 2011, the proportion of women directors winning funding for their films from the Swedish Film Institute grew from 26% in 2012 to 44% in 2015.

In the UK for the last three years the gender pay gap has been 14.1%. Since 2017, all companies in Great Britain with more than 250 employees have to report their gender pay gap to the Government Equalities Office.

There is also another aspect of the undervaluation of women's work in general and in CCI in particular – maternity leave. Women tend to think that they are less competitive on the market because they have to take a break from their professional life to become mothers or tend to household duties. This assumption is supported by employers asking about matrimonial plans during job interviews because they believe that women "at risk" will produce less value to the company than other candidates they screen.

*"Women are less confident in their skills. They believe that they should learn more, they have an **imposter syndrome** and are afraid that if they ask for a higher salary the employer won't take them. Also they know that they have fewer chances because employers give preference to a male as the latter won't give birth and disappear from work."*

 Male, IT, Ukraine

The self-confidence of creative professionals is related to a social infrastructure (or lack of one) that provides equal opportunities for both parents to remain in the labour market, to a public discourse focused on professionalism regardless of the stereotypical men/women roles and also to an educational system providing the tools for adequate self-assessment and communication. There are opportunities in the creative sector to deal with the issues of confidence through participatory artistic practices that can change behavioural patterns (e.g. performances/role plays). Childcare facilities at cultural venues / premises can also be a part of the solution for working parents. The inclusion of such facilities could be made a requirement for major upgrades or construction projects for cultural facilities, e.g., museums, theatres, etc. as it has become the case regarding facilities for people with disabilities. National, regional and local funding bodies could apply gender budgeting rules, e.g., for movie commissions, cultural projects, etc. and thus boost women's confidence in applying for funding.

2. EXPECTATIONS TO SUCCEED — A GOOD ENOUGH SALARY FOR A GIRL

During the focus groups it was stated that the sectors related to arts and culture are mostly female-dominated. This is specific for the low-paid sectors as men considered the **main breadwinners** do not take low-paid jobs. The respondents mentioned that men had stronger financial ambitions because they were under the pressure of social expectations. For them it is less acceptable to continue being supported by their parents than for women. A low salary is often an obstacle for men entering the CCI labour market or else makes these jobs look less attractive in the eyes of society.

“It is tricky with photography. [...] In this field as in other culture-related sectors where you can’t earn money, my experience is that women are if not equally represented, then a majority. Creativity might be seen as not masculine enough for men to engage.”

 Male, Photography, Armenia

“I earn more than my wife and I can’t allow myself to leave my job and go somewhere else to fulfil my creative dreams. But I tell my wife: ‘Go and find what you want to do’, because we don’t depend on her contribution to the family budget as much as on mine.”

 Male, TV, Ukraine

At the same time in society those expectations to succeed applied to women are different than those applied to men. Women are usually expected to earn additional (not the major) income to the family therefore they **can afford** to work in CCI and earn less.

“For women it is easier to enter a so-called ‘long-term relationship with culture’ if they don’t have to fully provide for the family and there is a partner who supports them.”

 Female, Cultural organization, Armenia

The role of education and meaning of **achievement** in society is also very important in setting the expectations for young professionals. It is interesting to observe that family upbringing is often an obstacle for a boy and a girl for achieving success but in different ways. For girls, finding a good husband and having a family is often an expectation set from childhood, which makes them unprepared for the labour market.

“Choose the profession which won’t take you far from your family for a long time, because women’s final success is still a happy family.”

 Georgia

Boys on the contrary are prepared by families to achieve high social status. This often leads them to situations where men sit at home because they do not accept low-paid or low-status jobs, while women take any job, even jobs that are not close to their professional background just to earn something for their family.

“I am privileged as a son. And of course it influences absolutely everything in life. It influences what we are dealing with in everyday life as men and women. I think men are suffering with it as well, as fetish ‘mummy’s boys’.”

 Male, Advertising/Marketing, Georgia

Nowadays there is also some critique of the “achievement society” concept in the EaP countries as it reinforces high-flying success-oriented careers, while **normal** jobs are considered less attractive.

Setting up independent prizes for women in creative sectors, categories for women and men in existing prizes (Breaking the Glass Ceiling, etc.) can nudge the debate and influence practices by highlighting the issue of expectations in a positive way. In some areas, where women historically are less represented in the leading positions (such as movie directors), gender quotas for selection (film commissions, art commissions, award committees etc.) and nomination committees could be recommended to policymakers.

3. GENDER PERSPECTIVE — IT IS NOT A GENDER ISSUE - IT'S NATURE

We observed from the focus groups and interviews that respondents often felt uncomfortable when we put questions directly relating to them. Yet they seemed at ease talking about gender stereotyping and discrimination in general terms. For example, people said things that essentially confirmed the stereotypes but tended to say no to the same question if asked directly. We also observed that men tended to question women's experiences in focus groups but would not allow the same attitude towards them (*He said: "let us talk on our behalf, why do women even answer this"*). Besides, women in focus groups who had gained certain recognition and success mostly said *"you succeed if you are smart enough and make an effort"* dismissing the gender factor as such. *"I have never encountered gender discrimination"* sometimes means that inequality is understood as fair. *"She is just less professional", "she is paid less, because she is less experienced."*

Below are some aggregated examples of compounded stereotypes expressed by the respondents, often without realizing the bias.

- There is no gender discrimination because there are some cases where women earn equally with men or do **men's** job (confirming the stereotype that there are such notions as **male** and **female jobs**)

"Oh no, I have seen women in areas you don't imagine them to be in, and you know what? They even get paid well."

 Male, Armenia

- Focusing on successful exceptions rather than on the general situation.

"Misconceptions - if there are some successful women, it means there is equality. Imbalance is more obvious if you count how many enter the university and then stay [in the field]."

 Female, Architecture, Armenia

- There is no discrimination; it is a mere matter of abilities. (questioning the freedom of choice and justifying it with natural limitations)

"I am working mostly with textiles and the majority of authors are women while mostly men are working with wood. In my field generally I do not see anything problematic connected to gender issues. I think textiles are just more associated with women."

 Female, Crafts, Georgia

- Refusing to see the responsibility of society to deal with gender inequality

"Women disappear from the profession when they give birth and rarely go back after. But there's nothing you can do about it. It's nature."

 Armenia

- Stereotypes within the same sex group

"I have a women-only team. Men can't work that patiently and with such a sense of responsibility."

 Male, Gallery, Ukraine

- Defining the quality of work using gender characteristics.

*"Everything good is defined as masculine. People want to praise my art works and say: "Oh, you **paint like a man.**""*

 Female, Performing arts, Armenia

Awareness raising on what gender inequality means is critical for eliminating such attitudes. In the context of the situation surrounding Ukraine's ratification of the Istanbul Convention, the term **gender** itself still requires explanation (see *Chapter II*). The promotion of narratives related to human rights, human dignity, and freedom of expression is especially important for the cultural and creative industries since professionals in this field are very much dependent on personal freedoms and they also create the messages that are disseminated through their art to broader society.

4. PARENTING AND CAREWORK — NOT MASCULINE ENOUGH

There are culture-specific obstacles for women's professional advancement, such as their role in providing care for children and elderly. Women traditionally perform the culturally-charged role of a mother, who is responsible for food and maintaining the household. Especially in Armenia and Azerbaijan, the pathways from the **house-women** to **business-women** are not easy due to community pressure, societal expectations, family upbringing, and expected adherence to societal norms.

"Women may be blamed for not having children and being in arts instead, or for having children but still being in arts - 'sacrificing your child's future'. Women are perceived as guilty either way."

 Female, Performing arts, Armenia

It is not only about specific cultural characteristics but about the understanding of **household management** duties in the respective societies, about understanding the time required to perform such duties. Home care duties are usually perceived as **normal** duties assigned to women by default. This is closely linked with confidence issues and with women's ability to articulate their rights and needs.

"I'm leaving to work in the morning, looking for extra money, making money on my way home, getting tired. My wife just needs to feed me, her duties include only housework. This is not much."

 Male, Artist, Azerbaijan

For most male participants in our focus groups, it was their first experience of openly talking and reflecting on gender issues in a safe environment. To build trust and enable male participants to open up it was important that the professionals represented the same field (cultural or creative industry) and thus could relate to common professional challenges. It turned out that there are certain limitations and stereotypes towards men regarding care work. For example, in all four countries it is not socially well perceived if a man stays at home doing childcare – it is not **masculine** enough.

*"Emancipation in Ukraine worked the way that it **doubled the expectations from women**. You need to work, or you are a loser. But you should also be a good wife, an ideal mother, and your house should be tidy. For men it's easier. But it's still difficult. I know several women whose husband took paternity leave and stayed with a kid, while his wife was working. But they suffer from social condemnation. They are seen as **martyrs**."*

 Female, Advertising, Ukraine

To a certain extent specific to CCI, there is a permanent need to be present in the sector, to follow the trends, to learn. **Constant change** required by knowledge-intensive and process-oriented jobs makes it more difficult to incorporate parenting since a break in professional life will often mean losing competitiveness on the market.

"Architecture [...] is the field which requires you to learn all the time - new legal standards, new technologies, new trends, you have to travel a lot, visit international exhibitions and dig into small details, new software. If a woman drops out from the profession for several months, even more for a year or two, she has to learn from scratch. It's very challenging. It's easier to change profession than to start again."

 Female, Architect, Ukraine

As seen by participants of the focus groups and interviewees, maternity definitely sets limits for women to advance in certain creative professions (especially those requiring work-related mobility).



“There are less women in photojournalism covering protests and conflicts, because it requires a lot of travelling and women often stop their career in documentary photo when they have kids and stay with them.”

 Female, Photography, Ukraine

“I’m an opera singer and touring a lot. If not for the support of my partner (husband), I would not have achieved such success. He took care of the children, worked and helped me with everything he could. But I just got lucky...”

 Performing arts, Female, Azerbaijan

As suggested above, gender budgeting approaches for creative projects can be a helpful solution for providing more equal opportunities for women.

“In my opinion, money for childcare should be included in the film budget. I am currently working on a new film, I have trips very often and basically I needed to leave my child for half of the winter. If I had the budget to take her with me, I would be much calmer- there should be this kind of opportunity.”

 Female, Film director, Georgia

In general, parenting and care work is a complex and sensitive issue, which has a direct impact on the performance of women in the creative sector. Overcoming this obstacle often requires women to resist the pressure of societal expectations and to search for a more flexible job, while the available social security guarantees play to women’s advantage in these circumstances. The current situation leaves very little choice for women if they want to keep up with industry trends. At the same time men do not always recognize their equal responsibility for parenting or household duties, and if they do, they often become victims of unfavourable public opinion.

In this case sufficient and affordable childcare infrastructure, parenting-friendly corporate policies and facilities, training on household management for men and more male role models (e.g., on paternity leave) can shift social norms (mentality, social perception) on parenting and household duties roles between men and women. Visual arts, cinema, advertising, etc. can play an important role for shaping, translating and promoting these messages to general public.

5. PHYSIOLOGY AND ABILITIES — DRINK LIKE A MAN

Stereotypes of gender roles that shape social perceptions constitute challenges for both men and women looking to exercise freedom of choice for their life path. The cultural and creative industries are no exception - men might not follow their dream to be ballet dancers and, on the contrary, women may be discouraged from entering IT fields because of a stereotype that women should not opt for math.

“IT is a super male-dominated [field] but this is not a gender inequality issue, it is just a matter of intellectual ability. The brains of boys and girls are different; we think in different ways, we are good at different things. Scientists are mostly men. Of course, there are expectations, there are clever women, but normally men are smarter.”

 Male, IT, Armenia

On several occasions, focus group participants referred to the physiological characteristics of men and women while discussing abilities to do some specific work in the creative sector.

“Women’s ideas sound less convincing than men’s because women have a higher voice. It’s scientifically proven that a low voice is perceived better.”

 Male, Gallery, Ukraine





Throughout the interviews and focus groups we observed examples of gender stereotyping: e.g., woman as a muse but not a trendsetting artist in her own right (plays a decorative role in culture), female architects at construction sites not treated seriously by their male construction supervisors, a technologist not accepting sketches by a female fashion designer, male documentary directors having a harder time to gain trust than female directors, etc. In some cases, even substandard professional practices were justified by certain gender-related (and gender-biased) leadership qualities.

*"In Kyiv Art Academy, it was said that a woman can't be a president of the Academy because she can't **drink as much as a man**, and it's a serious argument, because drinking is part of networking for them."*

 Female, Art critic, Ukraine

There was a shared opinion that women in business-related creative industries' sub-sectors have to sacrifice their femininity in order to achieve the same results as men.

*"Women have to have 'iron balls' to go through all the sexism in the field and achieve success. What helps is the mutual support of other women. But when you become "**a woman with iron balls**", you are also treated not that well. You are 'bitchy' and 'bossy'."*

 Female, IT, Ukraine

Often women are accused of using their appearance or behaviour as an additional tool to achieve results. Moreover, they recognize themselves that they use their traditional privileges to earn some professional benefits.

"In my case if I achieved something, even with negotiation, earning money, etc. I could do it because I'm a woman. I'm using my female power of being kind and nice and not being radical like men. And it turns out really well."

 Female, Art critic, Georgia

At the same time, artists recognise that they are often biased in the way they present women in their art work, entrenching stereotypes in art, thus leading to a vicious circle of reinforcing gender stereotypes in the society.

*"I think it is a societal fault. We push them to be beautiful, with these specific dogmas of beauty standards. Even if I consider myself the most open-minded person, sometimes I catch myself being influenced by beauty standards. We perceive women **as objects and not as human beings**."*

 Male, Video artist, Georgia

Our respondents often underlined that creative industries such as advertising, marketing, creative communications, etc., even cultural ones - theatre, cinema - play a very important role in creating messages that have the potential to break this cycle of reinforcing gender stereotypes.

Conversely, the professional value of a creative sector professional still strongly depends on his or her physical and intellectual abilities and is often shaped by gender bias. In our opinion, more role models are needed to break these stereotypes and change the traditional understanding of female/male occupations. Educational programmes, both formal and informal, and across various cultural and creative industries' sub-sectors should get rid of gender bias and be strictly focused on setting professional standards. New visual narratives are needed in online media and media in general, integrating gender inequality issues into ethical guidelines and media (and marketing guidelines too - for agencies). Organizing roundtables for editors, commissioning **other** visuals for online stocks and internal media organizations' visual knowledge bases could nudge the audiovisual sector towards less gender-biased production outputs, with a relatively small intervention.

6. GENDER-SUPPORTIVE SPACE — WRAPPING A FISH

In many cases space, such as personal space, space for professional growth or space in a team, plays an important role in shaping gender inequality. There should be space for discussing gender inequality in a safe and supportive workplace environment, physical and intellectual space for gender-supportive professional development and space to demonstrate professional abilities for both men and women.

*“When I started working as an architect I supervised a project on the construction site and once saw how a **worker wrapped fish in my architectural project**”*

 Female, Architect, Azerbaijan

Often the office environment can be uncomfortable for the majority of women. An office environment is defined not only by its set-up or architectural design but to a larger extent by the interaction between colleagues sharing the office. Jokes, games and water cooler small talk do all matter. For instance, in one focus group a participant shared an observation about a situation in an IT company when male colleagues were chatting in the kitchen, loudly and aggressively, while female colleagues were clearly uncomfortable with either joining the chat or being left out of it. The respondent mentioned that it was probably awkward for women to talk about the situation and no one ever asked them what they would improve in the workplace environment.

In all four countries, respondents mentioned that women still find it difficult to introduce ideas and to see them being implemented. For the creative sector, where the process of innovation and creation is paramount for value creation, this is a clear loss of productivity. A male-dominated working environment that is not supportive to women thus hinders organizational efficiency.

“It’s really hard for women to realize themselves in a male-dominated field. For instance, even during the brainstorming if you generate any idea, it will be criticized more than any man’s stupid jokes, it always happens like that. I’m talking from my experience.”

 Female, Marketing, Georgia

“Women face difficulties in proving their idea could work, and I started noticing this only after several women around me spoke about it. Before that I had no idea it was happening.”

 Male, Architect, Armenia

In patriarchal systems the family upbringing of boys and girls often follows diverging paths, with the boys getting raised to be more demanding, risky, assertive, even aggressive (*if the door is closed, climb through the window* attitude) while the girls are taught something radically different – to be more obedient, compromising, polite, less active, etc. While acknowledging societal values of traditional upbringing, additional training activities (on communication skills, emotional intelligence, etc.) could be introduced to enable space for creative and managerial talents to be discovered in a gender-supportive environment.

Stereotypes about *typically male* or *typically female* industries create mental obstacles for young people to enter the market of their liking and require additional perseverance to achieve success. This might prevent many young professionals from realising their ambitions and dreams.

“In the theatre, women can be assistants to the director, and directors are mostly men. Women don’t dare to make their own performances.”

 Female, Performing arts, Ukraine

“In photography even if women might be equally represented, there is still thematic differentiation. For some topics like war/ army women’s access is still limited.”

 Female, Photography, Armenia

Even within the same industry or value chain the roles can be distributed differently depending on the social norms and stereotypical thinking of the market participants.

“When I entered university to study architecture I was surprised to see lots of women, because I thought back then they were not interested in architecture. But they were the best in the group with the highest grades, they were also designing the best projects, but later they disappeared and I have not seen many of them in the professional field. You will most likely see women with architectural background in offices headed by men, they earn less money and are left behind. Customers tend to trust male architects, so the direct work and negotiation is more easily handled by men. Even when you have to collaborate with construction workers they might not easily trust the instructions of a female architect. That’s why so many women will go for interior design as this is the field where they can easily gain the trust of a customer with a stereotypical approach.”

 Male, Architect, Armenia

7. TRUST — KHACHIK EXERCISE

Unbiased personal professional spaces and gender-supportive workplace environments are essential for creating trust and would be a good starting point for dealing with inequalities in the creative sector. A gender-supportive workplace environment is one where sensitive issues within the creative teams can be raised and addressed. Good gender equality practices should be promoted as professional standards for the cultural and creative sub-sectors and industries. Successful companies using a gender perspective in corporate policies (especially in regards to organizational culture) can be used as successful cases (see *Grammarly* case, Chapter V). Professional orientation activities should be augmented with balanced male and female role models for various occupations highlighting the careers of both men and women in a certain field. Funding bodies could include the production of such professional orientation content (cases, inspirational stories in media, storytelling campaigns etc.) for cultural and creative industries in their priorities.

In Ukraine there is a case of an advocacy campaign called “Invisible Battalion” aimed at breaking stereotypes of women in the military.

When we as authors tried to deconstruct the underlying causes of questioning the abilities of women in creative professions in the region our discussion led to the issue of trust. Not trusting the professional experience and professional expertise of a person leads to questioning her or his abilities. If the person in question is a woman, this becomes a clear case of gender discrimination. Gender bias permeates even artistic and professional education, when educational content delivered by a woman gains less trust than the same content delivered by a man. Gender bias is thus entrenched from the early professional stage.

“If you work with men, you spend way too much energy to explain something and to prove you are right as a trainer.”

 Female, Fashion design, Armenia

The lack of trust is often linked to the lack of previous personal experience, namely positive cases that would change the personal perception originally based on the traditional social norms.

*“If we go to buy a tool, they will charge us twice as they don’t think we might know how much that actually costs [...]. Sometimes we are so tired of those practices that we ask our friend **Khachik** to go buy things from the market or to make calls to suppliers. And when we go to take the order made by Khachik we say, “We have come for the things our brother had ordered” so that they give us good quality tools without cheating. You know, like we are not “girls-alone”, we have “a man” “backing us.”*

 Female, Crafts, Armenia



In some countries in the focus of our study (mostly Armenia and Azerbaijan) there is often an implicit division between *serious* art which is a space for *geniuses* (mostly men) and simple, not high-skilled work which can be done by women.

*“Art is one of the most sexist fields in general. Crafts and anything else related to handwork is mostly occupied by women, while the performing art, namely the so called “high art”, is left to men. Women are mostly **muses**, not the creators. We have been long cheated by the illusion that being a muse is the utmost peak for a woman to achieve.”*

 Female, Performing art, Armenia

The issue of trust is closely linked with the issue of leadership. It usually takes more time for a woman than for a man to gain trust as a manager in the cultural and creative industries.

“During the last two or three years, more women have become managers but they should be very-very-very good professionals, they should prove that they deserve respect.”

 Female, IT, Ukraine

Enlarging the pool of women taking the roles of professional trainers in cultural and creative industries can increase the general trust in the professional abilities of women in certain creative fields. Professional circles (like *Women Who Code* or *Modernistki*, see chapter V) create the space for building the self-confidence of women.

INTERLINKED ISSUES FROM THE BROADER SOCIETAL CONTEXT

SOCIETAL CONTEXT ISSUES

There are a few issues on the intersection of gender and the other areas that have a significant role for the cultural and creative industries. We list these issues here in order to underline that gender issues in the given region are an important part of a broader socio-economic context and cannot be studied and tackled separately from it.

AGE

Age is an important factor in the cultural and creative industries. In culture-related fields young professionals should usually be recognised and acknowledged by established artists in order to be accepted by peers. Among older generations of professionals there is a certain **age factor** (or age bias) in trusting (or rather not) young professionals. In post-Soviet context there is a specific tradition of artist unions (творческие союзы) through which funding was distributed that created a deep sense of entitlement and fenced out younger generation of artists, especially non-conformist ones. At the same time, the gender perspective is often different for older and younger generations of creative professionals. The representatives of the Soviet generation of artists tend to be more sexist in their opinions than their younger colleagues.



*“In some creative agencies where top managers started their careers in the 80s the level of sexism is higher. They see that the market has changed, and it’s not enough to put a **naked woman poster on a refrigerator to have a good ad**. And they don’t want to change themselves. They try to keep memories of their best years preserving a sexist atmosphere in their agencies.”*

 Female, Copywriter, Ukraine

The age factor is also visible in valuing one’s work or self-evaluation. Millennials (men and women) are usually more self-confident than people of older generations, which does not necessarily mean that they are more professional.

“Speaking about how people value their professional level — it’s not about gender, it’s about generation. The generation of millennials is sure that they can do anything and moreover, that they have already proved everything. The previous generation who is now 35-40 years old — those clearly see what they are capable of.”

 Male, Creative director, Advertising, Ukraine

This is also relevant for the perception of social norms. Traditional gender roles are more present in the narratives of older professionals.

“Gender stereotypes such as “men should earn money” and “women should give birth” are more typical for the older generation. It’s changing and rapidly disappearing though. Creative industries are a field where there are more young people who are more flexible and ready to get rid of discriminations.”

 Female, Visual arts, Armenia

Mixed aged groups at the workplace can be suggested as one of the solutions to raise the awareness about gender issues. Also, there is an opportunity to engage traditional artistic unions (jointly with Ministries of Culture) to educate artists on changing gender roles and gender perceptions and strengthen their professional skills (to empower while not undermining agency).



EDUCATIONAL SYSTEM

The choice of profession and, later in the career, of the field of work is influenced to a large extent by educational systems. Often gender-based stereotypes are entrenched in the curriculum and educational practices.

“Our instructors teach with definite gender roles: you are a woman, you need to wear this much makeup and dress modestly not to make people interested more in your clothes than singing. No boy in our group will ever be told to dress in a way not to attract unnecessary attention.”

 Female, Music, Armenia

During the educational process role models play a really important role for young minds. Examples that equally represent the successes of both genders would influence positively the professional choices of students.

*“During my studies at the art academy (different departments - jewellery design, painting, architecture), the professors were mainly men, and artworks in the educational programme were mainly done by men. The history of the 20th century is not represented in the programme well, when more women appeared in the field, while most students in painting were women. It made you as a woman feel not that sure about your skills. Those who stayed in the profession in architecture are men; **girls tend to disappear** from the professional field.”*

 Female, Visual Arts, Ukraine

The issue of *disappearing* from the profession after studies was mentioned by our respondents many times. Separate research could be done for the specific industries to identify what prevents women from entering the market after graduation. This could also be a part of university alumni management programmes.

DOMINATING VALUES IN THE SOCIETY

As mentioned in the introduction, in all four countries cultural norms and traditional values play an important role in the society.

“Traditionally in Muslim culture the ‘quieter’ job place is more preferable for a woman.”

 Male, Artist, Azerbaijan

In Georgia and Armenia, societies are traditionally patriarchal, while in Armenia, Georgia and Ukraine (World Value Survey²¹) the Orthodox church is influential and significantly impacts the public discourse about gender (e.g., as a result of lobbying from conservatives and the church marriage has recently been defined as a ‘union between a man and a woman’ in the Georgian constitution).

“Forcing your body to move is a very patriarchal approach in itself. The dance techniques developed in the 60s imply the liberation of a human individual. The body itself is not a woman or a man - a man can also improvise and develop the same soft points as women do. And there are also some techniques that can allow woman to lift a man. Acrobatics, lifting and beating is acceptable for [men], because it comes from Georgian national dances, but soft touching is not common and acceptable.”

 Female, Performing Arts, Georgia

There is a demand for questioning the relevance of traditional values in the modern workplace (especially from younger generations). However, any intervention should take stock of broader societal contexts, where culture and religion are deeply intertwined with family life, spiritual beliefs and patriotism, making any intervention into the private domain highly contentious.



GAP BETWEEN THE CAPITAL AND REGIONS

The majority of our respondents mentioned that the development of cultural and creative industries and perception of gender issues in rural and urban areas are very different. Artists going for photo-shooting or workshops outside major cities face difficulties in communication with the local communities.

“In the regions situation is much worse, in the villages women are second-class citizens, not respected enough. During film shooting we mainly communicate with men who are workers, peasants, etc. and it is difficult because first of all they see us as women and not as someone who is making a film. When there are women doing the field work they see us as homeless. On the other hand, if you are in the field with a man, when I ask a question everyone is responding to a man rather than to me. And generally, the attitude is different if you are with a man or without one.”

 Female, Film director, Georgia

In our opinion, regional development requires a specific set of gender empowerment tools that should be embedded into the decentralization reform (on-going in Ukraine), educational system and local economic development programmes (e.g., gender budgeting, local grant competitions, inclusive urban development, etc.) Including and strengthening the gender perspective in these reforms and societal systems could improve the respect for human rights and freedom of expression in the regions.

SOVIET HERITAGE

Judging from the focus groups and interviews we conducted for this study, we could claim that the understanding of cultural and creative industries as well as gender issues, are quite different in the four countries under consideration. CCI are more well-known and more developed as markets in Ukraine and Georgia and rather less familiar in Armenia (although some subsectors such as crafts, IT and gaming, advertising, performing arts are structured quite well). In Azerbaijan, the structure of the economy and political system as well as cultural norms, are very different from the other three countries. All these factors make it difficult to compare these four countries, let alone to bundle them as a region. Nevertheless, it was very visible during the interviews and focus groups that some issues – like the age gap, perceived value of the creative work, traditional roles of women and men, educational system gender curriculum – are quite similar for the four countries which, in our opinion, could be explained by the shared Soviet past.

The Soviet period enhanced emancipation in former feudal societies. At the same time, there is a trend among young creative professionals to deconstruct the damaging practices of the Soviet cultural and social policies and to dig deeper into the past, looking for inspiration in the *Golden Ages* of their cultures.

*“In fact, we do not know and do not appreciate the historical heritage we own. We had the first sculptor who was a woman, first female directors, we can find stories of women important in history of arts and make postcards, hold lectures and so on. Generally, we should show that in Georgia these kinds of problems did not exist before. We should produce accurate knowledge to understand what we really lost in social realism. Tbilisi has always been culturally diverse with lots of different ethnic groups, gender-fluid sexualities and emancipated women. Socialism abolished this important understanding and brought us false constructs of men and women. I want to say that from Georgian ethnographic heritage we can see how open and liberal the society was, even if we only take Berikaoba²². [...] **So instead of speaking strange NGO language we should better learn more about our past because there were and there are emancipated women who we can talk about. The Soviet Union damaged us a lot in these contexts”.***

 Male, Arts critic, Georgia

Identifying and recognizing gender sensitive solutions of the Soviet system as well as traumatic experiences of the shared Soviet past, re-discovering intangible cultural heritage linked to gender roles, gender empowerment and representation and combating the joint mental obstacles hindering the development of creativity and equality could be included in the joint activities and recommendations for the region.

²² Improvised masqueraded folk theatre in Georgia, <https://en.wikipedia.org/wiki/Berikaoba>

THE DOUBLE-SIDED NATURE OF CCI FOR GENDER EMPOWERMENT

The field work has provided us with evidence that there is a need for exploring gender and addressing gender inequalities in cultural and creative industries in all four countries, which should be carried out with due respect to local societal context and carefully tailored to local circumstances. Yet cultural and creative industries produce the means for gender empowerment themselves, i.e., while they do suffer from gender biases the industries have the means to overcome these biases with their creative outputs, for instance, advertising campaigns, media content etc. In many cases our respondents emphasized that art and creativity are strong tools for empowerment, both for people from cultural and creative industries and the other fields. For example, photographers from different countries mentioned that they recognize the importance of messages they convey as artists for change in the society.

“Photography is a very strong tool for empowerment. And it is interesting how it works as a circle: you empower the others and it gets back to you resulting in self-empowerment. Photography is about creating a relationship with another person, it is all about trust.”

 Female, Photography, Armenia

Agency of change is a powerful determinant for cultural and creative industries in the discourse on gender inequality. Unlike other sectors and industries, the cultural and creative industries have the power to shape public opinion, shift perceptions and discourse, shape values and change societies.

“We did a project with the scriptwriters, seven people who went through two to three days of informative workshop to create more space during the discussion about women’s rights. The aim was to create/write a script about violence against women, and we collaborated with the Marjanishvili theatre to stage the winner’s play. Since I have published a book for promoting these scripts, the surprising outcome was that Telavi, Akhmeta and some other theatres in the Georgian regions staged several of them.”

 Female, International organization, Georgia

Using the tools of art and creativity for highlighting discriminative practices or stereotypical thinking and also including the gender perspective into the artistic work can have very significant influence on the public space (especially visual art, design, music, architecture) and public discourse (TV, film, performing arts, publishing, advertising and marketing).

MAIN OBSERVATIONS FROM THE FIELD WORK
















- The gender imbalance in employment is most striking and visible across sub-sectors, with the cultural industries dominated by women and the creative industries by men;
- The cultural and creative industries are infested with gender-biased linguistic and mental constructs, such as **breadwinner**, **male job / female job** (мужская работа / женская работа), an artist should be hungry, **greenhouse environment** (тепличные условия) for girls, **iron balls** (железные яйца), artistic female **musings**, **mommy’s boys** (маменькины сынки), naked woman poster (плакат с голой бабой).
- Women have more chances to join culture-related sectors because they are not expected to earn as much money as men. Men tend to combine artwork with something else to earn money as they are viewed as the main breadwinners;
- Childcare and homecare in general is a significant obstacle for women to achieve success in the creative sector;
- Leadership positions in both business-related and culture-related sectors are more likely taken by men, there are difficulties for women to occupy traditional male roles or to promote innovative ideas because of the mistrust in their professional skills and abilities;
- Physical and intellectual abilities are often understood as different for different sexes by leaders and contributors to the creative and cultural industries which indicates the low level of gender awareness in the sector in general;
- It is important to talk about the broader societal context as a part of gender discourse since it leads to more inclusive solutions, which supports systemic change instead of promoting “blaming-victimization” narratives between the sexes.

IV. SURVEY

The third stage of our methodology was creating a survey that would verify the hypotheses from the desk research and see how common are the opinions expressed during the field study. The survey was held in the four countries in March 2018. Its objective was to reach a broader pool of cultural and creative professionals and analyze the tendencies that are visible in the sector (see Table 5). The questions were designed around the seven topics identified during the field work.

In each country, the questionnaire was disseminated through the personal networks of the experts, the British Council network, among the participants of the focus groups and interviews and via direct requests to stakeholders. The questions were not mandatory, which meant that a person could choose what question to answer (or not). The majority of respondents answered all questions and the answers mainly confirmed our hypotheses and observations.

TABLE 5. SCOPE OF THE SURVEY

Responses	 Armenia	 Azerbaijan	 Georgia	 Ukraine	Total
Total	39	26	126	123	314
Average age	36	34	36	30	34
 Male	9	13	25	41	88
 Female	30	13	101	82	226
 Advertising and marketing	6	1	10	18	35
 Architecture	0	1	12	4	17
 Crafts	2	0	7	11	20
 Design: product, graphic and fashion design	0	3	6	18	27
 Film, TV, video, radio and photography	3	9	13	3	28
 IT, software and computer services	3	1	8	10	22
 Museums, galleries and libraries	4	4	13	9	30
 Music, performing and visual arts	5	5	22	16	48
 Publishing	2	0	4	9	15
Other	14	2	31	25	72

We have used the data from the survey to rank the weight of issues raised during the field study according to their level of importance.

Q1: WHAT IS THE PUBLIC OPINION IN YOUR COUNTRY ABOUT THE REASONS FOR THE DIFFERENT ENGAGEMENT OF MEN AND WOMEN IN THE CULTURE AND CREATIVE INDUSTRIES? (%)

** Percentage is higher than 100% due to multiple answers from respondents (multiple choices were allowed).*

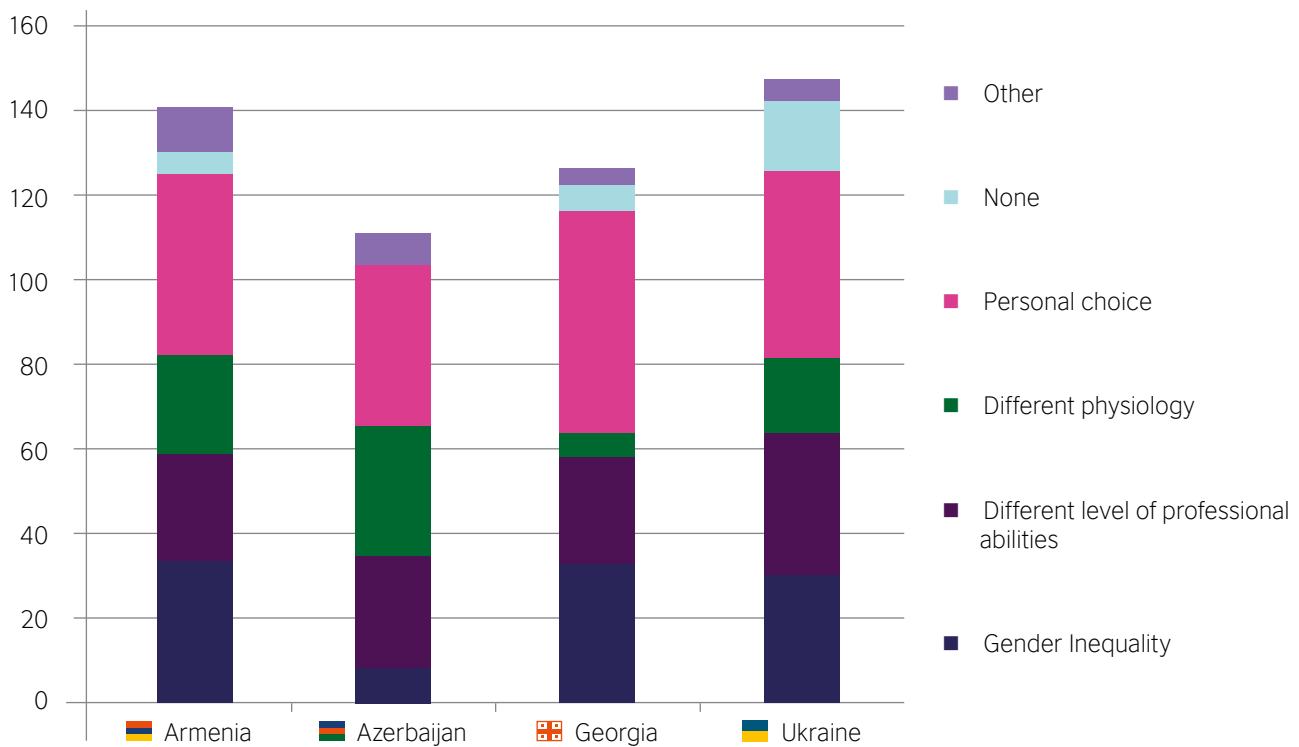


Figure 1. Gender awareness in CCI

In all four countries personal choice was listed as the main reason for the different engagement of men and women in the culture and creative industries. Some respondents mentioned that this sector is considered as low-paid and thus unattractive to men. In Georgia and Armenia, gender inequality was mentioned as another reason for disparity. In Ukraine and Azerbaijan different professional abilities and differences in physical abilities of men and women were the second and third most popular answers (Figure 1). These answers provide the evidence for insufficient gender awareness in four countries and for inequality being seen mostly as a “natural” way of being.

Q2: PARENTING AND HOUSEHOLD DUTIES
HAVE AN IMPACT ON CAREER ADVANCEMENT
IN THE CULTURE AND CREATIVE INDUSTRIES
(1-NO IMPACT, 9-SIGNIFICANT IMPACT)

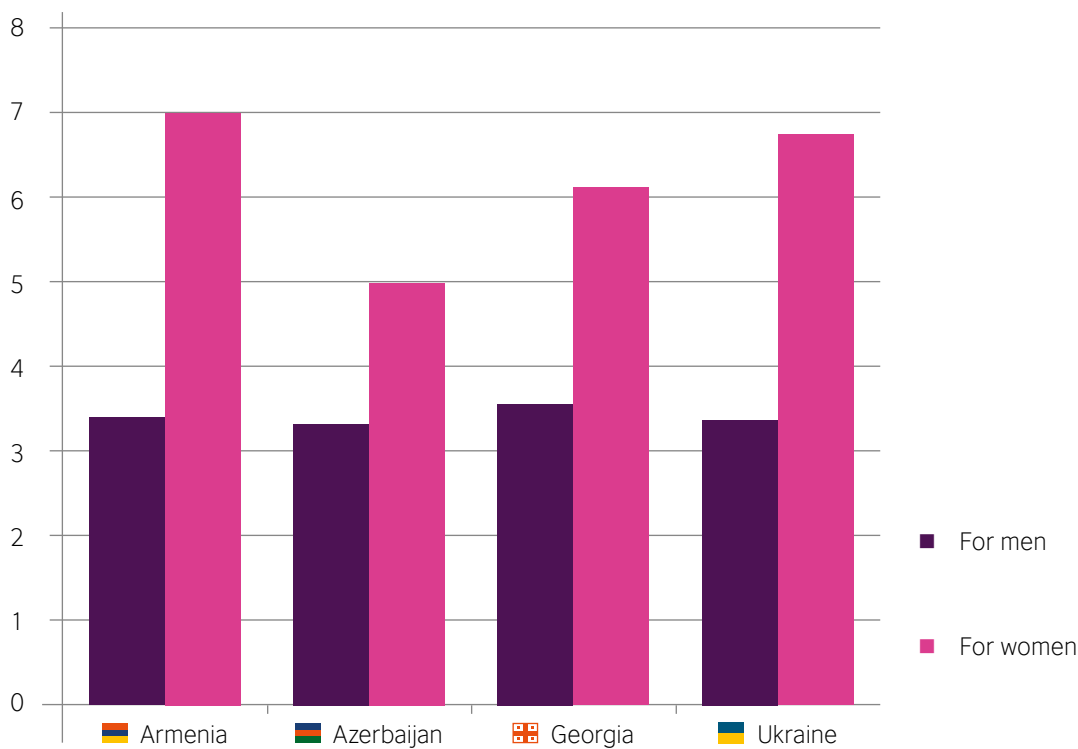


Figure 2. Impact of parenting and household duties on career development in CCI

In all four countries there is a visible gap between the impact of care work and household duties on career development in the cultural and creative industries for men and for women. The majority of respondents ranked that this factor has on average **three times more impact** on women's professional growth than on men's (Figure 2). This confirms the opinions from the focus groups that women are severely limited in their professional development because of the "family burden" and provides evidence for raising the importance of incorporating child care into organizational policies in different environments to address the unequal distribution of household duties, if gender inequality is to be tackled in the region.

Q3: ACHIEVING FINANCIAL SUCCESS IN EXPECTED MORE FROM (%)

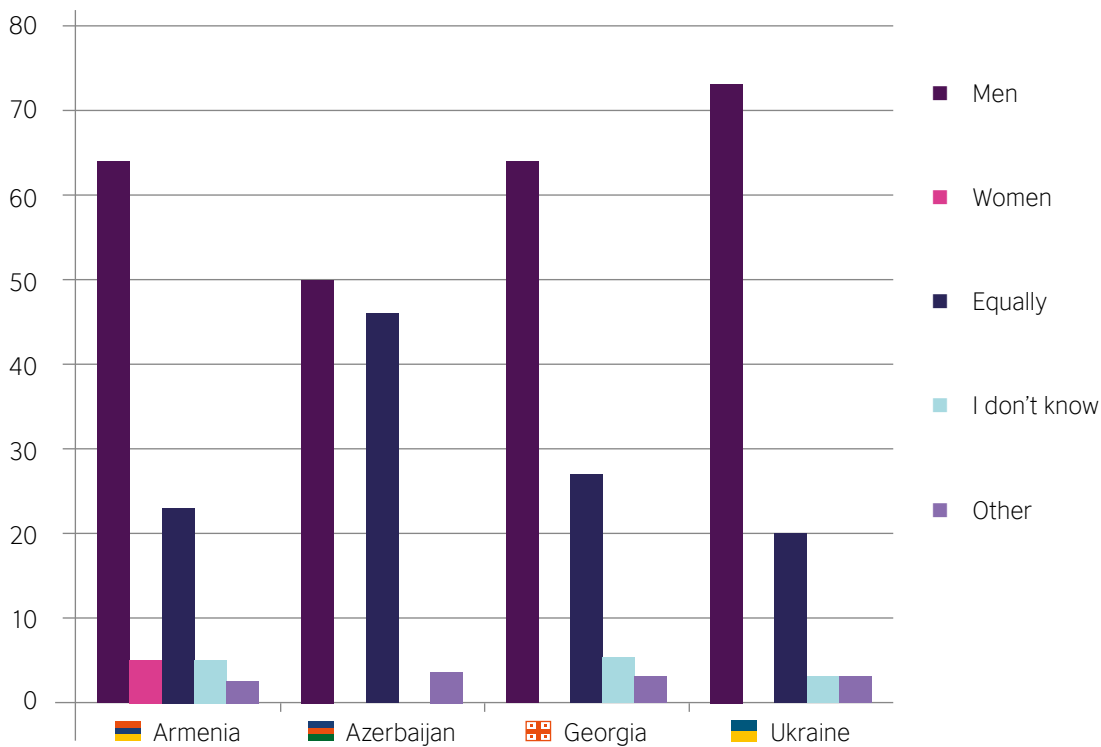


Figure 3. Expectations for achieving financial success

In all countries over 60% of respondents answered that achieving financial success is expected more from men (Figure 3). This confirms our hypothesis that the social pressure on men to be the *breadwinner* is very significant in the region. Almost 25% answered that it is expected equally from both sexes, which also indicates the low level of expectations towards women for participating equally in economic development. It provides a good illustration to the following claim: **almost 60% of cultural and creative industries' professionals adhere to the social bias of a male being the primary breadwinner.**

Q4: IF A CREATIVE JOB OFFERS A LOW PAY, IT WOULD BE A DECIDING FACTOR FOR NOT ENTERING THE EMPLOYMENT (%)

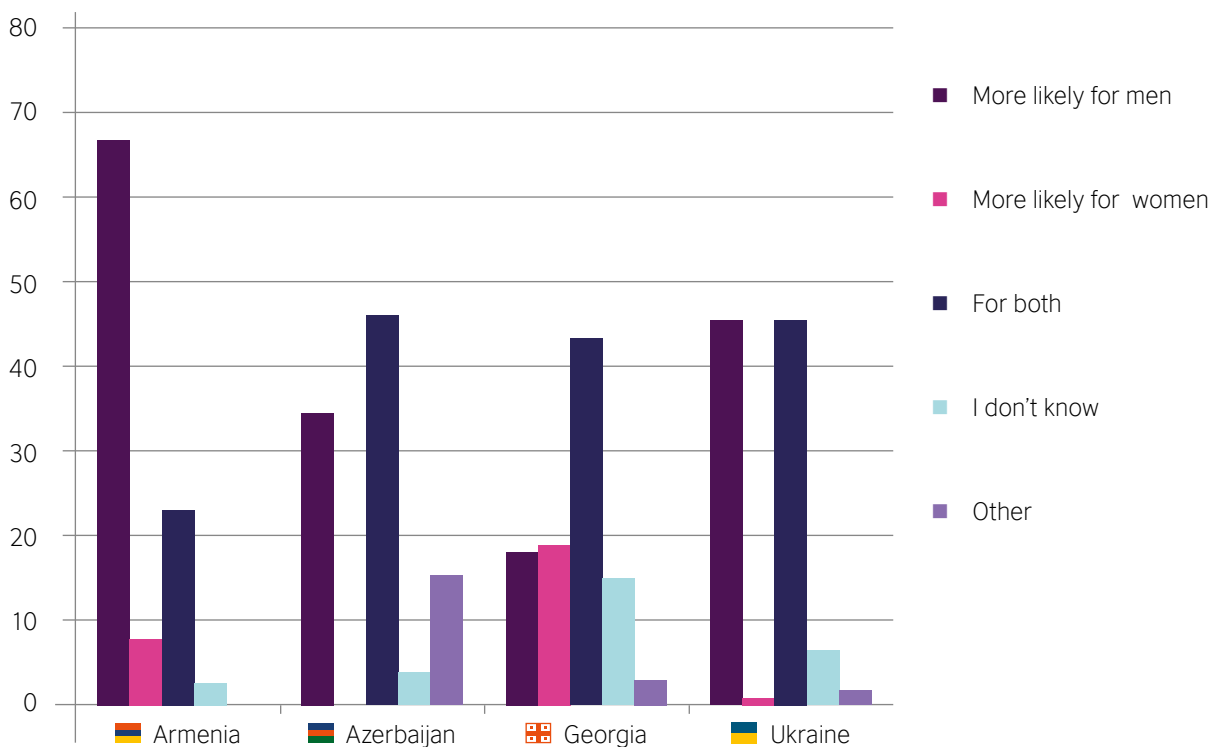


Figure 4. Level of salary as a deciding factor for entering the market in CCI

We observed some differences between the countries while analyzing how low pay influences the choice of creative professions by men and women. In Georgia and Azerbaijan, the majority of the respondents said that the level of salary is an equally important deciding factor for both sexes while considering the job offer. Whereas approximately half of the respondents in Ukraine and Armenia answered that it is more likely for men to decline a job offer in the creative sector if it offers a low pay (Figure 4). This illustrates both the readiness of

women to more eagerly accept lower paid positions, which proves there is a lower self-evaluation as revealed during the focus groups; this also confirms that men tend to choose jobs with better remuneration over jobs that offer greater creative opportunities (it should be further researched how the expectations of being a “breadwinner” influences the realization of men’s creative potential).

Q5: BEING A GOOD LEADER IS MORE NATURAL FOR (%)

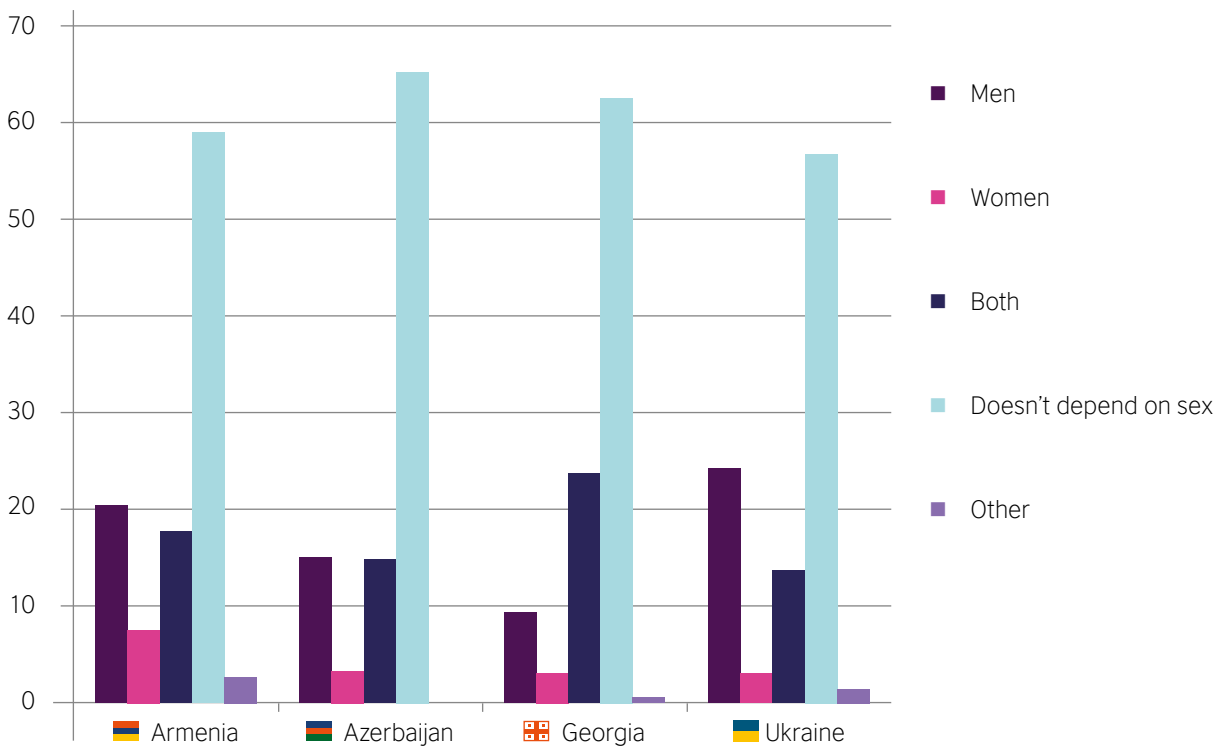


Figure 5. Capacity for leadership

Over 60% of respondents mention that good leadership potential does not depend on sex. Still, if we compare the other answers, 15-20% respondents think that being a good leader is more natural for men but the same answer for women is only 0-3% depending on the country (Figure 5). The leadership role for women is less expected, which partially confirms the opinions from the field study about fewer women in leadership positions as role models in the public space, in educational programmes and in the creative sector itself. This is a good illustration that **society as a whole might not be that gender-biased towards the role of women in society**

(relatively wide acceptance of women in leadership). Such acceptance could be explained by totalitarian past, with its symbolic equality (equality as a political slogan rather than approach to human rights). Confidence building, workplace environment improvements, women-to-women support groups, even quotas could be used as gender empowerment instruments that would be accepted at the level of society. Intriguingly, this leads to the observation that policymakers might be afraid to use policies that society in fact is not opposed to.

Q6: QUESTIONING YOUR OWN PROFESSIONAL SKILLS IS AN OBSTACLE FOR ACHIEVING SUCCESS (1-NOT AN OBSTACLE, 9- SIGNIFICANT OBSTACLE)

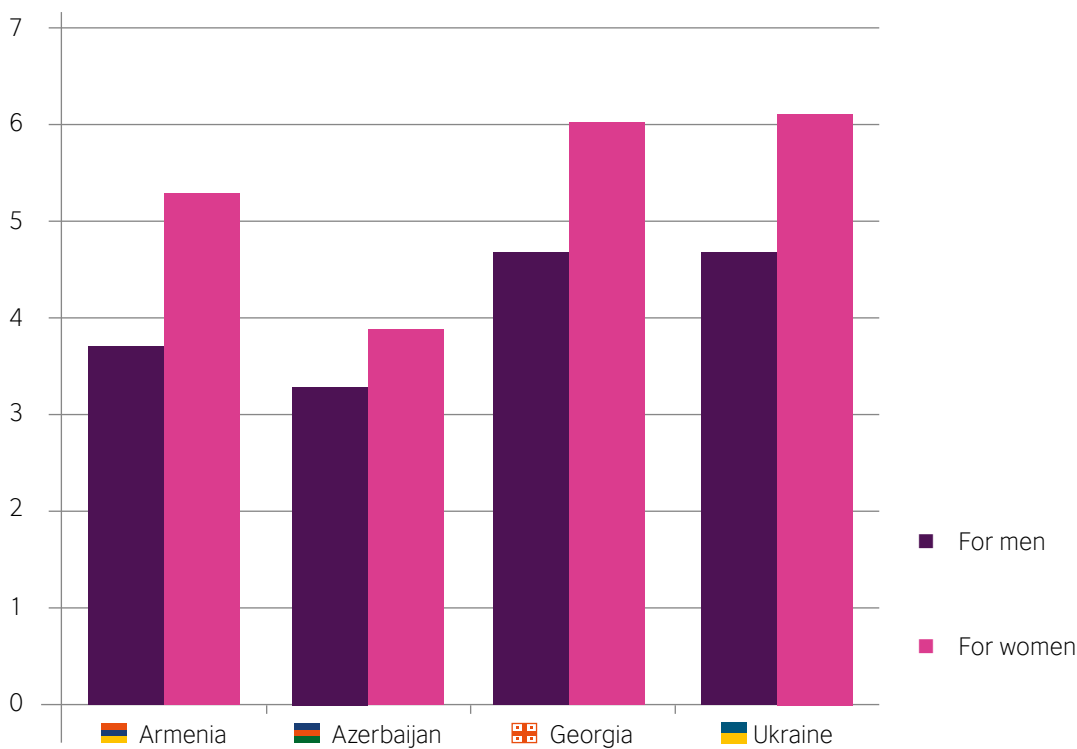


Figure 6. Self-confidence as a factor for achieving success

In all countries there is a significant gap in self-confidence for men and women. Almost half of the respondents mentioned that questioning professional skills is more often an obstacle for achieving success for women than for men (Figure 6). This also correlates with the opinions from the field work that women tend to underestimate their professional abilities. The significant amount of positive responses for women confirms the trend that **the imposter syndrome is more often present for women than men** and plays quite an important role as a factor for hindering professional growth in cultural and creative industries.

Q7: INNOVATIVE IDEAS ARE MORE EASILY SUPPORTED WHEN THEY ARE SUGGESTED BY

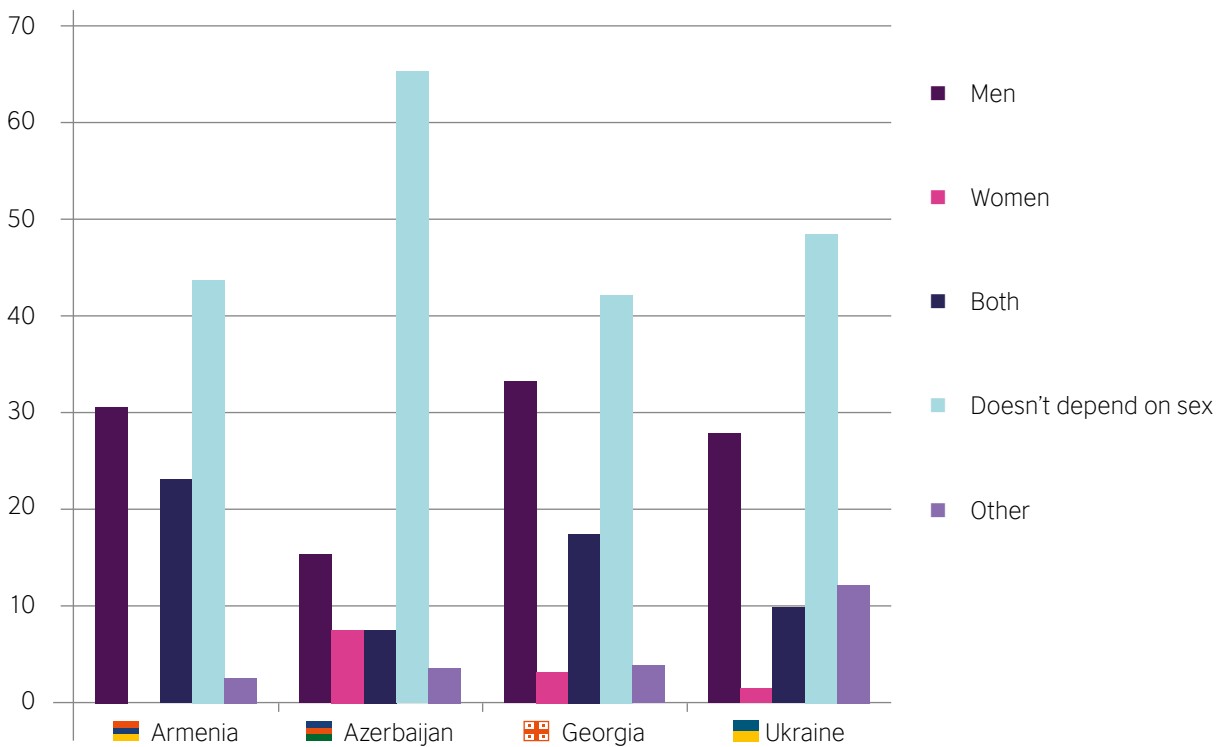


Figure 7. Support for innovation

Surprisingly, almost one third of answers in countries confirm that **innovative ideas are more easily supported when they are suggested by men**. The survey definitely shows that there is a gender imbalance in the process of innovation which is very significant for the creative sector (Figure 7). From the interviews we know that a psychologically safe environment is paramount for creative work. This can also be extrapolated to the broader context –i.e., how open the environment is for the acceptance of new ideas. This can also lead to a further hypothesis that the creative sector might be less productive due to the loss of creativity, i.e., from women whose ideas are not accepted or who are not expressing them.

Q8: THERE ARE SOME CREATIVE AND CULTURAL INDUSTRIES THAT REQUIRE MORE INVOLVEMENT OF WOMEN OR MEN DEPENDING ON THEIR (%)

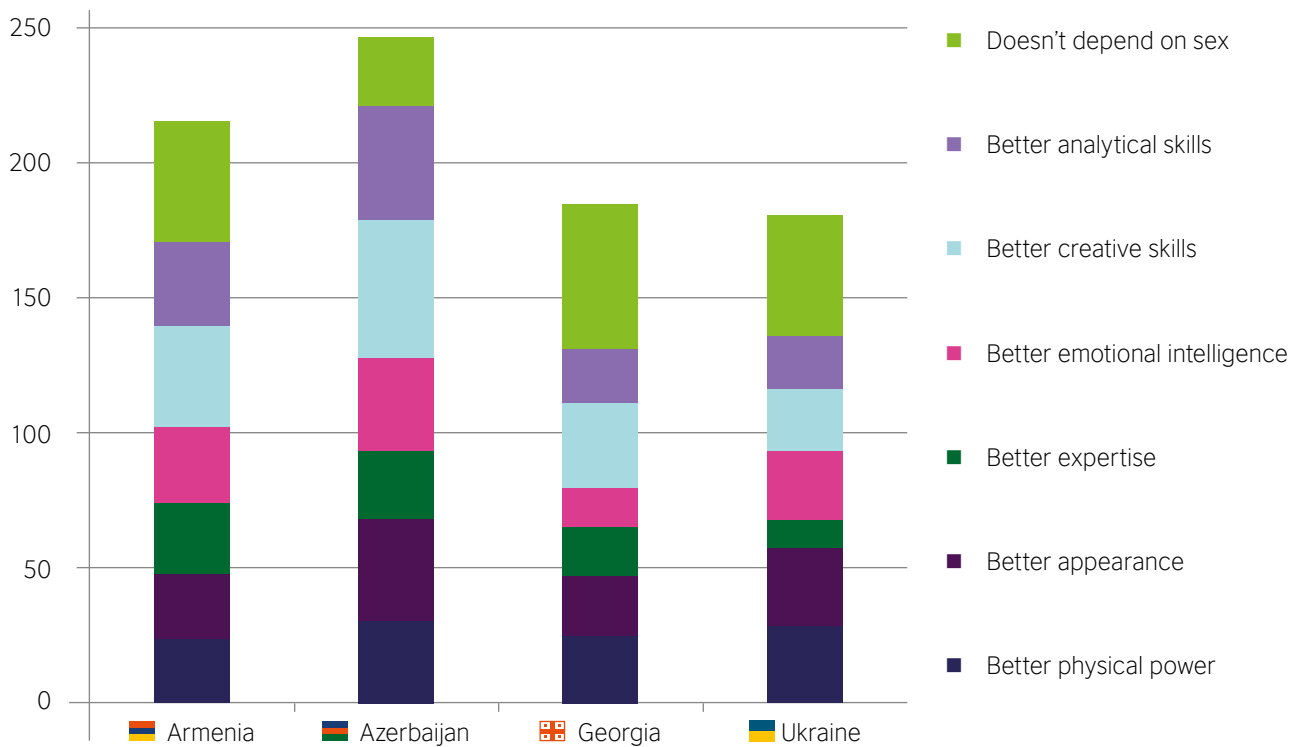


Figure 8. Gender perspective in CCI

Approximately 40% of all respondents answered that there are no special gender-related factors that explain the higher level of involvement of men and women in cultural and creative industries. Nevertheless, this was an open question where respondents could choose several answers, and almost 70% **considered other factors such as better physical strength, better appearance, better emotional intelligence, analytical or creative skills as being dependent on gender and able to influence the different level of involvement of men and women in the** cultural and creative industries (Figure 8). This further illustrates the variety of gender biases and stereotypes present in the sector and proves the need for raising gender awareness among CCI professionals.

Q9: CAREER ADVANCEMENT CREATES PROBLEMS IN PERSONAL LIFE (1-NO PROBLEMS, 9-SIGNIFICANT PROBLEMS)

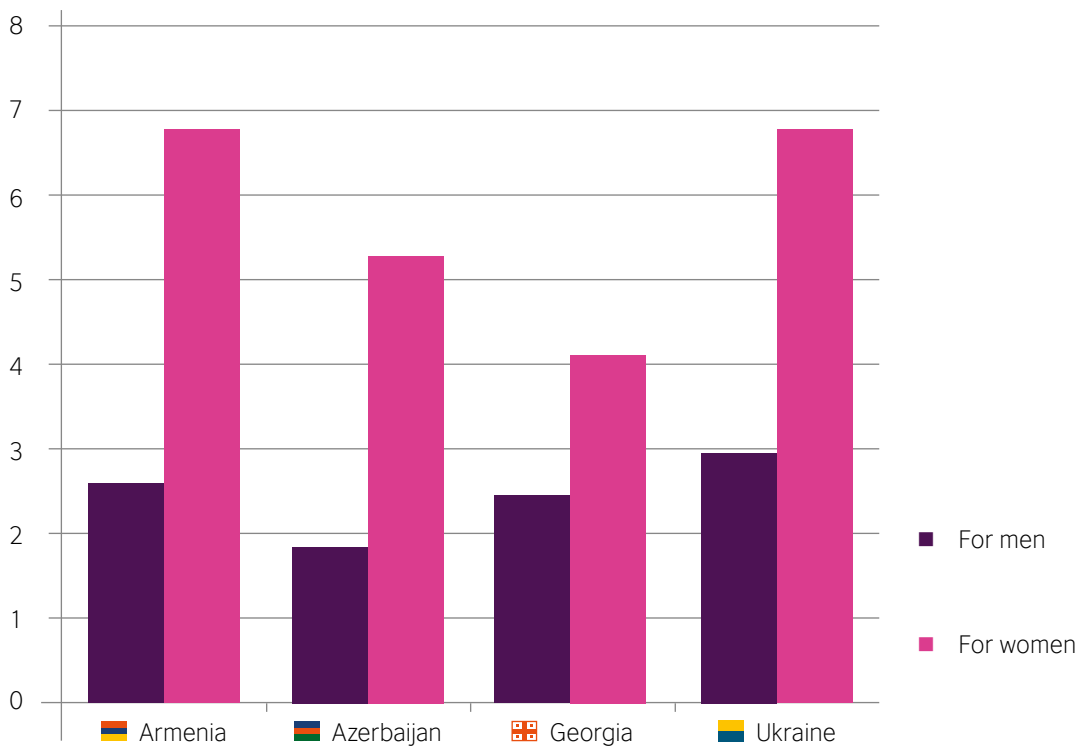
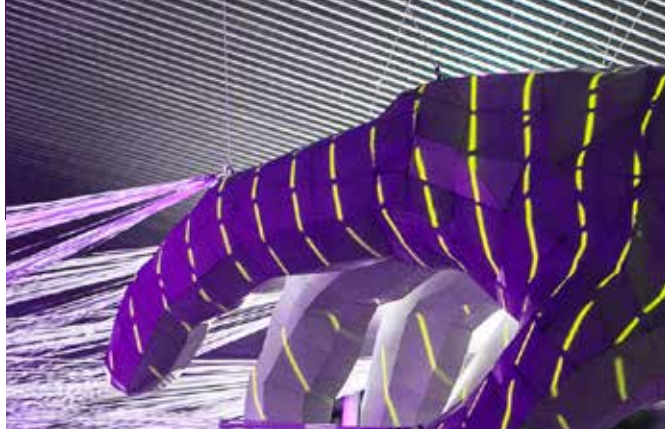


Figure 9. Career advancement as an obstacle in personal life

In all four countries the most popular answer to the question on how career advancement influences personal life was that it creates no problems or very little problems for men (173 respondents answered so). At the same time, 113 respondents answered that it creates significant problems for women. These answers provide us with an insight on the attitudes in the families and confirm our hypothesis **that in the creative sector men are usually more supported by the family and relatives during their professional development than women.**



Concluding the results of the survey, we could arrange the gender issues hindering professional development in cultural and creative industries in the following order:

1. PARENTING AND HOUSEHOLD DUTIES SIGNIFICANTLY INFLUENCE WOMEN'S ENGAGEMENT IN THE SECTOR.

Possible solutions: establishing supportive environment for employees with children; creating equal opportunities for women and men to dedicate their time to professional development; promoting successful examples of shared household responsibilities or fair partnerships (e.g. Dad, Read Me a Book –joint awareness-raising initiative of Bakur Sulakauri Publishing House, Santa Esperanza bookstore (Georgia) and UNFPA).

2. LOW SELF-CONFIDENCE AND LOWER SUPPORT FROM THE FAMILY AND THE PUBLIC SIGNIFICANTLY LIMIT WOMEN'S ACHIEVEMENTS IN THE CULTURAL AND CREATIVE INDUSTRIES.

Possible solutions: establishing professional circles for women (see *Modernistki* case, Chapter V); introducing more women leaders role models in CCI in public discourse and educational programmes (e.g., *Ani Sargsyan* and *Narine Yeghoyan*; *Amina Melikova's* cases, Chapter V); encouraging unusual gender roles in the learning environment; supporting research and media campaigns that explore discriminative cultural norms and traditions.

3. BIAS OF MALE BREADWINNER OFTEN PREVENTS MEN FROM STARTING CAREERS IN CULTURAL AND CREATIVE INDUSTRIES.

Possible solutions: promoting successful male role models (e.g. *Anar Qurbanov's* case, Chapter V); fostering the professionalization of CCI markets (adding business components to the educational programmes in arts; connecting creative professionals with the broader markets; creating business development programmes for creatives (esp. in the missing parts of value chains),etc.)

4. THERE IS A SIGNIFICANT GENDER IMBALANCE IN THE PROCESS OF INNOVATION, WHICH LOWERS PRODUCTIVITY IN THE CREATIVE FIELDS;











Possible solutions: creating a safe environment at the work place; confidence-building training for women (see *Women Who Code* case, Chapter V); developing emotional intelligence skills inside the company or organization (see *Grammarly* case, Chapter V).

5. GENDER AWARENESS IN THE CULTURAL AND CREATIVE INDUSTRIES IS RELATIVELY LOW – THE MAJORITY OF RESPONDENTS THINK THAT GENDER-BASED PERSONAL CHARACTERISTICS CAN INFLUENCE THE LEVEL OF MEN'S AND WOMEN'S PERFORMANCE IN CULTURAL AND CREATIVE INDUSTRIES.











Possible solutions: creating spaces for honest conversations about the biases in mixed groups, using the tools of art and creativity to reveal stereotypical thinking and provoke discussions on behavioural changes (*Gender In Details* project in Ukraine uses illustrations and infographics for explaining the gender narrative to the broader audience); including the gender perspective into various artistic events (e.g., in the framework of the Tbilisi Photo festival, UN Women in Georgia invited a photographer who introduced and curated an exhibition on women's issues in Georgia, Armenia, Azerbaijan and Iran).

We finished the survey with a request for recommendations. The stakeholders were asked what would make it easier for them to advance in the respective sector. This question was open-ended to provide the respondents with the opportunity to reflect on gender issues if they thought it is relevant for them. Below we provide the list of ideas suggested by the respondents **grouped in five larger sets of tools.**



Capacity building	Regulations / Policies	Awareness raising	Financial support	Removing the barriers
 AM	 AM	 AM	 AM	 AM
Communication skills	Better educational system	More diversity and respect	Financial stability	More educational opportunities
Contacts and network	Political stability	More professionalism in the field	International support	Spaces for like-minded people
Chance to practice				Sharing care work and household duties
Creative teamwork				Experience sharing
New creative ideas				
 GE	 GE	 GE	 GE	 GE
Self-assessment approach for entering the market	Decreasing corruption	Gender, feminist movement	Investments in culture	Equality at the workplace
Ideas for self-fulfillment	Higher standards of education	Human rights values	Support for beginners	Requirements for the leadership positions (values, emotional intelligence)
Contacts, social capital	Higher standards for the management of cultural institutions	Importance of CCIs	Higher salaries	Sharing household work and childcare
Courage, confidence	Precise priorities of cultural policy, determining the role of culture on the country level	Judging by appearance	More programmes for CCI development	International working groups
Listening culture in mixed-group environment	More flexible local funding mechanisms	Public demand for culture	Support from the government (the most popular recommendation)	More free time and less psychological pressure at the workplace, safe environment
English	System of internships	Attitude towards professionals, value of creative work	More financial independence	More activities - exhibitions, workshops
Management skills	Healthy competition	More solidarity between sexes, open public discussions	Stable economic situation	More international experience, trips abroad
Information on available spaces for exhibitions, activities, showing your capabilities	Law on charity	Abolishing the clan mentality , nepotism		Analytics on the sector, good visuals
Links/connections to potential foreign partners		Raising professional standards		
Retraining for older age				



Capacity building	Regulations / Policies	Awareness raising	Financial support	Removing the barriers
 AZ	 AZ	 AZ	 AZ	 AZ
Textile field (creating fashionable fabrics and decorative styling) professional development (workshops)	Growth of the whole manufacturing industry	Support for new ideas, professional approach and security	Cooperation, investment Financial support for artists	Workshops, training, improve professional skills International projects
Availability of sales consulting / consultants				
Foreign languages				
 UA	 UA	 UA	 UA	 UA
Strong team, joint responsibility for work	Less state ownership in the economy	Raising demand for creative products and services	Higher salaries	More time for business/management
Retraining for older age	Quality of education	Role of culture in the economy	Stable economic situation	Sharing childcare and housework
Self-confidence	System of internships	Less stereotypes towards age and appearance	Equal pay, equal access to leadership positions	Mentorship
Trainings on emotional intelligence	Improved social care/ guarantees	Adequate evaluation of creative work	Financial independence	More educational initiatives, different formats (<i>the most popular recommendation</i>)
Professional exchanges	Functioning social lifts	Fighting ageism	Stable income	More opportunities for childcare
Contacts in the sector	State policy for creative industries development	Raising the prestige of the sector		Participation in professional networks and competitions
Health	Promotion of Ukrainian products	Innovation support		Access to international markets
Foreign languages	Vocational orientation at schools	Raising professional standards in the sector		Fighting the <i>glass ceiling</i>
Studying real cases, support from professionals				More international collaboration
Learning how the brain functions and how to control it				More space for experiments
Self-motivation				

MAIN RECOMMENDATIONS

(THOSE THAT ARE RELEVANT FOR ALL FOUR COUNTRIES):

1. PROFESSIONAL SKILLS' DEVELOPMENT:

- mentorship/internships in the sector;
- learning from real cases;
- knowledge of foreign languages (especially English);
- networking and communication skills;
- emotional intelligence and building self-confidence;
- management and marketing skills.

2. POLICIES AND REGULATIONS:

- changes in the educational system;
- prioritizing the cultural and creative industries at national level.

3. AWARENESS RAISING:

- tolerance towards diversity;
- openness to innovation;
- raising professional standards in the sector;
- value of creative work and demand for it;
- human rights (gender, age).

4. FINANCE

- raising salaries and stabilizing income in the sector;
- support programmes for beginners.

5. OPPORTUNITIES FOR GROWTH AND EQUALITY

- sharing household and parenting duties;
- better social infrastructure for childcare;
- international networking and exchanges;
- access to international markets;
- more educational initiatives of different format, spaces for networking (hubs);
- safe working environment.

These recommendations from the stakeholders are quite generic and mostly do not relate specifically to gender issues. Thus we could say that policy makers could look at them through the gender lens and incorporate gender empowerment mechanisms within the generic policy instruments and policies in general, e.g., promoting female mentorship within a broader initiative for mentorship in cultural and creative sectors, including cross-gender communication skills training in educational programmes for cultural and creative industries, etc. Such approaches will increase the efficiency of the suggested tools for the cultural and creative industries and tackle gender inequality in the sector. These ideas are included in the final recommendations of the study (Chapter VII).



V. CASE STUDIES

THE DEFINITIONS OF SUCCESS

There was a consensus that in all culture-related fields, success does not typically result in money or income. For creative professionals' recognition, satisfaction, self fulfilment, making impact etc., are often equally important factors of success.

“SUCCESS WOULD MEAN A LARGE AND DIVERSE PORTFOLIO, COVERAGE BY LOCAL AND INTERNATIONAL MEDIA, CONTRIBUTIONS TO THE GLOBAL DEVELOPMENT OF THE INDUSTRY.”

“SUCCESS IS NO DIFFERENT FOR MEN AND WOMEN IF IT IS FOR PROFESSIONALISM, BUT THERE MAY BE DIFFERENCES IN HOW HARD IT WOULD BE FOR EACH SEX TO GET THERE.”

“SUCCESS IS TO BE ABLE TO DO WHAT YOU WANT, EXECUTE YOUR IDEAS, NOT TO SEPARATE EARNING MONEY AND INTERESTS.”

“SUCCESS MEANS THE SAME FOR BOTH WOMEN AND MEN - TO BE RECOGNISED, TO HAVE YOUR WORKS STAGED, TO BE MENTIONED WHEN YOUR TEXT IS STAGED, TO BE ASKED FOR YOUR OPINION.”

“IT'S WHEN YOU CHANGE SOMEONE'S PERCEPTION OF LIFE OR INSPIRE SOMEONE“

For the case studies, we have selected people of different age, sex, from different CCI subsectors and from differently sized organizations who faced challenges related to gender issues in their professional life and found ways to deal with those. We hope that these stories will be inspiring for those who are struggling with their own challenges; they can also be used for further promotion within the creative economy discourse in the region.

1. ANI SARGSYAN AND NARINE YEGHOYAN PROTEST HANDMADE | 🇦🇲 ARMENIA

“I am very handy and I can make whatever I want,” says Ani, one of the founders of “Protest Handmade”, a silver-jewellery production, starting her story. Years ago, when she started to think of doing something on her own, she had no clue what that would exactly be but she was sure that she would do something. Ani smiles: “So sure that I opened a Facebook page for my future business with no idea what that would be. I knew it was going to be something special and close to my character, revealing my inner self, so I named it “Protest Handmade”.

The Facebook page was there left unused until one day Ani met Narine and they started to work together as promoters in the same company. The day when they both lost their jobs in that company predefined their future. “I was handy at working with leather and was making leather bracelets and other stuff by then. My father was a shoe-maker and I learned from him how to work with leather. It turned out that Ani and I had lots of things in common besides, we had my father’s space, tools and lots of time after losing our jobs,” adds Narine, the other co-founder of “Protest Handmade”.

“It was time to be independent from others and start something on our own. Now, it has been already four years that we are in this business and we are successful. We started with leather and then moved to a combination of leather and silver and silver jewellery.”

The young women share the challenges and opportunities of being in a male-dominated industry. Narine states that being one of the few women in the silver production market makes promotion easy but adds some challenges: you are not treated as a professional. “People say: well, it is a temporary hobby, yes? Or you’d hear questions like ‘do you really do it by yourself?’ or comments that maybe you should start doing something real, like working in a bank.”



“If we go to buy a tool they will charge us twice as they don’t think we might know how much that actually costs and most probably we are buying a gift. We do encounter discrimination. Sometimes we are so tired of those practices that we ask our male friend Khachik to go buy things from the market or make calls to suppliers. And when we go to take the order made by Khachik we say, ‘we have come for the things our brother ordered’ so that they give us good quality tools without cheating. You know, like we are not “girls-alone”, we have ‘a man backing us.’”

“Close friends and family members supported our idea of starting a business. Support from outside is really important but in our case it is a bit different. We are two; we have support of each other irrespective of anything else. We value our work a lot because we create something new and we leave part of our soul in every single item we make.”

2. NAJA ORASHVILI

BASSIANI NIGHT CLUB | 🇬🇪 GEORGIA



Naja Orashvili is primarily known as the owner and PR manager of *Bassiani* club, which is the biggest and the most successful of the top five night clubs of Tbilisi. She is also an activist of the *White Noise Movement* (advocates for legislative changes and the liberalization of drug policy), the founder of the *Milky Way* advertising company, the initiator, former presenter and now representative of the *Electronauts Music Awards* (given out annually for the last ten years to beginners in electronic music). She will soon become chief editor of *Electronaut's* new website. Orashvili also teaches venue management. She is a professional film director, PR and communication expert and defines the launch of communication campaigns, branding and packaging of concepts as her strengths.

During its short history *Bassiani* established the reputation of a space for high-quality entertainment which is accessible and safe for people of both sexes and different sexual orientations. It has gained positive recognition being described as one of the coolest places for clubbing in Europe.

Orashvili managed to establish a good balance in her partnership with the other owners of the club (all male). The idea to open a club was a long-term dream which was realized when she found the right team members and sufficient finances. Not all of the founders share her love for music but they support her in her activities. In general, the relationships in the team are built on trust and distribution of functions. They make decisions together but don't interfere with each other's responsibilities.

Naja says that men and women don't have the same opportunities. If she were a man, she would need to invest much less energy and time to build up the business. She would have been a more respected person in the society and would not need to do five times more work to achieve the same results. Despite the fact that in business she is quite successful it took her almost five years to move out from the house of her divorced husband as she was not ready to live alone. Both getting married and divorced were hard decisions. She loves to do things for the household, especially cooking, but unfortunately does not have time for that. Their child's upbringing is mostly the responsibility of her ex-husband whom she describes as a very good and caring father.

In Orashvili's opinion, men's work is valued more by the society, not (just) by the men themselves. Despite the fact that she personally pays everyone equal salaries, she still thinks that Georgia has a wage gap. In her field of cultural and creative industries company founders are mostly men. Women have approximately a 20-30% share in the industry but they ask for much higher honorariums despite having similar qualifications. In Orashvili's opinion, the field is very tough for women as they are often not ready to work long overnight shifts because of physical problems and pressure from the society (a girl has to be home at night). At the beginning her family and in particular her mother was very much against her idea to open and run a club. She says that in general the field of clubbing and related music is less tolerant to misogynist, homophobic, sexist and other suchlike attitudes. However, openly sympathetic attitudes to these issues, has already ended the careers of several very famous and well-established artists.

For her, success is an individual thing. For her, success is her daughter. In the future Orashvili may open an educational space. She is also considering going into politics. Another dream is connected to motivating businesses to invest more in corporate social responsibility schemes. This is very important for Georgia, a country with so many poor people, as businesses can create a bigger impact.



3. AMINA MELIKOVA AZERBAIJAN KELAGAYI | 🇦🇿 AZERBAIJAN

Amina Melikova is chief of International Relations at the Azerbaijan National Museum of Art, having worked in museums for more than 20 years since the very beginning of her professional career. She is a founder of national brands *Azerbaijan Kelagayi* in 2014 and BUTALI Jewellery in 2016.

All her life she has been *within museums* surrounded by cultural artefacts. She grew up in the family of a museum professional, her mother worked for almost 30 years at the State Museum of Theatre where Amina spent her childhood and then her mother was appointed Director of the Centre for Scientific Restoration of Museum Values and Relics that serves almost all museums of Azerbaijan. Her conversations at home are always anyhow connected with museums. In the field of museums in Azerbaijan more than 80% of employees are women. She thinks this is a large gap in the system.

Although Amina got her university education at the State Economy University, she recently received her PhD in Art Studies. She will have her book "Azerbaijan Kelagayi" published very soon. She has gathered a great collection of Azerbaijani women images in *kelagayi* (traditional scarves) done by artists at different periods of time.

She wanted to do something very special. She met Professor Rena Ibragimbekova who had won a grant to re-establish some family business where there is an issue with gender equality and she restored an old *kelagayi* studio in Basgal, where traditionally only men worked. She created there an interactive museum of silk where everybody can make his/her own *kelagayi*. In a short period Amina managed to popularise traditional old-fashioned crafts from the past into a product with contemporary demand.

After she succeeded with *kelagayi*, she had another idea to create *BUTALI* - a jewellery company because she saw that people tend to return to their values, traditions and roots. With the support of family and friends, she was able to build a very successful business at the same time as intensively working at the museum, creating and supervising new exhibitions. She seriously thinks about special support for women and creates more opportunities for women who want to create something but do not have enough skills and resources.



4. ANAR QURBANOV AND ANFISA BESSONOVA PHOTOGRAPHERS | 🇦🇿 AZERBAIJAN

“We believe in ourselves and inspire each other, or vice versa.”

Anar and Anfisa are young and successful photographers who have rightly occupied a leading position in the commercial photography sector in Azerbaijan for about five years. Anar graduated from the State University of Civil Engineering as an architect. Having worked for a while in the public sector, he took great interest in photography. Anfisa obtained a degree in economics but was fascinated by photography. They began to work together as part of the creative group *Hypnotica* which dealt with video mapping and commercial photography. As part of this group, they engaged in various projects of both a commercial and social nature. After a while, Anar and Anfisa left the group and began to work together. Being equal work partners, they managed to occupy a high-ranking position in their field. They have worked on such projects as photos for major fashion magazines such as *Nargiz*, *Boutique* and *L'Officiel*. Leading banks, hotels and companies invite them to work. Their roles are complementary: Anfisa works as an art director and a proof-reader, Anar deals with the photography itself (stills and video). As part of their portfolio, they had serious problems art projects commissioned by state organizations and large companies.

In their partnership, balance and honesty is essential. For Anfisa, equality between the sexes is very important. She has always been motivated to break the stereotype that women cannot achieve success in this area, as in Azerbaijan photography is dominated by men. The family supported her enthusiasm but there was a stereotyped concern about the choice of a *not serious* profession. For Anar as well, his work as a photographer was not perceived by family as a serious job for a man, and this stereotype haunted him for a long time. However, his financial independence and strong position in the field changed the family's attitude towards his work. It is very important for Anfisa and Anar that now society accepts their work as valuable and highly paid.

According to Anar, a woman can perform work faster and more efficiently than a man. Women are more communicative and flexible. From Anfisa's observations, men dominate the creative industries at high positions. When she started to work in partnership with Anar it seemed that she should be his assistant but over the course of working together they realized that the work will be successful only if they have equal rights. Just like Anfisa, Anar has little time for rest and hobbies. Five years of teamwork, a long hard path to success, demand in the market and a huge motivation to achieve even more are all contributing factors for them to believe in the equality of partnership in such a challenging sector as photography.



5. EUGENIA GUBKINA

URBAN FORMS CENTER | UKRAINE

At the architecture university, to design *like a girl* meant *bad*. Professors could say, “*You have a girly drawing*” to a boy or a girl, and it was the worst you could ever be told. And from the very first year I was *like a boy*, as if being a girl was something you should be ashamed of.

Then other girls and I organized a series of talks about women who were cool architects. We wanted to show to ourselves and to the others how great they were. We started from just collecting success stories and images. We had a joke that men are not allowed to come. It was a kind of game for us back then, and we liked it. But now, after I have been professionally researching women in architecture for many years and organizing the *Modernistki [female Modernists]* conference, I understand why in such a hierarchical profession it is difficult when a male architect takes part in a discussion. Probably for a while, women architects should have space to communicate on their own.

Now I am organizing the *Modernistki* International Conference on gender issues in art, architecture and urban planning. Also I am working with young girls who are studying architecture. We want to give them what is missing at the university: the social sensitivity of an architect. They say that if you want to establish democracy, you should work with architects because they create the environment we live in. Architects define how society will be organized in space. Architecture is about relationships between people, not about buildings.

6. DMYTRO LIDER IT, CO-FOUNDER OF GRAMMARLY | 🇺🇦 UKRAINE



From the very beginning, we have been focused on raising a team that would last, a team with strong connections and a high level of trust. To achieve that, we've been hiring people who share our values, viewing this as a foundation for sustainable success. At a certain point in our growth, we codified the qualities that unite us as a team into a set of core values. We use it to align on what we expect from each other and from new employees.

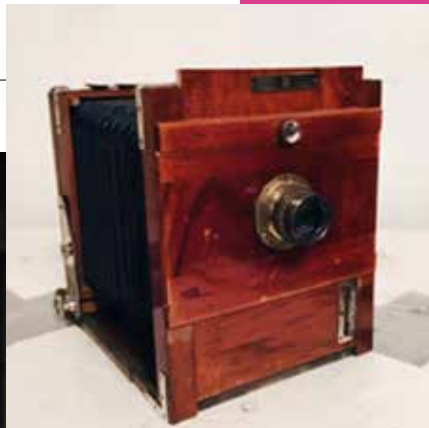
One core value that may distinctively characterize Grammarly is empathy. Being empathetic is crucial to collaborating effectively. It may seem that the IT business is mostly about technology, but communication is just as important for creating a complex and successful product as technical skills. We understand empathy as the ability to actively listen to others, put oneself in their shoes, and respond accordingly. We say, "Treat others as they want to be treated to work well together."

People have biases. Conscious or unconscious, they are part of each of us. To be empathetic, we should observe and reflect on our automatic reactions. At Grammarly, we hold trainings for our employees on paying attention to unintentional prejudice. Trainings are part of our onboarding process and are mandatory for everyone on the team. They include self-study materials, discussions, and role play games. We repeat them from time to time. Recognizing biases is a skill that takes practice. We have run repeat surveys to track the effect of the trainings over a few years, and we've seen good results.

We also strive to create a psychologically safe and inclusive environment for all team members, so that everyone is encouraged to voice their opinions and feelings, initiate organizational change, and feel comfortable enough to discuss sensitive and controversial topics. Women at Grammarly have been at the forefront of creating and maintaining this environment.

Gender balance is important for creativity and success as part of a wider balance. Research shows positive correlation between social diversity on one hand and innovation and profitability on the other.²³

²³ <https://www.scientificamerican.com/article/how-diversity-makes-us-smarter/>
<https://www.ft.com/content/1bc22040-1302-11e7-80f4-13e067d5072c> (links provided by Dmytro Lider)



Experimental black-and-white photo with an old handmade photo camera

7. GRETA HARUTYUNYAN FILM DIRECTOR | 🇦🇲 ARMENIA

Greta Harutyunyan or Getsy as she is called by friends is a 19-year-old creative woman who has chosen the path of film director. “Ever since my childhood I have known I have to be doing something related to the films-acting, writing scripts or something else. Over the years, I understood that the combination of all that I like is found in the work of a film director”.

“My family supported my professional choice but they were concerned about the general public perceptions of women in this sector. Particularly the idea of studying in the Yerevan State Institute of Theatre and Cinematography where girls, according to stereotypes, **‘end up behaving badly’** and **‘don’t do anything serious’** was not a motivating thing”, Greta smiles. “But I see changes in my parents’ attitude now after my studying there. My mother is now encouraging one of our extended family members to let their daughter follow her dream of becoming an actress irrespective of stereotypes”.

“I study at the faculty of Feature Film Directing. There are more boys in my group than girls and this is very specific to this faculty. We need more role models - positive, successful female models for people to refer to, like my parents now do”.

Despite her young age, Greta Harutyunyan is the winner of One Shot International Short Film Festival in the “Best Armenian One Shot” category for her film “S/PEECH/OAP” for “Swimming against the Current”. Another short documentary film by Greta was presented in Boon TV, which is an Armenian intellectually-leaning online TV station with a mission to encourage society to make use of scientific and artistic achievements and to make sure that knowledge has no limitations, is open, free, impartial and accessible for everyone. The film is about Armenian young artists who live and create here but plan to leave the country for better opportunities. The film is a chance for them to reveal their challenges and the obstacles they face in their respective fields.

“I’ve got a lot of criticism for this film, even threats, as some people saw this film as an attempt to show Armenia in a bad light. Whereas the idea was to reveal the challenges from the perspective of young artists who chose to leave the country which doesn’t nourish their potential,” Greta continues. “One man wrote to me on Facebook and questioned my approach. I was trying to explain my views politely. He asked me to send my works so that he could see what I was capable of doing whereas when I asked him to send some of his works for my review he was surprised and did not reciprocate. He told me my self-esteem and confidence were too high, and it sounded like an insult. I told him I wish my confidence was as high as he thought it was.”

“I value my work in a sense that I can make experiments. In real life I am not very brave but when I am shooting a film I am never scared of anything. I can be aware of all the dangers and threats but I won’t find myself afraid. An introvert in real life, I open up in films. I think things might have gone differently if I were a man. Not that I personally would change many things in me but how society would perceive me because of my sex would be totally different”.

Greta is working on several projects right now and tends to break taboos through the work she does and the topics she addresses. With some of her friends Greta formed a group trying to revitalize the forgotten traditions of film photography. They manually expose photos and print them. Greta is also interested in contemporary art. “When I create something I don’t feel I am doing it as a man or as a woman: I am out of this binary. But when society reflects on what I have created they see it from the perspective of my sex and their expectations of it.”

8. TAMAR NADIRADZE

VISUAL ARTIST, BOOK ILLUSTRATOR |

🇯🇪 GEORGIA



When I was studying at school I was really an introvert, I kept to myself and never wanted to step out but slowly and steadily I gained some social skills and realized that these were the features I needed to have.

From the beginning, I sensed an opposition from my family; they did not want me to become an artist. I was supposed to be more practical, dedicating myself to the fields of business or legal studies. I was told that I will not have any income and will stay unfulfilled. I totally understand my parents but I still did what I wanted to do and have achieved what I wanted to achieve. And you know what? They still supported me to pay my tuition fee and a house rent because I was born and raised in the other town, Gori. I am really thankful for that.

I was actually lucky. It's quite awful when you live in the other cities rather than the capital and you need to go to the centre to achieve something. When I was enrolled at the university my routine was crazy, - I woke up at 6:00 to walk to Gori train station, then I took a train at 7:00, 2.5 hours (it was fun time, I read lots of books because of this transit, met really interesting people, vendors who took their products to Tbilisi, and actually this was among the first of my social relationships experiences) I was on the road, most of the time I could not even sit because it was too crowded, around 10 I was at the Academy, attending all the lectures, and at 17:00-18:00 I was running back to be on time for last train and leave for Gori, eat dinner, sketch, complete my homework, around 1 a.m. I went to sleep and still I woke up at 6:00.

During my studies in the Art Academy most students were girls. It's a stereotype that women are more into book illustration and design, it's more like a girls' job, as future mothers they should know more what kids will like, this profession doesn't seem 'serious enough for men.'

I chose book illustration and design because I was under pressure, because my family was covering my tuition fee and I needed to have more profitable profession than visual arts (drawing), and I chose the best from the worst options. After a while I ran into problems illustrating texts written half a century ago, I always wanted to do everything on my own. I needed to announce something from my side, I cannot manage it otherwise.

I was working in the Book Art Center; we were 12 illustrators including only one boy. While working there, I was struggling to handle issues created under patriarchal hierarchy. The Centre was formed according to a man's mindset; the roles were divided on that principle. I really felt that male chauvinist

attitude - that you are a woman, you must not protest, you have to be more careful and tolerant, if you say something loudly you are considered a hysterical person because this is not becoming for women. All these cases are mostly invisible; you stumble across them from time to time.

As I observe in the art scene, it's really about the contacts, and when you are a student you permanently need to prove everyone that you are worth it or deserve that job. In visual arts, the problem is the vacuum: for instance, the artists whose work is centred on gender or queer communities are only seen and appreciated by activists, feminists, and not even by the art community because it's like a closed circle, these works are never open for public, or maybe artists aren't insistent enough - I don't know.

Generally, establishing and developing a successful career in Georgia is really difficult. After I graduated from the Art Academy I was willing to find a freelance or a part-time job to have low income but spend more time on self-development. But these kinds of jobs aren't easy to find, so I depended on my family financially. It's like you have the choice of self-development under your family cover, or you take a job where you aren't even paid properly and use all your resources and energy there.

When I made a project on internally displaced people's settlement and adaptation architecture and issued a book about this research, it was a big step in my career – just because I stepped out from my comfort zone and started speaking and revealing socially problematic topics.

If I were a boy in my professional field, I think I would be more successful since my voice would be taken into consideration, I don't know about the salary gap, because in Georgia both genders are struggling with unemployment and low pay. I would be more independent from the family; since I'm a girl it's like an obligation to take care of the family, to be cute, nice, modest and balanced, you have to think twice before you say something and you should surely say it nicely!!

If we are talking about the ideal world, where is no place for religious, political and cultural limits, it looks truly unreal. Actually, I can never imagine an ideal Georgia; if I could it wouldn't be inspiring and interesting anymore.

9. KHRYSTYNA SKOPYK

WOMEN WHO CODE | 🇺🇦 UKRAINE

Fewer women than men are in the technology area in Ukraine. It's a result of many factors which play a role in different stages of development. Little girls are less motivated by parents to play with tech toys or computers. So a lot of girls leave the game even before they make their career choice. At the university, some male professors were saying that women are less competent than men and that we should primarily learn how to cook well for them. Only now when looking back do I realise that it was a nightmare and it's impossible to grow in such an environment.

At work, more women than men quit the profession because they feel uncomfortable or lonely and left out, or they need to choose between their family and career. Women either postpone childbirth because they are afraid to lose their career, or they don't return after giving birth.

Sometimes the environment becomes a reason. Once at a technical meet-up, a well-known tech expert provided an analogy where he suggested to count blond and brunette women as some replaceable elements. It was an obvious objectification. I couldn't imagine being on his team and listening to such comments during my working hours. Even if it was a job I liked, I would seriously consider leaving for my own comfort.


In the tech area, men tend to gather in men's clubs, intentionally or not. So they have more social connections than women. And this makes it easier for them to progress up the career ladder. While for women it can be harder to find mentors that will help them go forward or simply friends with whom they can share their day-to-day life.

Our organisation, Women Who Code, creates a community where women support each other and become role models for each other. We have a mission to inspire women to excel in technology careers. Our vision is a world where women are proportionately represented as technical leaders, executives, founders, VCs, board members, and software engineers. Now I'm a co-director of the organization in Kyiv. Originally it was founded in Atlanta, USA, in 2011 after which the movement spread globally. In Kyiv, there are around twenty active team members, and about 1,200 people have already visited our events. We are all volunteers and hold down other day jobs.

At first, I didn't realize the extent to which Women Who Code was influencing me. But once during a half-year review meeting at work, my manager told me: "For the last two months you've been very happy. These positive vibes are spreading around the team." And I understood that these two months we had been having weekly events in Women Who Code. During that time I was constantly in touch with other women from the area and this permanent communication was obviously cheering me up.

Before, I was often using the passive voice in my speech when describing the results of my work. I used to say "It was done" instead of "I did it." Now I have learned to value my work. Getting to know other women from the field and sharing useful information helps us promote each other. Seeing how all those other women around growing professionally motivates me to try more, learn more and value my skills. Everyone can join Women Who Code, one just needs to fill out a form and come to our events for free. We post all our events on our social media channels.



10. KATERYNA RADCHENKO
PHOTOGRAPHER, DIRECTOR OF
ODESA/BATUMI PHOTODAYS FESTIVAL |
 **UKRAINE**

When I started my career I was working as a sports photographer, shooting football games. There were cases when my gender became an obstacle for the football club administration, or stadium managers to treat me with appropriate respect.

The football stadium security denied me access to the «shooting zone» (бордюр), they suspected my press ID was fake.

Once I was not invited to board the football club bus, which promised to transport all journalists from Kyiv to Odesa after the game. I was the only woman and the only journalist whom they didn't take. It was almost as if it was a bad sign to have a woman on board. After this incident, the newspaper I was working for published an article claiming that there is no place for sexism in the modern world and that each person should be treated according to their professional skills, regardless of their gender. After a while the football team coach wanted to buy several of my photos from the game but he didn't know that it was my work. During one of the meetings, I approached him and asked when he was going to buy my photos. He was surprised, but still bought the photos he wanted. After this incident, I was even invited to work with the team at times.



VI. OVERVIEW BY COUNTRY

1. ARMENIA



CONTEXT

Armenia is no exception in regards to the growing impact of the cultural and creative industries on economic development. As stated in the report on Armenia country profile by the Compendium²⁴, the Republic of Armenia had to develop and adopt new policies and mechanisms of cultural management after the collapse of the Soviet Union, as the older system was a tool for ideology and propaganda rather than an independent sector that might be adaptable to the market economy and cultural development trends. Today, cultural policy in Armenia is being adjusted to consider new economic relations; a culture management model, a balance of market mechanisms and state guarantees is being formed. International cultural cooperation is viewed as one of the most important components of Armenian foreign policy in the cultural area. Armenia has established cooperation with international organizations and structures such as UNESCO, Council of Europe, different structures of CIS, UNO, EU, INCP, BSEC, etc.

In accordance with the Law on Fundamentals of Cultural Legislation (2002), cultural services and cultural products (goods) that meet the cultural demands of the population are considered to be cultural welfare, thus falling under the concept of cultural and creative industries. No other definition or widely accepted understanding of cultural and creative industries was found during the desk research, particularly taking into account the wide spectrum of sub-sectors covered by the research. (See Chapter I)

GENDER EQUALITY

Women's empowerment remains a critical development issue in Armenia. While women comprise a bit more than 50% of population and 56% of people with higher education, their representation in decision-making at all levels remains low. Only 56% of women aged 15-64 participate in the labour market in Armenia.²⁵ Moreover, women with young children (under 5) are 17% less likely to be economically active than women with no children.²⁶ Currently, Armenia presents one of the highest wage gaps among men and women in Europe and Central Asia.²⁷

Stereotypes and traditional thinking still contribute to the generation of perceptions on the role of women in family and society; the realities of life (in particular, men's labour migration) strongly call for new, more pragmatic models of relationships within the family. Stereotypes, public opinion and lack of material resources put women in a disadvantaged position in comparison with men from an economic development point of view and limit their aspirations for improving their life conditions.

²⁴ Country profile: Armenia, the Compendium, Yulia ANTONYAN, Yerevan, 2015

²⁵ *National Statistics, 2013*

²⁶ *Gender Assessment. World Bank, 2014*

²⁷ *Gender Assessment. World Bank, 2014*



GENERAL INFORMATION ON SUB-SECTORS:

Overall 1.7% (50,465 people) of employed population in Armenia is engaged in **Arts, Entertainment and Recreation**. The data available in the National Statistic Service (NSS) of Armenia gives information on the employed population by occupation groups but the grouping does not provide any information on the focus sub-sectors of this research. The available data reveals that the number of managerial positions occupied by men is higher than for women, while women are more often involved in higher and middle qualified positions than men.

There is not enough data by NSS to analyse a salary gap, if existent, for the cultural and creative industries sub-sectors of our interest. The available data for average monthly nominal wages/salaries for 2016 gives information only for two sectors of our interest: a) Information and communication and b) Arts, entertainment and recreation. The monthly average salary in Information and communication is Armenian Dram 263.169 for women and AMD 427.040 for men. In Arts, entertainment and recreation the average salary for women is AMD 107.129 and for men, AMD 118.489. This means that in those two sectors women earn respectively 61.6% and 90.4% of what men earn.

The indicators constructed following the UNESCO Framework for Cultural Statistics and the Culture for Development Indicators (CDIS) Methodology on the national accounts data, provided by the NSS for 2014, revealed that culture contributes a respectable amount to the national formal economy (3.33% of GDP), even though currently available data does not allow to estimate its full contribution. The same research claims that the analysis of distribution of value added in GDP by cultural domains demonstrated that the largest GDP contribution (78%) is made by audiovisual and interactive media sub-sector, taking into consideration wired and wireless telecommunications activities.²⁸ Cultural employment in Armenia is viewed in two sub-divisions: cultural occupation and employment in

establishment dedicated to cultural activities. The cultural employment rate for 2015 based on the Labour Force Survey 2015 and presented in UNESCO indicators report is 4.86% (52.1 thousand people).

The data from the desk study as well as observations from the focus groups and in-depth expert interviews provides a basis to conclude that there is not a single, comprehensive and widely accepted term and definition of cultural and creative industries in Armenia. The data brought forward in the research are from the sector of culture in Armenia, which covers only a part of the area of the study in the given research. There is also the evidence of a lack of quantitative data as per the specific sub-sectors of cultural and creative industries targeted within our research, which includes the lack of information on the number of people engaged in these sectors (total and sex-segregated), the contribution of these sectors to the GDP, the number of self-employed artists/art workers, etc. The data also reveals a significant difference in the employment patterns for men and women. Although women, on average, have a higher level of education than men, their labour force participation rate is lower, which is also reflected in the sector of culture, according to the data presented above. A significant proportion of women are engaged in informal work, which leaves them without the protection of Labour Law (e.g., no maternity or child care leave). Women also represent a larger share of the registered unemployed and tend to spend longer time searching for work.

In general, the patterns of women's representation in cultural and creative industries reflect the traditional gender role divisions in Armenia. For example, women are mostly represented in the sub-sectors which give flexibility to combine family life and work. Women's higher engagement in the low-paid sectors is not viewed as a problem because of the perception that women should not be the breadwinners for the family.

²⁸ It is important to mention that the information supplied by UNESCO Indicators Report doesn't provide the comprehensive and real picture of the Contribution to GDP by the group Arts, entertainment and recreation. According to the NSS data, in 2016 the contribution to GDP of the Arts, entertainment and recreation increased to 236 billion AMD whereas in 2012 it was only 52 billion. For January-September 2017, the volume of Arts, entertainment and recreation increased by 18.1% compared with the same period for the previous year and amounted to 203 billion AMD. Previously, NSS was not providing a breakdown of the Arts, entertainment and recreation group, so it was impossible to exactly measure the impact of specific sectors on this increase. When NSS gave the breakdown for January-September 2017, it turned out that 97% of the group's volume is due to lottery/casino games, forming 196.6 million AMD. This amount includes lottery, video game terminals, virtual gambling, bookmaker and casino activities. Only a small part of the total contribution to GDP is formed due to the following sub-groups: Sport, recreation and leisure-4.445.800 and Creative art, performances, Museums, libraries, archives and activities of cultural organization – 1.850.800.

FIELD STUDY OBSERVATIONS

Below we provide a summary for gender representation in different sub-sectors as derived from the interviews and focus groups. These are very general opinion-based insights that have to be researched further. Nevertheless, they can serve as a point of reference for the following studies.



ARCHITECTURE.

Architecture is perceived as a real job but there are stereotypes about this profession and people are often surprised to see women architects. There is an unspoken understanding that a woman has to be a really good architect to be competitive.

CRAFTS.

The market in crafts is female-dominated in Armenia. There are lots of women-only value chains in crafts. The red tape in Armenia has to be tackled; for example, there are complications with getting the so-called Certificate of Origin (which proves that the product is made in Armenia), issued only in the Chamber of Commerce.

DESIGN.

Design is perceived as *real* work but most people see it as graphic design only, while industrial (e.g. furniture) design is not included into the sub-sector definition, particularly for women. Illustration design, VR design, graphic design and design management do generate income for creative professionals. Women and men are equally represented here as it is more based on professionalism rather than sex. There is a stereotype for fashion design as “*a typical girls’ habit to be interested in fashion*” which “*will pass*”. Fashion trends are defined by men, though most designers and models are women. Women’s objectification is often present within the fashion industry.

FILM.

The film industry is very male-dominated but the documentary film industry is equally distributed between women and men. TV producers, directors and camera operators are mostly men while there are more women among screenwriters and actors.

IT.

Women in IT are taken seriously as long as they are already in the field because there is a perception that if they have managed to come that far in a male-dominated domain then they are smart enough. Our respondents knew only a few female team-leads or those who occupy higher positions in IT. IT is perceived as a real and well-paid job.



MARKETING.

Marketing is perceived as a real and decent job, although it might be hard to explain what you really do; representation is more or less equal.

MUSEUMS.

Jobs in museums do not pay high salaries nor do they lead to other financial benefits. The field is women-dominated, but some sectors of cultural heritage preservation, like preservation of historical monuments, architectural monuments, are already more or less male-dominated.

MUSIC.

Most people engaged in music education are not pursuing occupations in the music industry but become music teachers. Boys take music as hobby but normally have other professions to earn money. Music is not always perceived as creative or serious/decent work.

PHOTOGRAPHY.

There are quite a lot of women in the professional photo scene; men are also present but they tend to engage in the commercial side of photography, e.g., establishing agencies/organizing photo-shoots, etc. to earn money and get benefits. Few men will take long-lasting documentary projects, which may prove financially not viable. Therefore, men either gravitate towards commercial photo industry or do something else on the side. Women tend to shoot photos on social issues, e.g., targeting discrimination and injustice.

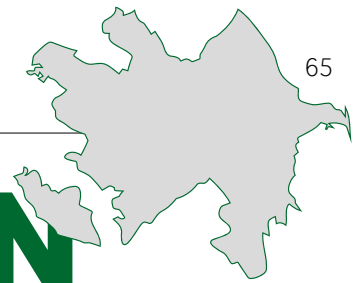
VISUAL ARTS.

Art as a way to express one's activist concerns is common for both men and women with an activist background although men involved in alternative art are mostly not feminist and are often involved in hetero-normative and patriarchal discourses.

CONCLUSION

Generally in Armenia the understanding of gender issues is slowly growing, especially among younger generations but in culture stereotypical thinking still prevails. CCI are not yet well developed as markets, although certain subsectors (e.g. design, IT) offer quite decent employment to the creative professionals. Promotion of good practices as well as protecting the rights of women at a legislative level would enhance the growing interest in gender equality issues in CCI.

2. AZERBAIJAN



CONTEXT

Azerbaijan's cultural policy today is, first and foremost, the policy of a country which regained its state independence two and half decades ago. Its political transformation, which brought radical organizational, economic and social changes, had an immediate impact on culture and cultural trends. The greatest achievement of the recent years has probably been the birth of a new social, intellectual and cultural self-consciousness. Fundamental social and cultural changes, globalization, new cultural priorities, the eruption onto the cultural scene of mass culture and the culture industries, the communications explosion, new approaches to preservation and use of artistic heritage, and new awareness of culture's vital role in development – all these are factors that have contributed to the emergence of new concepts of culture and national cultural policy.

The cultural sector in Azerbaijan is one of the priority areas in the country's overall strategy. The development of the creative industries and their formation as an independent branch of the economy is given great attention. The Ministry of Culture and Tourism, the Ministry of Education, the Ministry of Social Protection, and the Ministry of Economy are introducing new mechanisms of state support for creative initiatives.

Cultural creativity and artists in Azerbaijan are supported by centralized and local budgets, mainly by providing for cultural institutions' infrastructure, salaries, honoraria and payment of retirement and health contributions. Other ways that the state supports creativity are by engaging artists in implementation of state development programmes and projects, as well as organizational and financial support of private projects and initiatives, festivals and competitions for professionals across various sub-sectors (theatre, music, visual arts, etc.), sending delegations to international events, and by providing free primary, secondary and high special education etc.²⁹

The Republic of Azerbaijan participates in a series of multilateral cultural projects. Co-operation with the Council of Europe (CoE) is one of the key elements of multilateral engagement. The Ministry started working with the CoE Steering Committee on Culture in 1999. The years from 2001 to 2005 were marked by Azerbaijan's participation in the Council of Europe STAGE project ("Support for Transition in the Arts in Greater Europe"), aimed at establishing new cultural policies, supporting cultural identity, cultural diversity, creativity and the participation of all groups of society in the cultural life of the South Caucasus. The country's library, museum and city policies were also assessed by European experts and different seminars and training on issues of importance, such as fundraising, management, etc. were

organized in the framework of the STAGE project. Azerbaijan has been invited to enter into intensified political, security, economic and cultural relations with the EU, through regional and cross-border cooperation and shared responsibility in conflict prevention and conflict resolution. The EU-Azerbaijan Action Plan enhances cultural co-operation, by investigating the possibilities for co-operation in the framework of EU programmes in the field of culture. It also involves exchanging views on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

CULTURAL AND CREATIVE INDUSTRIES

The creative industries are quickly growing and gradually gaining importance. Their contribution to GDP is still relatively low but this might change with time. The major stakeholders are the Ministry of Culture and Tourism and the Ministry of Youth and Sports. Today, Azerbaijan is represented in the most prestigious international venues and often becomes a platform for hosting events of global significance in the political sphere, as well as in the field of culture, art and sports (e.g., Eurovision, Formula 1 World Championship, etc.). Many young people see their future profession in this industry. The lack of grants and funding for small-scale projects can be seen as one of the main obstacles. The average salary level in the creative field is still much lower than in the private sector.

GENDER ISSUES

In Muslim culture, there is a clear division between "*male*" and "*female*" work. In connection with the current mentality, women in Azerbaijan often work in the field of education. At the same time, in comparison with Azerbaijan 50 years ago and today, it can be said that there is clear progress with the status of women in job placement. Men tend to value their work more than women, as initially a man is an earner and a woman is the keeper of a home. The last ten years of gender development in Azerbaijan exhibit the beginnings of transition from feminized perceptions on the equality of the sexes to the understanding of gender equality as part and parcel of human rights. There is a political will, improvement in legislation, a certain progress in education and healthcare, economic development and (at least partial) readiness of civil society to achieve equality.³⁰

²⁹ <http://www.culturalpolicies.net/web/azerbaijan.php?aid=811>

³⁰ <http://hdr.undp.org/sites/default/files/nhdr2007gendereng.pdf>



FIELD STUDY OBSERVATIONS

Below we provide a summary for gender representation in different sub-sectors as derived from the interviews and focus groups. These are very general opinion-based insights that have to be researched further. Nevertheless, they can serve as a point of reference for the following studies.



ARCHITECTURE.

Architecture is one of the key sectors in Azerbaijan since there are a lot of construction projects. The enrolment of students in the Faculty of Architecture is almost equal for girls and boys. Many women architects are forced to change their specialization from exterior to interior architect, since traditionally “*serious*” work is not for “*girls*”. With a fairly large number of women architects, their work is very often underestimated and belittled.



CRAFTS.

The craft sector in Azerbaijan is historically dominated by women as women in the eastern countries traditionally occupied themselves with making their own clothes, utensils, etc. This sector is developing very actively, especially fashion, jewellery, and ceramics, wood and carpet-weaving. There are many examples of successful businesswomen in this field. Besides, only women are employed at large manufactories for the production of carpets, while the leading carpet designers are men. This is associated with the traditions established in ancient times. At the same time, workers in production of traditional headscarves - *kelagayi*- are exclusively men.



DESIGN.

Design in Azerbaijan is one of the most profitable creative sectors, including graphic and industrial design. Large companies are engaged in the design of interiors and decoration, design of clothing and accessories as well as in service and entertainment design. The development of tourism in Azerbaijan has also increased people’s interest in national fashion. The largest number of students in Baku Academy of Arts is in the design department and every year their number grows.



FILM.

The film industry in Azerbaijan is one of the difficult areas. After the collapse of the Soviet Union, the cinema infrastructure was destroyed and experts working in this sector disappeared. Over the last five years, some development has started again. Foreign experts are being invited to the country. Men dominate the industry as directors, producers and managers. The post of a woman director needs to be defended and her worth as an expert proven.



IT.

The sector is one of the fastest growing industries, it is dominated by men. Even by analyzing the general admission of students for IT specialties it is easy to see the clear predominance of men.

MARKETING.

Marketing is the newest sector in the economy but also actively developing. The lack of a strong educational base for this specialty calls for a need for professional staff where gender is less important.

MUSEUMS AND GALLERIES.

Traditionally, female employees dominate at museums, by occupying both high and low level positions. Men are not interested in working in this field because of low salaries. On the contrary, the number of women and men is almost the same at galleries. However, the more successful and well-known galleries are led by men, although most employees are again women.

MUSIC.

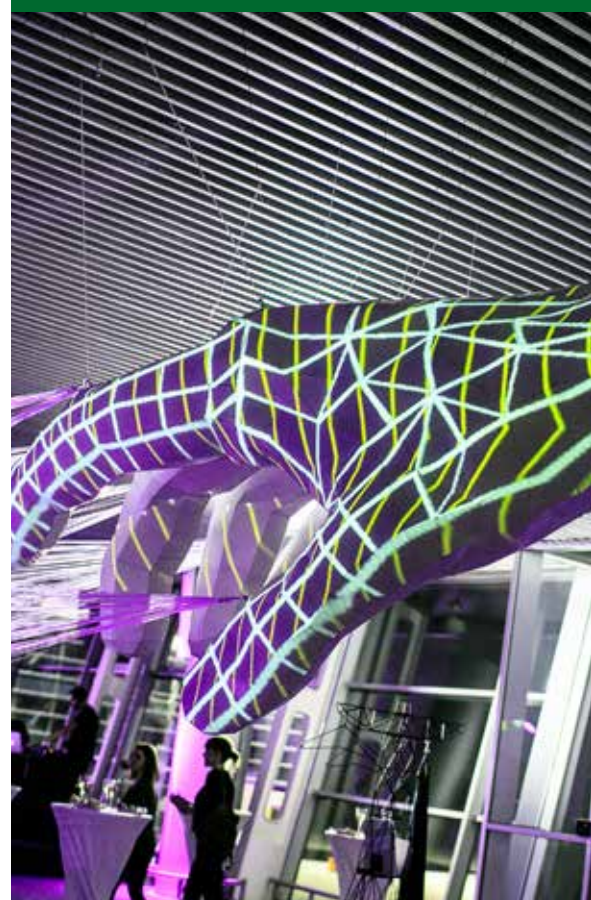
Music is one of the most successful and rapidly developing sectors in Azerbaijan. It is quite profitable, but again it is more connected with individual performers or bands than the production side of the music industry. Classical, popular music is dominated by female singers, jazz and ethno music is traditionally served by men. Women mostly work as singers and not as musical producers or top managers.

PHOTOGRAPHY.

Photography is one of the most popular creative activities in Azerbaijan. The number of women who are engaged in photography is increasing rapidly. The commercial sector is dominated by men; women are more present in artistic photography. Photographers mostly work individually or in small groups, and it is less common to see large companies or organizations.

VISUAL AND PERFORMING ARTS.

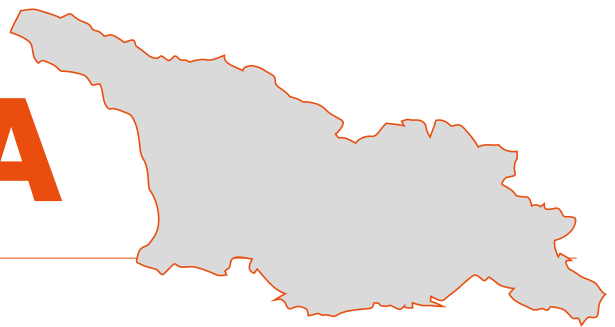
Visual and performing arts are usually not considered as a profit-making sector, it is more a cultural activity than an industry. Artists working in different directions are more focused on developing their own creativity than having commercial benefits. This sector is the least profitable of all sectors. Our respondents assume that the gender balance in the sector is approximately 70% to 30% (men/women).



CONCLUSION

Considering the economy's structure, CCI are not a priority for Azerbaijan but recently international tourism has become one of the top priorities for the country's development. In this context some industries such as architecture, design, crafts are growing and offering decent jobs for creative professionals. Most subsectors are still imbalanced in terms of gender but westernization that comes along with tourist infrastructure development might influence structural discriminations in a positive way.

3. GEORGIA



CULTURAL AND CREATIVE INDUSTRIES

Georgia joined the Creative Europe Programme in 2015. In 2016, cultural and creative industries were identified among eight priorities of the national cultural strategy 2025 focusing on an inter-ministerial initiative of film production promotion (introduction of 20% rebate incentives on specific expenses incurred in Georgia and an additional rebate of up to 5% if the production promotes Georgia as a destination), fashion, investment in creative thinking disciplines, the establishment of creative hubs and tech-parks across the country (tech-parks in Tbilisi and Zugdidi; fab-labs and co-working spaces: Cospot, Generator 9.8, Vere Loft, Fabrika/Impact Hub Tbilisi) for the promotion of innovation and entrepreneurship in IT, the development of strategic cooperation between the Ministries of Culture and Economic Development (Department of Tourism and *Check-In Georgia* programme), and the launch of international projects in the regions, etc.³¹ At the beginning of 2017, a special unit under the Ministry of Culture *Creative Georgia (CG)* was set up to work on issues related to the cultural industries. Currently the goal of the CG is to raise awareness about the creative industries, implement the Creative Europe programme on the national level, ensure capacity-building in the sector, create alternative funding schemes and share information about existing funding opportunities, foster cross-sectoral cooperation, etc.

GENDER ISSUES

Decision-makers in the cultural field are mostly women – staff of the Ministries or those invited for work in the selection committees of grant competitions. For example, the committee of cultural grants in Tbilisi municipality has only female members. The wage gap in Georgia constitutes on average 35% in all sectors. Even if the organizational structure does not allow different pay for the same positions, there are always ways to reward men through bonuses, promotion within the same positions (they may have up to 5-6 gradations for a project manager), professional development opportunities, business trips, etc. Despite the fact that female enrolment in MA and PhD programmes is higher, this proportion is rarely reflected in career advancements.

³¹ <https://www.culturepartnership.eu/upload/editor/2017/Research/171116%20Creative%20Industries%20Report%20for%20Georgia.pdf>

FIELD STUDY OBSERVATIONS

Below we provide a summary for gender representation in different sub-sectors as derived from the interviews and focus groups. These are very general opinion-based insights that have to be researched further. Nevertheless, they can serve as a point of reference for the following studies.



ADVERTISING.

In advertising and marketing men are dominant and, accordingly, they have influence on changes in this industry. Advertising film directors or general directors are almost all male.

ARCHITECTURE.

In architecture, top-ranking positions are occupied by men while women occupy the middle levels in corporate structures. Women mostly hold sociology- and analytics-related jobs, primarily related to urban planning, as it is easier for them to interact with the communities. More young female architects are appearing in the field who will be leading in the near future.

CRAFTS.

The field is dominated by textile production (app. 60%), with mostly women occupying jobs in the sub-sector despite several exceptions (e.g., carpet weavers are mostly men). In the field of ceramics the male/female ratio is 60% to 40%. Metal objects are mainly made by men, jewellery production is evenly distributed. Our respondents could not provide recent numbers on the share of crafts in the national GDP, but they believe that it is one of the best developed fields. The synergies of crafts with the other fields of creative industries, except for design and art, remain limited with weak cross-sectoral links and knowledge about what is going on in the other creative industries.

DESIGN.

Design is one of the fastest-growing subsectors. Recently Dribbble (<https://dribbble.com/>), a very popular international platform for graphic designers, featured three Georgian designers in its top 50. Design as an industry is at the forefront of gender equality.

FILM.

There are fewer women than men among directors of photography and it is considered a *“man’s job”*. Compared to documentary film, feature production seems pretty different and is occupied mostly by men. Feature film production is somehow considered as requiring certain physical and technical abilities (light experts, sound engineers, etc.) and, stereotypically, less suitable for women.

🇯🇵 Georgia



☰ ILLUSTRATION/PUBLISHING.

In illustration, 95% of jobs are occupied by women.

💻 IT.

Our respondents could not name any high-ranking woman in Georgian IT companies. The majority of managerial decision-making staff are male while women supply them with analysis and remain decision-makers on the level of middle management. The fact that there are no female software programmers is a result of stereotypes that prevent women from considering work in the field.

👤 MUSEUMS.

According to the common perception, museum staff is comprised of elderly women (90%) with very few young people working there. However, a new trend shows an even gender distribution among internship applicants and volunteers. There are some galleries and museums with strong women's representation in the programming side while technical and managerial jobs are almost always occupied by men.

🎭 THEATRE.

There are very few women employed in the field, especially in the positions of directors, artistic directors or similar - as a rule, they are occupied by men. Classical theatres as well as educational institutions are famous for their patriarchal approaches.

CONCLUSION

In Georgia, there is a strong human rights movement (especially in the capital), the Georgian parliament is quite active in terms of introducing anti-discrimination legislation. At the same time, gender activists are weakly linked to CCI at the institutional level. Among all four countries CCI are the highest priority for Georgia as a sector of the economy (especially crafts, film, design, performing arts), so it is getting more and more professionalized. The synergy of CCI professionals and gender experts in joint projects and initiatives can provide a significant shift towards reaching gender equality in the sector. Recent demonstrations started around the situation with the Bassiani club are a good example of joint action of human rights activists and CCI representatives.³²

³² <https://www.calvertjournal.com/features/show/9987/bassiani-tbilisi-music-freedom>

4. UKRAINE



CULTURAL AND CREATIVE INDUSTRIES

In Ukraine, support of innovation and creative industries development is declared as one of the strategic priorities in the National Long-Term Development Strategy for the Ukrainian Culture³³ adopted in 2016. In 2017, an independent online media liga.net conducted a study on the creative market in Ukraine, its sectors and level of employment. According to its results, the fastest-developing creative fields in Ukraine are IT, architecture, design, fashion, and media production. In 2016, the Ministry of Culture established the division for creative industries development under the department of strategic governance and development. Its first actions included support of roundtables and networking events for the key cultural and creative industries stakeholders.

The term *cultural and creative industries* is not widely used either among people professionally involved or by the general public in Ukraine. Language-wise, there are two options to translate “creative”: by the Ukrainian word “*tvorchyy*” (творчий) or by the recently adopted from English word “*kreatyvnyy*” (креативний). If the former is traditionally used to describe something “artistic”, made with the help of imagination, the latter is assigned to innovation leading to financial benefits. There is a word “*creative specialist*” (креативщик), which in most cases means a person working in advertising or PR. For artists, using “*kreatyvnyy*” to describe their work is not typical and could have an ironic negative connotation of being superficial.

The two-way meaning of “creative” can be interpreted as the gap between profit and non-profit approach to generation or use of knowledge and information. The more “*tvorchyy*” the activity is, the further it stands from being perceived as a part of the economy. It can have a range of consequences, among them an underestimated value of creative work and a vulnerable position of artists.

The lack of cultural and creative industries as a coherent sector in Ukraine seems to be motivated by a lack of proper balance between the social and financial value of one’s work. Cultural and artistic activities are rarely understood as part of economic processes in the country. Some participants warned that the expectation of being self-sustainable and generating profits cannot be the same for all nine sub-sectors, and some sub-sectors should get more financial support from the outside. At the same time, sectors focused more on profit-generating, like advertising, are less expected to aim for social change.

Nevertheless, for all nine sub-sectors the most popular definition of success among participants was to have a chance to combine profit and interest — i.e., to be paid for what one finds meaningful and feels personal attachment to.

GENDER ISSUES

UNIVERSITY VS LABOUR MARKET

- Gender equality is often associated with global trends. In some cases it could have positive connotations and be expressed as a good model to follow and reproduce. In other cases, it could have a negative meaning of something artificially introduced to a local context.
- Gender stereotypes are assumed to be stronger at university than at the workplace. Such phenomenon is due to universities being more conservative, bureaucratic and less open for international collaboration.
- Also, it was stated that university study programmes are focused mainly on works done or written by male theorists and practitioners since women were allowed to enter these professional fields much later than men. This tendency is said to have an influence on the correlation between self-confidence, perception of one’s works and gender. As a recommendation for certain fields, for example art, it was suggested to focus more on the 20th century history when women appeared on the scene.

TRENDS

- Gender stereotypes as, for instance, “*men should earn*” and “*women should give birth*”, are more typical for older generations. The situation is changing though. Creative industries are a field where there are more young people who are more flexible and ready to get rid of discrimination.
- The situation with sexism is better in international companies than in Ukrainian ones. The former have policies on equality and their employees have to undergo trainings.

33 <http://zakon2.rada.gov.ua/laws/show/119-2016-%D1%80#n7>



FIELD STUDY OBSERVATIONS

Below we provide a summary for gender representation in different sub-sectors as derived from the interviews and focus groups. These are very general opinion-based insights that have to be researched further. Nevertheless, they can serve as a point of reference for the following studies.

ADVERTISEMENT.

The industry is split, with more men in creative departments and more women involved in client service and account management. The sexist content in Ukrainian ads remains a large issue for the industry. With relatively feeble feminist movements in Ukraine, the industry faces relatively low resistance to sexism on display.

ARCHITECTURE.

In Ukraine almost all architects work overtime — fourteen hours per day. Such situation does not allow for work-life balance. It makes it impossible for women on maternity leave to have a flexible schedule and work part-time. Architecture is a client-oriented field; many people treat it as a field for merely earning money, making a living, while they then seek side projects interesting for them professionally and personally. There is a rather small number of role models in architecture. The middle level is better balanced, but at a strategic or general management level there are more men.

CRAFTS.

Jewellery and architecture are male-dominated fields, especially occupations related to machine equipment. Women face difficulties studying jewellery in the art academy, being criticised more. For older generation of jewellers (who are mostly men) it is difficult to acknowledge the high quality of young women's work in their field. But the perception of the younger generation is rapidly changing, becoming more gender-balanced, with many women among the up-and-coming jewellery designers.

Small leather goods brands are mostly led by women, though leather in general is supposed to be more *men's work* as it involves dealing with toxic liquids. Women are faster at converting their ideas into products. There are more men in shoe-making, bags and accessories and other labour-intensive crafts than women. At the same time, there are more women in management and in leadership positions in crafts industry in Ukraine.

IT.

Usually in core software development departments there are more men while in client support there are more women. Women take jobs where communication skills are important. Based on anecdotal evidence, there are more women among quality assurance professionals (i.e., testers). Considering the salary gap between software engineers and support staff (including quality assurance professionals), there is a large discrepancy in earnings between women and men in the Ukrainian IT industry.

MUSIC.

Combining several jobs is a usual practice for musicians. *All electronic music festivals have women in their line-ups (60% men and 40% women) (Man, Music, Ukraine).* Female musicians argue that the real distribution by gender in this field is even less equal.

PHOTOGRAPHY.

There are more women engaged in product shoots and more men in photojournalism. Photography is generally not recognised as a professional field worth to be paid for. There is hardly any professional education, with professionals mostly self-educated.

PUBLISHING.

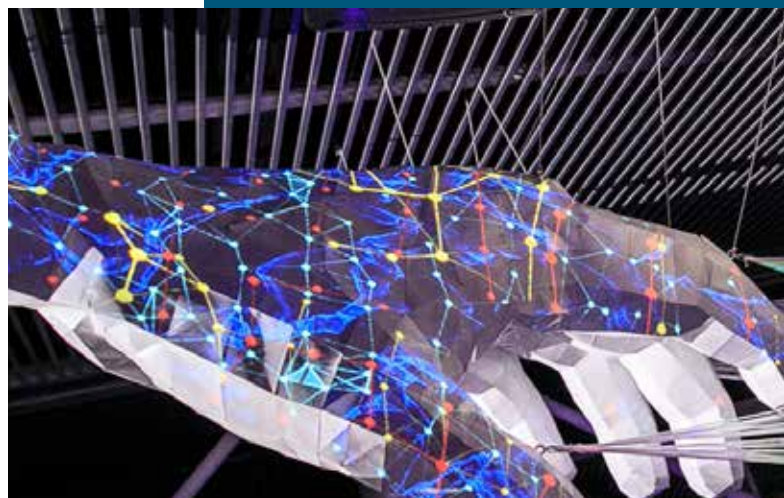
There are a lot of women in the industry at different positions. Women are over-represented at the lower-paid positions, working as translators, editors, proofreaders, etc. It is seen as a way for publishers to save on costs, with low salaries (for the otherwise valuable job) justifying low book prices.

THEATRE.

There are almost no role models for women when they are in theatre studies. There are a lot of women theatre critics but those who are supposed to be top-level experts are almost exclusively men. Mostly all directors of big theatres in Ukraine are men.

VISUAL ARTS.

Art critics and art managers are mostly female, with 80%-20% gender balance in favour of women. During the Soviet times a common practice for a cultural institution was to appoint a male artist as its head when managerial work was not recognized as a separate profession. Now the situation has significantly improved, with more women entering top positions as professional cultural managers. More girls are enrolling into cultural management courses, and hence more female leaders of cultural organizations are to be expected in the near future.



CONCLUSION

In Ukraine, the educational reform is a crucial process for both CCI and gender issues as educational institutions are among the main sources of discriminatory behavioural patterns in the sector. Taking into consideration the discussions raised around the term “gender” in the context of the Istanbul convention ratification process, now is the favourable time for raising awareness about gender issues in the society in general, and particularly in CCI. As in Georgia, the growing interest in the creative economy in Ukraine creates many opportunities for cooperation between gender experts, human rights activists, educational institutions, and CCI professionals.

VII. CONCLUSIONS AND RECOMMENDATIONS

The hypotheses formulated during the desk research were mostly confirmed by the field study and survey. Below are also some findings revealed by qualitative research which had not appeared during the desk study but still play a crucial role in understanding gender issues in CCI within the region.



1. THERE IS A DIFFERENCE IN GENDER REPRESENTATION BETWEEN CULTURAL AND CREATIVE INDUSTRIES.

There is a visible gender representation difference in business-related (creative industries) and culture-related (cultural industries) sectors. Architecture, IT, TV, commercial filmmaking, performing arts have been shown as mostly male-dominated sub-sectors while museums, galleries, libraries, documentary photo/video and publishing are often dominated by women. Design, advertising and marketing have been shown as rather gender-balanced fields, which could be explained by their fast growth as industries (demand for professionals no matter the gender) and larger number of young people working there. There are opportunities for employers to tap into if they narrow the gender gap as opportunity gaps, wage gaps and perception gaps are rather evident.

2. THERE IS A SALARY GAP BETWEEN MEN AND WOMEN IN CCI.

There is a tendency for technical and better-paid sectors to be predominantly occupied by men. There are no exact numbers but the field study conducted has demonstrated that there is a significant salary gap for men and women in creative sectors. Several factors have an impact on this dynamics:

- professional and financial success is expected by society from men rather than from women;
- educational systems have deeply embedded gender-biased incentives for the choice of profession for men and women, e.g., with imbalanced representation of role models in different sub-sectors;
- the low level of women's self-confidence and resulting underestimation of the value of their work is mostly rooted in the two factors mentioned above as well as in cultural norms and traditions that predefine the role of a woman as a mother, a housekeeper, a good wife.

CONCLUSIONS

3. THERE IS UNEQUAL DISTRIBUTION OF LEADERSHIP ROLES IN CCI.

Leadership and decision-making positions in the creative sector are mostly occupied by men, which had been confirmed by our respondents in all sub-sectors. A leadership position is mostly perceived by the society as “*decent*” work, thus men receive more support for it from the family and wider public, and while women are “allowed” to have fun creative jobs are considered a temporary hobby rather than a “serious” employment. Although the majority of our respondents think that being a good leader does not depend on sex, there is a clear manifestation of a difference between the way of thinking and behavioural patterns.

4. THERE ARE SIGNIFICANT GENDER-RELATED OBSTACLES FOR WOMEN'S PROFESSIONAL DEVELOPMENT IN CCI.

Lower economic activity of women has been largely explained by the burden of parenting and care work; a flexible job is more desirable for women because they have to take care of their other responsibilities (i.e. they have to choose). In all countries in the focus of this study it was confirmed that parenting and household duties are a much higher obstacle for achieving success among women than among men. At the same time, we did not receive many recommendations about possible solutions. Social norms and family traditions still seem to be defining this inequality as the “*natural way of being*”.

5. THERE IS A TENDENCY FOR UNDERVALUATION OF CREATIVE WORK WHICH HINDERS BOTH WOMEN'S AND MEN'S PROFESSIONAL DEVELOPMENT IN CCI.

In the creative sector there is a general challenge of creative work not fully recognized by the market for its value. Nevertheless, women tend to undervalue their work even more and accept lower-paid job offers because they are “less competitive” on the market due to the eventual maternity leave and also more frequent questioning of their professional level (especially in “*technology-related*” jobs). At the same time, men often tend to choose the job place which is less creative but better paid because they feel the pressure for being “*the breadwinner*” of the family.

6. LOW GENDER AWARENESS IN CCI SIGNIFICANTLY INFLUENCES THE CREATIVE PROCESS.

There is definitely a business case for employers to create a comfortable working environment for both men and women as it enhances creativity and productivity. According to our respondents, women are usually better communicators while men tend to succeed in the work that requires higher concentration. At the same time, gender stereotypes have often been listed as factors preventing women from innovation - their ideas are perceived as less valuable and they are often not confident enough to take critical feedback well. As for men, they often do not feel safe enough to talk about the gender issues because this mostly involves a “blaming” narrative. Such differences could be used as an opportunity for mutual learning and enriching work dynamics and productivity.

7. CULTURE AND CREATIVITY ARE POWERFUL AGENTS OF CHANGE AND PROVIDE MULTIPLE OPPORTUNITIES FOR EMPOWERMENT IN THE REGION.

Culture and creativity are efficient tools for promoting gender equality both in CCI and broader society. Artists and creative professionals generate content which is broadly used in media, in public spaces and during large events. Their messages can directly influence gender awareness in the society. Strengthening CCI as a sector of the economy that provides decent jobs, sustainable working environment, formalization of the economies, e-commerce growth, and increasing markets' sophistication - all factors seen across the region – supports professionalization of the sector and gender empowerment within and through CCI.










The study has also lead to several observations based on geography and industries:

- Soviet heritage is a common challenge for all countries, including lingering remains of “decorative” gender equality in cultural and creative industries serving as a mental obstacle for evidence-based gender equality in cultural and creative industries; a generation gap between young and older CCI professionals; and outdated educational systems that imply a gender-biased way of thinking;
- Patriarchal societies in Georgia and Armenia still strongly influence gender-related narratives in the sector;
- Religious norms (Muslim culture in Azerbaijan and respective Orthodox churches in other three countries) are important factors influencing public gender-related discourse.




In terms of typical roles and behavioural patterns, gender segregation in the nine sub-sectors is similar in all four countries.

RECOMMENDATIONS

SUB-SECTOR:

-  Marketing and advertising
-  Architecture
-  Crafts
-  Design
-  Film, TV, video, radio and photography
-  IT, software and computer sciences
-  Museums, galleries and libraries
-  Music, performing and visual arts
-  Publishing






IMPACT HORIZON:

-  Short-term
-  Medium-term
-  Long-term






























Moving towards a more gender-equal future and having the culture and creative industries contribute to this change is a complex process. There are various societal factors behind persistent gender inequality that make it difficult to tackle gender issues directly. Nevertheless, there is a variety of short-term and long-term opportunities that could lead to formal and informal, institutional and individual change.

The following table provides recommendations for various stakeholder groups, for different impact horizons and for sub-sectors in the focus of this study.

STAKEHOLDER GROUPS:

-  International bodies, international programmes (e.g. EU)
-  Policy makers (Ministries, departments)
-  Authorities (national, regional and local) – responsible for law's implementation
-  Grant-making bodies, commissioning bodies
-  Cultural institutions
-  Cultural organisations (incl. from civil society) and creative enterprises
-  Artistic unions, professional bodies (in creative industries)
-  Artists and creative professionals
-  Educational entities
-  Non-formal education providers
-  Large companies
-  SMEs
-  Business support organisations, ecosystem players
-  Civil society activists

TYPE:

-  Engagement
-  Promotion
-  Communication
-  Training
-  Audience development
-  Campaigns
-  Commissioning
-  Funding
-  Nudging
-  Education
-  Talent development
-  Regulation
-  Quotas
-  Transparency
-  Infrastructure,
-  Networks
-  Services
-  Instruments
-  Guidelines
-  Partnership
-  Incentives
-  Priorities
-  Prizes
-  Ecosystem players engagement
-  Self-regulation
-  Standards
-  Information
-  Awareness
-  Work environment

AWARENESS RAISING AND DIALOGUE

 1	<p>Engage leading institutions in cultural and creative industries in dialogue and initiatives planned by the respective bodies (make aware and engage), nudge them to spearhead gender equality in respective sub-sectors (define social cause champions).</p> <p>For policy makers in gender inequality (e.g. Gender Equality Ombudsman)</p>	  
 2	<p>Engage with European Institute for Gender Equality, e.g. by training staff of relevant to cultural and creative industries authorities though, for instance, Twinning mechanism (intergovernmental EU-supported programme).</p> <p>For policy makers</p>	    
 3	<p>Support social awareness raising campaigns in media on female role models in men's jobs, and vice versa, highlighting successful men in women's jobs.</p> <p>For bodies responsible or supporting cultural managers professional development (authorities, grant making bodies)</p>	       
 4	<p>Introduce XXI century role models from these sub-sectors in the public discourse, e.g. with men taking care of parenting duties, household duties and general care duties.</p> <p>For (film, TV, video, radio and photography) and (music, performing and visual arts)</p>	     
 5	<p>Promote gender equality related professional projects in Erasmus+, Creative Europe and other relevant EU programmes. For instance, exchange programmes for female art directors or cultural managers etc. (nudge cultural and creative industries players to apply).</p> <p>For authorities (Creative Europe desks, agencies and departments responsible for cultural and creative industries)</p>	         
 6	<p>Introduce dedicated programmes and projects on gender empowerment at local and regional level (e.g. in houses of culture), developed jointly with local cultural and creative industries actors; provide additional funding for projects, if and where gender dimension is incorporated.</p> <p>For authorities responsible for regional development, local economic development and regional cultural services provision</p>	        
 7	<p>Update curricula of formal arts education with more women as role models, critical understanding of then-current societal context of gender inequality etc.</p> <p>For educational entities in cultural and creative entities</p>	        
 8	<p>Run dedicated programmes on critical assessment of Soviet period in arts and culture and creative industries, with gender roles assessed and linked with the traditional local pre-Soviet societies. Such programmes should not be focused on gender per se, but with role of women strongly incorporated.</p> <p>For educational entities in cultural and creative entities, relevant authorities and funding bodies</p>	               

Sub-Sector | Groups | Type

<p>9</p> 	<p>Support joint programmes of CCI organizations and NGOs promoting human rights, gender equality, freedom of expression.</p> <p>For policy makers and grant-giving organisations</p>	  <hr/>     <hr/>   
<p>10</p> 	<p>Support roundtables and stakeholder dialogues (with activists, creative industries and policy makers) to identify an approach to sensibly and responsibly decoupling gender inequality and LGBT rights social issues in public discourse. Support public social awareness raising campaigns to counter anti gender inequality campaigning and highlighting social gains from gender equality in line with consensus approach mentioned above (de-stigmatise gender as a term).</p> <p>For policy makers and grant-giving organisations</p>	  <hr/>     <hr/>   
<p>11</p> 	<p>Support social awareness raising campaigns in media on female role. Include gender-based statistics / data in national accounts, esp. in cultural industries.</p> <p>For policy makers</p>	   <hr/>   <hr/>  
<p>12</p> 	<p>Disseminate the results of this study to all groups of the stakeholders</p>	 
<h3>CCI AS DECENT WORK FOR MEN AND WOMEN</h3>		
<p>13</p> 	<p>Review funding guidelines and allotted salary ceilings for cultural and creative occupations as well as functions and job descriptions (to improve efficiency) to increase income level for cultural and creative professionals. The recommendation concerns both men and women and should lead to low-income jobs good only for women stereotype eliminated.</p> <p>For policy makers, authorities and grant-making bodies</p>	    <hr/>   <hr/>  
<p>14</p> 	<p>Introduce dedicated programmes and projects on gender empowerment at educational institutions. Set up an inter-ministerial temporary working group on gender equality in education to investigate professional path-through of girls and boys in educational system, esp. in arts, cultural and creative industries, to respective industry jobs; to debate root causes of the educational value chain gender imbalances.</p> <p>For Ministries (Culture, Economy and Education)</p>	   <hr/>    <hr/>  
<p>15</p> 	<p>Gender budgeting rules for e.g. movie commissions, cultural projects etc., i.e. defining a certain minimum percentage (quota) that should go to women applicants, directors etc. (where relevant)</p> <p>For national, regional and local funding bodies</p>	    <hr/>  <hr/>    

Sub-Sector | Groups | Type

16	<p>Require organisations and companies receiving governmental funding to report on gender pay gap (e.g. publishing, film agency can be affected).</p> <p>For authorities</p>	
17	<p>Promote decent pay standards through information campaigns (weed out precarious creative work).</p> <p>For authorities, professional bodies</p>	
18	<p>Conduct gender-focused review of professional qualifications in cultural and creative industries to weed out gender stereotypes from passports of professions and occupational guidelines in cultural and creative industries.</p> <p>For bodies responsible or supporting cultural managers professional development (authorities, grant making bodies)</p>	
DEALING WITH THE FAMILY BURDEN		
19	<p>Support creative hubs services for women (and men) on maternity (paternity) leave (part-time jobs, consulting assignments, creative skills transfer and development, e.g. mom-to-mom / dad-to-dad professional networks).</p> <p>For authorities responsible for regional development, local economic development and regional cultural services provision</p>	
20	<p>Incorporate points system in funding allocation for cultural organisations, with points awarded for women in leadership positive (sensitive to all gender imbalances), parents-, child- and women-friendly organisational policies etc.</p> <p>For policy makers and grant-making bodies</p>	
21	<p>Support development of parents-friendly, women-friendly corporate / organisational policies, culture development guidelines etc. For instance, guidelines for parents-friendly museums (both for visitors and employees).</p> <p>For policy makers, authorities and grant-making bodies</p>	
22	<p>Include child care / daycare facilities in renovation plans.</p> <p>For cultural institutions (with own infrastructure) and public bodies responsible for regional development policies</p>	
23	<p>Incorporate child care in audience planning (providing child care for visitors at own premises or in partnership with local child care providers).</p> <p>For cultural institutions and local authorities</p>	

Sub-Sector | Groups | Type

<p>24</p> 	<p>Incorporate gender budgeting in project applications and project budgets by making child care costs eligible for funding (esp. for film production).</p> <p>For national, regional and local funding bodies, funding bodies (film commissions, funds etc.) and grant-giving organisations</p>	  
EMPOWERMENT THROUGH CCI		
<p>25</p> 	<p>Commission dedicated exhibitions on role of women in society, assessment of glass ceiling etc., i.e. introduce gender equality issue to wider public through art and culture means.</p> <p>For art-commissioning bodies, funding agencies audience</p>	  
<p>26</p> 	<p>Champion gender related issues at the art unions annual events (debates, training seminars, open discussions etc.), introduce requirements for art unions to improve gender balance among its membership, introduce quotas for women artists in art unions etc.</p> <p>For policy makers, authorities and professional bodies (art unions)</p>	  
<p>27</p> 	<p>Champion (fund, commission) projects and white papers on clans in culture, with strong breaking the glass ceiling dimension.</p> <p>For authorities, professional bodies</p>	  
<p>28</p> 	<p>Engage women in leadership positions and role models as guest speakers to break barriers for female leadership in later professional engagements.</p> <p>For educational entities in vocational training related to cultural and creative industries (carpenters, craftsmen, construction professionals etc.)</p>	  
<p>29</p> 	<p>Include participatory artistic practices for women confidence-building (performances, role plays, audience development etc.), develop training products for external companies and organisations</p> <p>For performing art and visual art organisations</p>	  
<p>30</p> 	<p>Introduce gender quotas for selection (film commissions, art commissions, awards committees, nomination committees).</p> <p>For professional bodies, award-granting bodies and festivals, grant-making organisations Quotas</p>	 
<p>31</p> 	<p>Set up independent prizes for women in creatives, introduce women-focused categories in existing prizes (e.g. Breaking the Glass Ceiling, etc.)</p> <p>For professional bodies, award-granting bodies and festivals, grant-making organisations</p>	  

<p>32</p> 	<p>Encourage the dialog between feminist movements and CCI on their shared role in promoting human rights, gender equality, and the freedom of expression, - building trust and setting a platform for groups to sound each other.</p> <p>For civil society organizations, professional bodies</p>	
<h2 style="color: #e91e63;">CAPACITY BUILDING</h2>		
<p>33</p> 	<p>Support gender-neutral career orientation and career planning initiatives, production and distribution of professional orientation content with women role-models for various cultural and creative industries professions.</p> <p>For bodies responsible or supporting cultural managers professional development (authorities, grant making bodies)</p>	
<p>34</p> 	<p>Apply gender perspective in the capacity building programs for creative professionals (networking, exchanges, workshops, seminars on skills development, creative spaces, exhibitions)</p> <p>For bodies responsible or supporting cultural managers professional development (authorities, grant making bodies)</p>	
<p>35</p> 	<p>Introduce dedicated training seminars for girls and young women on communication, leadership, team building and group dynamics etc. (confidence development). Introduce women circles, mentorship and peer support groups (offline and online) as formal educational formats. Introduce the trainings on emotional intelligence and gender issues in the mixed teams.</p> <p>For educational entities in cultural and creative entities</p>	
<p>36</p> 	<p>Introduce gender equality narrative into training programmes and seminars for older generation of artists and creative professionals (if and where applicable).</p> <p>For educational entities in cultural and creative entities, artistic unions</p>	
<p>37</p> 	<p>Introduce incentives and/or quotas for female trainers and project managers in cultural and creative industries.</p> <p>For international bodies (e.g. EU programmes), funding agencies</p>	
<p>38</p> 	<p>Introduce incentives and dedicated priorities in programmes for women-only hackathons, innovation and ideation sprints, pitching sessions etc.</p> <p>For international bodies (e.g. EU programmes), funding agencies</p>	

- 39 **Include confidence building as a cross-cutting topic for culture- and SME- related funding programmes. Integrate confidence-building into schools and HEI (higher education institutions), while running / promoting confidence building training seminars for in-job creatives.**



For international bodies (e.g. EU programmes), funding agencies



APPLYING GENDER LENSE IN THE PROFESSIONAL ENVIRONMENT

- 40 **Develop, promote, and enforce gender equality ethical guidelines.**



For authorities, professional bodies, cultural and creative professionals



- 41 **Commission new or localize existing of existing guidelines for creating safe professional environment for women.**



For grant making bodies, authorities



- 42 **Develop online guidelines for visual artists and visual content professionals on recognising and addressing gender bias in professional realm. Develop tests, cases and platforms on the topic. Dedicated roundtables and guidelines for media (internal visual content repositories) and online visual content repositories (incl. photo stocks sites) on gender bias and role of content in gender empowerment.**



For funding bodies and grant-making organisations, professional bodies



- 43 **Organise a series of roundtables with senior editors, programme directors, art directors and commissioning directors on gender bias in cultural and creative media.**



For funding bodies and grant-making organisations, professional bodies



- 44 **Tailor training programmes to gender empowerment needs, e.g. introduce gender-related issues in communication and emotional intelligence programmes.**



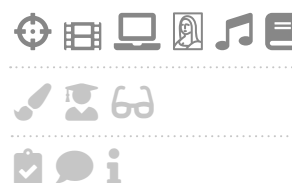
For international bodies, business support organisations, non-formal education providers



- 45 **Promote courses and information on work remuneration standards and practices, raise awareness on precarious creative work and social security norms and standards.**



For educational entities in cultural and creative entities, professional bodies



Sub-Sector | Groups | Type

- 46 **Incorporate confidence building training for women, set up high-potential female employees support groups in corporate talent development practices. Integrate performance artists into corporate training programmes, targeting both men and women.**



For medium and large companies, large cultural institutions



- 47 **Incorporate online learning methods for creative professionals, with methodology adapted to the needs of the women and men on maternity / paternity leave.**



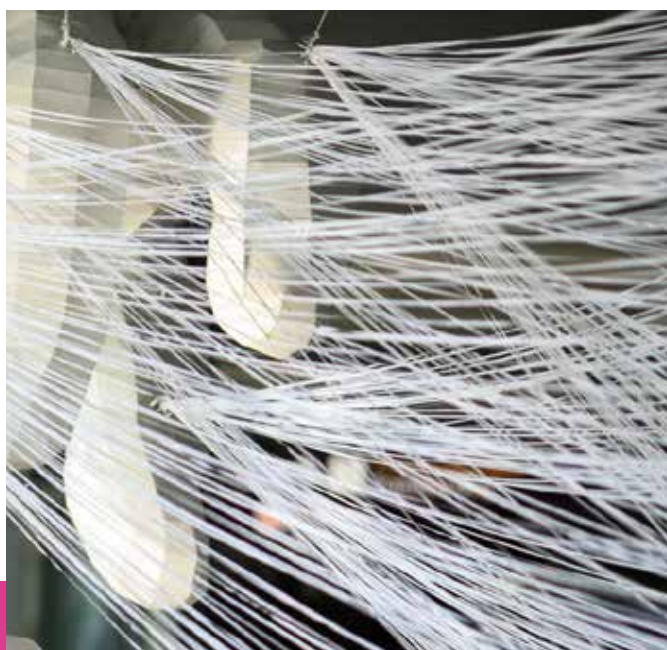
For the creative industries, professional bodies



- 48 **Integrate flexible job and part-time jobs into work scheduling, train programme directors, managers and human resources staff on gender-sensitive work allocation and work scheduling (dedicated training seminars and programmes) (to ease job re-integration for professionals on maternity leave).**



For medium and large companies and organisations



Any of those recommendations in the four countries under consideration should be set in the relevant societal context, i.e., one should take into account the society's receptiveness of gender issues. Where the country is just learning about the main challenges for gender equality the recommendations should aim to equip the public with knowledge (building awareness); where society is at ease with the issue itself but is lagging behind in efforts to tackle it, clear policy interventions should be put forward.

VIII. EXECUTIVE SUMMARY



ALL COUNTRIES IN THE EASTERN PARTNERSHIP REGION HAVE SIGNIFICANT AND COMPLEX GENDER-RELATED ISSUES INCLUDING: ECONOMIC PARTICIPATION AND OPPORTUNITY, POLITICAL INFLUENCE AND CIVIC ENGAGEMENT, ALTHOUGH THERE ARE DIFFERENCES BETWEEN COUNTRIES IN SOME KEY INDICATORS. THE CREATIVE AND CULTURAL INDUSTRIES (CCI) HAVE THE POTENTIAL TO CHALLENGE THE GENDER INEQUALITIES AND UNEQUAL POWER RELATIONS MANIFESTED IN MANY AREAS OF THE ECONOMY AND IN DECISION-MAKING. THE POWER OF THE CREATIVE AND CULTURAL INDUSTRIES TO GENERATE INCOME, JOBS AND EXPORTS WHILE AT THE SAME TIME PROMOTE SOCIAL INCLUSION, CULTURAL DIVERSITY AND HUMAN DEVELOPMENT IS ALREADY RECOGNIZED IN MANY COUNTRIES.

ACCORDING TO THE RESEARCH CONDUCTED IN JANUARY-MARCH 2018, THE MAIN GENDER-RELATED CHALLENGES THAT CCI PROFESSIONALS ARE FACING IN ARMENIA, AZERBAIJAN, GEORGIA AND UKRAINE ARE THE FOLLOWING:

1. THERE IS A GENDER GAP DIFFERENCE BETWEEN CULTURAL AND CREATIVE INDUSTRIES.

There is a visible gender difference in the business-related (creative industries) and culture-related (cultural industries) sectors. Architecture, IT, TV, commercial filmmaking, performing arts are considered as mostly male-dominated sub-sectors, while museums, galleries, libraries, documentary photo and video, publishing are often dominated by women. Design, advertisement and marketing has been found to be rather gender-balanced fields, which could be explained by their fast growth as industries (with a demand for professionals regardless of gender) and a larger number of young people working there. There are opportunities for employers to tap into if they narrow the gender gap - opportunity gap, wage gap, perception gap.

2. THERE IS A SALARY GAP BETWEEN MEN AND WOMEN IN CCI.

There is a tendency for the technical and better-paid sectors to be predominantly occupied by men. There is no exact number but the field study conducted has demonstrated that there is a significant salary gap for men and women in the creative sectors. Several factors have an impact on this dynamic:

- professional and financial success is expected by society from men rather than from women;
- educational systems have deeply embedded gender-biased incentives for the choice of profession for men and women, e.g. with imbalanced introduction to the role models in different sub-sectors;
- the low level of women's self-confidence and resulting underestimation of the value of their work is mostly rooted in the two factors mentioned above as well as cultural norms and traditions that predefine the role of a woman as a mother, a housekeeper, a good wife.





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Leadership and decision-making positions in the creative sector are mostly occupied by men, as was confirmed by our respondents in all sub-sectors. A leadership position is mostly perceived by the society as “*decent*” work, thus men receive more support for it from the family and wider public, while women are “allowed” to have fun creative jobs are considered a temporary hobby rather than a “serious” employment. Although the majority of our respondents think that being a good leader does not depend on their sex, there is clear evidence of a difference between the way of thinking and behavioural patterns.

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Lower economic activity of women was largely explained by the burden of parenting and care work; a flexible job is more desirable for women because they have to take care of their other responsibilities (they have to choose). In all countries where this study was carried out, it was confirmed that parenting and household duties are a much higher obstacle for achieving success for women than for men. At the same time, we did not receive many recommendations on possible solutions. Social norms and family traditions still seem to confirm this inequality as the “*natural way of being*”.

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6. LOW GENDER AWARENESS IN CCI SIGNIFICANTLY INFLUENCES THE CREATIVE PROCESS.

There is definitely a business case for employers to create a comfortable working environment for both men and women, as this enhances creativity and productivity. According to our respondents, women are usually better communicators, while men tend to succeed better in work that requires higher concentration. At the same time, gender stereotypes were often listed as the factors that prevent women from innovation - their ideas are perceived as less valuable and they are often not confident enough to perceive critical feedback well. While men often do not feel safe enough to talk about gender issues because it mostly contains a “blaming” narrative. Such differences could be used as an opportunity for mutual learning and for enriching work dynamics and productivity.

7. CULTURE AND CREATIVITY ARE POWERFUL AGENTS OF CHANGE AND PROVIDE MULTIPLE OPPORTUNITIES FOR EMPOWERMENT IN THE REGION.

Culture and creative practices are efficient tools for promoting gender equality both in CCI and in broader society. Artists and creative professionals generate content which is broadly used in media, in public spaces, during large events. Their messages can directly influence gender awareness in society. Strengthening CCI as a sector of the economy provides decent jobs, sustainable working environment, formalisation of the economies, e-commerce growth, and increases markets' sophistication. All these factors are seen across the region as supportive trends for the professionalization of the sector and for gender empowerment within CCI and through CCI.

The study has also led to several observations based on geography and industries:

- Soviet heritage is a common challenge for all of the countries, including a lingering heritage of decorative gender equality in cultural and creative industries serving as a mental obstacle for evidence-based gender equality in cultural and creative industries; a generation gap between CCI professionals; and an outdated educational system that encourages a gender-biased way of thinking;
- Patriarchal societies in Georgia and Armenia still strongly influence the gender-related narrative in the sector;
- Religious norms (Muslim culture in Azerbaijan and respective Orthodox churches in the other three countries) are important factors influencing public gender-related discourse.



Moving towards a more gender-equal future and having the culture and creative industries contribute to this change is a complex process. There are various societal factors behind persistent gender inequality that make it difficult to tackle gender issues directly. Nevertheless, there are a variety of short-term and long-term opportunities that could lead to formal and informal, institutional and individual change, e.g.:

- Raising gender awareness among the main stakeholder groups connected to CCI;
- Strengthening the CCI markets as providers of decent jobs and equal opportunities for men and women;
- Increasing the capacity of creative professionals to deal with gender-related challenges;
- Enhancing the use of cultural and creative means for promoting gender equality;
- Applying a gender perspective for raising professional standards in CCI;
- Strengthening cooperation between civil society organizations and CCI professionals on promoting the values of human rights, human dignity, freedom of expression, etc.;
- Introducing systemic change in educational and professional orientation programmes in CCI.

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