

EUROPEAN PARLIAMENT

2004



2009

Session document

A6-0003/2009

24.2.2009

REPORT

on equality of treatment and access for men and women in the performing arts
(2008/2182(INI))

Committee on Women's Rights and Gender Equality

Rapporteur: Claire Gibault

CONTENTS

	Page
MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION.....	3
EXPLANATORY STATEMENT	7
RESULT OF FINAL VOTE IN COMMITTEE	9

MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION

on equality of treatment and access for men and women in the performing arts (2008/2182(INI))

The European Parliament,

- having regard to Directive 2002/73/EC of the European Parliament and of the Council of 23 September 2002 amending Council Directive 76/207/EEC on the implementation of the principle of equal treatment for men and women as regards access to employment, vocational training and promotion, and working conditions¹,
 - having regard to Council Directive 97/80/EC of 15 December 1997 on the burden of proof in cases of discrimination based on sex²,
 - having regard to the Charter of Fundamental Rights of the European Union³,
 - having regard to its resolutions of 7 June 2007 on the Social status of artists⁴ and of 3 September 2008 on Equality between women and men - 2008⁵,
 - having regard to Rule 45 of its Rules of Procedure,
 - having regard to the report of the Committee on Women's Rights and Gender Equality (A6-0003/2009),
- A. whereas inequalities in career prospects and opportunities between women and men in the performing arts are very much present and persistent,
- B. whereas the mechanisms which produce these gender inequalities should be seriously analysed,
- C. whereas the principle of equality between men and women should apply to all players in the performing arts sector, in all disciplines, all types of structure (production, broadcasting and teaching) and all activities (artistic, technical and administrative),
- D. whereas men and women are not proportionally represented in the various jobs in the performing arts, and whereas added to this initial form of inequality are disparities in work and employment conditions and income,
- E. whereas inequalities in access to decision-making positions, means of production and broadcast networks are apparent to varying degrees in all disciplines of the performing arts,

¹ OJ L 269, 5.10.2002, p. 15.

² OJ L 14, 20.1.1998, p. 6.

³ OJ C 364, 18.12.2000, p. 1.

⁴ OJ C 125 E, 22.5.2008, p. 13.

⁵ Texts adopted on that date, P6_TA(2008)0399.

- F. whereas the objective of equality in jobs in the performing arts presupposes the systematic opening of all jobs to both men and women,
 - G. whereas talent alone is not sufficient for the artistic quality of a performance or the success of a professional career, and whereas taking better account of the representation of men and women in jobs in the performing arts would have the effect of reinvigorating the sector,
 - H. whereas, therefore, the current situations of segregation that still persist in the performing arts should be changed, not only by modernising and democratising the sector, but also by setting realistic equality goals which promote social justice,
 - I. whereas the existing inequalities leave skills and talents unexploited and are damaging to the artistic dynamism, influence and economic development of the sector,
 - J. whereas persistent prejudices too often lead to discriminatory behaviour towards women in selection and appointment procedures and in work relations; whereas women often receive lower remuneration than men even if they have higher educational qualifications, a stronger interest in training and superior networking skills,
 - K. whereas the obstacles to gender equality in this sector are particularly deep-rooted and require specific steps to be taken to reduce inequalities, taking account also of the leverage effect which that may have on society as a whole,
 - L. whereas there are wide gaps in the social protection of men and women active in the arts and whereas their income, particularly that of women, is adversely affected by this
1. Underlines the scale and persistence of the inequalities between men and women in the performing arts and the impact that the unequal way in which the sector is organised can have on society as a whole, given the particular nature of its activities;
 2. Underlines the absolute need to promote and encourage access for women to all the artistic professions where they are still in the minority;
 3. Notes that the proportion of women employed in artistic professions and in the official culture industry is only very small and that women are under-represented in positions of responsibility in cultural institutions and in academies and universities;
 4. Recognises the need to take specific action in this sector to analyse the mechanisms and behaviour that produce these inequalities;
 5. Notes that behaviour is only transformed when the two sexes work alongside each other, through the input of points of view, sensibilities, methods and interests which complement each other;
 6. Emphasises the need to promote access for women to all the artistic professions and all jobs in the performing arts where they are in the minority and encourages the Member States to remove all obstacles to women accessing top positions in cultural institutions and in academies and universities;

7. Stresses that discrimination against women holds back the development of the cultural sector by depriving it of talent and skills and notes that talent requires contact with the public in order to achieve recognition;
8. Calls for measures to be taken to increase the presence of women on the directors' boards of institutions, in particular by promoting equality within cultural undertakings and institutions and professional organisations;
9. Calls on the actors in the field of culture to increase the presence of female creators and their works in programming, collections, publishing and consultation;
10. Notes that the progress achieved in gender equality will progressively allow the mixing of sexes in work teams, programme planning and professional meetings, which today often function according to a system of separation of the sexes which is difficult to reconcile with the demands of our society;
11. Stresses the importance of ensuring whenever possible that applications are anonymous and emphasises the need to continue using screened-off auditions for recruiting orchestra musicians, which has helped women join orchestras;
12. Calls on the Commission and the Member States to consider immediately, as a first realistic step in the fight against inequality in the performing arts, ensuring that at least a third of the people in all branches in the sector are of the minority sex;
13. Encourages the Member States:
 - (a) to consider together with their cultural institutions how best to understand the mechanisms which produce inequalities so as to avoid any discrimination on the basis of sex as early as possible;
 - (b) to remove all obstacles to women accessing top positions in the most prestigious cultural institutions and organisations;
 - (c) to introduce to the sector new ways of organising work, delegation of responsibilities and time management which take into account the personal-life constraints of women and men;
 - (d) to recognise that in this sector, where untypical hours, high mobility and job insecurity are the norm and are more destabilising for women, collective solutions should be found for providing childcare (e.g. opening of crèches in cultural undertakings with hours adapted to rehearsal and performance times);
14. Reminds the cultural institutions of the absolute need to translate into fact the democratic notion that equal work by men and women must be matched by identical pay, which, in the arts as in many other sectors, is still not the case;
15. Encourages the Member States to produce comparative analyses of the current situation in the performing arts in the various countries of the Union, to draw up statistics in order to facilitate the design and implementation of common policies and to ensure that the

progress achieved can be compared and measured;

16. Calls on the Member States to improve the social situation of persons active in the arts and culture sector and in so doing to take account of the various employment relations involved and to guarantee better social protection;
17. Instructs its President to forward this resolution to the Council and Commission and to the parliaments of the Member States.

EXPLANATORY STATEMENT

Careers in the arts are not spared the existence of strong inequalities between men and women.

We are therefore interested in the differences in the way in which men and women find work in the whole of the cultural sphere.

Also, the creative role of women, via traineeship and professionalisation, in the cultural sectors raises the question of the difference between the genders, the distribution of work between men and women, representations and the associated images connected with the state of society in its structures and history.

In practice, throughout the performing arts sector women are still struggling to achieve a fully developed role.

It is not our intention to examine the specific artistic qualities of women and men in this sector, or the particular professional capacities attributed to one or the other, but rather to recognise the way in which identities are constructed socially and culturally in the performing arts and to propose specific solutions which could correct the imbalances associated with existing unequal situations.

In drawing up this report we noted that women very rarely reach positions of senior responsibility in the major cultural institutions, and that these inequalities are very often accompanied by inequalities of income.

An analysis of the division of labour in the European arts sector reveals that, as in many other sectors, women are rarely in positions of authority in the programme planning of the major institutions and the number of women in decision-making or advisory bodies is very rarely equal to or more than the number of men.

All available skills sources should be used for the good health of the sector as well as for the personal development of men and women.

Men and women are not proportionally represented in the various jobs in the performing arts; moreover, the disparities in the conditions of employment and work and differences in career length in this sector are blatant.

We noted that the fact of being in a minority for men in a specific area of the arts, such as dance, for example, is an advantage in terms of professional advancement (men are numerous in positions of responsibility in the major ballet companies), while women in a minority situation are stigmatised.

Therefore it is important to ensure that, whenever possible, applications should be anonymous and that auditions for recruiting orchestra musicians should continue to be held behind a screen.

In general, as is commonly the case in other sectors, women in the arts have to cope with professional and family obligations.

Nevertheless, the problem of combining professional commitments and family life affects women in this sector even more because of the untypical working hours associated with their professions.

Therefore we consider it imperative to find solutions very quickly for opening crèches in cultural undertakings with hours adapted to rehearsal and performance times.

CONCLUSION

There needs to be a gender mix in the decision-making and consultative bodies involved in recruitment, promotion, rewards and funding; at least a third of the people in all branches in the sector should be of the minority sex; statistical monitoring should be enhanced or introduced to produce comparative analyses of the situation faced by women in the various countries of the Union and facilitate the design and implementation of common policies.

Consideration should also be given to uncovering works written and composed by women, which are often removed from programming.

Obviously talent alone is not sufficient to ensure quality in artistic performance or the success of a professional career; economic conditions and opportunities to meet the public make a substantial contribution to the completion of a work and to its success.

RESULT OF FINAL VOTE IN COMMITTEE

Date adopted	20.1.2009
Result of final vote	+ : 17 - : 0 0 : 0
Members present for the final vote	Edit Bauer, Emine Bozkurt, Hiltrud Breyer, Edite Estrela, Ilda Figueiredo, Claire Gibault, Livia Járóka, Urszula Krupa, Roselyne Lefrançois, Siiri Oviir, Marie Panayotopoulos-Cassiotou, Eva-Britt Svensson, Anna Záborská
Substitute(s) present for the final vote	Gabriela Crețu, Iratxe García Pérez, Anna Hedh, Maria Petre