3.7 An approach to cultural management and gender

by Ana Luz Castillo Barrios

In this article, the approach to the pairing “cultural management” and “gender” aims at encouraging female and male cultural managers to think about the application of the gender perspective to the field of professional activity as a tool to overcome the inequalities between men and women in culture: those inequalities make the construction of more plural and inclusive societies something of a challenge.

Talking about cultural management related to gender causes complications. The own complexities of the field of cultural management in relation to its definition, for example, ensures such complications. Its main complexity perhaps comes from its own field: culture. On the other hand, including the gender perspective in the various fields of knowledge and activity has been noted as an imposition, an option which is “politically correct”, but not related to the most important aspects of its main task. Regarding the relation between culture and gender, this pairing has not been widely discussed, so it is not still part of the main aspects to deal with when talking about cultural management. For this reason, including an approach to think about such pairing in the website handbook of the Atalaya project for supporting cultural management is a step forward the enrichment of discussing and thinking about the field of cultural management. But the question is: how this reflection can be focused on? As continuously occurs in our lives, the answer came unexpectedly: only through “opening the eyes”.

Starting point

One day, some weeks ago, I was going to work by car. I was carrying out a consultancy in Guatemala, my birthplace. I stopped at a red light near the General Hospital San Juan de Dios and among the chaos of cars, taxis, noisy and pollutant buses, and hawkers and many people going in and out the outpatient clinic, I saw an indigenous women aged 40 (according to her appearance, but probably she was younger) leading a boy aged around seven by the hand. The woman wore a traditional indigenous skirt and one of those short-sleeved blouses which are all over Latin America, probably bought in the market at the cost of 50 cents. The clothing showed her “poor” condition, as well as the kid’s clothes: a trouser and a T-shirt. They ran between people and stopped to cross the street: that was the moment when a I could see an evident paralysis on the right side of her face. The traffic light changed to green and I continued my way. I was reading and thinking about the subject of this article which is about inequalities, and I was surprised by the following question: Has ever this woman thought about her right “to participate in the cultural life”, to keep herself amused by culture or “to create culture”? To participate in which cultural life? To keep herself amused in her free time? I do not think so... Then, what can be done from cultural management? What can I do as cultural manager?

I therefore decided that this article, which comes from my own experience, doubts, and reflections, was structured as a conversation, particularly between people working as “culture mediators”, women and men.
who, without identifying themselves as such, have the role of female and male cultural managers because thinking about the pairing of gender and culture, with all the complexities, is almost fully away from training rooms, courses, congresses, and seminars, but its cross-curricularity for our task in this professional field is definitive.

**Profession: Male/Female cultural manager**

But who is a male/female cultural manager? In the 7th International Seminar of the Cultural Observatory of the Atalaya Project held in Huelva in May, 2014, Lluis Bonet Agustí, Director of the Doctoral Programme in Cultural Management and Heritage of the University of Barcelona, defined male or female cultural manager as the mediator between artistic creation or heritage, cultural consumption and civic participation with the aim of making a cultural project viable, and that cultural project is part of a social, territorial, and/or market strategy. Then, Cristina Riera, cultural manager and communicator, said that these professionals are men and women who are between being mediators, activating people, originators, enablers, or managers whose aim is to facilitate environments to live experiences, to awaken curiosity, reflection, and to reinforce the sense of community. Both definitions reflect that these professionals are the link between culture as an experience and people living in a territory as a strategy to live a perfect life. The emphasis should be the idea of culture as an experience and its relationship with society, with people who are the recipients, aspects which sometimes are not considered in the development of the profession. Those people who benefit from our action are part of a society in which the inequalities between men and women are a reality in all scopes of action. Cultural management is not an exception.

**Characteristics of the profession**

Tino Carreño, lecturer and researcher of the University of Barcelona’s Cultural Management Programme, provide us with important information about the profession of cultural management and the inequalities of gender which can be observed: these aspects are described in her study named *Caminos Cruzados. El perfil actual del gestor cultural en Catalunya*. Although data correspond to a specific territory, they reflect a situation which can be extended to other realities in Spain:

- **A profession which is feminised**: In the sample studied, 62% are women and 38% are men. Among the professionals aged over 50, 61% are men, whereas in the group of those under 30, 80% are women.
- **A sector in which women are younger**: The average age of women is 37.8 years, whereas of men is 42.2.
- **A sector in which training is becoming more and more important**: Whereas 71% of respondents under 30 holds a PhD, a master or postgraduate degree, only 25% of those over 50 has the same study level. According to the Ministry of Education, Culture and Sport of Spain for the year 2012-2013, 54.3% of undergraduates were women, as well as 54.1% of master students.

Despite the previous percentages, the study also states that there is gender inequality with respect to the responsibility level, salary, and freelancers. In these three cases, women have disadvantages with respect to men. We start therefore to identify that there are also inequalities and discrimination in culture, as in other social areas, a situation described in the following sections.
An explanation of context: a general vision

We are today witnessing a paradigm change from the increasing recognition of the role of culture in the inclusive development of societies, in the fight against poverty, and in the boost for the sustainable management of the environment. As Eduard Miralles stated in his contribution to this website handbook, culture is not only a development factor, but a sustainability pillar in any initiative following development: without cultural development, development is not sustainable. It can be added that gender equality should exist as a fundamental element to achieve a cultural development truly inclusive and sustainable. However, this equality is far from being real, as reflected by many reports and studies which show that the numbers related to the inequality between men and women are overwhelming in some regions and countries of the world, although a considerable advance in recent decades should also be recognised.

Today, the world population reaches 7,263,339,729 inhabitants, more than seven thousand million people: 50.4% corresponds to men and 49.6% to women. According to the Beijing Platform for Action, constituted in the light of the Beijing Declaration in 1995 to promote the rights of all women everywhere, there are not only huge advances 20 years later, but also big challenges to fight for gender equality and women’s empowerment. As detailed in the website UN Women, equality between women and men is ensured by the Political Constitution of 143 States over 195 being part of the United Nations Organization (UNO). However, the discrimination against women is a reality in many fields as gender equality under law does not necessarily mean that women have the same opportunities. This statement is reflected in the following fields:

- **Politics:** In the last 20 years, the number of women working in parliament has been doubled. However, they only represent 21.8% of the male and female members of parliament, only 5.9% is in the position of heads of state (President), and 7.7% are heads of government (First Ministers). Regarding the participation of women in war dispute resolutions, only 9% of the people in the tables of peace negotiations from 1992 to 2011 were women. In other words, men keep controlling the fate of nations in the world, making war and looking the way for solving disputes from their own perspective.

- **Economy:** Around 50% of women in the world have a paid job today, constituting 40% more than in the nineties. Women’s salary, however, is between 10 and 30% less than men for making the same work, according to data from 83 countries. Based on a report from 2015 of Eurostat, the statistical agency in Spain, the salary gap between men and women was 19.3% in 2013. At a global level, 24% of senior management positions are occupied by women.

- **Education:** The parity between boys and girls studying primary education has been achieved in almost all developing countries. In many countries, however, disparity increases in secondary education, being worse in higher education. Illiterate women still represent 60% of the illiterate people all over the world. Spain, as a developed country, has equal percentages between men and women. Moreover, 53% of higher education students are women, although they represent only 15% of professors and 14% of vice-chancellors.

- **Health:** An example is provided here: although there is a reduction of 45% of maternal deaths today with respect to 1990, a total of 800 women still die every day due to aspects related to pregnancy which could be avoided. Most of these deaths (99%) take place in developing countries. Another important aspect is the women’s life expectancy in developed countries (82 years), whereas in low-income countries is 63, that is, a difference of 19 years of women’s life.
Violence against women: UN Women informs that 1 of 3 women in the world suffers from physical or sexual violence, mainly at the hands of a partner. In Spain, 85 women were murdered in 2010 and 59 in 2014. However, the huge survey on gender violence provided by the government in March 2015, states that 12.5% of women over 16 have suffered physical or sexual violence in their life. Although this percentage is lower than in other countries, no woman must die because of this reason as there is no justification. Particularly vulnerable are the 600 million of young women between 10 and 34 who the United Nations Population Fund (UNFPA) notified in 2014 as the total population of girls in the world. No girl or young woman is today free from suffering any kind of physical, sexual, or psychological violence if they are not aware of their subtle ways. The State of World Population 2014, a report by UNFPA, gives a devastating data: a total of 39,000 girls in the world get marry each day, which is equivalent to 140 million of girls in a decade. What about their childhood? Which opportunities do they have for future development? What are the consequences at a familiar, social, cultural, and economic level?

Focusing again on our analysis of gender and culture, it is important to identify that both UN Women, through their main work areas, and Beijing Platform for Action, one of the main bases to struggle for the equality between men and women, do not mention culture as a separate field (such as education or health) or as a cross-sectoral axis in all scopes. Beijing+20 Platform for Action’s main concerns are the same as in 1995: women and the environment; women in power and decision-making; the girl child; women and economy; women and poverty; violence against women; human rights of women; education and training of women; institutional mechanisms for the advancement of women; women and health; women and the media; and women and armed conflicts. All such spheres are related to culture. However, the inclusion of culture in aspects related to gender and the struggle for the equality between men and women are still pending subjects.

On the other hand, She Culture, a project carried out by five European countries (Albania, Denmark, Italy, Norway, and Spain) between 2013-2014 shows that, in the documentary review of international organisations and national institutions on cultural policies specifically dealing with women and promoting their access and participation in culture, cultural dimension regarding gender is highly neglected, and at the same time there is little attention to the potential contribution of cultural policies to women. Without generalising, we can therefore confirm that gender and culture are not related at all, shown by the fact that, on the one hand, organisations and institutions struggling for the equality between men and women pay little attention to cultural dimension, and, on the other hand, organisations and institutions working in culture neglect the approach of gender within their cultural policies and programmes. As a result, achievements aimed at benefiting women around the world are reduced, and, at the same time, culture is an isolated factor to the detriment of its true contribution to achieve more inclusive and sustainable development. We again mention Eduard Miralles, who said that without cultural development, development is not sustainable. Gender equality is a fundamental part of the equation.

Gender and Culture: A right issue

The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies, approved in 2013 in the conference co-organised by UNESCO and People’s Republic of China, recognises the double role of culture as a driver and enabler of sustainable development. From a wide variety of forms, expressions, practices and knowledge, culture determines, according to Irina Bokova, Director-General of UNESCO, “the way in which individuals and communities understand today’s world and envisage and shape their future.” On the other hand, we quote the UNESCO Report, 2014, Gender Equality. Heritage and Creativity, which defines gender as “a cultural and social construction, defined by the power relations between men and women, and the norms
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and values regarding ‘masculine’ and ‘feminine’ roles and behaviour”. So, we conclude that the inclusion of gender is essential as an element related to culture because inequalities between men and women are being perpetuated, thus preventing to achieve a true sustainable and inclusive development for all women and men.

Gender equality was included in the Millennium Development Goals and now that international states and institutions are writing the Post-2015 Development Agenda, new calls for this goal to be in a priority position in the world agenda have been made to struggle for eradicating gender inequality by 2030. This is an issue that has to do equally with women and men and in which culture can be a strategic partner in the struggle for gender equality. For this purpose, those facts, cases, or situations in which culture is a “reason” and not an “excuse” for inequality should be questioned. We refer, for instance, to the existence of rules based on “the tradition”, such as premature marriage, female genital mutilation, inheritance laws, and domestic violence, or the existence of imposed social stereotypes or roles limiting the participation of women and girls in the cultural life of their societies. One of the roles generalised in almost all cultures is that based on “the tradition”, such as premature marriage, female genital mutilation, inheritance laws, and domestic violence, or the existence of imposed social stereotypes or roles limiting the participation of women and girls in the cultural life of their societies. One of the roles generalised in almost all cultures is that based on “the tradition”, such as premature marriage, female genital mutilation, inheritance laws, and domestic violence, or the existence of imposed social stereotypes or roles limiting the participation of women and girls in the cultural life of their societies. One of the roles generalised in almost all cultures is that based on “the tradition”, such as premature marriage, female genital mutilation, inheritance laws, and domestic violence, or the existence of imposed social stereotypes or roles limiting the participation of women and girls in the cultural life of their societies.

Consequently, we also state that one of the main aspects of violence against women is called “occupation”.

It is therefore essential to think about the following aspect: Considering all their occupations, when can women participate or contribute to cultural life? As accurately expressed by Farida Shaheed in the foreword of the report on UNESCO gender equality, “no social group has suffered greater violation of human rights in the name of culture than women”. Culture shown as traditions, normative roles, stereotypes or laws, among others, forces men and women to assume certain behaviours, and in the case of women, against their own dignity as people in many cases. Shaheed also says: “Combating cultural practices which may be detrimental to human rights does not jeopardize the existence and cohesion of a specific cultural community. To the contrary, it stimulates the evolution towards embracing human rights”. Therefore, this is the basis on which we should undertake our job as male and female cultural managers in the search of equality.

The legal framework is found in the Universal Declaration of Human Rights (1948) which considers the right to participate freely in the cultural life of the community, to enjoy art, and to share scientific advances and their advantages, as well. This right was the base to include articles with similar contents in the Political Constitution of most western countries. Afterwards, the Universal Declaration on Cultural Diversity (2001) stated that “no one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope”, and then, in May 2007, in the Fribourg Declaration, cultural rights were determined, identifying the three main components of right being part of the cultural life of people all over the world: “Participation, access, and contribution to cultural life”. Gender equality in cultural life therefore recognises that being man or woman cannot be an advantage or disadvantage in relation to rights, but the reality is far from what is suggested and aimed by the legal framework, as established so far. Particularly, as determined in the UNESCO report on gender equality, “through heritage and the cultural and creative industries, we can vividly grasp that women’s status in society –politically, legally, socially, economically– has been fundamentally curtailed in most of the world throughout a large part of human history”.

Observatorio Cultural del Proyecto Atalaya
Gender, cultural management, and creativity

Less female muses and more female creators and directors.

We will definitely benefit from the change,
both individually and collectively.

Fleur Pellerin

In this section, we focus on creativity and artistic expressions where women have mainly contributed as representation objects, “inspiring muses” of men’s creativity but, on the contrary, their creative and expressive potential has been directly or indirectly limited by structural barriers of the various societies. Consequently, we find out a clear and defined challenge: to balance the social story written mainly by men from the ancient world to nowadays. The balance could be only obtained if women change from being the creation “object” to “subject” of the creation, a change which requires the work of men and women equally. Also, it is essential that states ensure the access and participation of girls and women in the cultural life of societies and provide them with opportunities to listen, value, and disseminate their voices and stories under the same conditions. Male and female cultural managers’ role is essential to configure a new social story including the diversity of voices in our society.

We again consider the idea of cultural management as a link between culture as experience and people living in a territory. Within such link, gender perspective is required to be applied to the cultural management which involves, according to Patricio Chávez Zaldumbide, understanding and identifying in culture those social inequalities and discrimination situations based on the naturalist postulates about “must be”, both of men and women. Based on this objective, we have reviewed several studies on knowing and understanding creativity and artistic expressions: the study by AISGE in 2014 on the socio-labour situation of actors and dancers in Spain; the study by ACTA in 2010 on the profession of performing arts; the study named Las condiciones laborales de la Industria Cultural en Andalucía [Laboral conditions of Cultural Industry in Andalusia] carried out in 2011 by the Studies section of Workers Commission (Spanish initials: CCOO); the study of performing arts carried out in Guatemala in the year 2012 by OIKÓS Observatorio Andaluz para la Economía de la Cultura y el Desarrollo; and the study by the Observatorio de Cultura in Zaragoza in 2012, among others.

Many of them coincidentally note in the results that there are not statistically significant differences between women and men in the sector studied, stating that there is an apparent balance regarding the participation of women and men in the cultural artistic sector. In addition, a greater number of women working in public institutions is stated in some cases. Consequently, these results can lead to some questions. For instance: Is it real the inequality between women and men in the cultural artistic sector? If we consider that, as previously mentioned, there are inequalities in culture and creativity sectors as in other economic sectors and society in general, then there are more questions:

- How do such inequalities manifest in the creative artistic sector?
- What are the structural barriers for women in this sector?
Current challenges

To answer these questions, it is important to analyse the challenges faced by women to develop in this sector. We analyse the following challenges: a) sex-gender system and cultural constructions, b) feminisation of cultural professions, c) the “glass ceiling”, d) the salary gap, and e) the reconciliation of creativity with domestic responsibilities. Knowing these challenges becomes a valuable tool for male and female cultural managers committed to constructing more equal and inclusive societies. The UNESCO report named “Gender equality. Heritage and Creativity” is one of our main references.

- **Sex-gender system and cultural constructions**: It has been previously stated that gender is a sociocultural construction. Women and men are not women and men by nature. In 1949, Simone de Beauvoir said: “One is not born, but rather becomes, a woman.” The personal identity is built from different social and cultural factors. Being man or women implies a series of characteristics determining it, such as stereotypes, roles, and values. Current and past social structures establish a unique pairing in which sex and gender are interrelated; that is, nature and culture (woman-female, man-male). On the one hand, this pairing has negative consequences regarding individual rights as no one should be forced to be identified in relation to his or her sex, rejecting any possibility of pluralism. On the other hand, the existence of this pairing has generated cultural constructions determined over years of patriarchal culture. Definitions of what means to be man or woman are established, as well as the way in which each person should act and behave, and they are allocated spaces, both in private and public sectors. This condition generates discriminatory or sexist stereotypes which become invisible barriers for women to start a career in the creative cultural sector and/or to develop within it. Some of the stereotypes are the ideal of beauty and femininity imposed from the exterior, forcing them to assume models that have nothing to do with their own needs, wishes, or personal characteristics. Such ideal of beauty is imposed to women rather than to men, definitely affecting their job in the creative cultural sector. Another stereotype is the idea that women is at a lower level than men, so men have the power. In practice, this stereotype prevents women from holding decision-making or leadership positions.

To think about the construction of identities and stereotypes is essential in the artistic scope as well as in other professions of culture to avoid that the traditional relations of power between men and women are normalised, accepted, and expanded through different artistic expressions, thus perpetuating inequalities.

In the scope of creation, roles in the stage, film images, stories in books, photography, painting, internet, and video games reflect such relations of power at the same time convey values, conventional roles, and stereotypes existing in society.

It is necessary that male and female artists are aware of their role as “communicators” of such roles and stereotypes to be able to question and reconsider them. Also, male and female professionals carrying out tasks of management, production, communication, and distribution of cultural goods and services should know, identify, and operate according to equality criteria questioning roles and stereotypes and leading to more equal and inclusive societies. As mentioned by the testimony of a Guatemalan performing artist, who struggles for working as theatre director, in this game of strategy is not the same to be a man or a woman, as in chess is not the same to be pawn or king.
Feminisation of cultural professions: The first pages of this article focus on the characteristics of cultural management as a profession, and one of the most important is the tendency to be a professional activity developed by women. In addition, we can mention other tendencies of gender segregation in many cultural occupations. For example, in Finland, United Kingdom, United States, Australia and Spain, and according to the study by UNESCO previously mentioned, audiovisual industries, musical production, and industries of new media and digital media are held by men. In United Kingdom, for example, men represent between 60 and 75% of employees in such industries. In Spain, as stated by Inés Paris, film director and president of the Association of Women Filmmakers and Audiovisual Media (Spanish initials: CIMA) between 1999 and 2008, only 83 out of 1,256 Spanish films were directed by women (6.6%). Only 15% of the films produced between 2000 and 2006 were written by women and around 20% worked with a production company directed by a woman. As she said, the exclusion of women from executive positions is not strange and it is not considered even a problem. Films are for men... what is the problem?

On the other hand, women are adequately represented in public cultural institutions, in artistic education, and in some cultural jobs related to tasks “for” women. In Guatemala, for example, the study on positions in performing arts reveals that more women than men participate in dance (67% are women), whereas in theatre, there are more men than women (52% are men). It is even clearer by considering the people who make up the technical team of the national cultural centre of this country: 95.5% are men and 4.5% are women.

Based on these data, we can conclude that the feminisation of some cultural professions responds many times to social expectations, to the limited access of women to an appropriate education, to barriers related to the specific characteristics of the professional work in various industries and artistic activities, and of course, to symbolic barriers allocating different roles, spaces, and talents for men and women. Given the transparency of such barriers, it is difficult to identify them, and the problem can be hidden in many cases. However, and as Angélica Bucio pointed out, we can find “symptoms” alerting us to their existence. The feminisation of cultural professions mentioned above, as well as the challenges analysed below, represent some of those “symptoms” who become challenges to be faced by women in the cultural creative sector.

The "glass ceiling": There are no rules preventing women from being promoted in careers, both in culture and other sectors. In countries like Spain, there is even a specific regulation aimed at achieving equality between men and women (Organic Law 3/2007 for Effective Equality). In practice, however, women have disadvantages because they do not have the same opportunities nor the same recognition than men. This limitation in the work promotion of women in a sector or organisation is known as “glass ceiling”. It limits the progress of women’s careers before achieving higher levels of leadership and recognition.

In culture, where the number of women working is higher than in other economic sectors, there are still important gender gaps in decision-making positions, both in public and private institutions, in key leadership positions within organisations or in aspects related to women’s recognition and visibility.

In Guatemala, for example, since the establishment of the Ministry of Culture and Sport (Spanish initials: MCD), the institution has been headed by 15 male Ministers and 15 male Deputy Ministers for Culture and Sport from 1986 to 2013. Only 5 women (33%) have occupied the position of ministers, and only 4 (27%) the position of deputy ministers. In Spain, if we consider the awarding of awards as a recognition of the work carried out in an artistic career, we find a situation similar to that of other countries in Latin America and Europe. The following table includes a list of some of the main awards given by the Ministry of Culture in arts, as well as a list of award-winning men and women until 2010:
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Table No. 1 - List of women and men who received national awards

<table>
<thead>
<tr>
<th>Nombre del premio</th>
<th>No. Mujeres</th>
<th>%</th>
<th>No. Hombres</th>
<th>%</th>
<th>Otros</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premio Nacional de Literatura Miguel Cervantes</td>
<td>3</td>
<td>8</td>
<td>33</td>
<td>92</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Premio Nacional de las Letras Espanolas</td>
<td>3</td>
<td>11</td>
<td>24</td>
<td>89</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Premio Nacional de Ensayo</td>
<td>1</td>
<td>3</td>
<td>31</td>
<td>97</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Premio Nacional de Artes Plásticas</td>
<td>7</td>
<td>13</td>
<td>47</td>
<td>87</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Premio Nacional de Cinematografía</td>
<td>6</td>
<td>15</td>
<td>33</td>
<td>85</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Premio Nacional de Teatro</td>
<td>9</td>
<td>20</td>
<td>29</td>
<td>64</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Premio Nacional de Musica</td>
<td>7</td>
<td>12</td>
<td>49</td>
<td>81</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Premio Nacional de Danza</td>
<td>16</td>
<td>47</td>
<td>15</td>
<td>44</td>
<td>3</td>
<td>9</td>
</tr>
</tbody>
</table>


Awards give social visibility and recognition. If most awards have been awarded to male artists, a new reflection arises:

- What is the message given to society?

- Which factors determine the opportunities of participation and visibility between men and women in arts?

- **The salary gap**: In the same way as there is a salary gap between men and women in the various economic sectors, women in the creative cultural sector, whether artists, directors of a cultural institution, communicators or cultural managers, earn a salary lower than men. According to the UNESCO report for the year 2012, actresses, film makers, and camerawomen earned an average salary of 30% lower than that of their male workmates. Marie Gouyon, in a report of 2015 of the Ministry of Culture and Communications in France, pointed out that women in culture earn a salary between 19 and 30% lower than men’s salary. Also, women have greater difficulties than men to access to project finance and to be included in influential male networks, such as the case of the artistic programming in festivals, theatres, or exhibition halls. These limitations can imply less work for women and lower economic incomes in many cases. However, in those cases in which work conditions are the same for men and women, the salary gap cannot be objectively explained. We again find symbolic barriers allocating differently talents, jobs, and spaces for men and women, and they are the product of the predominant patriarchal system which assumes the superiority of men over women and establishes what the work of a woman or man “is worth”.

- **The reconciliation of creativity with domestic responsibilities**: Here we are referring to the barriers related to the “natural” association of women with reproductive activities in the private and domestic...
scope, which is the result of a system assuming that women are responsible for looking after sons and daughters, and old people as well. This situation, although no exclusively, leads to what is called “sticky floor”, which, according to Angélica Bucio, is used as a metaphor to describe the mechanisms applied to women to keep them at the base of the economic pyramid and in medium or low positions. Some of the mechanisms are a whole series of domestic and familiar responsibilities socially allocated to women, which are assumed in many cases as normal and cause departure from the career.

An example is the case of training and professional development in dance, performance, stage management, film or audiovisuals, which is limited for most women in countries like Guatemala because schedules, rehearsals, presentations, and constant mobility to different places apart women from their “household obligations” and cause negative reactions in the family and society. In the other side, there is the case of craftsmanship, a highly feminised space considered as a cultural activity related to female tasks in which the schedule is flexible, it is carried out at home and can be easily combined with household activities and the caring of sons and daughters.

In this sense, the job from public cultural management should be focused on the creation of cultural policies facilitating women the access to education, their visibility as professionals of creativity, and the creation, production, and dissemination of cultural products generated by them.

Conclusion

This article was aimed at providing male and female cultural managers with specific information and data to have elements of analysis and reflection to apply the gender perspective to cultural management. Our aim was not to provide numeric data only to highlight the broad inequalities between men and women, nor to make women passive victims of such inequalities. Data, sometimes overwhelming, provide us with information for the analysis and creation of indicators to monitor gender equality in culture.

Our work in the fight against gender inequalities in culture is crucial, particularly if we assume our role of “mediators” aimed, on the one hand, to the link and cross-curricular of culture in different areas related to gender, and on the other hand, to the application of the gender perspective to culture for sustainable and inclusive development of all societies all over the world.

In the last years, states, international organisations, public and private national institutions, non-governmental organisations, associations, foundations, different groups and individuals have fostered rules, policies, programmes, projects, and initiatives addressed to eradicating inequality between men and women in culture.

The UNESCO report, which is mentioned in this paper several times, suggests the analysis of different phases of the cultural value chain from a gender perspective: creation, production, distribution, and participation of culture and cultural expressions. The aim is to specify political challenges and specific performances to promote the visibility and recognition of women in culture, to provide them with educational tools, and to identify negative stereotypes and other type of barriers hindering the access and development of women as professionals in each phase of the value chain.

Of course, we know that inequalities and discrimination in many countries and societies are far beyond gender. However, we truly believe, as data shown, that inequality is feminised, and if we overcome gender inequality, other inequalities will be also overcome.
I am now thinking of the woman I saw in a street of Guatemala and I remember the title of a presentation by Néstor García Canclini that I include here for you, workmates of cultural management, to continue with this reflection that, for now, I hope has been given information, clarification and, why not, commitment:

“Everyone has culture. Who can develop it?” [quotation translated]

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El poder de 1800 millones: los adolescentes, los jóvenes y la transformación del futuro: estado de la
3.7. An approach to cultural management and gender


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