

# Professional seminars for gender equality in the music sector in Europe

July 13 -15, 2023  
Strasbourg, France



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# Foreword

This document is the transcription and translation of the round-table discussions held on the mornings of July 13, 14 and 15, 2023 in Strasbourg at the Maison des Associations, as part of the European professional meetings for gender equality in the music sector, which brought together around 100 participants from 25 nationalities and 20 countries.

This project, organized by Sturm Production, won the European Music Council's MusicAire second call for projects, and was deployed as part of the three-year "Strasbourg European Capital" contract. It was co-funded by the European Commission, the City of Strasbourg, the French Ministry of Culture / Direction régionale des Affaires Culturelles du Grand Est, the Région Grand Est and the Communauté européenne d'Alsace, in partnership with the French Centre National de la Musique, Relais Culture Europe, Creative Europe Desk Luxembourg, Maison des Associations, CIDFF 67 (Centre d'information sur les droits des femmes et des familles). Our warmest thanks go to all these partners, who made this event possible.

Some editorial choices were made for these transcriptions and translations. The speakers were of various nationalities and languages, but all expressed themselves in French or English, even when it was not their native language. We have tried to preserve the oral style, while adapting it to the written word and sometimes adjusting the grammar. For technical reasons, we have not been able to transcribe the discussions with the audience that followed each round table.

We hope you enjoy reading these texts, and that they will help us to work together for greater equality.

# I. Thursday, July 13 // #resources

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## Introduction

**Séverine Cappiello**, *Director of Sturm Production (FR)*

Hello and welcome to Strasbourg to those of you who came from afar. I am so glad to have you here today. First of all, thank you very much for being here. There are more than 100 participants who are going to come during those three days, representing some 20 countries from Europe and also from other continents. Here you are : artists, festival organizers, media, politicians, expert programmers, NGO, all kind of professions and activities around music and the cultural sector. The global idea of this project, as you know, is linked to the point at stake in our thematic. The idea is to connect to each other and create networks together, because we women and gender minorities need to be organized at a collective level and to create networks. This is the way we will fight for our rights and defend them, altogether.

We need to connect and work together to defend our rights and to get money. This is the whole point of those three days. I don't know what are the statistics in your country, but in France only 17% of the credits given by French Ministry to music, in French regions, are given to women. And on stage, what do you find? You find, in pop music, 17% of women on stage, more or less. So we can establish a direct link between women's funding rate and how many women we can see on stage. So I think this is one of the idea we're going to develop altogether during the three days. How can we get more money and organize to get more money ?

These problems of female representation on stage and in music are the same as in any other cultural field, except that in the music sector, it's worse. This is also true in politics and the media. In politics in France there is now a law requiring to have 50% of women, 50% of men. It's not the case for music, but it's also the same thing : each time someone has to raise one's voice and make one's voice heard, it's a man. And it's so difficult for a woman to be heard and to have the microphone to speak. So this is all about it. The other point that will be discussed, probably tomorrow, I believe, is the issue of sustainability, beyond one-time projects we can have. How can we get sustainable networks? I mean permanent networks, not only for three years project, how can we have access to fundings and stage all the time, and not only for this show or when someone is okay to let us appear on stage? So sustainability is really at stake. Since Ursula von der Leyen has

been the President of the European Commission, she has brought attention to gender equality. And this is why now, gender equality is one of the main priority of the European fundings. So it is quite new and quite exceptional. Who knows how many years it will last? Maybe till 2027. This gender equality criteria is a priority in the European fundings, but who knows for after? This means that we need to take the opportunity right now to organize together and present projects to the European Fundings and Commission. And to connect to each other, because of course we need to create partnerships to get those fundings.

I would like to thank our partners. This project has won the MusicAIRE call for project that took place last November. MusicAIRE is a project led by the European Council of Music. It is an initiative for "An Innovative Recovery for Europe", for music and the music sector, so we are really glad and grateful to have the opportunity to organize these meetings together with you. It's really nice and a unique chance. Thanks a lot to La Ville de Strasbourg. Christelle Wieder is here with us, representing the Mayor. She's Deputy Mayor in charge of Gender Equality.

Région Grand Est also helps us. This year is a bit special because all institutions got together in a project called "Strasbourg Capitale Européenne" (European Capital of Strasbourg) and in the framework we are developing now, the whole European programmation like the one you will see in the festival Jazz à la Petite France, on the evenings. Then, a big thank you to CNM (Centre National de la Musique). Alessandra Andouard et Leslie de Gouville are here, you know them probably, they will lead a workshop this afternoon. Many thanks to both of you for the support and all the work you did during these past months to help with the organization. I would also like to thank Relais Culture Europe (Creative Europe Desk) in Luxembourg and France, who are also partners and leading the workgroups this afternoon. Finally, I would like to thank Sidonie Justin a lot. All of you have been in touch with her. She's studying at Sciences-Po Strasbourg. She made an incredible and amazing work. Without her we wouldn't be here.

Mornings are plenary sessions. Day One will mostly be about Resources [What about politics and money?]. Day Two will focus on Opportunities [What about festivals, venues, academy, networks, syndicates? What about these intermediate organizations offering (or not...) opportunities to women and gender minorities?]. Day Three will focus on Needs [More about the individual, where we will address topics about specific needs, violences, etc.].

Afternoons are workshops. The idea behind these is definitely to be able to find European partners, new partners or develop partnerships for the projects already existing, and work on what could be a new project or the development of an existing project that could then be funded by the

European Commission in the framework of Creative Europe or Erasmus Plus, etc. Those workshops will also offer some workgroups linked to specific topic or thematic, proposed by some of the participants .

I think I didn't forget anything or anybody. Thank you very much. And now to Christelle Wieder, Deputy Mayor of Strasbourg.

**Christelle Wieder**, *Deputy Mayor of Strasbourg in charge of Gender Equality (FR)*

Hello everyone, I would like to welcome you here on behalf of the Mayor of Strasbourg, Jeanne Barseghian. I am the Deputy Mayor for Gender Equality and member of the City Council of Strasbourg.

So we have created this event and it is thanks to the support, to the strong support of the European Commission, but also to the dynamism of an essential local structure in the musical field, Sturm Production. Thank you very much to Séverine Capiello, because she actually had this double challenge to organize these three days with the professional seminars while organizing at the same time the music festival « Jazz à la Petite France ».

I'm sure that the professionals present here, because we have some programmers that are also present here, know how these two challenges are important and big. And we are very lucky to discover this festival throughout these three upcoming days.

I am even happier to welcome all of you here because you are all so many and you are coming from so different places in Europe to Strasbourg, to the "European Capital". So this is the Europe that we are living in our everyday life, every day here in Strasbourg. And these seminars is an additional meeting that allows us to celebrate our collective strengths between the member states. And I am absolutely sure that as a result of these seminars, we will have a lot of different inspiring, exciting projects that we will be able to disseminate in all of the European countries.

So this collective strength, this European strength will be aiming at this major goal of the sustainable development that you already know about, the equality between genders. And this is also a social justice question because I believe that right here, everyone who is present is absolutely convinced that the social justice is the guarantee of a better world, because we know that a more equitable distribution of resources and responsibilities will favor peace and the sustainable development of our civilization. So all of this work basically is part of the Sustainable Development Goals. And we all are here to move forward together toward these goals. As a feminist and as

Deputy Mayor of Strasbourg in charge of gender equality, I am basically talking about the integration of gender equality into all of the public policies. Meaning that I'm not only talking about the development of different supporting actions for women, but also talking about different public policies that will include this goal of equality. And this is also the point that we will tackle and develop even more today with our different speakers and presenters. So at 11:30, we will be talking already about "gender budgeting". And this is one of the very important questions in many different policies.

So you're all here today because you're all working in different cultural sectors, but unfortunately, we see that in all of the sectors, the situation is the same. We have this male domination predominance that is here and that has been here for years and centuries. Women were always very much in their roles of procreators and very much limited to these roles, whereas the males were basically having these roles of creation. And this opposition between creation and procreation has existed for years and years. And whenever women tried to create, either their artwork was very much minimized or it was attributed to males, or even males attributed it to themselves. And these are the mechanisms that unfortunately are so well known to all of us. And for these 150 last years we had this model. And right now we see also that in art schools, young women are even more present. We can see it today. And this is also the case in other countries because we can see them much more participating in art schools, in conservatories and music schools and so on and so forth. So many more women are right now doing their career and even when they are very well known and recognized, we have very strong examples that we have seen throughout these last years, they continue to earn less than males do.

As it has already been mentioned by Séverine a couple of minutes ago, a very important part of all the funds that are here for creation are public funds, meaning that as elected officials, we must make sure that this repartition, this distribution is fair between males and females. So I hope that these three days will allow us to understand better the mechanisms that lead to these inequalities, because we have to first understand the mechanisms that build up and lead to these inequalities. So that to be able to tackle this question, to somehow solve this problem, to fight against these inequalities, this is how we will be able to fight them better in order to get a better world, a much fairer world, and to be able to work with all the talents that are united here. And I believe that with all the talents and all the creative people that are here, I believe that we will have a lot of fascinating, very inspiring and exciting projects. I wish to all of you three very fruitful days in the rhythm of the jazz. Thank you very much.

# Round table 1: The European strategies for Gender Equality

Moderator: **Annika Will** (GER), journalist at Arte

**Gwendoline Delbos-Corfield** (FR), Member of the European Parliament (Greens/EFA), co-standing rapporteur on Gender mainstreaming in the European Parliament

**Heidemarie Meissnitzer** (AT), counsellor for Arts, Culture and Audiovisual at the Permanent Representation of Austria to the EU: presentation of the European Commission's open method of coordination (OMC) report "Towards gender equality in the cultural and creative sectors"

**Caterina Bolognese** (IT), head of Gender Equality at Council of Europe

**Annika Will**, *journalist at Arte (GER)*

I will say a few words first. So, as you just heard, Séverine brought us all together to speak about gender equality in the music sector in Europe. And this morning we'll start by focusing on the European part of this. So the framework determined by the European institutions and decisions have a huge influence on all of our lives and our work, and your work especially. So whether or not European decisions, European representatives take questions about gender equality into account, has a huge influence on how quickly we can move forward towards more equality.

We have three speakers this morning and we'll start with Heidemarie Meissnitzer.

**Heidemarie Meissnitzer**, *counsellor for Arts, Culture and Audiovisual at the Permanent Representation of Austria to the EU (AT)*

So hello and good morning to everybody. I'm very happy to be here. Thank you Séverine for inviting me and the interest in the report.

So then I will start to present and after this presentation it should be clear why there is this report and what it is about. Before I go into the details, I would briefly explain a little bit the policy background and also the context. So the context is that gender equality was selected as one priority under the previous work plan. And the work plan is the strategic basis for cultural cooperation



between the member states for topics of shared interest. The work plan was from 2019 until 2022 and it was for the first time that gender equality was selected as a priority. It was also decided that the topic would be looked into by an OMC. OMC stands for «Open Method of Coordination». This is a very efficient working method between member states. They choose on a voluntary basis to participate and create an expert group. 22 member states nominated experts. Altogether, we were 30 experts with different backgrounds, but with a lot of experience and knowledge. We started our work in September 2019 and we were invited to come up with this report.

I know that the subject today is music and the focus is on music. But in our report we looked into the entire cultural and creative sectors. So this is really a very broad policy area, very rich with each sector having its specificities, but it's very interesting and there are common challenges. We were also invited to build on what was already an expertise there. And there was quite a lot, because also the UNESCO, the European Parliament, in the Member States stakeholders, there was a lot of good preliminary work and preparatory studies and analyzes. However, within the Council and at the European level, it was really for the first time that we looked into intercultural gender equality in the creative sectors. Two main policy background papers were important, besides all many other studies, as I mentioned it already, this was the report of the voices of cultures. This is a stakeholder platform. They also prepared a report on gender balance in the cultural and creative sectors. And the Commission, before we started our work, commissioned a study on gender gaps in the cultural and creative industries.

Now we move on to the objectives. We had two major aspects for our considerations. One was how to improve and achieve gender equality and the other one was to look into this transformative power. We all know that culture and arts has the capacity to promote values, respect tolerance and also provide good role models. So the mission was to look and to discuss the legal frameworks and legal policy to identify the key challenges for inequalities. Another important task was to find and share good practices and promising initiatives. And in the report there is a collection of almost 250 projects throughout Europe. This is really a rich source of inspiration and I really invite you to look at it. And a huge part was to come up with policy recommendations. Séverine also mentioned it already, but when we started our work, it was a very promising and encouraging time because for the first time, there was a female Commissioner, it was Ursula von der Leyen, who put gender equality really high on her agenda and has proven a lot of credibility since then. She also nominated the first commissioner responsible for gender equality, diversity and inclusion. And she also came up immediate quite soon.

She was nominated in Autumn 2019 and in March 2020 there was already a gender equality strategy. It was, for the first time, a very overall strategy for the whole Commission. And she set up an European task force on equality within the Commission and that's also a quite unique and interesting task force.

Then let's look into what were the challenges and our main findings. It's really surprising because when you look in the culture and creative sectors, women are very well represented. Sometimes they are really overrepresented and it's also proven that they participate much more in culture than men. However, the inequality starts when you look at where women are and at what is their role in the cultural and the creative sectors? And we looked into the underrepresentation in leadership and decision-making positions so it became quite clear that women are underrepresented. The same is for festivals on the different stages. It's really across the member states and it's also across the subsectors. Then, concerning earnings and incomes there is also this famous gender pay gap. I mean, it's not only in the cultural and the creative sectors, it's more and more recognized and acknowledged. So there are these figures about how important they are for employment, how important they are for economics.

They contribute. I mean the statistics or the data are from 3 to 4% and it's a little bit different in some member states to the GDP and they have a labor workforce from around also from 5 to 7% in economics. Another important finding was we looked into the working conditions because there is also a gender dimension in it. Most of you are familiar with the precarious organizational structures and the unorthodox or atypical working practices. A lot of flexibility, mobility, networking is very important and there are atypical and intensive working hours, long evenings, even on weekends and there is also a predominance of self-employment.

Then there is a need to have several jobs with different employment status. There's an insecurity in income and less opportunities for career development and in the end, the social protection is quite weak. It's also not very supportive for women especially to combine the work life and the private life and for various reason, these sectors, I mean all sectors occurrently, but also the cultural and the creative sectors are currently in a stage of substantial transformation. One main issue is due to the digital transformation and on the next slide you can see some figures for the underrepresentation of women.

There are some very striking examples. For example, the Nobel Prize for literature has a long history already and since the beginning and up to now there are only 14% of women who were selected. And there is another example also for the worldwide most prestigious film prize. If you

look at this figure, out of the 93 times it was awarded, only three women got this prize. I found out, and unfortunately it's not yet included, that it's same for the Grammy Awards, it's more or less the same figures: women represent 12% and regarding music producers, only 3% are women. So the figures are really striking and it's the same is for the most expensive visual artwork, it's actually even worse. Among the hundred most expensive works, only two are from women. I think it's not really justified. So the following topics were identified but they were also the outcomes of the already mentioned study from the European expert network "Arts for Arts and Audiovisual". This is gender stereotypes. This is sexual harassment. I think there are many cases, especially in the music sector and also in the audiovisual and film sectors, where the gender pay gap is something we really have to look into and find improvement.

And then there is this equal access to resources, leadership positions and also in the arts market. It's the same for female representation in museums, in galleries. Also for solo exhibitions in museums, the figures are much lower than for male artists. Then comes female entrepreneurship and career development. There are some interesting findings for female entrepreneurship which is, and I may be using a kind of stereotype, that it seems women are less risky and it's important to be aware of it and to empower ourselves. There are a lot of structural deficits in the sectors but there are also other issues, we have to look into ourselves. We are not victims, we can do it too, and this is for female entrepreneurship, it's also when women are taking over protections, they often are ready to accept less money. It's the same when negotiating their salaries, their earnings and this it's up to us to change that and it has something to do with our education, our false, I would say, "modesty" and this could be changed by ourselves. Let's go to the general recommendations and here, before I mention them, I would like to highlight three important aspects because there was a discussion about gender equality, but there is also artistic quality and artistic quality comes first.

So we discussed it and artistic quality and artistic freedom are very important criteria that have nothing to do and are the same for male and for female. It's very often used as an excuse. Then the fundamental role of public authorities at all governance levels, for all funding programs, is the possibility to lay down conditionalities and the important thing is to look into it closely when projects are asking for money. So, what is the representation of women? Where goes the money? But it's even more important or it's at least as important to look after it. How was the money used in Austria? We started very early with gender budgeting but the real impact was achieved only when there was this monitoring dimension and this was only after five or six years. So this is something very important and it's up to the public authorities which are the main providers for funds. Then one recommendation was highlighting the importance of gender mainstreaming. So to put the gender perspective into all phases of policy making and policy processes, when you start

but really until finalizing and look into it. About gender budgeting, as it was already mentioned, the President of the Commission was really keen on the idea that it should be considered in all European funding programs. It means the needs and the interests of women and men should be considered when allocating funds and resources as well as gender based assessment should be applied.

Another important issue is the data. To collect data, I mean, there are a lot of striking figures but what is a little bit missing is a systematic approach and gender disaggregated collection. This was one of the key findings in this study of the anchor report. And so it's important to set up and to collect data and to have it ready for evidenced policy. Then gender equality in the workplace. This should be an objective. You mentioned how important it is that all entities involved in policy making provide guidelines.

Another issue discussed, and it's quite controversial, is gender sensitive language. But it's important to use an inclusive language and it plays a key role in shaping cultural and social attitudes. And women and men should therefore be included and referred explicitly in any type of communication, whether it is oral or written, whether it's formal or informal. In our ministry they came up with guidelines. But I hear a lot of people saying that it's a burden, and sometimes it's a little bit of a burden, but it's really essential.

Then there is this intersectionality dimension. It's not only female and male. In our report, there was a binary focus, but we are aware that it's going beyond, and intersectionality is considering overlapping forms of discriminations because there are many other discriminations. And so, each gender equality approach should include this intersectionality. Deep perspective. I mentioned it already but the role of culture, media, education and research have a proven role in promoting, supporting values and perceptions of reality.

When we started our work in 2019, you all remember the pandemic (and the breakout in March 2020) also had a big impact on our work. Then we decided to also look into the impacts of the pandemic. And it's clear it heavily impacted the whole sector, male and female. But it became also clear that the existing gender inequalities and injustice on the labor market was much more a burden for women than for men.

That was of course due also to their care duties and the fact that women are much more in part time constellations than men.

Then briefly to the specific recommendations. Here is when we also looked into the role of women in the history of arts and culture. There are a lot of good practices, but it was very important to find out that the turning point is also education. Education is empowering and when women were allowed to go to universities, then there was also a turning point. Gender stereotypes, they are hinder and limit abilities, capacities, skills and it's very important. That's why most of our recommendations are on research and on education. About sexual harassment, it's important to encourage reporting, provide guidelines, codes and also easily accessible contact points where people, women, whoever is affected or is even witnessing discrimination can go to get free advice and support.

Then the gender pay gap and equal access to the labor market is also where more transparency is needed. I mentioned it. Something has to be done by public authorities, but also women themselves have to empower and that's why it is so important to have networks and monitoring programs. It's an equal pay for equal work principle. Then equal access to resources, leadership positions and the arts market. Here we also talked about quotas. Not everybody is a fan of quotas, but I think that sometimes, in many cases, it's very important to impose them to achieve or promote gender parity. And it can also be done in publicity funded programs.

It's very important to increase the visibility and the representation and participation of women. Female entrepreneurship, I mentioned it already, call for targeted training, empowerment programs, mentorship programs, which are important in this case. And there are also very good practices mentioned in our report. All these good practices which have been selected are structured according to our priorities and along the recommendations.

Then let's come to conclusions. There is no doubt that progress is achieved and it's there, but it's far from enough. So the work has to go on. And what is also still needed is to raise awareness. I mean, we are all here, we are all supporters of gender equality, but it's not the case everywhere. It's still necessary to raise awareness on gender inequalities.

It's also important to see the potential and recognize the potential of culture to be vectors for change and to provide role models to improve gender equalities. This transformative power should be used and can be used. And it's also clear that gender equality will remain on political agendas. And in our report we recommended to give more attention to this intersectionality and also to the self-empowerment, to look into the impact of digitization and to improve the collection of gender disaggregated data. Thank you very much.

## **Annika Will**

Our next speaker is Gwendoline Delbos-Corfield.

She's a Member of the European Parliament, French Member of the European Greens and co-standing rapporteur on Gender mainstreaming in the European Parliament.

**Gwendoline Delbos-Corfield**, *Member of the European Parliament (Greens/EFA), co-standing rapporteur on Gender Mainstreaming in the European Parliament (FR)*

I'm Gwendoline Delbos-Corfield, I'm a member of the European Parliament. I'm from France and I am in three committees of this European Parliament. And you could say that I basically work on democracy, rights and liberties. I'm in AFCO Constitutional Affairs, which has an interest because putting already in frameworks of the text we are basing all our work on, or on the structural way we are working, is already one of the most important steps that we can do for gender equality and gender mainstreaming. I'm in LIBE, which is the commission that works on rights, liberties, justice, security, migration and there I am the "rapporteur" of the European Parliament for the situation in Hungary, which has a few consequences also on this topic. And I am in FEM, a Committee on Gender and Equal Rights for women. The European parliament has been through history, a parliament that worked very soon and very seriously on feminist issues. The European Parliament is a place where the word feminist is not a strange word.

We put it in our reports, we put it in our texts. We just say that we're doing feminist policies. It's also indeed a place where there was a FEM committee created since the very start. First it was a subcommittee, then it became a full committee and it is gaining in power more and more every term. For example, this committee now has the possibility to take the initiative to provide with opinions on nearly all of the other reports that come out from the other committees. So this is the sort of work that we're trying to do, to do a lot of gender mainstreaming. And it is a parliament that has been for a long time, of course, working also on policies, concrete policies, within the constraints of what our competence is, because most of the issues we would like to work on are still national issues. But it is a parliament that has always found a way to put this little gender aspect in a number of things. And then it also was a very innovative parliament because, for example, at the very beginning, of course, the committee was called FEM and it was only about equal rights for women and then it became the committee also for gender equality. So that's sort of a thing. The best way we can try to find a way to push for policies, to have new directives made for the national levels, and all of this is to specifically work on equality notions and fundamental rights because

these are European values, written in the treaties where we can act and act when we are legitimate to try to have an action.

So the commission decided, with Ursula von der Leyen indeed, that in one of her very first speeches, she'd say how important this would be for her and the Commission. She did nominate an Equality Commissioner, Helena Dalli, from Malta, and in March 2020, the Commission issued a gender equality strategy. But maybe you do not know how the EU functions... Basically, commissions make legislative proposals and then we Parliament say what we think about it, make amendments, try to improve it or go against certain things. So that was the moment that we came into action to work on this proposal.

You have to remember that, of course, in March 2020, we were in the COVID situation so we were also in a very specific context, a context where, of course, inequalities had been raising for women in the COVID system, but also violence against women, precarity and all this. So that was a bit the standing point of a lot of things that were in this text. So there's a focus on social that is good. There's a focus indeed on precarious work sectors for women. There's a focus on the Parliament pushing very much to have a care deal, for which we didn't get exactly what we wanted, but we did push for that. There's, of course, a number of things about gender-based violence, about having, one day hopefully, the Istanbul Convention in place and a lot of words on intersectionality. So, quite a number of things that are good. Three big criticisms we addressed the Parliament on this gender equality strategy. We really said that the Commission for the moment, this Commission was the Commission that put in place the famous "Green Deal" with a lot of actions in a number of things going from biodiversity to environment, energy, pollution and all these sort of things. And we have very often asked in the Parliament that this should be addressed with a gender focal and that is something that we, at this moment, had still not heard enough.

The link between climate crisis and the situation of women is still not taken enough into account. We also pushed for more gender budgeting. We often give this example: about COVID, member states made an agreement and it was a very good thing to have this famous plan relaunched to help the member states to come out of the crisis. It was a very good thing because if you remember the situation of Greece a few years before, at the time EU tried to show solidarity but this was not at all gender budgeted and the Parliament asked the Commission to work on it. There was a bit of thinking about it, but very little, which came towards the conclusion that all of the money that has been provided and all of the plans that have been made in the Member states with this money from the EU are plans that will mostly, very usually, go to male sectors. So it's true in digital world, in transport, in a number of things around climate issues, in what would make a better

green deal on a climate point of view, and for all of these sectors, you sometimes have up to 90% of men working in them.

So then, of course, it was a bit of a paradox because what did we all say during the COVID situation? We said that it was the care sector that was the one that would save us all and you had all of these women who helped the society go through this pandemic and then in the end, what comes out in the launched plan, there's no money for care deals. So that's the sort of cases where we are saying: if we do not start to work specifically on how we act on economics, if we don't start to have a gender budgeting way of doing things, it will not work.

And I would give another example on the very important links that can be made. It's something the Parliament is just going to start to work on. We will issue a first report that we call "own initiatives". So when the Parliament is doing a report on, for example, energy precarity, women are the ones that are the most affected by energy precarity and they are, historically but also nowadays, the ones that use less energy than men. So again, all of these big decisions that we are going to take about energy on a local level, national level or European level need to have this gender budgeting or the gender strategy probably won't be complete, because it's all linked.

The fact that during this term there was this focus put on gender strategy has brought a few good things. One of them is the famous Transparency Pay Gap, a ten years blocked legal directive. It was blocked and was finally unblocked. So it does mean that today, if a woman is paid less than a man, firms are going to be obliged to be very transparent on their salaries. But it also has an impact, for example, on people of color. If you're not paid the same as your co-worker but you are doing exactly the same job and have arrived at the same moment at the same place, then you can go to court and say: "we have a problem here". So there's a few things like that. We have also advanced on the question of gender-based violence and we are working on a legal text that would make it a European crime and allow legal actions. It's a process, but it should be something that advances well. That being said, we have a big problem, of course, with two countries, specifically Poland and Hungary, where things have worsened very much during this term for women and gender in general. And we are not resisting this enough.

And then to finish, my third point would be about what we do in the Parliament. So, at the end of the last term, in 2018, the previous Parliament decided that they wanted to have gender mainstreaming "rapporteurs" in the Parliament. I am one of them. So when we arrived in 2019, we did put this in place and I got the file with someone else, another French person, Irène Tolleret from "Renew".



And we are the two "co-rapporteurs" for the gender mainstreaming in the Parliament. So of course, gender mainstreaming means trying to gender mainstream the policies even more with this FEM committee, trying to really get involved in a number of big, big files, structural files that come out of the Parliament to say: "on this policy, you're not making enough of gender, you don't use the gender focal enough". We've then been working on pushing for a feminist diplomatic policy for the European Parliament. We've been asking the ECON (Committee on Economic and Monetary Affairs) people to work more on gender. There's the gender budgeting work that is done more and more, so that's a thing, but gender mainstreaming also means working on how we work in the Parliament.

For example, on the staff side: who is in place? That's a work that started already a few years ago and there's very proactive work from the human resources in the European Parliament to have women General Directors and, of course, all that could help women to work better, the like of nurseries and a number of things around maternity leave. And this is a sticky point, of course.

We also said that we should be looking at how we act politically on gender in our political groups. Today, this is a bit of a blockade stage in that we're not managing to go too far but of course, it would be interesting to look into the groups, to see who are the presidents of the groups, who have the power in the groups, that sort of things.

One of the things that we have managed, and it was the most interesting, is that now the master word is getting the data, because we all know that today, in 2023, if you ask most people, they will tell you that equality is there. Then it's interesting to go and look at the data and see that "No, it's not exactly there".

And the data is that today, the European Parliament is composed of a bit more than 40% of women, which is the best number in the EU. No member state does better and some member states even have only 10% of women in their Parliaments. So we're getting better. But what's also interesting to see is who are chairing the committees, and what committees? Where people are. So one very well-known example is about the chairs of committees, the "bureau" of a committee, 5 persons, one president and four vice presidents, and the rule until now was that at least one needed to be from the other sex. So basically most of the committees have got four male and one female, and then the FEM committee has got four female and one male and there were even times when it was difficult to find that male. So now we've of course changed the rules and a "bureau" will need to be equally women and men, that sort of things.

Then we had a look at the data of the reports. That was my big, big fight. It was difficult to get, but we did get the info, so we now have the info and we hope to have it every year. Who has the report? Who has the CAP report? One of the first budget of EU. CAP money. Who has the big economical structural reports? Who has the big climate and energy reports? Because even in the "Greens", if you'd look at the "Greens", you would see that it's mostly male people that have the big reports on climate and all.

So that's the sort of things that we're looking at. We're also looking at the speakers in committees, of course, because this is a 'very well known fact' that "there are no women economists, there are no expert women apart on female issues". So this is something that we really asked the committees to look into. Because in a European Parliament committee, you have hearings nearly every week, where we invite experts to help us make policies, and it was then interesting for the committees to look where the women were.

In fact, ECON has made a lot of progress because for a long time they were under fire. So they have made a lot of progress. The worst committee today is AGRI. Would you really believe that there's no woman in the world that knows anything about AGRI? And that's a very interesting fact, because I think that in most minds, the word farmer is associated to a male. In reality, there are statistics and 52% of farmers in the EU actually are women. The same goes for fisheries. Because of course, one just think about the fisher, the guy on his boat with his little cap, but fisheries is also about all of the women working on premises where the fish is put in boxes and all. So it's the same. Fisheries do employ more than 50% of women. 70% of the people earning money from fisheries actually are women. However, if you go in fisheries, it's all about men. So that's the sort of things that we're trying to work on.

So I will finish on saying that I think we have three main issues for the next years. The first is that we really need to increase the work on gender budgeting. The second is that we really need to be much more serious about the link between climate crisis and women. An example about the latter: as member states are asked to reduce pollution, to have better air quality among other things, they are putting in place a number of rules that prevent old cars from coming into cities (that's the case in France, but also in other countries). Who has the old cars? It's not only mostly woman, but it's often women in very precarious situations. And with children. It's your midwives, it's nurses, it's that kind of liberal nurses going from one place to another all day. And these women will not be able to access centers of towns. They're the ones that never put money in cars because it was never their interest. Men have the new cars, but they don't, they never or can't put money in that. So they have the old cars and we're putting these rules in place... If we don't make that link, not

only will we have social unfairness with the new big climate laws, but we will have very sexist unfairness too. Then, the third issue is intersectionality. Big, big gap today still... Since we are not talking about a number of women and how it's even worse for some of them, of course, in their colored situation, handicapped situation, migrant situation, and so on.

Last sentence is about the fact that I started with AFCO (Committee on Constitutional Affairs) and that it's also about what we have in the texts. I think one of the big fights for the next years will be to have sexual and reproductive rights in the treaties.

This is something that would prevent the current Polish situation with abortion (and the fact that women die because of it) from existing. Because indeed we have no possibility today to say to Poland: "You know women should not be dying in Poland because they have a dead foetus in themselves and you're not taking it out of them". And a number of other things are national competencies. So the answer to that is to have sexual and reproductive rights in the treaties. We are talking about big treaty changes. There will of course be a lot of other very important topics, but this is the one, of course and as usual..., that will likely be put on the side. So we have to keep this in mind.

## **Annika Will**

Thank you very much Gwendoline Delbos-Corfield. So these have been two perspectives from European Union institutions. Our last speaker is from another European institution that is not linked to the European Union itself: the Council of Europe, which is also based here, in Strasbourg. It has 46 Member states, including the Members of the European Union, but also, among others and for example, Turkey, Ukraine, the United Kingdom, or Norway. Please welcome Caterina Bolognese, who is Head of Gender Equality at the Council of Europe, and she's our last speaker for this chapter.

## **Caterina Bolognese, head of Gender Equality at Council of Europe (IT)**

Thank you so much for this warm welcome. And may I already congratulate the organizers for what promises to be a great event and festival, which I'm looking forward to.

To begin, I want to make it clear what the Council of Europe is. We aren't a funding organization. The Council of Europe benefits from funding from the European Union and we actually are a standards' producing organization.

A lot of what has already been said is in line with standards that we have developed. The Istanbul Convention that was mentioned is a Council of Europe treaty to prevent and combat violence against women. And in fact, the European Union just joined, just ratified. So I want to take you briefly through some of the relevant parts of the standards that we've produced, give you an example of gender mainstreaming in the cultural sector because we don't have a lot of that. And I'll get to why. So we have the European Convention on Human Rights, and one fundamental article in that convention is an antidiscrimination right, Article 14, and that includes sex, gender. It's an evolving case law. We have the European Social Charter, which addresses the gender pay gap, where actually a number of countries were found in violation of the European Social Charter two years ago in a class joint action about this. And so the governments now need to take steps to improve the situation, so that is operating hopefully also where the gender pay gap affects the cultural sector. But yes, transparency in pay is so important in this area. However, there are gaps because of the size of the companies that are obliged to inform. I think you need 50 employees or more, so you get lots of small companies that are going to fall out outside of this purview, unfortunately. But the principle is there, "equal pay for equal work", and people need to know that they have a right to protest against discriminatory pay because this is one of the very important barriers to women's access to this.

So the main text that we use at the Council of Europe is the gender Equality strategy. We have one which talks about sexism and stereotypes, violence, access to justice, balanced participation of women and men. The current one has a focus on migrant women. And the last but not least strategic objective is about gender mainstreaming itself, which is a methodology, it's a strategy, but it's so important in order to make progress that it was elevated to a strategic objective in itself. And that will continue also in the future strategy which we are currently elaborating. And we hope to have gender mainstreaming as well as resilience in the face of crisis as a strategy. Because as we've seen with crises, the pandemic, economic, climate challenges, gender equality gets beaten around, basically, when it comes to policies and the pressure needs to maintain and resilience needs to be there to be able to withstand these challenges.

But one of the very important and relevant text that I'd like to mention is our 2019 sexism recommendation, so we have finally an international legal definition of sexism. And in it, there's an appendix that addresses the culture and sport sector. It's very brief. The principle is basically that arts and culture have such an important role in terms of shaping attitudes and gender roles. And so it's crucial to address sexism and stereotypes in these areas.

I mentioned already the Istanbul Convention, but here also in our recommendation on sexism, we've mentioned the Istanbul Convention as clearly providing that culture cannot be a reason for an exception against explaining or condoning violence. This is a very, very important part of gender equality that actually our culture perpetuates violence, music perpetuates violence.

And there is freedom, there is artistic freedom, obviously, that is so important. But we cannot be, let's say, the perpetrators and promoters of violence without a bit of context. There needs to be some way also for women to be safeguarded against violence within culture itself.

But our gender mainstreaming definition is basically from the pioneers of the concept of gender mainstreaming in the 90's. It's the reorganization, improvement, development and evaluation of policy processes so that a gender equality perspective is incorporated at all levels and all stages by the actors involved in policy making. Gwendoline already told you what gender mainstreaming broadly does in the European Parliament and in policy making. There, we have some recommendations that specifically address gender mainstreaming in specific sectors, and one of them is the audiovisual sector. We have one in education, in sports, we have one in the media, in health, but the most recent one is about the audiovisual sector and that's possibly more interesting for you.

And here it has helped to advance the work done by our fund for cinema co-production and cinema co-screening, EURIMAGES (European Cinema Support Fund). Whenever you go to the cinema, you'll often see the EURIMAGES logo as one of the funders of a selected film. EURIMAGES is like the European answer to Hollywood and at the European Union, of course, there's the media program, you have different funding programs in Europe to try to give a chance to smaller cinema and to promote the idea of co-production.

And in that they realized well, at EURIMAGES. They have been like the only ones in the cultural sector at the Council of Europe who have really done a program on gender mainstreaming in their sector and it exists since the beginning of the program, since 2012. They managed to increase the funding of films directed by women, they've increased it to 47%, although the aim was 50/50 by 2020. We're still not there, but significant progress has been made. Also, there's like a cap on how much the percentage is of funding that you can get from EURIMAGES for your project and so it's been increased last year to recognize the need for women to have a greater amount of that funding, and it would be to go to 25% rather than 17% of the total budget of a film.

Then, we also have an award, the Audentia Award, which is a cash prize of 30,000 euro for a female director. And the 2023 winner was Anna Hints with the project "Smoke Sauna Sisterhood" at Beldocs international Documentary Film Festival in Belgrade. There are also sponsorships of activities for female film professionals and workshops for directors or animation authors, and bursaries have been given to Ukrainian filmmakers, female filmmakers within the framework of these activities.

That's just to give you a brief overview of what we've tried to do, where there has been money, which is this fund on cinema, we don't have one on music, but the principles that are in our standards can also apply to this and so we would hope that those with the funds would get organized and use those principles and apply them in such a way as to enable women to have greater access to the music sector.

And just one last word about EURIMAGES is that they've also done an effort to collect data which is so essential in this sector to understand the extent of the problem. We've got what is called basically a mapping of all of the projects in the cinema sector which promote women, and that in itself, can inspire others to make similar efforts.

So that's the kind of thing that we also need also in the music sector. So I just wanted to, without repeating the many interesting points, which I totally support and share, one thing that Heidemarie said was about women not being risky, basically risk reluctance holding us back, holding women back. And this is an age old thing that we absolutely need to address through education and through training because it runs very, very deep. We have to get out of our comfort zones, which sure are amazing, wonderful, comfortable places, but hardly any creation happens within that space where we feel super safe, right? We have to be able to have the courage to fail, the courage not to be perfect in order to be able to create, the courage not to fit nicely into what is expected from us in order to break things and create. This is something that is stereotypical, as you were saying. We don't want to perpetuate that stereotype, but we really need to work on it. And so it needs to happen in a lot of what our assumptions are, in order for this to change.

Because this is one of the reasons the 'how' is tricky, but the 'why'... We need to understand the 'why' in order to be able to address the 'how' with the problem. You know, Virginia Wolf when she talked about "a room of one's own", we also need space that is given for creativity. We need women to have that space and not to be overburdened with all of the emotional work, all of the extra stuff all of the time, so that they can actually find the voice that they need. In order to make your mark as a musician, you need to find that individual voice that is yours. I'm talking about the

sector as a whole, not just musicians. Obviously women need to find what distinguishes them from others and to be able to create. And that only public policy that promotes that space for women will be able to allow for advancement.

## **Round table 2 : Gender budgeting, a solution for a better distribution of public resources?**

Moderator: **Ayoko Mensah** (FR/TG), expert and artistic programmer (BOZAR, Africa Museum)

**Céline Calvez** (FR), Member of French National Assembly for the 5th district of Hauts-de-Seine and co-rapporteur at the National Assembly of the information mission on budgeting integrating equality

**Birgit Moldaschl** (AT), Deputy Representative for Gender & Diversity, Austrian Film Institute (OFI)

**Christelle Wieder** (FR), Deputy Mayor of Strasbourg in charge of Gender Equality

**Ayoko Mensah**, *expert and artistic programmer at BOZAR, Africa Museum (FR/TG)*

Hello. This round table will be mainly in French. So I'm going to switch quickly to French. I'm Ayoko Mensah and I'm going to have the pleasure of moderating this second round table on gender budgeting. It was already mentioned during the first round table as an essential tool for gender mainstreaming. So this second round table is really going to focus on this tool, as the first day is about Politics and Resources. This is exactly the subject that brings together gender budgeting, policies and financial resources. I'm going to quickly introduce our three guests, our three speakers, and perhaps just before that, thank Sturm Production again for this seminar, for inviting me to moderate this innovative and very important seminar. First of all, Ms Céline Calvez will speak. You are a Member of the French National Assembly for the fifth constituency of Hauts-de-Seine and have been in office since 2017. You are a member of the French National Assembly's Committee on Cultural Affairs and Education, as well as the Delegation for Women's Rights. And you are co-rapporteur, with Sandrine Josso, of the information mission on budgeting for equality. You will, of course, be coming back to this report, some copies of which are here.

On your right is Birgit Moldaschl. Thank you very much for coming. You are the deputy representative for gender and diversity at the Austrian Film Institute. You are responsible for issues and measures relating to gender and diversity, and in particular statistics and research for the report on gender in Austrian cinema. The Austrian Film Institute is the main funding agency supporting film production for the Austrian film industry.



The third speaker will be Christelle Wieder. Thank you very much for being here. You introduced this seminar earlier with Séverine Capiello and you are deputy mayor of Strasbourg, responsible for gender equality. You have a degree in gender studies and are passionate about women's rights issues, so you have been in your post at Strasbourg City hall since 2020. So I'll give the floor to Ms Calvez.

**Céline Calvez**, *MP for the 5th constituency of Hauts-de-Seine and co-rapporteur at the National Assembly of the information mission on gender budgeting (FR)*

Thank you very much Ayoko. Hello everyone. I'm delighted to be at an event that is dedicated to a number of interests and centres of work. Since I joined in 2017, we've been talking about music, we've been talking about Europe and, of course, we're going to talk about equality. I have been able to work within the Cultural Affairs Committee or the Delegation on a number of public policies in support of the cultural sectors and, at the same time, to be entrusted in 2020 with a mission entrusted to me by the government on the place of women in the media. We were in a period of serious crisis for COVID and we had the impression, and it was an impression that needed to be verified, that women were disappearing even more from the front pages of newspapers and even more from TV studios. Why is this mission so fundamental to my approach to gender budgeting or equality budgeting? Because among our recommendations, we could make some very flexible ones: training and awareness-raising. But we also had recommendations on how to support these media players, how to support them financially. Sometimes it was a bit isolating to see that we could support media players who did not at all have the same conception as us of the place of equality and the issue of women's representation in their own media, whether internally, in the organisation or editorially.

So we say to ourselves: "money is the sinews of war". We often know this, and you know it in all your organisations. And if we want to perfect the great cause of Emmanuel Macron's two quinquennia in office, it's not just a matter of saying that we've made progress in the fight against violence, that we've been able to increase the budgets dedicated to equality, it's about getting to the heart of the reactor and seeing that on all public policies and on all our financial systems, we need to look further. So over the last few months we've been working on proposals to put in place, at government level, a budgeting system that takes equality into account. I'm going to come back to the notion of vocabulary. When we launched this mission at the National Assembly in November, we used the term 'gender budget'. Firstly, because it's used; and secondly, because it was also an echo of the 'green budget', which is an initiative to measure the impact of our financial systems on

the ecological transition. So we really wanted to do the same thing. In France, we still have a bit of a problem with the word 'gender'. I imagine you see it a lot.

Internationally, when we talk about gender budgeting, there's no problem. In France, in order to get our ideas on budgeting across, we really had to cling to equality because gender could still be quite irritating. We can come back to this, but for me, the important thing is that today we are proposing solutions that we can commit to as parliamentarians and that the government has just committed to last week. So there you have it. What is gender budgeting? It means, and this was also raised during the previous round table, that we can put on the glasses of equality from the design of our public finances to their execution and evaluation. In other words, we are going to be able, throughout the budgetary process, to provide the indicators that will enable us to assess the impact. These indicators must first be defined and fed with data. This has to be done at every stage of the budgeting cycle, but it also has to be done with all the players, both those in the ministries who will be able to define, propose and execute, and those in Parliament so that we can give an informed opinion and vote.

Gender budgeting is designed to do just that, to inform public decision-making. What is the objective? It's to ensure that every euro we spend or raise is used to promote equality. We really have to get away from the idea, and this is what we insisted on, that public finances are not neutral in terms of equality. All too often it is said that public finances are neutral, that they are money, and therefore have little to do with what is human. In fact, it's deeply connected. What we're trying to do is get people to accept the idea that: no, a scheme, a budget line has an effect. To do that, we need to look at each of these lines and each of these measures. Once we've decided on this 'tri-categorisation' method (you're familiar with it, and we'll have a chance to talk about it again), we ask ourselves: does this measure promote equality? Is it unfavourable or is it (because perhaps we won't be able to de-neutralise everything) neutral? We're going to try to make this part as small as possible. It's very difficult to make people aware of it, but once you show, particularly to those who are passionate about public finances, that it's not necessarily more or less equality, but it is better equality, that it can inform their decisions and that it can justify decisions to stop spending. And that speaks to them.

This is where the search for efficiency and quality in public finance meets the pursuit of greater equality between women and men. Often, and unfortunately, as my neighbour and I were discussing again just recently, we have been able to make progress on a cross-cutting policy document, i.e. for some years now, the government has been presenting a document as part of its

finance bill, bringing together all the measures that have a positive impact in terms of equality. It's a real effort, but it's far from perfect.

Often, we get the impression that the departments have just looked at what affects women, forgetting that equality is about women and men. And so, by pointing out each time that equality also affects the inequalities that men can face (because this is also the case), we can show that the approach has several virtues. We made 19 recommendations along four lines. The first is the legal framework. Above all, to avoid the pitfall of the first implementation of this type of approach in 2019 at State level in France, which was largely ineffective because it had no political support and no methodological framework.

What we would like to see, and one of our proposals, is for the Loi d'Orientation des Lois de Finances or the Loi de Programmation des Finances Publiques to include an objective: to reduce expenditure that is not conducive to equality. To do this, we need to identify them, we need to flush them out, and to do that we need a methodology and data. So I'm going to move on to the four pillars of our recommendations. A legal framework that requires political impetus. I believe that the commitment made by the government last week in the person of Gabriel Attal, the Minister for Public Accounts, corresponds to this political impetus. Now we need to put it into law. We don't want to do as some countries have done, where there has been a change of government and no provision has been made to enshrine these budgeting expectations in the Constitution or the law, and the process has been set back. We want to enshrine it in law.

The second area is methodology. It's about knowing how we can categorise and evaluate the impact of a measure, and how we can learn to question it. It's not just a question of giving a snapshot on a given day, it's about developing this quest for equality and therefore developing the systems. The third area is data. Data is key, as was said at the previous round table. And we have some real work to do with the statistical services, the official statistics services. Sometimes official statistics consider that they already have all the data. Other players, such as the ministries, consider that they do not have access to this data. In short, there is real work to be done, and as part of this, we are proposing a general meeting on gender statistics. It's a huge undertaking, but one which, at Matignon yesterday, they committed to being able to launch. It could be through a conference, but it could also be through the creation, why not, of a specific department for gendered statistics. The fourth area, which I'm happy to highlight here, is the way in which this approach can be discussed and implemented at national level (we've seen that we're on the right track at European level), which was the subject of our research, but also at local authority level.

And as part of our work, while we looked at what was happening abroad, emphasising that France was well behind many other countries, we also looked at what local authorities had been able to put in place over the last few years. Strasbourg is one of them. It's one of the five local authorities we interviewed and really, the local level served as an inspiration and for us, it's also interesting to see how to link the national and local levels so that we have better visibility of the action of all these levels. Sometimes, we don't have the common indicators that enable us to assess and therefore, without being able to assess, we don't know which policies would be complementary at either national or local level. What I think is important to stress again is that the government is committed. You can count on the Members of Parliament to remind them of all their commitments, but we have really played this role of political impetus.

Now, as we're on a day dedicated to music and the cultural sector, I'd like to invite you, whatever organisation you're in, to get to grips with what this can generate for you and your organisations. Of course, we need you for the data. I'm not going to take the music sector, but the theatre sector. A national union called Syndéac has provided us with almost more data than the Ministry of Culture. In fact, they've gone and looked at the programming, they've researched the data. We also need you to contribute to and challenge the data collected by public statistics. I imagine, as your presence here this morning attests, that you are aware of the place of women and men in music. But is this the case throughout your organisation? Not necessarily. So the idea is also to look at how training and awareness-raising can be extended to the whole music sector. I think they will be speaking shortly, but there has been work done by the CNM, the Centre National de la Musique, which was created in France just over three years ago and which really has this observatory role.

We really need them too, and we're counting on them not only to provide data, but also to support those in the music industry who want to take greater account of equality within their structures. They do this all the more because it was one of the first cultural sectors in France to make it a condition of receiving their financial support that a protocol to combat violence be put in place within your structure. For the past seven years, they have also been increasing the possibility of subsidising projects that are led by mixed or more female teams. This means that you can encourage the presentation of projects that are supported either by more mixed teams, or by women, or whose very purpose and content serve to represent women in this sector. I think this is important. This logic that has been put in place around the attention paid to equality must be reflected in our funding, but it must also be reflected in these grants. "France 2030" represents around fifty billion euros of investment, particularly in innovation.

One billion has been earmarked for cultural industries, and a small part for music, but we are making the General Secretariat for Investment very aware of the need to collect data and put in place conditions to ensure that the projects supported are not only innovative, but also responsible in terms of equality. I'd like to end with an invitation to you to support us in this drive. We still need this to be implemented at both public and private level. That's why I really wanted to be here today at your invitation, because I think that when we work in the cultural sector we have a role that is all the more important when we want to talk about equality, because we are a mirror of society. Not necessarily a fair mirror, but at least one that seeks justice. It's an almost reforming mirror that we need to have when we work in culture. Thank you very much.

### **Ayoko Mensah**

Thank you Mrs Calvez. Thank you very much. I'm going to give the floor to Mrs. Moldaschl, who is going to take my place so that I can tell you about her work, because what you emphasised, Ms Calvez, about the importance of collaboration between public and private institutions is essential. In Austria in particular, we have an example of an organisation in the cultural sector, the Austrian Film Institute, which is implementing gender budgeting. You are going to tell us how you managed to do this. The floor is yours, Mrs. Moldaschl.

### **Birgit Moldaschl**, *Deputy Representative for Gender & Diversity, Austrian Film Institute (AT)*

Thank you for having me. Yes, I will give you a more practical view on the theme of gender budgeting. The Austrian Film Institute is the main funding institution for Austrian cinema film productions. I will start with the definition of gender budgeting. What is gender budgeting? Gender budgeting is an application of gender mainstreaming in the budgetary process. It means a gender based assessment of budgets, incorporating a gender perspective at all levels of the budgetary process and restructuring revenues and expenditures in order to promote gender equality. I think this is a good starting point because the bold part of that text, because this is where we started. In fact, when we did the gender budgeting, the phrase 'gender based assessment of budget' was our first step. That means the gathering of data and the evaluation of data. For that, you have to decide how to define the women's ratio. So where do you look at if you define that ratio? Which women define the women's ratio in the film industry? We decided to look at the three head departments that have the most power, respectively, influence in terms of film content and in terms of capital.

And these are (we called it the core team): the script writer in terms of content, the director also in terms of content, and the producer who has all the money. And then we started the defining

process. We looked at our Swedish neighbors. They have a way of looking at budgets and they also take these three positions, these three head departments, into account. So we called it the Swedish model to calculate. If you have a project in film, there are different kinds of funding. There's a script funding, there's a project development funding, and there's the big funding, the project funding, which is really the biggest amount of money, because this is the actual process of producing a film. And this example shows (I have here a project development. This is the stage before the main production). It's a little less money than the big production funding. Let's say a project application arrives, we know how much money this project wants, and then we look at the people in these three head departments. And we somehow take this amount, this applied amount, and divide it into three parts.

If the part of the production is a man, then we would say one third of that capital goes on the male account. And we also look on script if there is a woman and direction, if there is also a woman, these two thirds go on the women account. And that's the same we do with every kind of project. You can do that with any kind of project and any kind of amount that you want to distribute. You can do it with applied monies, you can do it with funded amounts. And then in the end, you have a percentage. And this percentage in this graph, the orange percentage you see, this is our women's share.

In the Austrian Film Institute, we have a supervisor report, and this supervisor report decided to do gender budgeting. And with the effect that we wrote into our funding guidelines that it was an aim to achieve in phases. The first line here says we wanted to achieve 35% of women's ratio for 2022, 40% for 2023 and 50% for 2024. And we are very happy to announce that we already in 2023 achieved, if you look at the bold number a little more down, 64% funded script developments, 53% funded project developments, and 51% in project production funding. So that means, we achieved the target before the time. We actually did.

I would also like to share with you the development of the project. What was the starting point? In fact, we started in 2017. The first column are the applied amounts. But you always have to look at the second column if you want to know the funding, the funded amounts. The first column is also the number of applications, because especially the opponents (the ones criticizing gender budgeting) always want to know how many women applied.

Because if they don't apply enough, how can you do gender budgeting? How can you ever achieve 50/50? But the crucial point is that as soon as you communicate a strategy called 'gender budgeting', as soon as that happens, women start applying more.

You really can see that in the end, the last two columns, 44% applied. In the beginning, there were only 20-28%. And the projects are really good because if a woman is in that funding sector, in that big funding sector, she already surely made through a lot, and she's really a good filmmaker. So that would, in my opinion, explain that the funding ratio is even higher than the application ratio.

I guess it's interesting to know what the way was that we went. And I think the most important starting point is that there is a really good association that somehow stands for the interests of that group. And that was the founding of the association «FC Gloria». It's an advocacy union for women filmmakers. It's kind of a networking place, an empowering place that tries to make visibility for women. And this association does the lobbying towards the ministries and the funding institutions, towards those institutions that have the power to decide to change things. And the result was, in the end, that within the Austrian Film Institute, a department was created, the Gender and Diversity Department.

This department first got a budget of 100,000 euro. This is a good amount even if it's not the best you can think of. But for the start, it was enough, because with that money, you can afford data collecting. You can afford evaluation. Yeah. And that's the next point: the gathering of film industry data, and, of course, also the analysis of that data. And from that data, we made the first gender report. And based on that data, of course, you can build up some measures. And one of the easy measure, for example, was to put an effort on the distribution of men and women in the decision making bodies. These are the selection committees and the supervisory board. And within a short time period, we achieved 50/50 within the supervisory board and also within the selection committees. And of course, there are also some men inside the supervisory board. But if they are 50/50, decisions are made differently. And that led, in the end, to the creation of a gender working group, because now, all of a sudden, female interests are present in the industry.

That gender working group was commissioned by the supervisory board and were asked develop a strong tool to achieve 50/50 within a certain time period. And of course there has been a lot of discussions and also a lot of resistance from one side of the industry and it took almost two years, but in the end the supervisory board decided to implement gender budgeting as part of the funding decision-making process. And we had that explicit target written down in the funding guidelines. And yes, of course there were some difficulties on the way there. Of course there was a resistance on the way there. We really experienced that most of the time, male fear of losing privileges. And we often heard that gender budgeting was splitting the film industry.

After the gender budgeting came into force, the association of directors split into two groups and I guess also the one for producers split. But on the other hand, now there is the old one and there is the new association which calls itself in German (and you know you have the possibility to gender in the language). And they called themselves (even though there were also men in that association) in the female form of that profession. They called themselves « Die RegisseurInnen\* » et « Die ProduzentInnen\* » with the asterisks as well, because they also want to include all kinds of gender. But this somehow is also a kind of cleansing process within the industry. I think you can also see it positively like that.

There is of course the misleading argument that too little women apply for funding, that 50/50 is not possible or not fair as long as there are less women applying. And I also told you before that this is not correct because as soon as women see and hear that there is a movement going on, that things change and that they are wanted, they apply.

So our recommendations would be you need a strong movement in the first place. This is really important. And after this, I think for sure you will see success in the end. Of course, this association has to be united and also has to have targets. But this would be a really important first step. This movement does the lobbying towards the powerful institutions in your industry and then you find allies within these institutions. And what is also important is that you feed these institutions with information, with what you would like the industry to be like, because they really need that kind of input from the outside because the institutions themselves, they don't always know what really is needed in the industry. Thank you very much. I'm at the end of my presentation.

One last thing I want to show you... This is a movie by Katharina Mückstein which is very successful in Austria. I don't know if it's possible to see that movie anywhere else than Austria, but I think maybe with time, and this is really a recommendation because it's really very informative and inspiring.

## **Ayoko Mensah**

Thank you very much Birgit for your presentation. I think it's very important to have this kind of very concrete return of experience and feedback, and also the presentation of your methodology in relation to gender budgeting. Thank you very much again. And now I'll give the floor to Mrs. Wieder to make her presentation.



**Christelle Wieder**, *Deputy Mayor of Strasbourg in charge of women's rights and gender equality (FR)*

Thank you for your fascinating contributions. I would remind you that I am the deputy responsible for gender equality in Strasbourg. I'm also co-chairman of the Finance Committee and it's very interesting to wear both hats when it comes to implementing gender budgeting in our city. A few figures to start with. The annual budget for the City of Strasbourg is 450 million euros. Of this €450 million, €86 million goes to culture. That's about 20% of our annual budget. It's a very significant proportion. The €86 million allocated to culture includes museums, support for different art forms, theatre, dance, music and support for artists. It's a really broad field. Of this €86 million, €13.4 million is given in the form of subsidies to local players. Strasbourg is fortunate to be working with other European countries such as Romania, Portugal, Greece, Ireland and Italy, as well as with the German Länder of Berlin and Sachsen-Anhalt. We are working on a project supported by the European Commission to implement gender budgeting. Strasbourg is acting as a bit of a 'baby' in this program, as we are working with states that wish to implement this method.

Within this program, we have two objectives. The first is to work on public procurement in Strasbourg. Public procurement means that our local authority makes many purchases and places many orders with local businesses, and we would like to raise awareness in the business world of the values of equality between women and men. By sending out a message to the business world, we obviously want to raise awareness of gender equality. Our second area of work will be to target the subsidies that are allocated. Subsidies represent 10% of our annual budget. Let me remind you that our annual budget is 450 million euros and the City of Strasbourg gives 45 million euros every year in the form of subsidies in various sectors. But you may have noticed that 13.4 million of this 45 million goes to the cultural sector. What's interesting about working with subsidies is that it's quite cross-cutting, meaning that different departments such as sports, solidarity, women's rights, obviously, will give subsidies to different players in the city and will all have this gender equality prism in their way of working.

So here are the points we are going to focus on:

One is already the subject of a strong incentive for local associations applying for grants. It's a question of paying attention to governance. This is very much in line with what you were saying earlier, who decides within the associations? And the message is being sent out to the voluntary sector, since we want to see parity on the boards of voluntary organisations, or at least an effort to ensure that there is at least a mix. We're also going to look at the proportion of women in programming, of course. This work is already underway, in cultural programming, but we're also interested in the stage crews, the management teams, to bring more gender diversity and parity in this area too. Once again, this ties in with your presentation earlier. Finally, the third area is the fight against sexism and sexual violence. A very interesting example was given earlier, by the Centre National de la Musique, which makes its subsidies conditional on training to combat gender-based and sexual violence. This is an idea that we are likely to pursue at local level here in Strasbourg. We are starting to do this for events organised by the City of Strasbourg.

During the 'Fête de la Musique', for example, you will have seen stands in public spaces dedicated to the prevention of sexist and sexual violence, as well as people able to guide potential victims. This will also be the case this evening at the 'Bal des Pompiers'. So much for certain public events, but we would also like to ensure that festival organisers are able to provide training for their volunteers and employees in the fight against gender-based and sexual violence. To sum up, there are three main areas: governance, programming (which obviously means supporting creation and the work of women artists) and finally the fight against sexism and sexual violence.

We could go on to say that raising awareness of feminist values in the local cultural community obviously means transmitting values that are dear to our municipal team. As you also pointed out in your presentations, there are obstacles along the way. The budgetary approach is not always understood or can sometimes be called into question. It remains an interesting angle. When we talk about money, it often provokes a bit of a reaction, and as we know, sometimes the feminist movement or feminist discourse is challenged because it's not always considered to be extremely well-founded or sufficiently serious.

But it's true that coming from a budgetary point of view gives more weight to our arguments. When we saw the statistics you proposed earlier, they were extremely revealing and they are therefore strong arguments for moving things forward. But I also agree with what Ms Calvez said earlier. It's not just a question of money. It's about looking at the impact that implementing a public policy can have on gender equality or inequality. For example, I was recently approached to say that in the future local urban development plan, we will be able to authorise double bicycle racks. Strasbourg is a city that encourages and facilitates the use of bicycles. Double

racks will pose more difficulties for women, the elderly and children. When you take a decision like this, you have to think about the impact it will have on men and women. This example can be multiplied in all our public policies, of course. This is what we want to achieve by the end of 2026, with, as you said, the aim of making it irreversible. In other words, once our local authority has put this way of working in place, this methodology will have a battalion, I hope, of officers trained in this method and we would like, and this really is an objective, for this to be put in place once and for all and for our city to operate in this way for decades to come.

One of the arguments we can also put forward is that working on equality of resources, i.e. thinking that our subsidies should benefit women as much as men, also means ensuring that women can move towards emancipation. Economic emancipation is also a way of seeing the emergence - and this echoes what was said earlier - of women who can have sufficient economic resources and the time and space to create. It's a virtuous circle that obviously needs to be encouraged, and it's particularly valid in the cultural field. The obstacle that will no doubt raise a lot of questions during these three days is the notion of talent. Because, quite quickly, when you put forward the idea of programming as many men as women, you're going to see people physically stiffen and have wide eyes saying: "My God! Let's not talk about equality or quotas!". What counts in the world of culture is, of course, talent above all else.

So I'd like to tell you an anecdote. It concerns the organizers of a local sports festival, who came to me to ask me to make sure that men and women received equal prize money.

Obviously, this is a step in the right direction. In our discussion, I said that beyond promoting women's sport, we could also think about other forms of presence and representation for women at this festival. Like the fact that men and women should share the microphone, that the musical entertainment should be provided by both men and women, that it wasn't just about sport and that there were different ways of creating equality in an event. And then, just as these people had been arguing for three quarters of an hour to explain to me how important it was to give as much money to sportswomen as to sportsmen, I suddenly heard an "Ah non, but now we're never going to find a woman who's up to the job, or who's talented enough, or who's professional enough to do the musical entertainment we're looking for." I was quite amazed to see this gap between the way of thinking about sport and the way of thinking about the arts, and music in particular. And yet, seeking out this talent, encouraging women to perform, is also a way of promoting equality in this sector.

Similarly, there has been some interesting work done at the Musée des Beaux-Arts in Lyon on gender budgeting. Of course, we know that, historically, there are fewer women artists in our museums. And this work has led to training courses that have proved necessary for curators and museum staff, to consolidate knowledge of women's artistic heritage, since there seemed to be a knowledge deficit. We also called in a sociologist (I'm no longer sure) who came to talk to the Strasbourg cultural service teams about this notion of talent. And it swept away what we often tend to see, it swept away the idea that there is an opposition between the objective of creating equality in the cultural sector and this idea of talent. To have talent, you need resources. You need professional resources and to have these professional resources, you need support and you need funding. As you know from your work in the cultural sector, talent is nothing without work, and to do quality work, you need the means to do it, and that's what we're strongly emphasising here on.

As was also said earlier, women ask for less money, and therefore get less. Here too, we need to combat these biases and we also know that there is work to be done on the springboard to professionalisation. Many women are confined or confine themselves to the amateur sector and find it difficult to move into the professional sector, so they find it harder to showcase their talents and creations when they are not in that sphere. These are some of the obstacles. I won't stop there. Obviously, there are a few solutions. Of course, we need to combat stereotypes as early as possible, in schools of course, but more specifically in art schools, and not just with regard to students, but also with regard to teachers who convey stereotypes, particularly in music schools. For example, people are much more likely to think that a boy can be brilliant without necessarily working. He'll have that in him. Girls are seen as being more studious. Yes, if she reaches that level, it's because she works a lot. We see this in the world of education in general and probably also in conservatoires. Better support for entry into the profession to address this somewhat weak link in the professionalisation of women in the arts.

Of course, as a local authority that supports local initiatives, it's also up to us to support actions that promote parity on the music scene, such as the festival we've been talking about, Jazz à la Petite France. I heard it from Séverine Cappiello, and we hear it a lot in different sectors: yes, working towards a programming, not yet completely parity, but where women are more prominent on stage, requires more work. So, whatever the sector, promoting equality requires more work, and that's something everyone in every sector needs to recognise. Promoting women requires extra effort and extra resources. We are also supporting a local association that will enable women to get to grips with electronic music, to mix and have access to their first stages, and to help them become professional DJs. Finally, I'd like to say - and this is a bit in response to a question that was raised

earlier - that the gateway through gender, through gender equality, whatever the field, will always, very systematically, lead us to think about other forms of discrimination.

I want to make it clear that it's not a question of pitting the fight for gender equality against work on intersectionality. Rather, we need to say to ourselves: "Yes, there is work that has been going on for a long time, supported by the European institutions of many States, and we need to say to ourselves that we need to follow this path to go further each time".

I mentioned the example of bicycle racks, which are far removed from the world of culture, but when you look at the smaller number of women on stage (the figure of 17% in France was given earlier), you can also see that older women over 50 or 60 are still much less represented on stage. We have this phenomenon in France. We can name many singers who are still pursuing their careers. I'm thinking of Michel Sardou, who looks like he's going to go on until the grave, or men who are still performing. But who can name any women who are still performing at this age?

It's more difficult... It requires a bit more thought. You think: "Yes, where are the older women on stage? We recently had a magnificent show by a Chinese choreographer in her sixties here at 'Pôle Sud', a venue in Strasbourg. And we thought: "Well, it's true that in the world of dance, we don't often get older women". It was really sublime. And of course, one of the solutions that can help us on the road to equality in the cultural sector is meetings like this one today. Thanks again to the whole organisation for this moment. Thank you.

## **Ayoko Mensah**

Thank you very much, Ms. Wieder, for your presentation, and thank you to all three of you. I think they were very complementary, and all three of you have underlined some essential points about this issue and about gender budgeting as a tool. In particular, the importance of data collection, which is perhaps the first step that needs to be put in place, but also the need for collaboration between public and private institutions. And then, of course, the importance of looking at the internal work of each organisation and of doing this work internally to promote gender equity and equality. You may also have come back to the difficulty of taking intersectionality into account in your approaches and non-binarity, which is not really taken into account nor visible in your actions.

## II. Friday, July 14 // #opportunities

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**Séverine Cappiello**, *director of Sturm Production (FR)*

Hello everyone. Welcome again for the second day. Welcome to the new people here with us. This morning we have two roundtables. We are going to put at stake the question of «opportunities». How can we give more opportunities to women and gender minorities? How can we create these opportunities at the European level? Have a good morning.

## **Round table 3: Emerging and curating female and gender minority talents in Europe**

Moderator: **Annika Will** (GER), journalist at Arte

**Kathleen Tynan** (IRL), Head of Vocal Studies and Opera at the Royal Academy of Music in Dublin

**Adriana Rausseo** (FR), co-curator, Les Femmes s'en mêlent

**Irene Suchy** (AT), journalist and musicologist, director of Mäzenatentum, leader of the European project Musica Femina

**Aysha Hussain** (UK), Keychange coordinator

**Annika Will**, *journalist at Arte (GER)*

Hi, good morning to all of you. This morning we'll exchange on what can be done to end the underrepresentation of women and gender minorities on stage and in many areas of the music sector in Europe. Let me start by quickly introducing all of us. My name is Annika Will. This is Adriana Rausseo. She's a co-curator for the French festival « Les Femmes s'en mêlent » which aims to create more visibility for female artists in contemporary popular music, but also for women and gender minority talents in other professions of the musical sector, such as audio engineers. Then, the journalist and musicologist Irene Suchy from Austria. She represents the association « Mäzenatentum » and especially the project « Musica Femina ». She's focusing on female composers, on emerging talents as well as on the works of female composers of the past. Aysha Hussain here is a coordinator for « Keychange ». It's an international movement that aims at promoting gender equality approaches in music organizations such as festivals or record labels. And Keychange also supports women and gender diverse artists with talent development programs. We'll hear more about that in a bit. And as a start I'd like to talk to Kathleen Tynan, who joined us from Dublin. She's working as head of vocal studies and opera at the Royal Irish Academy of Music in Dublin. So she's in contact with a lot of young musicians at a very early career stage. And Kathleen, the majority of music students are not male, yet men get much more visibility once they start their careers. What did you do in your conservatoire to change that?

**Kathleen Tynan**, *Head of Vocal Studies and Opera at the Royal Academy of Music in Dublin (IRL)*

Okay... That's a big question. I suppose I need to go backwards a little bit rather than just answer that in one sentence because it's not possible. So, I am the head of Vocal Studies and Opera at the Royal Irish Academy of Music in Dublin. So I'm here to represent the Academy, but I'm also here as a representative of the association of European Conservatoires. So we are leading a program called « PRIhME », which stands for « Power Relations In the higher Music Education ». And this program looks at all of the aspects, the intersectionality of equality, inclusion and diversity. And it has inspired us to actually change our programs and change our structures within the Academy to be more inclusive. And that has been a very big thing for us, to actually revise our curricula and our degree programs. So the programs that we offer now are much more diverse in terms of the options that we offer to our students and that eventually will enable them to have a better choice of career when they graduate. So a more portfolio-based career where they can not just necessarily see themselves as performers, but they might be pedagogues, they might work in the arts, in other capacities, in managerial posts, running festivals, etc.

So we see that the degree programs that we have now have to respond to the changing world that we live in, and have to be led by the opportunities that exist for musicians. It's not just as performers, even though that is the primary thing that we are preparing them for. So, how do we create more opportunities? We create the opportunities by embedding different ideas within our curricula. So we've changed the requirements that the students have in the repertoire that they present, where they have much more free choice or they are required to present repertoire by underrepresented composers, and that's very open. So that is their decision. Who do they consider to be underrepresented and how might they represent that in their programming? We don't just focus on one aspect of performance. I mean, even though my title says Head of Vocal Studies and Opera, opera is a large part of what I do but the students can actually present work across a lot of different genres within classical music, chamber music, song projects, international touring opportunities. This year we did a project in response to climate emergency.

We collaborated with the Conservatoire National de Paris, the Mozarte in Salzburg, the Guildhall School in London and we travelled by train and ferry around Europe presenting this program. It was a really interesting way for our students to interconnect and meet their colleagues from other countries and explore something that is really a crucial issue for us at the moment. It's just as important for me as equality and the climate emergency is interconnected, as somebody said yesterday.



## **Annika Will**

I believe you also changed the curriculum a bit?

## **Kathleen Tynan**

We have changed the curriculum. We have changed it as well, not just in what students can present. We've taken out all references to specific composers. So, for example, we don't say : « you must study six songs by Schubert », we say : « you must study six songs by the early German Romantic composers ». So we make it much more inclusive in that way. Similarly, in the history, the study of history is much more diverse now. So women composers are studied in parallel with their male contemporaries. So all of this is really important because it informs the students and they themselves now are presenting much more interesting programs. It was for me, quite impressive this year that in our Chamber Festival, which is 'ChamberFest', which runs for two weeks, where the students present a diverse repertoire of chamber music, that the two ensembles who won the prize this year, the ChamberFest Prize, were presenting works by contemporary composers in both of the programmes. One was a work presented by an ensemble of soprano, cello, flute and piano, and it was a Scottish composer Judith Weir's work, while the other was a work for soprano and piano, and that was a work by Jonathan Nangle, who is an Irish composer.

So contemporary music is very much at the core, and we work with composers all the time in terms of creating new works and responses to cultural events that are happening in Ireland. For example, at the moment, the National Gallery of Ireland has an exhibition of works by Lavinia Fontana. She is a Renaissance painter and a woman whose work is only really being celebrated now. So I curated a response to that, a musical response with composers from her period, starting with Francesca Caccini and then Barbara Strozzi, Élisabeth Jacquet de La Guerre. And then we commissioned a new work by one of our own composers, student composers, Leisha McMullen, in response to the painting that is actually owned by the National Gallery of Ireland, which was included in their performance, and that was a sold out performance of works by women composers. And that just happened three weeks ago. So that young composer is now going to be featured in the National Gallery of Ireland's magazine as a featured up and coming young artist, albeit a musician, this time a composer. So we're constantly looking for ways to create more performance opportunities for our students. We're very lucky in Dublin that we are surrounded, where we are in the centre of the city, by all of the major cultural institutions.

So the National Gallery of Ireland is just around the corner. And as a consequence of that collaboration, we're now going to create an elective for our students which combines visual art and music, where they create their own programs and they present them in the gallery. So that's going to start to be an elective next year, in our electives' choices.

We also work with a lot of the institutions that fund the arts in Ireland. So the Arts Council of Ireland has actually funded us to commission works. So this particular one we see up here, « Vampirella » (2017), an opera by Siobhán Cleary and Katy Hayes. They took a short story by Angela Carter, who's a very well-known British writer. It's the story of Vampirella, but it turns fairy tales on its head. The work of Angela Carter is very feminist in that regard. And it was very exciting to commission this new work for production by our students.

### **Annika Will**

I think you told me that regarding practical works, like creating operas with your students, you have the big problem that you often have a lot of female singers and sopranos and so you found strategies to ...

### **Kathleen Tynan**

Yes, this has been really interesting, and actually, this is where the gender issue is more complex in opera. If we move on to that area, because the majority of well-known repertoire that is presented on the stages internationally has roles predominantly for male singers. And if you take any well-known opera, if you take « La Traviata », there is one central female character and she dies at the end of the opera. If you take « Madame Butterfly », similarly, I think we have two women in that opera, but Butterfly dies at the end of the opera. In the 19th and early 20th century, there's a predominance of operas which feature significant female characters, like « Tosca », another very good example, only one woman is featured in that opera. And they inevitably reach an awful death at the end of the opera. So I tried to move away from that very much in the repertoire that we select. And I had to choose a repertoire that will actually suit the demographic of students that we have, which is predominantly female. But the great thing about opera is that it is very... I can't really say 'gender-neutral', but you can play with gender a lot within opera.

It's part of the art form, and therefore it gives so much opportunity for us to do that: to cast roles that would have been male roles with women playing the roles instead, and vice versa sometimes. And to choose works where there are a lot of roles originally written for the female voice. So that would be Baroque repertoire, significantly. There's one there, very recently... So this is the first opera

that we know that was written by a woman, Francesca Caccini, « *La liberazione di Ruggiero dall'isola d'Alcina* ». It's from, I think, 1529 or something, or maybe 1549. So we gave the Irish premiere of that in 2019, and then we presented it again this year. Actually, when we did the Irish premiere, we did two performances, one in the Abbey Theater in Dublin, in the studio space there, which is called the Peacock Theater and the second in the Freemasons' Hall in Dublin. And Freemasonry is not well known for being a feminist organization.

So I thought it would be very, very interesting to propose to them that they should open their doors to an opera by a woman. And they did. And it was really quite exciting to do that work in there with them. So this year we did it again and we did it in combination with another opera that I mentioned yesterday called « *The Sofa* » by Elizabeth Maconchy and Ursula Vaughan Williams. And in this, the role of Dominic that's played by Aimee Kearney on the left, would originally have been cast for a tenor but I decided to cast it as a soprano. And Nicola LeFanu, who herself is a composer and daughter of Elizabeth Maconchy, came to the premier performance and was surprised and delighted we'd cast a soprano in the tenor role instead. So that's another example of what we can do in opera, particularly with lesser known repertoire. But I would like to think that maybe with the better known repertoire, we can proceed to do the same thing.

### **Annika Will**

Thank you very much. I think regarding the time, we have to move on to the next person. I switch to French now to talk to Adriana. Adriana Rausseo, you are the co-curator for the festival « *Les femmes s'en mêlent* », which started in 1997 in Paris but that also has traveled in a dozen towns all over France and all over Europe, in London, in Berlin, in Belgium, in Spain and in Poland, I believe. Can you please tell us a little bit more about the goals of your festival?

### **Adriana Rausseo, co-curator at "Les Femmes s'en mêlent" festival (FR)**

The basic aim of the festival is to make up for the lack of visibility of female artists on stage, to begin with. So to be able to find, in all aesthetic areas, in today's music, women not only singing, but also playing instruments, drums, bass, guitar, keyboards. That was the first step, and then very quickly, as a result of meeting the artists backstage, we realised that the problem wasn't just visibility. It's not just stage representation that's important to develop, but there are plenty of other places too. You were talking earlier about female sound technicians, in fact a bit of a behind-the-scenes job too. What can be done to combat this under-representation?

So, in the twenty-seven years that this festival has been running (of which two editions have not taken place, so that's almost 25 years), it has metamorphosed and become a festival that is widely recognised in France, that emphasises the talents of women artists, but also a festival that asks questions about the place of women in the rest of the industry, in positions of responsibility too, backstage, and with this in mind, we have decided to create in 2021 a scheme called 'Les femmes s'engagent'. It's a sort of 'toolbox' in which we try to answer three questions. Or at any rate, to ask three questions: How can we encourage artistic creation by women? What's going on? A lot of artists have told us, for example, that they feel very isolated because they work a lot with emerging artists. How do you get them to work together? And how do you encourage this creation? So we set up practical and technical workshops.

### **Annika Will**

A photo, I think?

### **Adriana Rausseo**

Yes, for example, there are workshops on computer-assisted music (M.A.O.), beatmaking and music production. These are non-mixed spaces where women can get together not only to learn definitions and technical concepts, but also to talk about the obstacles they face (including this somewhat isolated aspect of their careers), and talk about sexist and sexual violence. These are also important spaces for networking.

### **Annika Will**

Why is it so important for you to offer this kind of workshop, apart from working towards greater visibility on stage?

### **Adriana Rausseo**

Well, because we believe that this will also encourage professionalisation. Because the world of culture and music is a precarious place, where many women, and particularly emerging women in music and artists, struggle to make a living from their art, their craft or their passion, and often find themselves having to hold 40 different jobs to support themselves. That leaves them very little time for creation and I think it also encourages them to go further and even invest in places they never thought they could be. Technical jobs where there are a lot of men. So they can project themselves and say: "I can do that too". So that's why I think it's quite important. And alongside the 'practical-technical'

stuff, we're in contact with a lot of players in the industry to also think about issues that are a bit more global, societal but that apply to our industry. I'm thinking in particular of health and mental health issues for artists, but also for professionals in all professions.

I'm also thinking of sexist and sexual violence. So we see the problems and we try to think collectively about solutions so that we can work more calmly.

### **Annika Will**

Yes, thank you very much, Adriana. I will now switch back to English to talk to Irene Suchy. You are focusing on female composers with your association and your projects. What solutions have you found to give emerging women composers more equal chances and more visibility?

**Irene Suchy**, *journalist and musicologist, director of Mäzenatentum - leader of the European project Musica Femina (AT)*

Hello. First of all, I would qualify 'emerging' not as 'young'. Emerging is 'coming up' and emerging is not equality itself. I think European programs stress a little too much this emerging factor. We also have to care for the existing artists. Hidden, not seen, whatever. But of course, women artists are in a way emerging. So this fits. What I also learned yesterday and learned more and more in all the discussions about fostering and supporting women composers is that this idea of supporting a minority, just a minority, not in quantity, but in equality is raising the ideas that other unseen, hidden people groups want their visibility. So I think gender discussions help other discussions. This is fine. We don't have the solution yet. This is what I saw yesterday. But yes, I am working on female composers, but it's not the sole work. I am working on gender mainstreaming and the first big step was a big exhibition in Vienna in the historical Palace of Schönbrunn. This is where the stones Maria Theresa walked on are. And in front of our exhibitions site there was and still is the bride plant for empress Maria Theresa, a Myrrh tree! And this still exists in Schönbrunn.

We got this venue. But it did cost a lot. So I spent some hundred thousand euros at this time. I thought it was okay. I still think it's okay For my curator partner, it was not okay. Anyway, I did it and I think it needs time and we need to stick to our thoughts.

### **Annika Will**

What was the exhibition about?

## **Irene Suchy**

The exhibition was also part of a European project, « Musica Femina », female made music. And for a long time, for instance, we looked for visibilization. It was so hard to find a picture for what we were doing. And then we found this musical keychange, this reverse keychange. And there were lots of men coming up to me (yes to me, I'm quite prominent in Vienna) and they were telling me: « Do you know the keychange is reverse? ». Yes, we know. And the exhibition was in parts music in cloisters, music in 'salons', which also reflects the terms of private and official, which is a gender segregation. And then this was the N.S. deported, the N.S. ostracized. I mean, there are so many in all the research about deported and murdered women in N.S. times, before N.S. times, in Austrofascism also, the women are not yet researched. So it's also, for us, a topic. And then we had lots of contemporary composers.

## **Annika Will**

And you organized concerts?

## **Irene Suchy**

We organized concerts, yes. We discovered the very nice idea that if a concert happens in a room decorated with female composers' portraits, everything goes, everything is possible. Newest music was a success. Our halls in Vienna are decorated with mediocre composers' portraits. Look at the Vienna Golden Hall in Musikverein Opera. If you go into the concert house, they are sitting here, often with such a face... I mean, there is no space for a woman in Musikverein. All the pictures of the Schubert contemporaries, you don't know one of them. For a long time, you didn't even know who the painter was. But they were hanging there. So we need a room we can decorate in relation with the music we are playing. Yeah, maybe this happens at some point. There are some plans in Vienna also.

## **Annika Will**

Did you think about other formats, like videos and podcasts?

## **Irene Suchy**

Yes, we did a lot of them, I think, twelve or twenty videos of contemporary composers. The fact is that national and European fundings only fund contemporary art, which is OK, but what to do with all these hidden, forgotten women composers?

So we had a big gallery of portraits of composers and there was an Austrian poet who did hundred of poems on these composers. Then we distributed these poems to contemporary composers. And this is our double album: « Poetry of female composers ». And what I liked was the idea that a contemporary female composer has to discover her ancestor, has to discover her story. I mean, there is a tradition. We are not the first ones. Not every female composer is the first one. There have been composers. We have to research them, and we have to develop ways how to present them to the audiences. So we did, for instance, walks in Vienna, about contemporaries of Mozart, where they lived, where they worked, where their schools were. They had been, in exchange with Beethoven, with Mozart. They played with them, they composed for them, they published their scores. So it is possible to research this, but it needs research and it needs musicology. My big key, where I want to pull or push or whatever, is that musicology at Viennese, at Austrian music universities, lacks feminist musicology. And we need university, we need politics, we need governance.

### **Annika Will**

A very evident link between between what you just said and what Kathleen said before: not bringing it to music students only, but to the general public too.

### **Irene Suchy**

Yes, but music students are the first ones, and music teachers are the first ones. They are lazy, they are reluctant. We have to push them. They have to be forced to study and to research with their students and to practice this. And also there has to be Awards. We are also doing these walks. We are doing now a map of composers in Vienna, old and new ones. There is some funding and the last fine development is that, like for film making in Austria, we will be establishing a group promoting women and gender in music, and we will see how this works. But it could be such an 'avant-garde' force group.

### **Annika Will**

I think we'll get back to that a bit further in the discussion. Thank you very much.

Before speaking with Aysha Hussain, who's next to me, she asked me to show a video of the association she's the coordinator of: Keychange. Aysha, I think you're not the only one from Keychange here. We'll hear more about that on the other days too. And we just read one of the main actions of Keychange is the 'Keychange Pledge'. Also, maybe it's interesting to know that Keychange is a little bit based in Germany, a little bit in another country, but it's very much a multinational

organization already. And one of your main focuses is this 'Keychange Pledge'. Can you tell us more about this?

**Aysha Hussain**, *Keychange coordinator (UK)*

Yeah, so first off, we're still a Creative Europe programme funded project and we hope to be an entity. We're in the process of becoming an entity so that we can carry on. So about the very quick trailer you saw, I really do recommend you go onto our website and have a look. There are so many aspects to what we do. But going on to the Keychange Pledge, I won't give you the history because you can also find that online. But it started off with encouraging festivals to sign the Keychange Pledge to reach 50% women and gender-expansive people in their lineup. But then that expanded in the second phase because when you look at the whole ecosystem, festivals and award shows, they come right at the end. So you really have to keep going back right to the start. So now we encourage everyone, whether you're a booking agency, education institute, conservatoire, anyone and everyone in the music industry, because it has to be a simultaneous change to encourage them to reach 50% in their chosen area. The pledge itself is quite varied as well. You can take action, for example, look at the makeup of your board, your staffing, your venue staff, and you commit to the pledge that you've made. We ask all our pledge signatories to also submit on an annual basis how they're doing with the pledge. So when it goes back to data collection and you can mark the progress, sort of.

We actually, earlier on in the year, released our Keychanger Pledge action plan, which was the result of looking at four years' worth of signatory data submissions around their pledge. It was over 600 signatories, over 200 signatories submitted regularly on an annual basis over a course of four years. And we say that targeted action works because 64% of those reporting pledge signatories met or surpassed their pledge goals. So without our signatories committing to it, we wouldn't be doing the work that we're doing. And I think even just in the first act of a company or an organization, if you've not signed the pledge already, please do sign the pledge and also encourage others to sign the pledge, because it really makes you sort of think about the infrastructure of your own organization and really break down what it is that you're doing or what you're not doing, what outreach you're doing or not doing. And that's the only way to take stock of what you're doing, really, to take that stop.

And I think COVID was a great... well... obviously it was terrible, but it really made people take stock of what they were doing. And the work that we've been doing as well, I think, was also, in a way, accelerated by COVID, because you take that pause. So in a way, this is you taking a pause, and not only pause, but like proactive action.



## **Annika Will**

Yeah. Thank you very much.

And then there's the 'talent development program'. Can you tell us more about that?

## **Aysha Hussain**

Yes, and as you mentioned, we have lots of partners. Because by the way, the pledge is global. Anyone can sign the pledge from any country. It has to be a global action. For the talent development program, we have 12 partner countries, 13 partner festivals. Twelve of those countries are in Europe and we have one partner country in Canada. And in each of the countries, we have a partner festival. So we have a call out every year for 74 women or gender-expansive participants. By gender-expansive, we mean gender diverse: anyone that identifies outside of the male/female binaries. So every year, out of the 74 participants, half are music industry professionals and half are artists. And the call out goes, you have to be a resident from one of the partner countries. Now, the partner countries and the festivals in those countries, they then go through the applications and select the talent. So it's not quite people that have started out in the industry, it's people (women and gender-expansive talent) that have gone quite a bit of a distance in their career, but because of their gender, have kind of hit that 'glass ceiling'.

So it is a targeted action, a targeted program. What does this mean for people once they are selected? For everyone, it means being straight off, part of a network of all these countries. And we connect the alumni to our current participants as well. We have two network meetups every year. And now, I should probably very quickly mention our partner festivals as well because that also ranges in genre as well.

For example, Reeperbahn Festival in Hamburg are lead partners. PRS Foundation in the UK whose festival partner is Liverpool Sound City. Oslo World in Norway (the clue in the name). For music outside of the Western European soundscapes, there's BIME, our Spanish partners, and in Canada, we've got MUTEK in Montreal, electronic focused, as well as BreakOut West in Kelowna. So you get an idea of how vast the network itself is. So you get to meet the selected talent twice a year as well as be programmed into one of the partner festivals. And your partner festival chooses talent from outside of the country as well, so it's this international sort of talent exchange.

Artists are programmed into said festivals and our innovators, our music industry professionals, they are programmed into the conference aspect of the festivals, panel opportunities and such.

Then, there's also a mentoring element. Jess, who is here somewhere, runs the mentoring aspect. It's called « we.grow » in collaboration with « she.said.so ». So all our participants get connected to a mentor who is specially selected around what they need. So it's very thought out and tailored. It has its challenges because we're talking about a number of participants from a number of countries with each country having its own different challenges. But I think that in itself is beautiful. I think it really shows the connections that are also made and, speaking to participants over the course of many years, I think we really start to see the impact. Some see the impact straight away, others don't see until like a year, two or three years down the line. And yeah, so it's very international. And so, very quickly as well, I feel that it connects you to your local industry (I used to hear a lot of: « Oh, I didn't even know so and so existed in my city or in my country... », on top of the obvious international connections that you make.

### **Annika Will**

And the mentorship aspect is, by the way, also something that you are doing with « Les Femmes s'en mêlent ». I think we were a little quick about that on your part, but kind of a similar idea. Adriana?

### **Adriana Rausseo**

No, in fact, we don't do mentoring. On the other hand, what we do with "Les femmes s'engagent" (« women get involved ») is that often it's artists who commit to passing on their skills to other artists or other professionals. So there's a link. There is indeed a network, but there is no support. There are a number of mentoring programmes in France, like WAH! which was set up by someone in this room. There's also MEWEM. For the moment, we don't have any mentoring schemes, but we're really in favour of 'sister' transmission.

### **Annika Will**

Yes, I have the impression that in music it's something that's come about a bit naturally, perhaps over the years, given that it's been around for over 20 years.

### **Adriana Rausseo**

Yes, the thing is, you need the resources to do it. You need money to be able to set up a mentoring programme and provide support. And unfortunately, sometimes you have to go and find that money, and that's complicated.

## **Annika Will**

Exactly. And speaking of it, Aysha, I believe you were not able to open a new call for the mentorship program this year? Is that right?

## **Aysha Hussain**

Yes... It's a multitude of factors: where you apply, timing, and also when you've got multiple partners, but also the whole entity thing. So now applying as an entity rather than a project. And I think it also speaks to sort of like the wider sort of funding, not only issues like when we talk of sustainability, we often think of the green aspect, but other things include sustainability of talent and also the momentum. Like you keep going. Now if a funding comes to an end and then you're looking around for funds, it can kind of slow you down a bit.

## **Annika Will**

Can you just maybe say how it did slow you down?

## **Aysha Hussain**

I think that was just for us. It's maybe also when we look at how long the funding is available for (because I think that with Creative Europe, you can now get up to funding for up to four years. I'm not entirely sure what we're eligible for, but again, you're at the mercy of whoever's giving out the funds. I think what we would like to see is just in the long term generally as well, maybe longer term funding would be great. I'm thinking of an example of this. I always use UK examples because I find that sometimes they're quite ahead of things. I work in film the other half of my time and the British Film Institute, for instance, recently launched a ten year funding development, a ten year strategy around funding where you can, over time, it can vary depending on your project. And I think we can often learn from other creative sectors and countries. I think that something like that would be great. I know Creative Europe also is looking to have long term strategies but I think maybe over a course of a decade rather than like three or four years. I think that might be the future of how we can look to things because it also includes the audience, the talent development, the skill set that you're developing. So it's so many areas that it kind of becomes impossible to do things over a shorter period. But if you had a long term strategy and did it collectively in a localized setting and you would replicate something, but tweak it very specifically to your own country and local, because I always say there's no hat that fits all, but we can still take from other spaces, if that makes sense.

## **Annika Will**

Yes. Let's now talk about what would you say from your experience, all the four of you? In a more open discussion now, and from your experiences, what kind of actions that you have done have had the most long term effects or will have the most long term effects?

## **Kathleen Tynan**

I'll jump in there in terms of maybe the work that I've done in opera in the Royal Academy of Music because the programs, the productions that we make, they're very collaborative in terms of, not just the students that we work with internally, but the design. So we always collaborate with design students from other colleges and technical theater students. So some of our productions will have up to 100 students working on them between the cast, the orchestra, the design team and the technical crew. I think that that itself has really been hugely beneficial because of the interdisciplinary nature of opera. You can do this and the students inspire each other, they learn from each other.

And we only have a National Opera Company in Ireland for five years. That's quite shocking. We did have opera, of course, previous to that, but we didn't have a National Opera Company. So it's very exciting now for me to see that the graduates of ours are now performing regularly in the National Opera Company and also that some of the technical theater and design students are now constantly working for the company as well. So that is a strategy which has really, I can see it, actually happened within ten years. So when you talk about having long term strategy, I really agree with this because when I go back to the very first big collaborations that I did, and that was in 2012 when we did the first Irish production of Handel's «Semele». And that had over 100. It was absolutely huge. And we presented it in a site specific production in St. Werburgh's Church in Dublin, where Handel had actually visited and played the organ when the first performance of «The Messiah» was performed in Dublin. So it brought together all kinds of amazing opportunities with a huge cast, with a cast on the stage and a cast up in the gallery singing. It was a very exciting, completely sold out production.

Similarly, I think the other work that I really feel has made an impact is the operas I've chosen that are almost all female cast, or predominantly female. So you saw some photographs there already. There was an opera called «Banished» by Stephen McNeff, with the libretto by Olivia Fuchs. And it's actually about women that were transported to Australia for very petty offences. They were transported in their thousands and they were transported from Ireland as well as from London, where the piece was originally written for the Trinity Laban Conservatoire's students in London.

And we gave the Irish premiere of that. We staged it once again in a site specific production in the *Kilmainham* Jail in Dublin, where many of the Irish women were actually imprisoned before they were transported. There were nineteen of our Sopranos and Mezzos cast in that opera and only four male roles. So it made a phenomenal impact. Once again, it was completely sold out because it was such a kind of extraordinary production to put on in a site specific context. And it has an impact on the students that are part of it. The actual design students are predominantly female or identify as female as well. So I think it's just very, very interesting to have that huge number of young people working together collaboratively at that very young age, from the age maybe of 20 up to 25, and to see how that impacts.

### **Annika Will**

How they view and how they work in future responsibility.

### **Kathleen Tynan**

They find their colleagues at a very young age. And it's very exciting to see how that grows, yes.

### **Annika Will**

Anyone else?

### **Irene Suchy**

I think we, who did European programs, discovered that there have been some significant changes and improvements. One is it has improved in that now you get 80% of the money in the beginning. So this makes it easier. I totally agree with you that we need a ten years program. I even say we need an institution with a small room, and the rest is in the Internet. What helps us that this topic is integrated into the music sector in Europe. The battle is so hard because we are changing the world, we are changing the repertoire in theater, in opera. I mean, you know «Don Giovanni», and Don Giovanni goes to hell. But, you know, there are operas about the real hell, about rapes, by Jennifer *Walsh*, by others. This is the hell, not «Don Giovanni». We laugh about Donna Anna, that she cries about Don Giovanni and that he doesn't want her any longer. We laugh at her. All the operas don't take women seriously. Look at Elsa in «Lohengrin». She cannot even ask who the man who saves her is. I mean, this is incredibly silly and absurd, but we listen to it.

## **Annika Will**

We need to change what we are. The narration. Is that what you mean?

## **Irene Suchy**

We don't want to liquidate «Don Giovanni», but we have to add other compositions, we have to add the complementary. And this is why it is a battle, it is a war. It is a war in language, it is a war in repertoire, it is a war. And what about this institution we want to go for, for let's say, ten years? We have to take something away from existing institutions. We can't help. When I was in Brussels, some years ago, I was the only one who was dealing with gender equality (and also with quality of music), and I realized there are many institutions and platforms supported by Creative Europe who are not at all including female composers, not even on a small scale, neither in chamber music nor in singing songwriting. I am thinking of ECMA - the European chamber music academy, ECSA - Composing and singer songwriting, or the IMZ - supporting Film and music. All the Austrian institutions who get money from Europe are not dealing with that. And this we have to change. We want to take some money away from them but in the end, we give it back to them, because we give back diversity, new ideas, we give back music that cares, music that is necessary, music that is relevant again, that is political and that deals with our lives and issues, not more.

## **Kathleen Tynan**

Can I just jump in there again? It's fantastic! Thank you so much for that. To give another challenge example with opera, because exactly what you've just said. But it's also interesting to take something that is entirely misogynistic. One of the images that you saw earlier was an opera by Monteverdi called «*Il ballo delle ingrato*», and that means «The Ball (or The Dance) of the Ungrateful Women». I know even the title is offensive.

About the ungrateful women in question... : this is a short opera and the reason I chose it and the director that I asked to direct it, Katrina McLaughlin, who is now one of the artistic directors of the National Theatre, the Abbey Theatre in Dublin. She directed a number of operas for us at the Royal Academy of Music, including «Banished» as well. And she is very much a feminist director. And therefore, when I asked her to direct this, she said : «Why are you giving me this awful piece to direct?». It was written, actually, for a particular marriage as part of a marriage celebration in the 16th century. And it was commissioned by the father in law of the bride as a warning to her that she had to consent to her husband in all things, otherwise she would end up like these ungrateful women who had not consented and ended up in hell.

This is the hell you were talking about. So this opera is appalling. So we decided we would do it, but we would present it in such a way that we made a very strong feminist statement. We didn't realize that Zeitgeist actually was so with us, in a sense. At that time, we were having the referendum in Ireland on abortion rights for women. This was the second time round, because the first time around was in 1983. And having campaigned in that first, on the doorsteps as a young woman, to have this happen again in my lifetime was very powerful. So the operas we chose at the time to present in the Peacock Stage of the Abbey Theatre of Dublin, directed by Katrina, were both political, actually. And in the first one, it was an opera called «Scipio's Dream» by Judith Weir, for which she had taken a Mozart opera, very obscure, and condensed it to make it into a very short opera. And we politicized that and then we connected it into the second opera. So we made both operas about political issues and women's rights in particular. And it happened as well that there was a very infamous rape trial in Belfast at exactly this time, where a young woman took a case against three rugby players for rape and she lost the case.

It was shocking. It was huge in Ireland at the time. And the result of that rape case actually was released on the premiere of our performance. There were some women who wept in the audience and there were some women who left. So it's really, really interesting to take into account. Opera is a very powerful art form and I think when we do this, when we take it and we actually own it, it can change things for us as how we represent ourselves, because the representation of women in opera is really not good enough, frankly.

### **Annika Will**

And one of the things you said, in the pre-talk, is that you would really like to connect more with other conservatoires, other opera houses, ...

### **Kathleen Tynan**

Yes, I think it's really important. And if we take obscure opera, we can do remarkable things with it, but we rarely present co-repertoire. The only piece of co-repertoire that we presented, which is predominantly female cast, also was «Suor Angelica» by Giacomo Puccini. People always say: «Oh, why don't you just do Suor Angelica? It's got lots of roles for women.». And I say: «Yeah, they're all nuns...». We have problems with that in Ireland as well. So we did do it, and it was directed by a young director called Tom Creed, once again presented in the Abbey Theatre on the Peacock Stage. It's great to do this work in the National Theatre because it gives a kind of visibility to what we do and it actually makes a statement about what we're doing with opera, with our students. We presented that exactly at

the time that there was very damaging information released about young women who, because they were pregnant in Ireland, were sent to convents to work in laundries. They were called the 'Magdalene women'. This happened and this continued in Ireland up into the early 80s. So shocking, so appalling. And so we set Suor Angelica in a Magdalene laundry at the time one of these reports was released.

Once again, there was huge discussion afterwards from people in the audience coming up to us saying: «My aunt ,or a relation of mine, was in a Magdalene laundry.» This is amazing to see this represented in an opera, on a stage in opera. So at the end of the opera, because it's only women on the stage, there are men that sing in the chorus off stage, as Angelica has her soul saved and her dead child appears to her. At the end of the opera, we decided not to have that moment, but we did bring the men on stage, dressed as priests to look at her dead body, because she had taken her life by drinking bleach (because it was a Magdalene laundry). But that was to make them responsible. Actually, they stared out into the audience, all the men, to just yeah... Sorry, there you go.

### **Annika Will**

I would like to go back to the networking aspect and get a bit more broad than opera again. Aysha, you have quite a lot of experience already with international networking. And you said that it's not a hat that fits everyone, but what is your experience with international networking? What do you learn from networking with other countries on this question?

### **Aysha Hussain**

Yeah, I think it also kind of extends to your previous question around what works really well.

And I really like with the talent just as an example, like the talent development program, when I see participants from like three years ago, the industry professional part also includes people that do music production, curation, so it really covers everything. So just seeing, for example, this week there's something called Electropark Festival, who are a signatory, happening in Italy and so our Italian participants are there. But I also noticed that our other Keychange participants from other countries are also programmed into the lineup as well. And I've seen a lot of that where I'm thinking: «Oh, that's really great. So and so is working together». And I know that there's a lot happening that I don't even know about because it's not just the curation part, it's also people collaborating behind the scenes, setting up their own local things. And on what you were asking about sort of what you can learn, even I have been learning.



## **Annika Will**

So there are many ideas in many countries, and maybe we just need to share them better?

## **Aysha Hussain**

Yes, but the thing that when I always say, although there's no one hat that fits all solution. But even I've been learning, even with our non-partner countries, where you go and you're on a panel or whatever, but it's the conversations that happen outside of that where you're talking. I'm like: «Oh, wow. I did not know that». These were issues in the Baltics, which are quite different in the Scandinavian countries. It's never what you think it is from the outside. And so I guess countries with similar sort of issues can look to each other for support and see what other countries are doing well and what can work in their countries as well. So having that cross border opportunities like this, how we're in this room and I always talk about the intersectional side as well because we're often in white middle class spaces and how do we diversify the networking opportunities that we provide. And those things we can take back to our own localities and see what we can do there and keep diversifying. But again, you can learn good practice. We try and put out resources as well on our social networks that touches upon different countries and also different language contexts as well.

There's like translate buttons now or really good translation services so you can tap into those resources but just also knowing where those resources are signposting, which is what I also try and do a lot on our socials and on our website. We put out, for example, like Friday figures every week around gender disparity and the reports that come out. I love data. If there's anyone here and there's some report that you know of, please send it my way. But yeah, learning even just from reports from different countries that tell another story as well.

## **Annika Will**

Adriana, would you also like to add a final word before we end this round table?

## **Adriana Rausseo**

Not really, apart from the question you asked earlier about the long-term impact. At the same time, I was thinking and thinking that, in connection with Keychange, the people in charge of programming at the big festivals often find it hard to find women artists for their programme. So it's often an argument that's put forward: "Yes, but there aren't enough of them in this or that musical style". But a festival that's been running for 25 years, whose only line-up is made up of women artists,

where there are women on stage, goes some way to proving the opposite. In any case, it tries to point to a political will to take the trouble to seek out talent, to know that women are present, that they are creating all the time, that they have less money, and so on. I can't measure it because I haven't counted it, but it shows, it sends out a strong message, in any case.

If you have the will to programme women, to diversify your programming, to represent diverse realities, you can do it. You just have to look for it and give yourself the means, or try to find the financial means, the money, to be able to do it.

### **Annika Will**

Many thanks to all four of you.

## **Round table 4: Women and gender minorities' visibilization: how to go about it?**

Moderator : **Ayoko Mensah** (FR/TG), expert and artistic programmer (BOZAR, Africa Museum)

**Veronka Köver** (GER), head of project ARTE Opera Season

**Nathalie Négro** (FR), director of Piano & Co and Euro-Mediterranean project Musical Bounce Back

**Tim Schoon** (GER), CEO of Goformusic gGmbH that organizes the Female\* Producer Collective program

**Solange Maribe** (FR), coordinator of the Majeur·e·s website and directory at shesaid.so France

**Ayoko Mensah**, *expert and artistic programmer (BOZAR, Africa Museum) (FR/TG)*

Hello. Welcome. Thank you for coming to this second round table on the visibilization of women and gender minorities and how can we improve the visibility of women and gender minorities.

I'm Ayoko Mensah and I'm delighted to be moderating this second round table with four guest speakers who are going to continue this morning's discussion, in which we've already touched on the issue of visibility and also the complexity of this issue, which is totally cross-cutting and touches on the issue of creation, the issue of production, the issue of dissemination and the issue of promotion. And finally, through your four projects and the projects that were presented this morning at the previous round table, we're going to continue talking about these innovative projects. How you are putting in place strategies and projects that will enable progress to be made in visibilizing both women and gender minorities. I think it will be very important and interesting to also bear in mind everything that really has to do with visibilizing gender minorities and trans artists in particular, because it's true that sometimes we forget about them too, and it's very important to bear them in mind and see what can be done to really support their careers and their visibility. I'm going to quickly introduce you, then leave the floor to you for your presentations.

On my left, Veronka Köver. Thank you for being here, Veronka. You're a project manager at ARTE Diffusion and in particular in charge of Arte's opera seasons.

Next to you is Nathalie Négro. Nathalie Négro, you are the director of « Piano & Co », and a pianist and artist yourself. You run this company. You're based in Marseille and you're also the director of this Euro-Mediterranean project, « Musical Bounceback », which you're going to tell us about and which is a completely innovative project for the promotion and visibilization of female artists.

Next, just next to me, Solange Maribe. Thank you for being here. You are the coordinator of « Shesaid.so », a French association for the promotion of women and gender minorities in the music industry. And you are also the coordinator of the first inclusive directory of professionals, i.e. women and gender minorities in the music sector in France.

Finally, Tim Schoon. Thank you very much for being here. You are President of « GOFORMUSIC » in Germany, in Saarbrücken. Goformusic organises a totally innovative project to raise the profile and empower female artists, the Female\* Producer Collective Project, which you are going to tell us about.

So I'm going to hand over straight away to the first speaker, Veronka Köver, who is going to tell us about her thoughts and actions. And I think there are a lot of things that will echo the first round table, in particular what was said by the two speakers who work in the field of opera and lyrical music in Ireland and Austria.

**Veronka Köver**, *head of project ARTE Opera Season (GER)*

Thank you very much for the introduction. I was indeed very inspired by the first panel and I will try not to repeat too many things that have already been said. But the question is how do we mainstream these really interesting initiatives in major opera houses, festivals and also in the media? In my case, in the ARTE opera season, which is ARTE's European wide digital opera offer, I'll start very briefly on the ARTE opera season. It draws on network of 23 European opera houses and festivals from 15 countries across Europe. And what we do is that we curate a season of monthly streams that are accessible Europe wide and subtitled in six languages. So we can also talk about linguistic inclusivity, with 70% of European audiences who can access our content in their mother tongue. The ambition consists in showcasing productions from some of the so called 'greatest opera houses'. Another 'concept' that we can deconstruct later on if you want to. Some of them are classics, others rediscoveries or new pieces and we have new productions every month.

I will not speak about the ARTE opera season as much as I will talk about opera as an art form and sometimes as an industry because I feel that it is very symptomatic for the challenges that

we are experiencing in the music sector. But it's also singularly specific. So what we have here is just the network of opera houses that are partners in the ARTE opera season. As you can see, only three of those fifteen are currently headed by female artistic or general directors. I added, to pump up that number, a little bit to a fourth because by 2025, we will have six houses with artistic and general directors that are not male. The current three are the Dutch National Opera, the Wexford Festival Opera and the Finnish National Opera.

And in the next two years, we'll have La Monnaie, which is the Royal Opera House in Belgium. We'll have Semperoper in Dresden and the Staatsoper Unter den Linden in Berlin that are going to be headed by women, so some very prestigious houses as well. I said, I wouldn't talk a lot about the ARTE opera season, but I did bring a couple of examples so that you know what we are grappling with. On the left here, we have « Carmen ». You know about her. She is a free spirited woman (by free spirited, please understand, we're talking about a gypsy person) who, in the midst of singing an aria called « Love is a Rebellious Bird » is arrested. And when she's arrested, an impressionable soldier is charmed into letting her go, but he risks everything to be with her, loses, and his hopes of happiness are crushed. His happiness turns into rage, and what does he do? He stabs her. There you go...

Cut to British India. Hindus are forced to celebrate their religion in secret. We have « Lakmé », a local girl and a British officer falling in love. The girl's father, a Hindu priest, is not too happy about that union. He injures the officer. He and Lakmé hide in a forest. But Lakmé senses that her lover has a change of heart and she poisons herself.

And then we have « Turandot ». For those of you who know, that's a biggie! Haunted by the memory of her grandmother, who was raped and murdered by a man, this stone cold Chinese princess is set on revenge against all mankind. She challenges her imposed suitors to answer three riddles on pain of having their heads chopped off. They do get their heads chopped off so that she survives and finds love. But her faithful servant commits suicide out of love.

So there we go. This is approximately the panorama that we're dealing with. So..., what is opera? Opera is musical theater, and as such, it can't help but tell stories. Some of them are deliberate, intentional, others less so.

So what I want to ask here is three questions. How are women and gender diverse people represented on stage? Who decides which stories are told and which are kept silent? And who are we actually telling these stories for? So, the three previous examples, picked from our recent

programming, bear witness to the misogyny and sexism inherent in the operatic repertoire, despite reinterpretations which are addressing those biases and blind spots very much. But the examples, of course, also show that Orientalism and colonial fantasies are integral to the imagery of the Western operatic canon. So intersectionality is the core of everything that we talk about. If ever there was an art form in need of decolonization, it is opera. So opera is also the art of pure cathartic emotion. Tragic endings are not reserved for women. There are plenty of dead men in opera as well. But patriarchy ensures that special cruelty is dished up for women. So we had the chance to hear a little bit about this, especially in the 19th century. Thrilling, dangerous women like Carmen dominated the stage, treating us to some sublime arias, but then they got their inevitable comeuppance for their brazenness.

So you get the picture I'm trying to draw here. Opera is a fascinating complex case study into discrimination of all kinds, and gender discrimination in particular. On the next slide, you can see that basically the visibility of women and to a lesser extent, of gender diverse, gender expansive folks, has to happen in three spaces. And I think it is particularly telling that you can't see those spaces on my slide. It has to happen on stage, behind the stage and in the audience, which corresponds to the three questions that I raised before. The next slide puts more focus on some data. There was someone who's particularly interested in data. « Operabase » is the largest database of opera houses, artists, performances and agents in the opera sector. And I just accessed their current list of the ten most performed operas in the world. I say current, but it hasn't changed very much. Only two of them are comedies. In comedies, women get a chance to survive until the end, even if they must often fend off unwanted attentions of a sexual kind.

In tragedies, they're not so lucky. So a quick body count of these ten operas leaves me with six women dead, one raped, one fending off sexual assault. What's up with all of these dead women? Plot and characters are determined by librettists and the playwrights in opera. The most popular operas in the world have unsurprisingly all been written by male librettists, and the data shows that they often write stories about female death and sexual exploitation, preferably both. Contemporary works are not as much of an exception as we sometimes hope. Many recent works include the death of women through rape or torture. Yet female and gender non-conforming storytellers do offer alternatives, although opera houses and festivals have started to improve access for these... well... I want to call them minorities, but aren't they a majority? Aren't we ? In some places, these voices are not always elevated to the main stage and this is what we're talking about. In the next slide, I've brought along a couple of examples that are not from the ARTE opera season. Hopefully, these productions could be, or similar productions could be in the future.

All the way up is « *The Carmen Case* », which I've included because it is, in a sense, reply to Bizet's work. It starts off where Carmen ends, and is conceived by stage director Alexandra Lacroix in collaboration with composer Diana Soh. The stage is a hearing. A femicide happened. José, Carmen's ex-partner confessed to the facts, but the public opinion is not quite clear on who's the culprit. So what does the victim has to say? And how does the murderer answer for himself?

To the left is « *Unknown, I Live with You* », an electronic opera installation by Krystian Lada and composed by Kasia Glowicka, which showcases the clandestine work of Afghan female poets writing under Taliban rule. We have a trio of three singers, which, in a sense, embody archetypes, different archetypes of femininity. We have the Polish mezzo Malgorzata Walewska, American mezzo Raehann Bryce-Davis and interestingly, a transgender baritone, Lucia Lucas.

And the third example that I brought is « *Women at Point Zero* » by *Bushra El-Turk*, which is also a multimedia opera inspired by Egyptian women's rights advocate Nawal Elsaadawi, which won the Fedora Opera Prize in 2020. These are all very inspiring examples, but they are exceptions. We're still not hearing stories of 50% of the population, which is, trust me, dangerous for a genre that is desperately in need of new audiences.

I could draw a parallel here for compelling stories of people of color, and I'm not talking about white people and 'blackface' of yesteryear... I don't have the time but you understand that this is a broader conversation than just gender.

With violence against women and gender expansive people on the rise, why would you want to watch performances that glamorize and fetishize that? Increasingly, we are weary of misogyny and racism. That's apparently a package deal coming with all of that exquisite music. Why attend opera? Or watch it online, for that matter. That perpetuates, revolved worldview that we are actively working against.

If we continue telling the same stories, staging and streaming them, we will continue yielding the same results. So we're faced, to my mind, with two options. We can adapt those stories through staging, reimagine and present them through an intersectional feminist lens. And many brilliant opera directors are doing that work already. So for example, allowing poor *Lucia di Lammermoor* to live. Elevating the very complex character of Carmen to a feminist icon. But we also need, very importantly, new stories. We have to commission new works from diverse voices, ones that have gender parity and role distribution.

We've heard from Kathleen that opera traditionally has many more male singing parts than female ones. So we need to leave ample space for underused female voice types. And when I say female voice types, I do not only mean women. Opera is indeed a very powerful vehicle for human emotion. The question that I want to ask is: « Which emotions do we want to spark? » And I would reckon that we've had our fair share of female horror and that we should open up that spectrum, that emotional spectrum, to let some joy and pride in. Céline Calvez said yesterday that art, at its best, can hold up a mirror to society. So I just want to end by saying that everyone will get a chance to enjoy opera when opera will start speaking to everyone. Thank you.

### **Ayoko Mensah**

Thank you very much, Veronka, for this presentation, and perhaps afterwards in the discussion you will also talk about yourself, as an opera broadcaster, about the dialogue you have with opera houses and with your partners in other European countries to help these innovative approaches to progress, which obviously take into account the gender dimension and the visibility of women and gender minorities. Because this is important. At the first round table, we talked about the role of the media, which is essential and represents one of the stakeholders in the ecosystem of the music sector, with a weight both on representations and also a real economic weight. It's interesting, both as an agent of visibilization, but also as an economic agent in the sector, to see what levers you have to change all these representations, to change the repertoire, the openness, as you say. I imagine you'll be coming back to this. I'd now like to give the floor to Nathalie Négro from Piano & Co. I then let you get on with presenting your project.

### **Nathalie Négro**, *director of Piano & Co and Euro-Mediterranean project Musical Bounce Back (FR)*

Thank you. I'd really like to say once again how pleased and happy I am to be here today and I'd really like to thank Séverine Cappelletto and all her team again for everything they do. I'm also thinking of the title of a book by Geneviève Fraisse, who is a philosopher of feminist thought, and whose title is "La suite de l'histoire".

So, in fact, I think that today, we are a little bit part of this continuation of history. To better explain the European project, I'm going to tell you about my own career and about the experiences of women and women artists. About my commitment. I set up Piano & Co in 2003. Before that I was a piano teacher in a music school. I did quit this position to create Piano & Co. Yesterday, we were talking about Virginia Woolf: "A Room of One's Own". I've created my own room. I created my own personal space to carry out my own artistic projects, to choose the people I worked with



and also to express my commitments through the medium of music. I had a very classical way of working.

My background is classical and contemporary music, creation. I've always made crossover, going out to meet audiences, mixing audiences and bringing amateurs and professionals together on stage. So concerts, solo, duo, trio, piano, the classical form. Workshops in disadvantaged areas, in psychiatric hospitals, in places that are really in difficulty. And multidisciplinary shows that have toured on national stages. And then, as a pianist, I've toured in France and abroad. So concerts and shows that crossed, for example, slam and opera. And then, perhaps I could talk about the content of this opera where we also wanted to change the figure of the heroine. And so, in 2006, I created a festival around women's creation. This festival lasted five years. Due to a lack of resources and a lack of interest, I stopped the festival. I'd also like to mention Reine Prat's role in France, as she was commissioned to write reports on the place of women in the performing arts. And for me, that was the trigger for creating these round tables. It was a commission from the Ministry of Culture, in which she took stock of the place of women in the performing arts. It was like a bombshell in France and we realised that in culture, we thought it was open, but it wasn't at all.

In 2007, I also created a festival in small villages of 150 to 300 inhabitants, inviting composers so that people in these small villages could also have access to culture and music.

There was a change in 2018. We submitted our first European project, "Erasmus+ Youth", based on an emblematic work by an American composer, Terry Riley, on repetitive music, which was a huge success and gave the company a great deal of visibility.

As a result, we have become the first company directed by a woman to be awarded a convention and subsidies in the Provence-Alpes-Côte d'Azur region, in 2021. All the other subsidised companies were run by men. This work was important because we worked on the values of democracy, as Terry Riley said it was a work about a global village. I myself used the term of murmuration: playing together, listening to each other, working together, boys and girls, and above all, this is a work that is not directed. So it had great visibility.

So there has been a change of scale for the company thanks to this European project, a change of human scale, a change of economic scale, and I realised that I no longer had the fire to be a pianist, but that I had found the fire to organise and become a complete artistic director, pushing young people, working with young people.

Building on the first experience of the European project, in 2021 we are submitting a new project. Building on all my commitments and experience (in particular the 2006 festival, which I mentioned earlier), I relaunched the idea. In 2022, we started again with the presence of women in music, "Musical Bounce Back".

### **Ayoko Mensah**

Perhaps, if I may, Nathalie, it would be good (also because time is a bit short) if you could also tell us about the particular nature of Musical Bounce Back, the fact that it's a European partnership and that you work with partners in Greece and Cyprus in particular. And others. Seeing how the position of women in the different European countries is not the same and how you manage to articulate these differences in the perception and visibilization of women in the different European countries. How do you manage to work together on this project, which is working very well, despite the fact that the situations are quite diverse? I think it's very interesting because, ultimately, it's also a way of highlighting the extent to which situations are obviously heterogeneous across Europe and that we need to bear in mind that not all European countries and even, within countries, not all territories are progressing at the same speed on these issues.

### **Nathalie Négro**

So, with Musical One Back, we're working on the visibility of women in music and the aim was to work with young people, i.e. how to make women more visible in music teaching establishments. We're not just working with teachers, it's a horizontal project. We don't just work with teachers, we work with young people and with teachers. In other words, we take young people into account. We're not imposing anything on them, but we're talking about how things can change. We have three objectives for this project. The first is to produce an awareness-raising guide kit, based on the various workshops we are running. In Cyprus, Portugal, Greece and France, and we're also working with Armenia. So, an educational kit with suggestions for podcasts, interviews with women composers, conferences on the place of women in traditional music, and so on. A second result for Europeans is that we are commissioning female composers. So young people and teachers are in direct contact with female composers. And a third result, a documentary directed by Anne Alix, a film-maker, and it's also my choice to work with a film-maker, who is following us throughout the project for two years, but above all to work on different portraits and generations of women, of whom I represent the oldest, and we go down to the age of 20, so we're all different.

How do we develop with or without a role model? What obstacles do we encounter in building our path? We are confronted with interculturality, because the place of women is absolutely not the same in France, Portugal, Greece or Armenia. Interculturality in music too. Greece, for example, has a long history of traditional music. What references do women have in traditional music? The voice, the interpretation, and again, it's really patriarchy that is passed down from generation to generation. I'd also like to tell you how we organise the workshop weeks. They are constantly on an intravenous drip with composers. In the mornings, we work on thinking: how can we change? In half-groups. There are rehearsals in the afternoons and on the first day, the host country organises a concert featuring only composers from that country. Throughout the week, the young people and teachers continue to work on this theme, enabling us to discover female musical heritage, to disseminate female musical heritage and to work on disseminating female musical heritage.

The week unfolds with meetings, reflections and, on the final day, a concert that brings together all the female composers from the different countries involved in the project. I'd also like to tell you that we're the only structure in France to be equipped with a system called LoLa (low latency), which enables us to play remotely with no latency time, and this allows the musicians to rehearse without having to travel and to be able to work and discover the works in the repertoire.

What you said this morning, Irene, means a lot to me because the final will be held in Marseilles in 2024. You are all invited in 2024. And we're going to be working on a programme to raise awareness, of course among young people, because as the workshops progress, we'll be meeting and disseminating this heritage, but also raising awareness among the general public. This will be a time for screenings (we'll also have to see if we can form a partnership with Séverine...). There will be exhibitions of photos of women composers, videos and personal testimonials. There will also be concerts, with a scenography, so that the audience is really immersed in this whole issue of visibility.

This European project is still going strong, so we're going to apply for a 'Europe Creative' or an 'Erasmus+'. I'd like to make an appeal: if you're interested, we might be able to work together (or we might volunteer to take part as partners) and continue the work we've just done. We're going to have tools. That's why it's interesting and important for me to meet the person in charge of the European Conservatoires. We have the material, we have the tools and we really need to disseminate this within music educational establishments. We're even thinking about the idea of developing a label in the long term, in other words, building on the tools we have, getting the Ministry and others around a table with public and private institutions, and working on how to

change the organisation. I recently took part in some juries in the Provence-Alpes-Côte d'Azur region. Out of four or five juries and different programs, I only saw two women composers. Why shouldn't the end-of-year competitions require male and female composers? And that's just one example.

I'd like to add one more thing I've forgotten... But what's really important is that this project has a huge impact on young people and teachers. It moves beyond music, it moves in the personal lives of the musicians, the teachers and the audience.

### **Ayoko Mensah**

Thank you very much, Nathalie. I was going to emphasise your last point: the fact that your project shows the extent to which, ultimately, the issue of raising awareness is totally cross-cutting. You really start from education, which is perhaps the first level, right through to dissemination, media coverage and raising public awareness. You're really touching on every level of the chain to move this issue forward. And perhaps another question that will be raised during this round table is how to better connect the different projects that each operate in their own sphere, be it education, creation or dissemination and media coverage. How can we better connect them? But your project already has a remarkable cross-disciplinary approach, which I think is also one of the keys to its success.

I'm now going to hand over to Tim who, with GOFORMUSIC, is also in the process of developing a quite exceptional network, which concerns women producers in the music and contemporary music sector.

**Tim Schoon**, *CEO of Goformusic gGmbH that organizes the Female\* Producer Collective program (GER)*

Okay, so thank you very much. It's a pleasure to be here. First of all, my name is Tim. I'm the CEO of GOFORMUSIC, which is a nonprofit organization from Saarbrücken, Germany, founded in 2021. And we have one project called 'Female\* Producer Collective'. I will give you a little presentation right now. And to start with, I want to talk about how it started. I'm a lecturer at the University of Saarbrücken as well. And about my main job, I'm a music producer and lecturer at the University for Music Management and Music Production. And I met Lena, who is in the room right now. And we had one seminar for music production. And then at that time, we had this first number of Keychange study, I guess, where it said that just around 3% of the producers are female. And in our seminar, we had much more females.

And then we said: Okay, let's try to go on after this seminar and try to support females in music production in terms of educating them, building a network community, and try to bring them together with the music industry and try to help them get placements and jobs as music producers in the industry.

So that was the plan and we built a nice young team around it. And now we finished the second round. So the Female\* Producer Collective exists in its second year. Now we are going ahead for the third year. And to give you a little impression, we have a video. This and all our other videos are on our Instagram channel. You can visit us on @femaleproducercollective on Instagram, where you can see all the content we make from all the stuff that we do. I will show you later.

So here's a video from one of our workshop weekends. And we have some coaches telling you something about the project. And maybe I thought it's a good start to give you an impression.

### **Video playing**

My name is Charlie McLean. I am a producer, engineer, and songwriter. And today I am here with the Female\* Producer Collective presenting a workshop on vocal production. It feels like everybody's coming to the table with their own skill set, their own experiences, and their own things that they want to do, their own goals. But the sense of positivity in the room when we're discussing things, but also outside when we're hanging out, you can tell that everybody is here for really, really good reasons and everyone wants to support each other. And that's what initiatives like this are all about and that's what makes them so good and so important.

My name is Enyang Urbiks. I'm a mastering engineer. I'm based in Berlin. And today we have a mastering workshop. We're going through all different topics to explore the beauty of mastering. One advice that I will give to our participants: putting yourself into an environment where you feel good, and where people around you value your ability, is really important.

I am Jane Arnison, and I'm here today doing a sound design workshop for the Female\* Producer Collective. Meeting the female producers today, I was really struck by their professionalism and their abilities. So they're already a super high standard, which was really nice to be able to kind of dig into kind of more complex topics and have a really kind of interactive session. So, a piece of advice that I would give to female producers is to take your time to develop your skills and really know what you have to offer and know your particular talent and your style. You don't need to rush too fast. I think that getting a strong foundation is like, key, and then when you're really badass and you know who you are, you can navigate the industry a lot faster.

## Tim Schoon

Thank you. We can move on with the presentation. So, what is the Female\* Producer Collective?

It's an exclusive program for FLINTA producers, founded by GOFORMUSIC and funded by Initiative Musik, a German big funding company. And they support us now in the second year, and we hope we get another funding for the next year. And what is it all about? It's a workshop and mentoring program over nine months. We have coaches and also the community and networking aspects. So, in two years, we had two seasons. A season means one period of workshops and one period of applications. We had over 250 applications in two years and we accepted 25 people. And we also had seven substitutions. That's when we have workshops and someone is not able to come, we give the place to someone else so that we are fully booked every time.

So we had 20 workshops and 350 one-on-one coachings in two years. And also four « Q and A's », which are just Zoom sessions where you can ask questions. And especially with international people, it's possible to get in touch with them instead of bringing them to Germany. And, a word on our top coaches. We have the pleasure to work with some of really great coaches, female producers with Grammy nominations, with big major releases. And I guess that's one of the best things for the project, that we have professional female producers who can tell from first position what maybe is the next best step.

Apart from the workshops, we have songwriting camps and sessions. That means we bring together the female producers and artists to work on new songs. And in this, we had three big songwriting camps and around 30 new songs with people from our network. And most important is that they are all professional artists and most of the time signed to record labels. So the possibility that the song really comes out and will be promoted professionally is quite high. And to give you an example, we work together with Sony Music, with the Circle Studios in Berlin and Bauteil 3 in Berlin, and one of our best releases at the moment is an EP by Novaa. She's a German artist doing international music, and she released a remix EP just made by our female producers from the network. Also to collect some data, we have an evaluation by a company called CEval with some feedback calls and also, like, questionnaires, so that we collect data about our project to make sure that it's okay, or if there's something we can improve. We get it right from the people that are in the project.

We also try to gain new cooperations and for this, our main partner is Initiative Musik. But Sony Music came into a very good place in the last months. They really support us. Then we have the MusicWomen\*Germany and the MaLisa Foundation, but also an institution in the Saarbrücken region, called Dock11. And also 'ableton', which is a very common software to produce music. They're a big partner of us. And what is a big pleasure is that we are part of the Female Producer Prize, which is like a prize for female producers founded last year. This year is the second run and we are now 'cooperation partner'.

We also participate in events as speakers, like the Reeperbahn Festival in Hamburg, Beatcon StudioSzene in Duisburg, « Fête de la Musique » in Berlin and we're there, of course, to help our people to be more visible.

We also try to work hard on our public relations so we have press articles for every big event. So we got articles in Rolling Stone, Sound & Recording, and the Musik Woche. We have more than ten interviews, panels and podcasts that are released in the context of the Female\* Producer Collective and, as I said before, speakers at different important events.

Besides the workshops and all this knowledge-based stuff, we work hard on the community aspect. For us, the challenge is if we have new people every year, how can we connect people from the first year and the second year, how can we connect coaches with producers, how can we connect with the industry? And therefore we have a community platform over Discord where we invite every people who are involved in the project and not just the participants, also the alumni coaches and the organization teams. And we spread all the information. So if someone of the music industry comes to us and say : "okay, do you have producers for that and that job?", we bring it in to this platform and then it's also like a job platform now.

Apart from our program which is really based on a schedule, we have some open studio days, which means our producers can get a studio room in Berlin, or in Saarbrücken at the moment, and they just can do whatever they want. Like they can plan sessions with artists they want, they can experiment, they can record whatever they want. So it's just like a free room for getting active.

And everything we do, we promote on Instagram. Once again, you can follow us. I think we have gained more than 2000 followers. Also our Spotify playlist where you can listen to the songs that are written and produced by people from our network. And what's new is that we have a newsletter where we want to give even more information and then we have some other formats like the Release Radar about what's up and stuff.

Finally, that's a picture of last weekend. We were in Berlin for our biggest songwriting camp and we had a big listening session party with around 70 people, and that was like a very great evening to celebrate the work of the female producers.

And that's probably it for the moment. Thank you.

### **Ayoko Mensah**

Thank you Tim. Your presentation also emphasized the cross-cutting approach you have in this project and maybe we could discuss later on the intersectionality, which may be a reflection you have in this project. Is it an important dimension for you? And do you also give special attention to non-binary persons or transgender persons? Do you want to also open this project to these artists? Maybe you can just add a word on that.

### **Tim Schoon**

Yes. The application is open for all FLINTA people, like all gender without math. Non-binary artists... It's included for us and we also try to address transgender persons. We try to have it as inclusive as possible.

### **Ayoko Mensah**

Thank you very much. Now I give the floor to Solange Maribe from 'shesaid.so' who will tell us about this great initiative of the 'Majeur·e·s' directory.

**Solange Maribe**, *coordinator of the Majeur·e·s website and directory at shesaid.so France (FR)*

Hello, I'm going to talk about 'Majeur·e·s', the first inclusive directory of cisgender women, transgender and non-binary music professionals in France, which is a project run by 'shesaid.so' France. It's important to make that clear. We are the French branch of 'shesaid.so', which was launched in May 2022 and is a tool that is already in place, but which aims to have a more egalitarian and more representative music industry.

I wanted to start with a little 'meme' from Canadian rapper Drake. You can see at the top that he's very happy when he's in favour of equality, but he's waiting for these issues to sort themselves out. At the bottom, however, he's unwilling to take concrete action and recognise that



talent isn't everything. That's to say something about the state of mind in the music industry, at least in France, to talk about what we know. And we, for one, wanted to take concrete action. And that's why we developed 'Majeur·e·s'. Here you can see the [majeures.org](http://majeures.org) website, which is an online directory and a tool to respond to this problem in the music industry, because we can see that there are a lot of people who are fundamentally in favour of equality, but who find it hard to set up projects, to change their approach, to make efforts to promote inclusion and diversity.

We have decided to take action, not to remain passive, and to offer this practical tool, particularly in response to situations like this: "I want to work with women or gender minorities, but I don't know where to find them". 'Majeur·e·s' is a response to this. On the one hand, it simplifies the process of finding profiles for the projects you want to do. Especially for those famous people who say things like that and think they don't know any gender minorities or who simply say that there aren't any in the music industry in France. The idea of the year is to facilitate this process. What's more, it enables people from minority backgrounds to make themselves visible. I say minorities, but they are often invisible too. In this case, it's making them visible in their own right, because it's the people themselves who are going to create a profile on 'Majeur·e·s', who are going to sign up and be able to promote their profile.

'Majeur·e·s' is a tool that completes the range of existing referencing tools, as there are already quite a few projects in existence in France. There are tools that can be used to indicate, for example, who works where. That's CNMwork. Tools for artistic projects such as 'Connect'her' and 'She Makes Noise'. Tools for specific professional sectors or trades, such as 'Bandshe'. Tools for female artists and their works and repertoires, such as 'Demandez à Clara'. Regional tools such as 'Ecllosion 13' or directories of regional networks that may already exist more or less informally. And there are also content tools, news resources such as 'Wah!'.

'Wah!' is a mentoring programme, but it's also a platform. 'Majeur·e·s' complements all that. What is it for? In particular, to work on the notion of networking. The idea is to broaden and diversify these networks by creating links. Because we know, as we've said, that this is a field where there are a lot of people who can be alone, either because they're intermittent or because they're freelance, and who aren't attached to any structures.

So it helps to create that link. It also increases your opportunities for referrals by highlighting your expertise and skills. It's a way of sourcing new employees that goes beyond the automatic and the preconceived. For example, if you need to find someone for a specific assignment

or position, or to take part in a panel discussion like today's, or to sit on a jury, you can find other types of profiles, and also get a better idea of the company's diversity.

This can be particularly interesting for media requests, to make other voices heard than those who are most often interviewed. Journalists can also use 'Majeur·e·s' to find other profiles. Acting together is the main objective. Everyone at their own level of responsibility. It can also mean sharing experience. What's more, between professionals, it's already a way of networking in a different way, which is what we're trying to defend, and of getting away from the "inner circle" side that exists a lot in the industry. It can also help to identify and gain rapid access to organisations working for equality in music, by trying to bring together these initiatives and the people who run them.

It can also make the industry more accessible, because it's true that when you're not in it or don't necessarily know many people, it can seem opaque. So it can help, for example, to find out what the music professions are by looking at the profile sheets, and what professions are listed on those sheets. And for people with little experience, it can also be a source of information.

The specifics of 'Majeur·e·s': very important, it's a free tool. We've talked a lot about precariousness, so the idea was not to add a second layer of precariousness with this tool. It's really free for everyone and accessible to everyone. So it's a listing reserved for cis women, transgender people and non-binary people. This means that the profiles are only those of cis women, transgender people and non-binary people. With this more original approach of "who knows/does what" instead of "who works where", which is also the case on LinkedIn, for example. And with the desire to put skills and expertise at the heart of the profile sheets to balance strengths. And, as I said, to seek complementarity with existing and future tools and initiatives.

And with this transversality (this is something we also talked about a bit off the record) because given that our directory is supposed to be a common directory for the entire music industry, that means that it includes all musical aesthetics. It includes all professions, not just artistic ones.

It can also include venues, it can include institutions to really try to think about the problem in different places, at different points in the chain, and not be 'siloe'd'. The aim is really to make it a tool that enables everyone to make equality a priority in their day-to-day work.

Now I'd like to give you a quick overview of how things work when you want to be listed on 'Majeur·e·s'. You create your profile, reference your profile, and identify yourself as a woman or a gender minority (this can be any professional status, as I said: employees, artists, authors,

freelancers, casual workers). For people who want to make their career paths and skills visible, who are looking for new opportunities, who also want to support the 'Majeur·e·s' project, who subscribe to its intersectional feminist values, and who want to create this collective movement to help bring about profound change in the industry.

On the right, you can see what it looks like on a smartphone. You have the start of the profile with the title: in this case, "Head of artist development at the 'Souris Verte' + musician".

Underneath, you have two points: 1. Head of support and 2. Project management. These are professions with which this person has chosen to be listed.

It was important for us to be able to showcase different professions because we know that there is a lot of versatility in the music business and it's important to be able to showcase these different professions.

I'm going to do a quick check around the room. Because one of the main areas of focus for 'Majeur·e·s' is skills. I'd like to see who in this room thinks they have at least five skills that can be applied in the professional field. Can we have a show of hands, please? Five skills at least. OK... Who thinks they have at least ten? ... Who thinks they have fifteen or more? OK... Typically, it's very obvious, I think you're self-deprecating because we often have a lot more skills than we think we do. With 'Majeur·e·s', we really wanted to work on that.

Now, what you're seeing is another part of the profile. When you look at a profile, you see the skills in particular. Here, you can see that this person has displayed 15 skills. If you read some of them, I'm sure you've got them, such as "Teamwork", "Expressing and structuring ideas", "Mobilising, leading", "Diplomacy". Real work is also being done on this to upgrade skills and give them recognition. Especially as we know that there are certain skills that are considered to be "feminine", that are stereotyped, and which, as a result, are not recognised for their true value. When in fact they are skills, such as behavioural skills, listening skills and so on. And it's very important for us to be able to display them, to be able to value them and to say that this is what makes you qualified and competent professionals. On this profile overview you can also see that we can also put a short description explaining your areas of expertise, for example, your thematic areas or your career path.

And you can also see that on the left, it says "Would you like to exchange?". In fact, this is where you would normally find the person's contact details, but they are not displayed automatically. You have to create an account to have access to the contact details, which encourages

professionals to sign up, particularly cis men, whom we are clearly targeting to get them more involved in this fight. So they can create an account, what we call a 'visitor account', which means they don't have a profile displayed, but it gives them access to contact details. They can also bookmark profiles and save searches. It's also a way of getting them involved and not giving them everything for nothing either. They also have to get involved by creating an account, and that's free too, of course.

This is an overview of what you have when you create your account. This is your 'back office'. You can see that you have lots of information: skills, experience, musical genres in which you have expertise and, if there are any, collaborations.

And finally, very importantly, in your profile you can choose to display your pronoun, which lets people know how they can address you and also gives an indication of your gender identity.

So, once you've created your profile, what else can you do? You can explore the directory to find other profiles to suit your needs. Here you can see what it looks like when you use our search engine. You have filters. For example, you may have been told about someone, and then you can type the person's first or last name in the "Search by name" bar, and it may bring them up if they're registered. But you can also search without a name in mind, using different location criteria instead. This can be interesting if you have regional projects, especially if you're thinking "Hey, it might be a good idea to get the local ecosystem working". Obviously, there are people all over the country. And for us, it was important to show that there were professionals just about everywhere and that not everything was happening in Paris. Because I don't know how things work in other European countries, but in France, in music, there's this very centralised, very Parisian-centered idea. So we wanted to show that there were professionals and skills all over France. The search filters also include professions, skills and musical genres.

And then at the bottom, what you see on the phone preview, is: "Partnership Programme". It's also a way for us to promote other feminist initiatives working in music, something we've also mentioned. How do we manage to create a network of initiatives and join forces? That's an answer we gave on our tool, which is adapted to our tool. We try to promote the programmes with which we are partners. All the people who have created a profile on 'Majeur-e-s' and who are part of partner programmes will have a little 'tag', which will enable them to stand out in searches if we select that.

For example, we have a partnership with Keychange. If you select Keychange in the partnership programme, all the Keychange members in France will appear. We also have the same thing with the 'Wah!' mentoring programme. It's all about creating a sense of sisterhood and solidarity between organisations. And we really want to be this sort of hub that gives visibility to the whole galaxy of initiatives that exist in France in the field of feminist initiatives.

This is just a quick overview to tell you that we currently have 1,515 people registered on 'Majeur·e·s', including 1,350 profiles. The little thumbnails are the profiles. On this slide, you can see the 'stars'. We've listed the best-known artists. For example, you've got Jeanne Added, Paloma Colombe, Sandra Nkaké, Flèche Love (Amina Cadelli), Calling Marian (Marianne Delorme) too. And you've also got professionals. We've put the stars here to show you that they're there too, and that it might encourage other people who are "less star-studded", so to speak, to sign up, but also to show that it's important for the whole industry to be aware of this and to be present. And I'd like to take this opportunity to say that, even though we've focused on this particular slide, with some very experienced people, on 'Majeur·e·s', everyone is on the same footing. In other words, someone who is not in a management position, for example, will be valued in the same way, and will have the same type of profile sheet.

The directory is displayed in chronological order. The latest profiles created are the ones that come to the top and you also have random highlights on the home page. It's also important for us to say that anyone can be a role model. It's not just because you're in a position of responsibility or because you're in a 'gendered male' position, even though it's true that this is something that needs to be highlighted and promoted, and it's not because we're a bit of an exception that we absolutely have to highlight only this type of person.

It's really a reflection that we have within the industry, to say: all professions are important, all professions have the same value. I'm talking to people who are mostly minorities, and I'm sure you know what that's like, but all the support function jobs that are often underestimated, it's also important to give them back their fair value.

This slide gives an overview of the feedback we've had on the use of 'Majeur·e·s'. I imagine that there may be people in the room who are involved in music programming, who sometimes need to call on artists for cultural or other projects, who need to call on experts or who simply feel a bit alone. As I was saying, if you're based in France, you can use the directory to answer these questions. And for other subjects.

Here, for example, we have Rozenn who is technical coordinator for the *Rock en Seine* Festival, which is a major festival in Paris. She recruited technicians for the festival via 'Majeur·e·s'. There's Lisa, a jazz saxophonist, who was found via the platform for a concert date, to play as a replacement. We have Manon, who is an editor at *Backpackerz*, a website, and who has been contacted by several press agents, which has enabled her to identify new artists and write articles about them. We also have Marie, who is an editor, and who shared her advice with someone who was less experienced on the subject of music for images. And she herself asked a scenographer to work on her musical project, as she is also an artist. That's just to give you an idea of the different uses, which are really very varied and can affect many different professions in the industry. It's important to be aware of them and to be able to use them to suit your own needs.

And I just wanted to finish. Just a brief overview. We couldn't be here without a few partners. We have a partnership with Spotify, as well as institutional partners, the Ministry of Culture, the CNM, SACEM and Adami, and many professional partners such as "Les Femmes s'en mêlent", since Adriana is in the room too, I believe.

And I also wanted to say that behind 'Majeur·e·s', there was in fact the association 'shesaid.so' France. Just to give you a quick overview, it's a national network for women and gender minorities in the music industry. And, as I was saying, one of the association's main priorities is to be present across the country. As you can see, we have branches in several cities in France: Strasbourg in this case, Paris, Rennes, Vannes, Bordeaux, Toulouse, Marseilles and Lyon. In fact, Justine from Marseille must be here too. But it's important for us to have people who will represent the association and who will also be able to lead networks on these city and regional scales. And as far as our actions are concerned, we define ourselves as a spokesperson for the fight against inequalities and power struggles within the music industry, because we know that social justice is not yet there, whether in music or in the rest of society.

We have real expertise in networking and identifying expert profiles, and we also work quite a lot with professional events. When it comes to networking, of course 'Majeur·e·s' complements this and allows us to take a digital approach to the notion of "How else can we network?". But we also have times when we try to have these "In Real Life" networking moments, and this is achieved in particular through this presence at local level with the branches. And to complete the circle with 'Majeur·e·s', we're going to try to relaunch our networking events, in particular with what we call 'festive networking', which would be events where there would be both a professional meeting, with local professionals in a given city, with perhaps a panel or master-class, and a showcase, a DJ set, a more artistic part. The idea is that all the people who are

highlighted at this festive networking event should be sourced via 'Majeur·e·s', that they should already have a profile on 'Majeur·e·s', so that the people taking part in the event can easily find them, identify them and know that they exist.

It's a way of closing the loop with the 'Majeur·e·s' tool that we launched, because we know that digital can be great for creating links with people with whom you wouldn't have an exchange in everyday life, but that it's also good to meet in real life and do things in real life. That's the idea.

Perhaps just one last word. We're in the process of launching an impact study on the directory, because it's been just over a year since it was launched (in May 2022, as a reminder), to get a sort of map of who is registered on 'Majeur·e·s', since we were talking about data. And in fact, this could already be an initial gateway, even if we know that we don't have the entire music industry on 'Majeur·e·s'. It will give us an idea of what the jobs are, where the people are located, what the ratio is between Paris and outside Paris, for example, and what skills come up most often, which have been selected or not. We also really want to work on making the data we can collect via the 'Majeur·e·s' directory more visible.

### **Ayoko Mensah**

Thank you very much, Solange, for your presentation of this initiative. I think that through your four presentations, we've had an overview of projects that are working on this cross-cutting issue of raising awareness. And we've also been able to gauge the extent to which, ultimately, your development strategy includes both digital and physical elements. And perhaps what would be interesting, if one of you would like to answer, is: how do you monitor the development of your projects in the digital sphere and in the sphere of physical locations? Do you rethink your visibilization strategy as a function of progress in these two spheres? In any case, your projects show that you take full account of this dual dimension of visibilization, in both physical and digital environments.

Who would like to answer this question?

### **Tim Schoon**

For us at GOFORMUSIC, we can count a lot of things. I presented some of them. We can count how many applications we had per season, how many people came together, how many songs are written. And I would say that's like the physical part of it, like how many connections from people to people did we made possible over the project. And the other are the numbers of our social

media. We gain followers, we gain reactions, we get more and more questions, we get more and more people from other projects, from other initiatives who are interested. Or private persons who ask « When is the next season? When can I apply for the next round ? ». And then I would say this is the digital part. Because we are a funded project, we have to deliver data to our funders and so we have to collect all this data. And even when we apply for the funding, we have to define some aims for the next round. Like, okay, we have that much press articles and that much, and so we have to count these things anyway.

### **Ayoko Mensah**

And do you have a kind of long term funding for your project?

How do you see your financial sustainability?

### **Tim Schoon**

So at the moment we are growing inside of this Initiative Musik thing. So we started with a small amount of money to just do the first round and then we look at how it's next year and then we got more. And if we get okay for the third round, we are one step higher. So at the moment we are growing. So that's nice. And what we're aiming for and what's also one of the reasons why we're here is maybe we can do the project like international, like European-wide, or even with partner countries in the Greater region to get other fundings from European funds. We're actually planning to keep it alive and growing. But at the moment, it's always season by season, which is hard for us because we also have insecurities if there will be a next year. But yes, we try to deliver good data and good successes to make it possible.

### **Ayoko Mensah**

Yes, thank you, Tim. Veronka, maybe you'd like to respond as well? How do you see the strategy between the digital diffusion of the operas by ARTE and also the work you do with the opera houses in Europe to sensitize them to all these issues of visibilization of gender minorities?

### **Veronka Köver**

Thank you for the question, Ayoko. Should I still reply on the question of in person monitoring and evaluation as well? Yes? Okay. So as you have gathered, the ARTE opera season is



a digital endeavor. So I will not speak very much about it. At ARTE, we work with an agency that does our monitoring. So I get very detailed audience reports each month. By very detailed, I mean that they are divided by country, by linguistic interface. As I mentioned before, all of our content is available in six languages. It is not detailed as far as gender is concerned. So we do not know who our actual audience consists in. That's something to look into in the future. As for my double work, working in streaming and my work on growing, developing and animating this network of opera houses, well, yes, that's the key of the matter. I mean, patience is not my strong suit. And as you have noticed, I am the odd one out in this panel insofar as I do not have a project at present that pledges for gender parity. We are working on a new strategy in artistic programming and communication around the ARTE Opera season that we hope to launch in 2024/ 2025.

And I obviously advocate and push for gender mainstreaming in that respect. But I'm also pragmatic, I aim for sustainable and lasting change, a shift in mentalities and not just special programming for International Women's Day. So since I work with a very diverse group of partners, you have to imagine that I work with opera houses that have radical, progressive, wonderful programming, but also wonderful traditional houses that have another sort of audience to cater to. And I am bound to a sort of 'roaster' of 23 opera houses as partners, as I mentioned before, and the budget for up to twelve productions per month. And if I want to aim for a parity in visibility of all of these houses, of course that leaves me with a sort of dilemma. I would like to cherry pick the productions that appeal to my own aesthetic, but of course I also have to take into account that it's the whole bandwidth of opera that I'm there to represent. And it's still interesting to say that even for a channel and a platform as progressive as ARTE, what this translates into is that when we get the big « Aidas », the « Turandots », my streams are usually accompanied by a broadcast.

When I do one of the more experimental radical operas, it will be stream only. So this is a lengthy process and I understand that it will take many years to get to real equality. Thank you.

## **Ayoko Mensah**

Thank you Veronka, for this.

I'd really like to thank you all for coming. I think that this second round table was a bit of a continuation of this morning's, where we finally realised that the issue of emerging talents and support for creation, production and distribution are totally linked. These are really cross-cutting issues, which is why it's so important to link up all the projects and create these 'sisterhoods' and connections at local, regional, national, continental and international level. It takes a lot of time,

but initiatives like today's seminar, as part of the three days organised by Sturm Production, are essential to create or reinforce this. Perhaps we can also say that in this approach, the support of professional lobbyists would be important, because ultimately, these strategies are also thought out in other sectors and often with the support of professional lobbyists, and there are some in the music sector too, who are really good professionals. So raising their awareness of the issues of visibility and empowerment of women and gender minorities would undoubtedly be useful.

### III. Saturday, July 15 // #needs

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**Séverine Cappiello**, *director of Sturm Production (FR)*

Hello everyone. I hope you're all well. Today marks the third and final day. In this round table, we're going to focus on individual needs. Sarah Martinus asked me on the first day why we hadn't started with needs, since that's the basis of what we're doing, looking at individuals rather than policy and resources, which we discussed on the first day. In fact, it was a production problem, as the European Parliament was in session until July 12 and 13. Politicians were therefore only available on that day. That's why we reversed the logic to be able to bring these people in.

But it's a fair consideration, of course, because we're talking about people and human beings, from whom we build our thinking. So thank you, Sarah, for raising this issue, which is a perfect introduction to this round table and its importance.

In the second round table, we'll be looking at sexual violence and sexism.

## **Round table 5: What are women and gender minorities' specific needs to be taken into account?**

Moderator: **Raphaëlle Tchamitchian** (FR), music journalist

**Stéphanie Gembarski** (FR), coordinator of dynamics related to equality, diversity, artistic and cultural practices, Fedelima - Federation of pop music venues

**Sarah Martinus** (AUS/GER), artist, Female Pressure collective

**Saskhia Menendez** (UK), Innovator Keychange & The F-List Music Board of Directors

**Riikka Talvitie** (FI), composer, lecturer of composition, University of the Arts, Helsinki

**Raphaëlle Tchamitchian**, *music journalist (FR)*

Good morning. Welcome or welcome back. Today we turn to the level of individuals.

The main topic for today is needs. We can all agree that the ultimate goal of all this fight is to work together peacefully. But that means taking into account the specific needs of women and gender minorities.

What are those needs? That is the question we're going to address this morning. How can we identify and address them while making sure that everybody's needs are heard, not just women's, but all gender minorities'? What strategies can we put in place to ensure that all gender minorities are included?

So let me introduce our panelists.

Stéphanie Gembarski, you're the coordinator of initiatives linked to equality, diversity and artistic and cultural practices at the « Fedelima », which is the 'Fédération des lieux de musiques actuelles', the main national federation for pop music in France. You are also the instigator and coordinator of the mentoring program 'WAH!', which was launched in 2019 and which we will hear about in a minute.

Sarah Martinus, you are based in Germany. You are an artist, researcher and healing practitioner. You work on intersectional needs and 'water wisdom', according to a decolonialist

practice. You also work as a freelance in the media arts industry in Berlin and you are an active member of « female:pressure », an international organization for women and gender minorities working in electronic music.

Saskhia Menendez, you come from the UK. You work in the music industry. You are an equality and diversity ambassador, a researcher, a public speaker, a social change activist and also a journalist. You are a Keychange innovator and a member of the Board of Directors of the « F-List » directory of Female+ musicians in the UK.

Riikka Talvitie, you come from Finland. You are a composer and a lecturer in composition at the University of the Arts in Helsinki, and you took part in the research project 'Equity in Composing', which focused on gender-based segregation in the field of music. And you will tell us about that a little bit later.

So my first question is for Stéphanie Gembarski. So you are a co-ounder of WAH!, a mentoring program based in France. What are the specific needs for which this programme has been created?

**Stéphanie Gembarski**, *coordinator of dynamics related to equality, diversity, artistic and cultural practices, Fedelima - Federation of pop music venues (FR)*

Hello. Thank you, Raphaëlle. I'm going to speak in French, but that's to be more precise.

So I work for a federation that brings together 160 concert venues in France, pop music venues that are very diverse, from very small venues in rural areas to venues in cities. We value this diversity.

These are small venues in the context of the music industry. The largest capacity is around 1,000 people. Fedelima is 20 years old, to give you an idea. And the venues that are members of Fedelima are not just concert venues, they are also places where people live and places that are very involved in educational and cultural activities. And let me tell you straight away, in the DNA of our federation we have a habit of collecting and analysing data, of observing what we call participatory and shared observation, which we have been doing for 20 years on our members' projects: their activities, their jobs, their budgets, their territories. So when we brought gender issues into our practices, this habit of collecting data was already deep-rooted. We already had shared tools and methods, so it was less difficult to collect the data. The real issue that arose in our

network, at the very start in 2016, was the question of diversity, which was brought up by our members in a discussion forum like many networks have.

The question was: "Is popular music, which has often been built on ideas of counter-culture and closeness to society, as diverse as we think? Does it reflect the diversity of society as much as we would like?" The diversity of the teams led by the members and also the diversity of the participants and audiences we welcome. We had the clear intuition that the answer was no, when we looked at conferences, when we observed ourselves. But to tell you the truth, we held an initial debate in 2016 with our members, we made these observations and it was a bit of a failure. I'm talking at a collective level, because we said to ourselves, "What are we going to do then?" We were in 2016, which is seven years ago, and we said to ourselves "We don't really know. We need to grow and learn about diversity".

And then, on the agenda of French cultural policies, but also on society's agenda, with #metoo for example, came the subject of gender inequalities.

So we said to ourselves, "We're going to take this subject as a first step towards thinking about greater diversity in the music sector". I was talking about the data. Every year we collect data from our members. Here are some figures on the number of women in the permanent teams of the 160 concert halls that are members of our association and in the management.

As you can see, the sector is almost mixed, with 42% of all employees in our network being women, and 38% in management. But as you'll see, when it comes to women on stage, the data collected shows that there are only 17%, and that's been said from day one. 17% of performers are women, 15% are in the rehearsal studios, and these are mainly people who practice as hobbyists or amateurs. And 10% of stage technicians. These figures date from 2019. But we started with these same figures in 2016-2017.

We also started with a study we had carried out on permanent employment. Here you can see a study carried out by the Federation. We have subjects like this, and in this case the subject was permanent employment in modern music venues in France. At the time, we realised that there was a very gendered representation in certain functions. Programming: 22% women. The permanent technical jobs, 3%. People who provide artistic support for groups, 22%. And general management, 25%. At that time, I think it was 2017, in sociological studies, there was often gendered data, but we hadn't fully realised how we could transform this data, apart from saying "Yes, there are big

gaps in the presence of women". We hadn't yet fully realised collectively that the challenge was to turn this into a fight against gendered inequalities.

And that was it. WAH! was born out of six observations. Six years ago, it was already the question of needs that we were questioning. We said to ourselves that we had to make this issue visible in the music sector. We had to raise these issues. We needed to work on accessibility for women, particularly in the professions we had identified where women were under-represented.

In our values, there was also the idea of creating professional solidarity, of taking part on our own scale, on our collective scale above all (I insist a lot on our work area because for me, it is collective and political), in the deconstruction of stereotypes, in the promotion of all the initiatives that arose in 2016-2017, from micro-initiatives to major projects, training teams, raising public awareness, and then sharing this on a more general and political level.

And in 2018, with the help of public funding, we launched two projects. A mentoring project for women working and creating in music, based around the four professions you have seen: programming, management, technical, artistic support (coaches and trainers). And of course we've also included the female musicians who were part of our analyses. And for everything to do with promoting, sharing resources, sharing inspiration and teaching resources: an online platform that is a resource platform in the very classic model of the resource platform, and that's the 'wah-egalite.org' platform. And we're still continuing - but that's our mission as a federation - to collect and analyse data, build partnerships and share our work.

About the mentoring programme, this is the third edition. We've just started the third edition in June 2023. There are 14 pairs, 28 women who support each other for a year. We meet six times for two days over 12 months. The idea is not to imply that we need to train again women, who are often already very well trained, or even better trained. It's about creating a space, a non-gendered moment that removes from this space the systemic and gendered dominations that we experience in society and allows us to think differently. It's about saying "How do I position myself when there's less domination? How do I want to be? How can I assert my professional role differently?".

That's the work we're doing with WAH! For me, and I'm also re-emphasising the need to put the political dimension back into these spaces, they're not just places where you feel good, they're places where you're engaged. You're also responsible for what you do next in your area, in your venue. It's up to each of us to share this with our teams, to spread the word, and we've seen the very rapid effects of 'Girls Rock Camps' being set up, raising awareness among teams,

weekends to raise awareness of technical issues among female musicians, raising awareness among festival volunteers, for example. Each of these women, who return to their structure at their own pace, when they wish, often reinvest what they share within WAH! in their own project. That's the real benefit of this scheme.

What can we say, six years on, about how needs have changed? Given that we started from needs six years ago. We have collectively learnt to recognise that the cultural sector, and in particular popular music, can be a vector of domination, particularly in terms of gender. That's the first area we worked on. Today, we are more collectively ready to work on other types of discrimination or domination. In any case, within our network and in the open debates, we feel that six years ago, when we were talking about parity, we were talking about equality between men and women, then gender equality (quite quickly after), we could see that at the beginning, it was quite distant. As we also said at the beginning, there were a lot of women in the exchanges. Today, it's much more mixed and we've said to ourselves "OK, we're not perfect. We're also reproducers of domination, but we're going to work to improve".

Today, one of the needs that has evolved is a broader consideration of other potential forms of discrimination. The question of mentoring used to be about access to certain jobs. We're still working on that, but we're realising that the notion of sustainability in jobs is also coming to the fore for women. Because in fact, with the famous 'glass ceiling', once you're appointed, all the gender effects don't just magically disappear. Even a female director who has been appointed may, in terms of her governance, once again become an executor, and not be treated on an equal footing with a male director. The issue of sustainability emerged as the mentoring programme progressed as another challenge, and so we created another scheme called 'Wah'ts up!', which is more of a professional solidarity circle where we work on professional posture. And, of course, a more assertive approach to dealing with sexual and gender-based violence in the music industry, which has also emerged as a major issue over the last six years and which we have also had to acknowledge.

To conclude, what are we doing about the issue of diversity, which nagged at us in 2016 and which led us to work first on gender inequalities? We said to ourselves "We're going to grow together". In other words, once a year, we have a debate where we address this issue of diversity by inviting academics, artists and project leaders, and where we learn, work and learn. We have worked on class diversity, gender diversity and ethno-racial diversity, in the form of discussions and debates. We are also continuing these discussions at national level, in working groups that are being set up in France, but also with Live DMA, a European network that has also developed a



project, the "Inclusion Lab". Juliette Olivares is in the room and can tell you more about it, but it's also a place for sharing at European level on these issues that we highlighted about six or seven years ago. Thank you for your time.

### **Raphaëlle Tchamitchian**

Thank you very much, Stephanie. I now turn to Sarah Martinus, who's part of female:pressure, a huge international network in electronic music. In your network, you have collectively worked on how to include gender minorities in your communicational and language practices. Could you tell us a little bit about your network and how you did the work?

### **Sarah Martinus, artist, Female Pressure collective (AUS/GER)**

Good morning. Thank you for being here. Thank you for sharing, Stéphanie. I especially enjoyed the word 'proximity'. It also relates to what we're talking about here with intersectionality so, deeply, proximity ; who we're talking to, who is in the center of our ideal audience, and who are we catering to and in what context are we catering to them? Which I think is just really important for intersectionality discussions. So, yes, I'm here to represent female:pressure, and female:pressure has been around since the 90's. It was founded by Susanne Kirchmayr/Electric Indigo, who's a DJ and a media artist and a live electronic performer. And basically, we're still here today because of the daily stewardship, the caretaking, and the labor and the work of Susanne in helping people sign up to the network. So, first of all, I just want to say thank you to her and recognize her.

Then, we are huge, spanning transnational community, and it's very grassroots and independent. And basically, we have a database of assigned female at birth, people who classify, identify themselves as she or woman. Then we have transgender, transfeminine, transmasculine, intersex gender, genderqueer, gender nonconforming, agender or non-binary DJs, musicians, composers, producers, writers, researchers, academics, curators, bookers, in electroacoustic, electronic, so it's also people who make soundtrack for film or visual artists who do like VJing and things like that. And it's publicly accessible from the outside, so you can search for the artists per genre. This is what the website looks like. So I wanted to show you exactly what it looks like and how you can use it for accessibility, for easy accessibility. So, if you click on the logo at the top, it goes into a WordPress site, which explains a bit more about the vision of the network. And then you have all these different little buttons below, which are all the different projects that people have done over the last 20 years.

Some are festivals. So there was a female:pressure Perspectives Festival. There was a Pussy Riot compilation, different donation projects. And there's also 'FACTS'. FACTS is a really big research project, in which a group of researchers, artists and members of female:pressure undertake as a research project. And the most recent one is under the FACTS 2022 button. And you can basically search for all the artists via name, country, region, city, genre.

So when you click onto the female:pressure logo, you get into the Visibility page and the Vision page, and there's also a lot of information there. And I just will very quickly take you through it without wanting to put a time pressure on our discussion. So this is definitely a means of communication, because we all know that female identities or gender nonconforming identities basically haven't been documented in artistic history. Also because of the ancient ways that women had maybe more nurturing roles in our societies and our cultures. They also shared stories and wisdom through togetherness and they often didn't have writing and documenting as a part of their practice. So that's like an ancient matriarchal kind of form of relating. It's more about connecting with people through the body and through myth which is also related to female energy.

So we are over 3000 members from 85 countries. So in the European discussion there's obviously a lot of artists who are part of the European Union in this network but we also have a lot of exchange happening and travel happening and different communities kind of integrating with each other. And that's not an easy situation, especially with revolutionary people coming all together, and especially with the medium of email as a communication tool because we all know how hard it is sometimes to understand someone's perspective and where they're coming from through an email.

So I think the real value about female:pressure is the longevity of witnessing what's happening, like the dialogues that are happening with people and the needs that come up with people, which sometimes seem individual but they're always actually very important for the collective. And that's definitely a point I want to kind of share here, that we often think that people have individualized needs but the individual is never totally separate from the collective and we are constructed in our identities from collective relations. This is all about relationship, the space that we're sharing.

Over the last seven years, we definitely put into the forefront of the collective an intersectional and antiracist approach. And of course the name female:pressure still doesn't 100% reflect that and we've been in discussions about that for a very long time. But there's labor, like who's going to do the labor? What about our visibility? Like if we change our name, does it mean we have to start from scratch? Which is being in discussion at the moment, but it was brought up

yesterday in the 'Trans Non-binary Inclusion Group' that we might be looking again to change the name.

Just to give you a very brief idea of the structure of it. So there's an external structure which is obviously a visibility resource to find artists because in the electronic music scene, especially as a DJ, I think in the 90s and the early 2000s, a lot of people heard that « Oh, we just don't know where to find you. Where are you, where are you, where are you? ». The situation has changed a lot now with social media making it possible for people to show themselves and also having the discussion about the language, about inclusion, but there's still a really long way to go.

So we have the female:pressure Podcast Series, the FACT Survey, so many different activist movements, open letters... It's like a place of power building, I guess, because as an artist you're often working individually and jumping from project to project. And being part of female:pressure means that you can propose an idea to the collective. If you see an issue with something and then you have the collective support and you have many people being able to strengthen the language around. For example, an open letter about the museum in Frankfurt that basically said techno music was born in Frankfurt and it was only from these ten cis male white artists, which was like kind of infuriating because the roots of electronic music come through funky and disco music which is like 'black-owned' music. So I think we're getting back there but it's taking some time.

We offer a lot of our templates online so people can see how we work and then maybe replicate it a little bit. On the inside, there's so many subcollectives running their own events, so it's good to cross-pollinate, I guess, between different groups and different collectives. But the biggest thing is that we're like 'open sourced', non-centralized, flat hierarchies and self-instigating.

The thing about female:pressure is it's never been a publicly funded entity. And so I think this is what really sets it apart from a lot of the other projects we've been celebrating and learning about. And I think that's really relevant to see this as a reflection of a gender-diverse and female kind of self-instigated labor that was totally self-invested. Isn't that amazing? It's kind of incredible.

FACTS is one of the ongoing data collection projects that I just wanted to briefly skim over because that could take a whole day to get into. But I really invite you to go to the report and really check it out because the one they made in 2022 is very intersectional. And the thing is that we are accounting international electronic music festivals. So this means that we look at the lineup and we have to then kind of go a little bit deeper into see how the artists self-identify.

And the thing is that people will obviously say they would like to be called 'she', they would be called 'they', they would be called 'he'. So it's interesting because we wouldn't be able to find how they identify because maybe their artistic project doesn't come with pronouns and maybe it's particularly abstract or particularly artistically conceptual. So we can't really accurately reflect and make visible people who are transitioning or people who are 'gender fluid'. So this is a really big point about which we discussed yesterday, and I hope that maybe other forms of data collection, where people are able to self-identify, will then come up a little bit more.

And the core survey team are: Angelika Lepper, Corina MacDonald, Jaquelyne Kwenda, Meg Wilhoite, Michelle Endo, Stephanie Roll, Susanne Kirchmayr and Tanja Ehmann. I wanted to say their names because I think it's so important that we see and speak the names of the people who are really behind this labor, this beautiful labor.

Now, this is what our SoundCloud looks like. This is where you find the female:pressure podcasts. So if you want to join up and share your music, please feel free or please enjoy, if you'd like to listen.

This is the part about the humanity that I'm going to skim through really quick. But we have Portugal coming up with new events with 'she.said.so' Portugal. We have things like the Heroines of Sound festival in Berlin. We have multimedia arts, dance performances, radio shows, and at the bottom there, we have Luisa Houseworks, teaching kids in America. We have En Tiempo Real that's in Colombia and is a trans-supporting, nonconforming festival. And I put some pictures of Paul Links, who's French, and is actually running our Instagram at the moment.

So basically with the intersectionality, and especially not 'abbreviating', because the way we describe our gender is also about the fact that words have so much recognition. And recognition, we hope, leads to reparation. It's very important for us to celebrate nuances, to celebrate identity as an opportunity to connect deeper and to expand the quality of our lives, right? And the quality of our creative projects.

A few of the ways which we really took care to open up about this is to make sure we always ask open questions. And we're now taking a more humanist approach with classifying the network as a group of people. Because sometimes, you don't always want to have to be like: I'm this identity or this identity. You just want to be allowed to be.

Basically, we have an internal kind of «Nettiquette » with trying to be aware of how we treat each other on the mailing list, especially with inclusive use of pronouns and an awareness team which helps with mediation.

I joined the awareness team this year because anybody can come into the network and make female:pressure events.

So anyone really can lift the female:pressure name or can adopt the female:pressure name to lift their project. So we made a few guidelines which are based on intersectionality and they're also found on the website.

The two important points that I wanted to talk about this are sliding scale door prices, transparent cost breakdown between the artists that are performing. So they all know where they stand, and they're not playing their gig and thinking like « Am I getting paid only half what the other person's getting paid? ». It's too much extra awareness in their brain. And the fact that the awareness team is here to support you when you're promoting an event, that we don't want you to fall into a situation where you're getting called out, because the female:pressure name has quite a lot of weight. And we've found that promoters, who are like at the grassroots level, then having this name means that sometimes they're put in a very really hard position where they maybe didn't do something perfectly, but then the pressure coming onto them is quite a lot, so the guidelines try to lift resources, lift education and try and get subjects out of taboo before we're put into a complicated situation.

Also about making sure lineups that have diverse ancestry and cultural references, which is really important. Then understanding privilege entitlements, understanding that maybe as a cis woman, we are also privileged and entitled. There is a ratio of centrism and some of us are still in the middle. And it's hard when you're in the middle of an unbalanced power structure to know how to absolutely evolve rather than perpetuate it on. And that's part of the learning which we're all in.

Then, amplifying BIPOC voices (Black, Indigenous or People of Colour) and really being cautious about how much work we're asking other people to do for us. Like really being cautious about if our curiosity is asking someone to explain themselves because that's unpaid labor. And sometimes people really spend every day of their lives explaining who they are and there's a lot of scrutiny that comes on that. Of course, all of us here would know what that feels like to have to prove yourself and have to say why you have a right to be somewhere, but this affects maybe bodies

of culture or transitory bodies or fluid bodies in a very unique way which we're trying to obviously celebrate as wisdom.

So one way we make decisions is through open source documents like 'Etherpad' and allowing people to really offer input in an anonymous way.

Just to wrap it up, in such an independent network we have to be resilient in understanding conflict as a wisdom generating process. And it means that, for the folks who aren't used to being triggered and having a very uncomfortable feeling in their body and feeling like something is absurd and something doesn't make sense, to try and get the tools to be able to really hold that and ground that so we're still able to be safe in conversation with someone else who's even worse triggered, and try to give ourselves some wisdom.

I put in links here about a really good author, Resmaa Menakem with « Somatic Abolitionism », which is an antiracist praxis and there's a great podcast about that, about the psychic architecture of how unowned emotions blow through intersectionalized bodies and it's very damaging to their nervous system. And that's coming from me as a healer.

I also put in a page in there about myself and a lot of books that I found helpful for decentralization.

So I come from Australia. My heritage is Sri Lankan. I grew up on Wurundjeri land, so the Aboriginal people of Australia, the tribe where I lived, was called Wurundjeri. And I also have ancestry in England and Ireland. So intersectionality was quite a common experience for me and I really identified with different people of Australia. And these days, I'm really interested in getting back into circle culture, ancient wisdom and understanding empathy as the core of feminist practice, like the emotional body and nourishment, like all the gifts of the mother and all the gifts of the grandmother and how this is a collective benefit. If we were to celebrate that and to really raise it. Basically, that's about centralizing the black, indigenous, queer or female body.

And just to end, I would love to read you this quote: « If you have come here to help me, you're wasting your time. But if you have come because your liberation is bound up with mine, then let us work together. ». This is a beautiful quote from Lilla Watson. And it's basically about not getting, just not seeing that there's something inside of ourselves that's so human, that we need to rise that together. It's not an individual thing, it's not like a hyper individualized thing. It's a deeply connected situation.

So, that's it. Thank you very much.

## **Raphaëlle Tchamitchian**

Thank you so much, Sarah. That was really, really interesting. I now turn to you Saskhia. You have proposed yesterday the transgender, non-binary and inclusion workgroup. So this is a topic you're most interested in and I was wondering which specific needs do you address in your own work practice?

**Saskhia Menendez**, *Innovator Keychange & The F-List Music Board of Directors (UK)*

Thank you so much for asking this question, so important. And thank you, Sarah, for such a great insight to the work you're doing.

I think there's quite a lot of issues around trans and nonbinary inclusion in the music industry at the moment, and that's something I'm really working hard on to address. That means that you have to build allyship among yourselves and with other communities that are underrepresented and disadvantaged. That is something I've really been working on extremely hard. So a lot of the issues that we face as trans and non-binary individuals is collection of data. It's very scarce, or if they are collecting data, there's not enough data to actually analyze. So it gets often left out, which is a bit of a shame because there's no way of measuring the amount of people that are actually in the music and entertainments industries, so we don't actually have a number, which makes it very difficult to measure. It's also an issue around language. I think that's a major thing that crops up all the time is getting the right language and using the right terminologies, so everyone feels included and everyone feels that they are part of something.

Because I think it's human nature, isn't it? We all want to belong, we all want to be respected and we all want to get somewhere and I think that's really, really important. So, again, working on these kind of issues, representation is extremely poor for trans and non-binary individuals. You don't often see many trans role models. So we're trying to raise profiles of trans and non-binary individuals and educate people on the barriers and issues that we face. So that helps people then to kind of support us better, to understand our needs, because our needs are very similar to women's needs, but they also differ to women's needs. So we have some shared grounds there, but then we have some differences as well. So working together collectively is really, really important, but to also educate others so people are more aware and understanding. And also the issue came up yesterday around trans and non-binary, where I think communities have been fed so much information in a short space of time that a lot of people are a little bit confused. And I think we need to have kind of more of a clarity around what it means to be transgender and what it means to

be non-binary because they are not the same, they fit under the same umbrella, and again, we have some of the same challenges, and some of those challenges are different.

Another issue we have is trans misogyny. I did some work for the Houses of Parliament earlier in the year around certain people, especially women in the LGBT community, who do not accept trans women as women. So we do often get marginalized for that reason and I think out of the trans community, trans women are the most marginalized in the whole community. And also trans men and trans women are now a minority in the minority. So there's more non-binary people than there are trans men and trans women. So again, our voices are suppressed. It's about numbers and it's about visibility. And thank you so much for this conference, actually, because I've come to this conference and I've seen some amazing people that identify as trans, many people in this room today. And I've been over 400 events and I've not had this many trans women in the room at one time. So thank you for that as well, Séverine, I really appreciate that. I think we need to kind of build a database for trans and non-binary individuals because, again, like Sarah was saying, I think people need to have trust in an organization with which they feel that their privacy is protected.

If people are looking for a trans and non-binary artists, they know where to go. They know where they could look to find somebody. Because bookers, promoters, venues are looking to fill certain slots, they just can't find anyone. So if we could have a centralized system, and that's not just in Europe, so that's Europe, the UK and Canada, because we all work so closely together, and also the US. Because I think it's really important to build a collective of people internationally. And we need to be doing things, I think, on a more of a consistent level. So we're all doing the same thing. Rather than one community is doing one thing, another community is doing their own thing, and we're not actually working together, so therefore we're not making much impact. And I think if we work collectively together as a whole, we will make so much more impact.

I also think that there's a serious lack of training, as we discussed again yesterday, for not necessarily the people in the industry, but say, for people that are going to events or want to go to a live show and before you've even got into the venue, there are issues with security, there's issues with ID. And certain countries are great. Germany is quite good at this. They have a system with the ID where you can actually not have a gender, where when you're transitioning, you might not have any kind of documents that you could use as ID.

This is another issue that needs to be addressed, because if we want to have a representative crowd, then we need people in the audience as well as performers. So we need to ensure that people are included and understand why people are not coming to these events. I always personally look



at social media and I look at videos. Do I see myself in the social media? Do I see myself in the videos? If I don't see myself in the social media and the videos, that's telling me that my community does not belong there, I'm not represented there. Therefore, you will not get the numbers, you will not get the stats and figures you need, because my community will not go to that event because they don't feel included.

I think I've transitioned for twelve years now. I also hold a gender recognition certificate. And to be quite honest, in normal society, I find if I talk about my transgender issues, that opens me up to discrimination, that opens me up to harassment, that opens me up to bullying, and also sexual harassment as well. I've been in several situations where as a woman, you get treated differently than as a trans woman, I feel there's a system. So it's men, women, and then trans people. We come under women, and I think that's not okay. We're all human beings, and I just look at everyone as a human. We have hearts, we have emotions, we have feelings. I always treat people how I want to be treated. And I believe if I can do that, everybody can do that. So I'm trying to use my positivity, my friendship with everyone in this room to try and open people's minds to see that we're not bad. There's a lot of negative press coverage around trans individuals, and a lot of it's just blown out of proportion. I was looking at some research because I'm doing my PhD as well, and there's certain communities, certain religions that will not accept it. And that's absolutely fine. I understand that. It doesn't bother me. But when we're working in a professional environment, you don't bring your biases into work. You leave them at the door. I can deal with that in society. But I do not think it's okay to be dealing with that in a professional manner.

If you say you're a professional, then act like a professional, because at the end of the day, that's exactly what I do. I've been marginalized. I've not been given opportunities. I've had to make my own. And what I've also tried to do is I've also done a podcast. It's called 'Music Industry Insights Worldwide'. Please feel free to go and check it out. And it involves people from around the world, from different communities working in different sectors of the live music and entertainment industries, talking about the barriers and issues they face. And I find that a lot of these are quite shared as well. So it's underrepresentation, it's a lack of visibility, it's a lack of opportunity. And we just need to make this more equal, more fair, more equitable, because you can't have equality without equability. And I think that's really important as well. So if I can bring anything to this room today, it's « please try and be a little bit more open minded, a little bit more caring », because I've gone home sometimes and I've been in tears because people don't realize that sometimes what you can say can be extremely hurtful. And even when I was doing my PhD proposal, you've got cultural issues, you've got religious issues, you've got issues in different

countries because people don't have the same rights, they don't have the same shared goals or values.

So what I'm trying to propose is an organization that works across all of these countries, that has the same shared goals, same shared values, and a mission. And anyone that wants to be involved in that has to have those same shared goals and vision, because then that means we're all working towards the same things. So when one goes, they all push in each other at the same time. And that's what you call a real collective collaboration.

### **Raphaëlle Tchamitchian**

Thank you, Saskhia. Thank you.

### **Raphaëlle Tchamitchian**

I now turn to Riikka. Could you present the "Equity in composing" program you participated in? And could you tell us what are some of the specific needs you identified for your students and for students that participated in the program?

### **Riikka Talvitie**, *composer, lecturer of composition, University of the Arts in Helsinki (FI)*

Thank you. Good morning everyone, and thank you to all of you.

So I will present a project which was a really, like, small budget research project in 2019 and 2020. And I was coordinating that, and it was about composition pedagogy. And it started from the remark, really, like everyday remark, that in Finland we have a kind of developed music school system where you can study composition when you're a child, all over Finland, and children are doing that equally, boys and girls. But then when you look at the statistic at the university level, then there are much more male students than female. And this was really like a simple observation that we started to look at. What happens in the middle for the 15 to 19 years old teenagers? Either there is something in the entrance exams that somehow blocks the genders or then the other one is that the profession of contemporary music composer is not like the ideal profession for people to somehow apply in. And I just checked this spring about the applicants. They were like around 20% female. And then unfortunately, for the bachelor studies, we couldn't take anyone because then the ones we asked for interviews, they cancelled their coming. So their presence are really low and it's difficult somehow to do anything about this entrance system.

So in this small research initiative, we were not collecting data because Finland is a really small country. So we tried to somehow pilot a research method on how could we somehow get knowledge on this question? We had a working group with three composers, one researcher and one journalist. And then what was actually important is that we had three composition pedagogy students who were teaching these young 15 to 19 years old students. And then we selected eight students for this process. And actually, we were more interested about what they wanted to tell. The research method was more like interviewing them. What do they think about composers in general and what do they think about the profession and what do they think about the choice of the carrier and the future? And actually, what was surprising with this method is that these young students, they were so interested about music that they didn't talk much about the identity questions. Actually, this research method was not like fitting to the question. But the question was not that there weren't many things going on with the identity, but somehow the music, as an abstract world is somehow, for many young people, really like the 'savior' to work with something which is not too defined.

And what we found, one of the key thing, was that there are really few role models that could somehow explain the education path, which is not like the academical. That if you go to the university level and you study, and then you start to work and you get commissions and all that, then it's kind of a simple one. But if for your future, the thing is that you don't know exactly what kind of music you would like to compose, or if you would like to work interdisciplinary with different art forms or to work with theater music or with dancers, then how to somehow educate yourself?

And that was actually the most important question, at least for me, that we should somehow develop our curriculum in the academic level so that who we are could be seen later on with the music. Actually, myself, when I started to answer this women composer question in the 90s, I always said that we can't hear anything in the music and it's like that there is no problem and all that. But nowadays I answer really like that, that it would be lovely to hear that in the music, that it would be lovely to hear all the backgrounds that we have and that's why we are here, because music can be different in different situations and different with different backgrounds.

Now, about the results... This project was done during the COVID period and everything went wrong all the time. So finally we had to postpone the ending concert and the seminar two times. But we did a recording at the end and I was really happy that we were able to show the results which was the most important for the young students. And also, the other kind of result I would like to explain is that with the composition pedagogy, around 20 years ago, there happened a kind of huge political turn in composition, in so that previously, classical music composition was

only accessible to certain educated persons. Only academic persons were allowed to compose. But suddenly, with the music education research, the composition was somehow open to everyone.

For example, in Finland, in normal schools, all the pupils are composing in the music lessons. So that's really like a huge turn in thinking and that also caused a huge change in composition pedagogy, in that it was open to all the levels of composition. But there is research in the early childhood level and the school education, but not in the professional level and in that project, some questions were actually really raising up, like « Are we somehow teaching composition technique from the tradition and from the past? Or are we somehow focusing on the creativity? ». And if we think about this tradition, art is educated through imitation quite a lot. So students are mostly trying to imitate Bach, Ravel, Beethoven and Brahms, and this all over the Europe and I suppose all over the world. And so if we would like to change this kind of curriculum idea that the creativity is much more in focus, then we need to somehow do something but the data is not enough, then we need more research in that. And I'm really interested to find methods to research the educational part in composition pedagogy. Thank you.

### **Raphaëlle Tchamitchian**

Thank you. Thank you so much for all these wonderful presentations. So before moving on, I have one question addressed to each of you. Could you tell me in one sentence what you personally feel you need the most right now as a person working in the music sector? Anybody can go first.

### **Saskhia Menendez**

I think it's really really important to have more funding available for trans and non-binary individuals so they can continue their projects in music, so they can thrive and flourish in the industry and also to become more successful.

### **Riikka Talvitie**

My needs are somehow linked with this composition pedagogy. In that, to change the structures and to change the institutions, we need to really focus on the research information that we could get.

## **Sarah Martinus**

From my perspective, I would say a 100% reevaluation of the value, recognition and worth of the emotional body, of the collective emotional body, and about how we can see it as a power, and celebrate someone's courage and their character, the power of their character, if they're able to express emotions. That's, to me, the most powerful thing ever. If you have a tear come out, that's like in ancient ways and from the wisdom of the earth, that's like water, holy water, blessing you and washing you. And I wish that we would completely spin around to celebrate that.

## **Stéphanie Gembarski**

One need... I agree with both of you and then maybe: listen each other, understand better what we are, what we can share. I think it's a long way, but we don't have to give up. We have to continue interconnecting all people, and listening, and overminding our practices.

## **Raphaëlle Tchamitchian**

Thank you very much to all four of you.

## **Round table 6: Preventing and combating sexism and sexual violence in the music sector**

Moderator : **Anna Matteoli** (FR), Director of the CIDFF 67, Information Center on Women's and Family Rights of the Bas-Rhin

**Mona L'Huillier** (FR), Golden Music Director, beatmaker, sound engineer, sound designer and artist director

**Irena Molnar** (SER), Re Generation executive director, leader of the European project Sexism Free Night

**Helena Bricio** (ES), Program Development Coordinator at MIM Association

**Kateřina Šimáčková** (CZ), judge to the European Court of Human Rights, in respect of Czech Republic

**Anna Matteoli**, *Director of the CIDFF 67, Information Center on Women's and Family Rights of the Bas-Rhin (FR)*

Hello everyone. I have the great pleasure of chairing this round table on preventing and combating gender-based violence in the music industry.

I'm director of the Centre d'information sur les droits des femmes et des familles du Bas-Rhin (Lower Rhine Women's and Family Rights Information Centre) and it's clear that, as an association like CIDFF, we are confronted every day in our offices with sexism and sexual violence experienced by the people who come to see us. It can be rape, sexual assault, sexism or physical violence. Unfortunately, the list is long, and the numbers of victims are as high as ever. And we can also say that the fight is very long. By way of illustration, yesterday I was reading in a newspaper about a case that happened in Italy. Perhaps you heard about it, an Italian court ruled that touching a minor for less than ten seconds was not a crime. So the school caretaker who had touched the bottom of a 17-year-old pupil was acquitted. I'm quoting here because I think we talked too much about art and not enough about the law. I know that you are experts in legal rules, so I'm going to quote a little of what the Italian courtsaid very quickly. It said: "The suddenness of the action, without any insistence in the act of

touching, which is almost a graze, does not make it possible to characterise the libidinous or concupiscent intent generally required by criminal law".

All of which is to say that this decision was handed down just a few days ago and clearly shows that the fight in society and in law is still very important when it comes to sexism and sexual violence. For some years now, at CIDFF, we have also been focusing our attention on the world of festivals, nightlife, cinema and music. These are environments which, until now, in our view, have not been acculturated to the prevention of and fight against gender-based and sexual violence. So I'm very pleased to be here today to learn a lot from our speakers, especially as the issue of gender-based and sexual violence has to do with the equality you've been talking about so far, and again at the previous round table. It's true that the issue of care, parenthood and the construction of work tools that don't take women into account are also very important issues for our association. For example, we talked this morning about the piano, and the examples we have are that when women work in the building sector, they still don't have safety shoes that fit them today, in 2023.

In addition, a question that was raised in the debate was the question of men's participation in this revolution in favour of equality, and this is also a subject for reflection by our association. Looking at the audience and its composition today, we can still say that this is a subject that will occupy us for a long time to come.

The quality of the speakers present at this round table will enable us to develop a high quality reflection on the question we are addressing this morning: how can we prevent and combat gender violence in the music industry?

I'm going to introduce you very quickly in alphabetical order.

First of all, Helena Bricio. She is Spanish. She is programme development coordinator at the MIM association. She is also a translator, music journalist and cultural manager. She has been involved in a number of cultural mediation projects, as well as cultural projects to promote gender equality and diversity within international cooperation organisations. Her passion for electronic music is also reflected in her involvement in various gender-related projects in this field.

The association you represent is a non-profit organisation, founded in 2016. MIM's ambition is to put an end to the gap or inequalities between women and men in music. Moreover, you say that your ultimate goal is to dissolve this association, because then you will have achieved gender equality. And here we are again, because CIDFF's ambition is to put an end to CIDFF, since all our battles will have achieved their results. I don't think that will happen tomorrow, but in any case, it's our common goal. And then, of course, when we look at the issue of gender equality, the

question of gender violence inevitably comes up. We'll certainly see in the debate that follows, but what we can say is that in an unequal society, there is too much room for gender-based violence to flourish. Working towards equality also means working towards the disappearance of violence.

Irena Molnar is an anthropologist and founder of the 'Re Generation' association. She has been working on drug policy for ten years and holds a position at the Institute of Philosophy and Social Theory at the University of Belgrade as Project Development Manager.

I told you we had some quality speakers, and I'm proving it.

What brings her here to this round table, and certainly to the projects she is championing, is her experience in the 'Sexism Free Night' project, where she drew on her experience as a female drug user. This project ran from 2020 to 2022 and is one of the biggest European projects to combat gender-based violence in the music sector. Its fundamental aim is to empower women in the same situation as herself and to create safe spaces for them in nightlife venues.

Mona L'Huillier is a musician from Nancy, initially known as 'Sian Area', then 'Eluun' in the electronic music scene.

She then turned her attention to producing local pop and rap artists, as a sound engineer, beatmaker, producer and artistic director, notably with her production studio 'Echo Prod'. She has played an active role in launching several major careers in French rap. Now, following the announcement of her gender transition, she has been forced to resume her own musical development, with a project called 'Sea'.

Our final speaker is Kateřina Šimáčková. She is a judge to the European Court of Human Rights. She has a solid legal background, as she was a lawyer, but also a judge at the Constitutional Court of the Czech Republic. Gender equality issues have always interested Kateřina, certainly because when she was appointed to the Constitutional Court of the Czech Republic, there were very few women. I think you could say there were two. Is that right? Out of 15 judges... As a judge on the Court, Kateřina has a detailed knowledge of case law on gender violence and case law on discrimination.

In this round table, we will try to show how these different dimensions can be anchored. We will develop the subject through three thematic points.



The first is the diagnosis. I don't think there will be too many surprises here. There is still a lot of gender-based violence and discrimination. I don't think there will be any counter-diagnoses, but we'll see.

Then we'll look at the causes of the persistence of this violence and discrimination. During previous discussions, I believe that certain things have already been mentioned concerning stereotypes, but I think that an important point to develop will be the polarisation of our society.

Finally, to move on to something a little more optimistic, we're going to look at the tools. What are the tools that can bring about a new egalitarian society?

For these three questions, I propose to give the floor to each of the speakers, initially in turn and in alphabetical order.

What is the diagnosis of gender-based violence and discrimination? Thank you, Helena.

**Helena Bricio**, *Program Development Coordinator at MIM Association (ES)*

Thank you. Thank you very much for these seminars. I want first to thank all of you for being here and also to organize this type of encounters that are non-based on age because, for example, one big problem in Spain, everything is somehow focused on young people. So it's great to be able to be with young people, with people with lots of experience, and with people that are not just CIS women. I would like to say first that the MIM Association is an association of women that was created in 2016 and was created by a group of women that were experiencing abuse inside the music industry. I want to think about feminism as a child, in the way that once you have a child, you have to bear in mind that that child can develop in a way that maybe is not the one that you expected. So feminism has to be intersectional and has to grow up in a different way that maybe some people didn't want or didn't think. So right now the association is in that point. It's in the point of understanding feminism in a different way, in a more open way, in which we are including different concepts. But when it started, of course it was really based on CIS women/CIS men binary strategies, let's say. So for us was really important to put numbers to a problem that everyone was experiencing and that was sexism.

In Spain we have a lot of different studies and research for culture, but most of them are based on public and are based on audience. Like how many people go to your play, how many people buy your album or how many people go to your museum? But we weren't actually focusing our statistics on how the industry works inside, who has the power and how the decision making is being done. So we did our first research in 2019 and we did another one in 2022 to raise awareness about the situation

that women are experiencing in the music industry in Spain. Both studies, both research show an evidence. For example, the salary gap between men and women in the music industry in Spain is of 20%. Most of the women that are in the music industry in Spain are always in those job positions that are not related to the decision making or that has no power. They're mostly administrating what other people think or what other people want.

And also the main reason to create this type of statistics, 'against sexism' statistics, is also to justify our main reason of existence and our main reason to create projects, to create programs, to create training programs, events, etc. Both research are available on our website. And what we can see with these two research is that basically the music industry in Spain is losing talent because it's really focused on CIS white men. So basically there are a huge percentage of the population that is not even taken into account. And of course, I think that as an association we make a lot of effort to self-critic ourselves and to rethink what we have done. And we are already working with other LGBTQ associations in order to analyze how is the sector from a wider perspective.

Another thing that appeared in this type of research was those related to all the concessions that women make when they decide to pursue a career into music industry. With this, the topics that we have already talked about parenthood, even not parenthood only but everything related to care because what we face right now in Spain is... I don't want to say that it's a natality problem, but basically, most people in Spain are not having children now, so the parenthood goes in the opposite way. Basically, we have to take care of our parents. And that is a huge problem too, because women are the ones that are taking these roles. And that appears also inside the research, and another big problem we try to face as an association, is about age. Music industry in Spain is really based on age. We don't see a lot of artists that are older than 45 years old. Even inside the industry, there are no women and of course, no other genders that are older than 45, except for white men.

Yet another result that we saw is how many things in general, women and gender minorities foregoes when they decide to pursue a career in music industry. And that means social life, that means relationship with their own families, that means moving abroad, and that means also being in a situation of precarity that is not applied to both sexes at the same time.

And just to finish, I want to say that also association MIM is really focused on the industry, on the inside of the industry, we always say that we go beyond stages, we go through backstages to see what is happening with technicians, producers, runners, drivers. I mean, as Anna told, I produce a festival and in that festival, most of the time, I am the driver. So sometimes I face situations that my colleagues don't face , just for being a woman driving a van. But we also work really close with the

Ministry of Equality and the Instituto de la Mujer (Women Institute) to compare our research with the research that they do related to sexism on a bigger scale regarding gender violence.

Also at the same time, we're collaborating and it's really important. It has been said these days, but it's really important to hold hands with other associations. We know that we cannot do everything on our own, so we have to work together with other associations. And if we have some privilege, because maybe we are women and we are white, we have to use also that privilege to help them. So we go, the three of us together, the Spanish LGBTQ Federation, the Ministry of Equality, Ministry of Culture, Women Institute and MIM Association, we go hand in hand in order to show and raise awareness about this problem that is sexism, not just in the music industry, but in the whole Spanish culture.

### **Anna Matteoli**

Thank you Helena for that first answer.

We'll hear from Helena again later on the other two questions. I think it's very important to have brought the terms feminism, intersectionality and solidarity back into the issues we're dealing with today, and to have shown once again that in the end, inequality does have something to do with violence.

So next, in alphabetical order, is Mona. So for five small minutes, you can probably talk a little bit about this very first question that has been asked.

**Mona L'Huillier**, *Golden Music Director, beatmaker, sound engineer, sound designer and artist director (FR)*

Yes, absolutely. In my case, for this first point, I thought it was important or interesting to talk about my personal experience, because, being a trans person, I'm directly part of the gender minorities and my experience is concrete, and allows us to step back from a certain reality concerning our minorities. As we understood earlier, I have a production studio where I produce artists locally, mainly based on rap and pop music styles. I worked there for seven years. I've been behind many, many careers and musical projects. With a lot of hard work, I managed to achieve certifications and work with some very big artists. All that to say, I've more than proved myself and my client list has grown. Over the years, I ended up with around 700 clients. When I announced my transition a year ago, I found myself completely abandoned by my customers, who turned out to be deeply transphobic. Today I only have three clients who continue to come to see me, which is fairly representative of the precariousness generated by my situation and by the announcement of my gender transition. And I

think it's important to say this because it's a reality that I find very hard and in which I find myself completely alone. First of all, as someone mentioned earlier, whether we're gender minorities or women, we find ourselves having to develop a certain kind of independence, to develop micro-businesses, that sort of things, which means that generally we have to rely solely on ourselves and we find ourselves, how shall I put it, excluded or relegated, or on our own, to manage our careers, whether in production or in the arts.

And in my case, it's true that it's done me a lot of harm because I find myself without any help, without even knowing where to turn. And it's extremely difficult to find myself in this situation because, in the end, I have nothing left to live on. Finding a job is extremely complicated, quite simply because of who I am. And redeveloping a business seems to me to be extremely complicated locally. Unfortunately, I'd have to move to cities that are more open or get closer to people who could help me, which is extremely complicated to set up, especially if you're in a precarious situation, because it costs money to move. So I'm forced to live on RSA (French minimum social income), so I have to manage with what little means I have. On top of that, I have to fight with the State and URSSAF, who keep pestering me with appointments to try and understand my situation, because I'm in a situation that's incomprehensible to them and completely beyond them. There are no people trained to deal with this kind of situation, which excludes even more people and makes it even harder for them to get help or simply to justify the need for RSA or similar benefits.

I think that this feedback is very interesting and, from my point of view, fits in perfectly with the first point we raised, which is to take stock of the violence that can be experienced and which, in my case, is deeply transphobic and cuts me off from all the opportunities to develop my career or my business.

### **Anna Matteoli**

Thank you very much, Mona. It's true that there are figures. We'll see, there are also decisions and case law, but it's also important, I think, to be able to bear witness to what some people go through. And it helps, even if you think at first that it's an individual experience, to make visible the issues and problems that need to be addressed. It's true that the issue of visibilization is very important. And thank you very much, Mona. I don't think it's always easy to be able to bring such a testimonial. So thank you very much again for that.

We'll come back to this in the other questions. So, Irena, it's your turn for the diagnosis question.

**Irena Molnar**, *Re Generation executive director, leader of the European project Sexism Free Night (SER)*

Hi, I'm from Serbia, and I will today present the Sexism Free Night project, which was an European project done in five different countries: Spain, Portugal, Germany, Latvia and Serbia. And firstly, I have to say that I'm very grateful that I can be with you all three days here because I didn't met anybody from my region. So western Balkans and non-EU countries are somehow least represented in this type of events all the time. And I'm grateful for my team from Sexism Free Night who made the space for me to come here and share some insights with you as well.

So for the diagnosis, yes. Sexism Free Night was a project that wanted to address sexualized violence in nightlife and nightlife scenes, parties and festivals, clubs and different recreational settings. And we wanted to build a campaign and build a resource package based on a research that we did. So we've been talking about data a lot in the past three days and how we collect data, why we should collect data, how we miss data, which group we miss data from. We were talking and this is all the questions that we also faced once we started brainstorming the project back in 2016.

So the project started in 2019 and I guess the methodology was pretty much done. It was University in Portugal, Noctambula's organization from Barcelona, the Kanepes Cultural Centre from Latvia, ReGeneration from Belgrade, the Berlin Clubcommission, and a new network of nightlife organizations working in the area of harm reduction related to drug use and alcohol use in nightlife. So it was a diverse group of organizations coming from different backgrounds, giving in ideas on what they might need as nightlife organizers or nightlife professionals in order to provide safer spaces for communities that are represented in their spaces. And in that sense I think that the crucial thing was to sit down and discuss how we're going to do it in a most inclusive way and to have perspectives from each of the backgrounds we were coming from. And it was pretty hard, I think, having Latvia and Serbia inside of the bubble because we didn't have any gender equality, I mean we have a gender equality law in Serbia, « on paper », but it's not respected at all. We did ratify the Istanbul Convention way before the EU, but we're still not respecting that.

So in that sense, on paper, you can say that Serbia has all of the documents for gender equality, but in real life it's not implemented in a way it should, and there is no monitoring or any evaluation of how it is done. So in that sense we just have words on the paper and that's it.

So it was a bit of a struggle to focus methodology in a way that we don't have very different data coming from Berlin and coming from Spain for example, or Portugal, being that their diverse spaces and organizations who are joining the project already have policies and services against gender-

based violence : Equality Act points in Spain, in Berlin, we all know their safety protocols and different protocols within the nightlife to kind of keep people safe, while Serbia doesn't have that.

ReGeneration, my organization did have to a certain extent some policies, but only when we are providing services to the nightlife. So it was hard and it was done in the middle of the pandemic. So asking people in the middle of pandemic on how they are going out and what their nightlife used to look like was also really hard being that we couldn't really move on with the project, we didn't know how it was going to end, and that was something that was limiting in a sense that a question should be differently asked, like: how did you go out? When you did go out? Or where?

And another perspective that we took in is that we also asked people about their practices in nightlife, practices of using alcohol or maybe other drugs or with whom they're going out. So when we observed nightlife, we included all the time and space between going out of your house and waking up in the morning. So not only being at the venue, but also coming back from the venue, coming back from the festival, going to a festival.

And I was thinking about what we just discussed before. So what was crucially important for this was the ethical approval that we needed to have. And when dealing with data and dealing with sensitive data that we're collecting and identities that we mentioned so many times these days can be sensitive data for persons who are giving that data. So ethics was a crucial part of our research, being that we wanted to be as much inclusive, but as much ethical on how we're dealing with data. Who is going to look at the data we're collecting? Who is going to operate with the data? Where data is going to be saved? Are we going to collect IP addresses because this was done online or are we not?

And different questions and issues that people who are not researchers usually overlook somehow.

And last but not least, we've done research in 37 countries. We got data from 37 countries and it was more than 5000 responses of mostly women, gender minorities, transgender, non-binary, and men as well. And I wanted to just give you three answers on the global results of that research. So mainly what happened was that the research was limited because it was done online. And we acknowledged the situation that not all vulnerable groups, specifically non-binary and other gender minorities, could be reached online because they didn't have resources to be online at the time of the COVID and lockdowns. So we acknowledged that in this research, and I think this is one of the biggest limitations we had. But what the research showed is that sexist comments or sexist jokes, unwanted staring, not really 'violence violence', but sexualized violence (as we call it, because it's not directly

connected to sex and it's not the act of sex, but it's also in connotation to sex) is most common and really normalized in nightlife in all of our countries and in all of the countries that participated in the research. So this is something that was not surprising. But now that we have big numbers about it, it's really something that we wanted to act about later on. What was common as well is that women, trans and non-binary people, and other gender minorities all have strategies on how to be safe in nightlife. Like, how many times any one of you or your friends took a mobile phone to pretend to talk when you're going through a dark street? Most of us, or holding the keys just to be safe. These strategies men do not know, CIS men, sorry...

So in that sense, these global results were kind of everything that we knew already, but this was something that we now had in data. And based on that, we builded campaigns and builded protocols and manuals in order to make our community safer. I think that concept of 'care' is something that people least recognize. So of course we recognize concepts of care in Spain and Berlin and people who are responding from Barcelona or Madrid or Berlin can recognize the concepts of care in their venues. And in venues they go out. But in other countries and other places, the concept of care and protocols of safety are least known, and people do not recognize that even in their workspaces, or in bars or clubs or festivals. So this is something that we wanted to act on and as a result of this, we builded manuals and protocols for nightlife professionals, for all people involved in nightlife. But I will talk about it later.

I wanted to say something that I forgot, sorry. If something like reporting on sexual violence or violence in general is triggering for you, you can go out and I will be happy to offer emotional or any kind of support later on if anything triggers you. Please just do whatever you feel like it and we can talk later about it if you need it.

### **Anna Matteoli**

Thank you very much for that care for the people in the room, it's really part of something for a new society and thank you very much for that clarification. It's true that it was also important to raise the issue of data again. It was discussed during the previous days, but it's through the production of data that we make actions visible. That's where we can take action and perhaps put stronger pressure on public policies. But you have also shown that even in the production of data, we can have biases that prevent us from seeing the full range of issues. What was interesting was when you talked about strategies for staying safe at night, when you talked about keys and telephones, and I saw a lot of people in the room going: "Yes, of course, we do that too". Thank you very much, Irena, for your presentation and for complementing the first two.

For the diagnostic phase, I'm now going to give the floor to Kateřina to talk about the case laws of the European Court of Human Rights, which may at first seem rather far removed from the issues we're debating, but I think you'll show us that the links are there.

**Kateřina Šimáčková**, *judge to the European Court of Human Rights, for the Czech Republic (CZ)*

Thank you very much, dear audience. I'm very pleased to be here with you. I really like the feeling of mutual support at this event. That was also Irena's last word, that you have to support others. So thank you very much. And really, it's not only necessary to think about the rights of women, but also of other under-represented people, as Mona has also shown.

I'd like to talk about a major change in the practice of the Council of Europe and also of the Court of Human Rights, which took place perhaps 15 years ago, and that was the change in thinking about violence against women. It's not just the case law of the Court, but also the Istanbul Convention on preventing and combating violence against women and domestic violence. Because now, in the case law of the Court, but also, I think, at the heart of this Convention, it has to be said that the central idea is the idea that violence against women, but also against other sexual minorities, is based on gender stereotypes.

And it's the gender stereotypes in society that need to be confronted and replaced by a real idea of equality, because it's not possible to combat violence against women and domestic violence, which is targeted above all at children and women. It's really about prevention and changing the way society thinks. I think it was also a bit of a diagnostic approach to show this idea. This idea can be seen by some politicians and by part of the European public as really dangerous. Because I, for example, come from the Czech Republic, which has not yet signed or ratified the Istanbul Convention. There are a lot of problems in my country, for example the compulsory sterilisation of trans people, which has already led to a lot of Court rulings. The last one was against Georgia, which shows that it really isn't possible and that this demand goes against human dignity. We also have to remember that within the Council of Europe, there are countries that are more or less developed, but we still have to share our problems.

For example, in my country there is currently a major political debate about marriage for all, which has already been resolved in France. I'm also co-author of a book with 45 authors called "Droit masculin" and we show the different stereotypes that can be dangerous in terms of legislation, but also in terms of justice. To tell you the truth, I think it was a great change that took place at the Council of



Europe, that now we can really see that we need to fight not only against the various violations of human rights, but that we also need to change society's thinking to prevent this type of violence.

### **Anna Matteoli**

Thank you very much for showing us the importance of the case law of the European Court of Human Rights, but also the Istanbul Convention of the Council of Europe, and for insisting on the content of these texts which emphasise that to fight against violence, it is necessary to prevent it and that prevention means changing mentalities. Here too, it was MIM's objective to change the world. It's an objective shared by all the speakers here. Thank you also for showing that in some European countries, issues that can be resolved, at least in theory, are still very much present, such as marriage for all. It's also important to show that side of things.

Now we've done the diagnostic part together and, basically, things are going badly. But we knew that, otherwise we wouldn't be here. So now the second part is "But why is it going wrong? And then we'll have to move on to "But how can we make things right?".

So, I propose we move on to the second part of our round table, with alternating answers from the speakers. I'll start again in alphabetical order. So, Helena, can we hear what you have to say about the causes of this inequality and violence?

### **Helena Bricio**

Of course, I will talk about Spain, because we have to be aware that each country is different, countries have different cultures and every country doesn't work the same way. In the case of Spain, we come from a fascism, then a period of transition and of course, even if it's a non-religious state, there is a huge heritage of Catholicism inside the country. So it sometimes makes the relations between men and women really different. But I think it's not fair to blame religion, to be honest. I think that one of the main reasons for these type of situations in which we are not perceived as equal, is because of the power relations. I think that how the power is distributed in general in Spain make women, gender minorities, people from other races or other ethnicities in a situation of disadvantage regarding human rights. So we have to rethink how the power is distributed in terms of race, class and gender. I think that would be the first thing and of course the gender roles that we all know, and that Kateřina talked about too.

Why does this happen? Well, basically because for a long time in Spain women didn't have reference. I mean women stay at home, they care, and that was what we did and what still happens.

But it's true that just to keep positive because not everything is bad and to be honest, this is something to be a bit proud of. I think Spain did really well in differentiating domestic violence from gender violence.

I think it's not the same and I know that we can talk about this later, but I don't think that when most of women are assaulted, most of trans people are harassed, most of gender minorities are followed or in danger, and also when that applies to other races, that they are the same. We have to talk about gender violence and there are specific laws for that type of violence.

Also when we were researching about why this happened, why is there still sexism inside the music industry, it is as easy as to have a wider perspective, right? Like why is there sexism everywhere? Because the power is always in the same hands.

And right now, I just want to give a small example. There is a huge law that has changed in Spain. It puts consent as the main point of action. So we don't differentiate anymore between sexual aggression and sexual abuse. Everything is sexual abuse without consent. The law is called "Solo sí es sí" (only 'yes' means 'yes').

So does anything else that is around us can be a reason to justify why are we acting in a bad way or why we are taking advantage of other people? And then that changed power somehow because then it doesn't mind if I do this to you as a man or if I do this to you as a woman, but where is the consent of the other person? It's about trying to switch the mentality and to switch how we perceive violence. Of course there are people that are victims, but why are they victims? Because their consent is not taken into account. So you are literally dismissing the fact that these people have their own voice.

That would be first. And then the other thing I would like to raise awareness about is that sexism is so inserted into society in such a small scale that we don't even recognize. Like there are terms in Spanish like 'vicarious violence', that is the violence that you use to harm others through other people that are around them. So, for example, if I want to harm Irena, I'm not going to attack her, but I'm going to attack someone that is in her environment. And to be able to put that into a legal framework has been like a turning point, like a massive change, because we were really tired of seeing how women sometimes are not only victims directly, but also indirectly. And how, for example, if I want to harm you I'm going to go maybe at your family, at your kids, or maybe at your job position, I'm going to harm you through social media, posting photos and things like that, that are horrible. But we cannot dismiss the fact that that is happening. There are lots of cases of people who have decided

to end with their lives because of how other people tried to attack them, not directly, but through their environments. So putting consent as the main point, like as the main nucleus of violence, I think is something that could change things and something that make us to rethink how we relate to each other and how we interact with each other. Sorry.

### **Anna Matteoli**

Thank you Helena, for pointing out that the questions we are asking ourselves today in the very specific field of the music industry are questions that are being asked in society as a whole. Before thinking about specific issues, we should perhaps think about structural elements that can unfortunately be transposed to all fields. Then, what I thought was also very interesting to note was the emphasis placed on an essential notion, that of consent, where the expression is used of 'one's own voice', finding one's power to act, one's own voice, and no longer being in these relationships of power and domination which are perhaps indeed a major cause of gender-based violence. Thank you very much, Helena.

And I suggest that Mona takes the floor again to talk about the causes of gender-based violence.

### **Mona L'Huillier**

I'm mainly going to agree with Helena on what she said, especially on the importance of trying to focus on the basics, because I think that these issues are visible no matter where you come from, no matter who you are, no matter what your skin colour or gender. The violence we experience is omnipresent and stems mainly from masculine mental constructs and the mental constructs of virility, in my opinion. And I think it's really important to try and unpack things and get back to basics, because I think it's necessary to point out where things are actually created. Because if we act at that stage, everything will follow naturally and everything will evolve for anyone, regardless of gender, class, skin colour or that sort of thing. In short, I'm not used to speaking in front of so many people, but I think we can see that men, mainly, have very little vision of these issues or this conditioning. And I think that the problem stems mainly from the fact that there are very few tools for understanding and taking a step back from these issues.

I think that one of the main reasons why there is so little awareness of these issues comes mainly from education, in which we have no tools to enable us to take a step back from ourselves, to understand conditioning and gender too, gender issues. There is very little education, in fact, about diversity, the acceptance of diversity and even the interest and importance of diversity in all its forms.

And I think a lot of problems stem from that. Because I naturally think that if we bring tools to the very birth or education of any individual, we can provide many solutions or alternatives, or in any case raise awareness, especially as a man, of the violence that can be imposed, and especially on the understanding of the mental constructs of masculinity and virility, on which there is a real interest in understanding that there is a domination that takes place especially in property. I've really noticed, with all the questions I ask myself on these issues, that there's a real parallel between property and the male mental constructs and that most violence is generated from there.

It can be the ownership of goods, the ownership of services or human or even social or relational ownership. I also think, to talk about minorities, that there is also a major problem of invisibilisation and that there is currently a great lack of understanding of the problems experienced by minorities, precisely because of this invisibilisation. I think this is very, very important. We'll come back to this on the third point, the solutions. I'm not going to dwell on that, but it's very important that we focus more on that, on giving a voice to the people concerned, whether they be women or members of gender minorities, because that will raise issues. I think that people in gender minorities have a status that can be very interesting because, by definition, at least for non-binary people or trans women, we have, in spite of ourselves, lived within a masculine mental constructs that have been imposed on us. This gives us a very interesting point of view on these issues, which can help us to understand and to make men more responsible, or at least to make them more accountable for these issues, or even to integrate them more fully into our struggles and into their assumption of responsibility.

### **Anna Matteoli**

Thank you Mona. It's true that with the term property, the terms object and subject appear in parallel, and it's true that the whole debate here is about everyone being able to be a subject. It also resonates with the term 'own voice', the power to act. That's something that's important, something that shines through in each of your contributions. And then, perhaps, what I think is interesting to note is that we need to understand, and perhaps because of the discrimination and inequality we experience, we want to understand more quickly, because we are compelled to try to understand. You were talking about the masculine mental constructs, how they are put in place, how virility is put in place, precisely, to gain this perspective. It's about understanding in order to make things visible and also to take back the floor. At the same time, a question that came up earlier in the debate may also be... I don't know if it's our fight, but in any case, to see how men can also reflect on this issue so as not to continue in this society of male domination. Thank you very much Mona. Irena, it's your turn now.

## Irena Molnar

So I will back up what Mona and Helena said before me and would not go into that again and explaining, but I will just give you a look into how that looks like in a conflict society which Serbia and the Western Balkans are. So we've been in war or conflict since 1991. As of all of Yugoslavia, the conflict just didn't end. And we are constantly in that conflict situation where our countries and our policies and our politics are so narratives, and the environments in which we live in are just producing more violence. And in a male dominated society as we are, with much patriarchy, 'turbo patriarchy', this is how it looks like. So you cannot imagine the level of it. But in that type of a society, what we are discussing here, I think we are ages from it, but there are pockets of people and collectives and organizations who are actually thinking the same as we do in this room and are actually building the strategies in order to overcome these inequalities that, sadly, in Serbia, ended with 20+ femicides, until now.

And we don't have a structure to support that. We don't have a judiciary system to support, and to prosecute everything, everybody and everything, even though we have laws, we don't have judiciary strong enough to support all of it because we are in conflict all the time, or it's war crimes or it's drug crimes or it's... I don't know... investor wanting to build and whatever else, that are in court. So there is so many different things than gender equality and prosecution over femicide or hate crimes like we do have in our law. We do have hate crimes which gender-based violence crimes and femicide can go under, but nobody's yet prosecuted for that. And not a single trans person that was being harassed ever came to an end with prosecution, when some CIS men usually are prosecuted for hate crime.

So in that sense, the sources in our case, I mean in case of Serbia and I can also see Bosnia there, Macedonia, Kosovo, Albania, so and so, the Western Balkans in general, are producing more and more violence because of the conflict situations we are in, and at, and also education that is not going anywhere. So we're discussing if we are going to study history on this way or this way, and how we're going to study this war and that war and that's just the political narrative of who is better and who won the war. Are we going to talk about diversity that we are living in in our own countries because we are from one, now five, and we are not turning that into a positive outcome, because we are still younger generations, and I have to say people from the LGBTQ community, people from nightlife are pretty together in the fight that we are fighting over the oppressive society and patriarchy that we're living in.

But still, I think that this is the richness of it, because we speak almost the same language in our five countries, and this is something that gives us strength to fight similar governments in a similar

way. Because my government didn't change for 30 years, even though EU might think that it changed, but it didn't. I mean, honestly, those are the same people that were in the war 30 years ago. So in that sense we fight a little bit different fight than in different countries. But I think that resources that we are building and connections that we have in our countries, being together in it can have meaning and people can learn a lot from it. So yeah, basically education and experiences and narratives that we're building, I mean sexist jokes are something that kids are talking in primary school and there is nobody to tell them to stop it. Like this is not okay for this or this reason. So I mean being an active bystander and stopping at least the sexiest jokes. Because everything starts from that. If we don't stop it when it's a joke, then it escalates during the time. So we need to stop it there, when it's just a joke or unwanted comment, before it escalates to something else.

### **Anna Matteoli**

Thank you Irena, it's true that you have highlighted Serbia's particular situation and defined it as a violent society, which makes the situation even more complex. And then there's a very important term that I think needs to be mentioned: impunity. You talk about it on two levels: impunity in relation to people who have committed acts, criminal offences, clearly within the remit of the legal system, and then a societal impunity because in relation to sexist jokes, we let them pass. It's true that, after that, I think the feminist concept of the 'continuum of violence' helps us to understand that it won't stop there.

Perhaps we can add to everything that's been said before, the system of impunity that ensures that these acts continue. It's a nice segue into Kateřina, because I do think that one of the Court's objectives is perhaps to fight against the impunity established by certain states. We're going to talk more about the causes, but perhaps there's something to be said about that too. Thank you very much.

### **Kateřina Šimáčková**

Yes, thank you very much. I agree with the others on the need to change stereotypes and behaviour, but also personal and social prejudices. Thank you very much to Irena who talked about the quality of justice but also about sexist jokes, because there is a decision in the Court's judgement that I really like. It was the decision on the non-violation of Article 10 on freedom of expression. It was an appeal by Canal 8 against the French State concerning a really large fine. It was the "Touche pas à mon poste" TV show. There were a lot of gender stereotypes against homosexuals and women, and France decided to punish the TV show quite severely. It's also true that the Conseil Supérieur de l'Audiovisuel has received many complaints from the public. The Court has decided that it is really its

objective to agree to examine freedom of expression in order to really decide in favour of values other than freedom of expression. It is the protection of human dignity, of people who were really affected by this show. In your country or in my country, freedom of expression. This is something that is highly valued. There are also a lot of problems in combating hate speech. And stereotyping is even worse.

When we talked about the quality of justice for victims of this type of violence, a major problem that is also much criticised in our case law is the secondary victimisation of victims of sexual violence and discrimination. One of the causes, I think, is prejudice and stereotypes, not just in society, but also among police officers, judges and, for example, teachers in the field of education. I think we need to develop our sensitivity to the needs of others, of under-represented people. I think that's an important role for art too. Thanks to you, maybe things will improve. Thank you very much.

### **Anna Matteoli**

Thank you very much for pointing out this decision or ruling by the Court, which shows that it was indeed sexist comments that were targeted, not just sexual violence. In the 'continuum of violence', I think that's important to highlight. And the fact that the Court pays particular attention to secondary victimisation is also something quite important to discuss here, because, as we've seen, the whole of society is marked by stereotypes and for a victim of violence, it's easy to imagine that she could easily be in a situation of secondary victimisation, because in any case, part of society hasn't thought through all these stereotypes and can apply them in its professional practices. I'd also like to thank you for calling on everyone present to change society through art. We'll see what's changed next year at the next seminar. I don't know if there will be a seminar next year, but in any case, we might be able to... We've said we need statistics, so let's do some on that too.

The last question is about tools, as we said, with a slightly optimistic vision. We've touched on this a little, but when we talk about the causes, it's true, we're immediately drawn into possible solutions. Fortunately, otherwise it would be very difficult to continue this fight.

To change the order a little, and as Kateřina is also constrained by her train schedule, I suggest we change the alphabetical order. So we'll start with Kateřina.

Speaking of tools, what would make our society change and become egalitarian?

## **Kateřina Šimáčková**

Apart from art and education and so on, I can perhaps talk about a few cases from our Court that have really changed the situation in a country. For example, there was the case of *Opuz v. Turkey*, which was really based on the idea, as I've already mentioned, that violence against women, domestic violence, is caused by gender stereotypes. What the Court said was that it wasn't just that the woman had been killed by her husband without any help from the police, but also that the investigation was inadequate. It was really the Court that said that it's not just that she was killed, but there are also positive obligations on the part of the State that must be based on the acceptance of women's rights, even in a fairly traditional society, which is based on certain prejudices about family life, for example. And it really started with a lot of cases in different countries, which really changed practices in the states concerned. For example, a case against Georgia, where there are also a lot of problems with domestic violence. There was also the first case in France concerning sterilisation of trans people. We've started to change our practice, not just in France but in other countries too, because when there's an applicant, he can open the way for other countries too, for other cases that are at stake. But to go to the Court, you have to exhaust all the means of protecting your rights at national level. Yes, it's quite expensive, I know, I used to be a lawyer, but I think there are examples where under-represented people have raised money, found an appropriate lawyer, of good quality, and who have really chosen a good legal or juridical example, and really shown a human story and conducted strategic litigation. And really often, at the heart of our Court's most important cases, it's systemic problems that have started to be really improved by one person's application. And it has to be said, I've already talked about secondary victimisation, so it has to be said that it's really hard for a person to talk about these ideas as we've heard here, to talk about these people, because they're influenced by their history, not just by the legal system, but by talking about these problems, you can also change the mentality, you can change the approach, the attitude, the prejudices and so on.

Once, I also said to the Czech public, when your human rights are infringed, defend yourself.

## **Anna Matteoli**

Thank you. It's true that a well-known feminist slogan says that intimacy is political. It's true that intimacy is political and it's true in that respect: how you turn this individual dimension into a political struggle? That's important, and perhaps, as has been said several times, we shouldn't do it alone, because being intimate doesn't mean being isolated. Associations, networks and groups make it possible to be intimate, of course, but not intimate when you're alone, because it's true that it's very complicated to see procedures through to the end. What also seemed important to me in the



presentation of this case law is that in art, we're going to talk about the symbolic dimension, but 'big scoop...', the symbolic dimension of law is just as important and it's still, shall we say, a common trait between art and law. This is important, and it makes it possible to establish a framework that can be contested, but in any case, when the framework is there, it can be contested. When it's not there, it's much more complicated.

Thank you very much for all these points, and I'll now give the floor to Irena.

### **Irena Molnar**

Thank you. For the resources that I wanted to share with you, I'm going to return to context of nightlife and say that us, as five organizations, initially holded several trainings and several meetings with different networks and organizations during our project and to show you how that looked like, this is the Sexism Free Night website that is live and ready for you to go and browse through. So we have several outputs that we made for people working within the nightlife sector. It all came out from the Sexism Free Night research report. So that report is a big European report, 190 pages of data and statistics, and everything you can imagine. So if you need data for the nightlife scene, this is maybe the place you can start. What we did was a series of European trainings for nightlife professionals. And when we say nightlife professionals, we mean people who are engaged in production, in organization, DJs, for example, and different parts of the nightlife productions, as to say. We did hold training for festival organizers and then training for harm reduction professionals because many of us in the network are coming from organizations working in the area of harm reduction, care and public health.

So in that sense, manuals are designed for communities and organizations or several networks of organizations who are operating in these fields. And they are wide, and designed in order for you to adjust them, based on your needs. So before you go into or your organization is interested to go and see how you can make nightlife safer, it involves some protocols for organization of your event or in your organization, I advise you to do a little needs assessment among your organization for the event that you are organizing, so that you can really gain from these manuals.

Manuals have plenty of examples and videos and resources other than just these, and everything is adaptable towards the context so you can easily recognize the context in which you are and adapt towards your needs. What we did next was the Sexism Free Night standards. Meaning that we had a white paper and discussion among our network members about what do we mean by Sexism Free night standards. The idea was to have a Sexism Free Night 'label' but as you know, European

projects are not so lasting, so two years of a project couldn't really grant us time to monitor further on organizations, bars and clubs that got on the label in the first place.

Imagine that you give a Sexism Free Night label to some event and a couple of years after they become sexist or the management in the bar changes or other people join. They didn't go through the training before and you cannot really grant them the label anymore, but there is nobody to monitor that.

So we decided not to do the label thing and to leave it for some other project or other time, when our projects are sustainable enough to follow up on that. While we couldn't do it now, we proposed the standards that we felt, from our own point of perspective of 20+ organizations who participated in this event, we designed the standards for people to use them, for people to adopt them or people to edit them or change them based on their preferences. But there are basic standards and you will say there is a lot more to it.

We have the 'Lilac Care' guidelines. So Lilac Care is a protocol for gender-based violence response within the nightlife. Meaning that this protocol was initially designed by the Kosmicare Organization from Portugal. And then Sexism Free Night network members worked twelve days on the Boom Festival in Portugal last year, among 60,000 people, and tested the protocol based on real life experiences that we had with the people responding to gender-based violence situations. After the festival team met, because it was 20+ of us working seven days, 24/7 shifts. I mean the system was operating 24/7. We worked six hour shifts. But based on our experiences over there in Boom Festival, I don't know if you know, but it's in a desert in Portugal. Side trends in techno, 60,000 people, 42 degrees during the day. It can be exhausting. And it's really a challenging situation, not only for us working as a care support, but also for people who are there, being that not even everybody remembers to drink water...

And Lilac Care guidelines are a protocol on how to address violence when it happens, what to do with the victim, what to do with the perpetrator, how to deal in different situations that might happen. It doesn't necessarily mean that everybody should be doing something like that, but I think it's a good point of reference to see how we did it for the place where we did it. But I think it's also adaptable to any situation or any festival or event.

Generally, organization of any event should be having some kind of protocol when it happens. So being a person who worked on many different festivals and many different parties (I worked as a bouncer in a club before as well. I DJed as well.), I've been in and out of the music scene in very

different situations and in very different roles. And in that sense, I can surely say that having a protocol like one piece of paper that says if something happens, this is the person you go to, this is the person responsible, this is what we do.

Not everything, but this document, or guidelines, are the 'roadmap' for people who are involved in the organization. They at least have a roadmap of how to operate and that is something that people who are in needs of care will recognize and be very thankful later on. So it doesn't necessarily mean that you as a team have skills to do everything. I mean, we at the beginning didn't have, for example, a psychotherapist or psychological support, but we did have people that we could reference people to.

So it's okay to acknowledge that you're not able to do everything, but is it also okay to define a roadmap or at least a reference map if something happens. This will make you feel safer in your own venue for the people who are coming to your venue or coming to a festival or to a training, whatever. I mean, it can happen everywhere. So I think that for these types of things, it will be better for you because you will feel safer, it will be better for anybody who is participating. And I think that makes people generally safer.

And last but not least, what we did as a campaign is a bystander chain reaction test, which is exactly what I said about the jokes before. So we discovered that we want to talk to the general public as well. And we discovered that people generally feel prevention generally happens when somebody else interferes. So in order to interfere, you need to be observant bystanders, meaning that in your own capacity, in a way that you feel safe or a person feels safe, so your safety is the most important. But if you do see sexist or any type of situation that might escalate, just asking a lighter in the middle of that situation can really prevent actual violence. So in that sense, you can go out and see the six bystander chain reaction tests which are meant to be like tests for people to invent their own 'interference' into situations or just actually to be an active bystander. Because in a lot of situations, just being an active bystander and being involved in the situation can really prevent serious violence.

### **Anna Matteoli**

Thank you very much. The tools part is the part you most want to talk about, but I can see people starting to move... In any case, I think there are many elements and thank you for telling us about the protocol, the guidelines, the consistency in the follow-up and also this evaluation test.

I'd like to suggest that Mona and Helena continue, but perhaps not for too much longer than four minutes.

## **Mona L'Huillier**

We'll try to be quick. I'd like to endorse what Irena said.

It's true that yesterday I discovered an initiative, through Justine who left a little while ago, with "Safer", which operates at festivals and provides spaces to receive people who experience sexist and sexual violence at festivals but also elsewhere. I found the initiative really interesting because they take on volunteers and train them to deal with these issues. This brings us to the point that I felt was the most important, which was to give people management tools, precisely to enable them to be as present as possible for people experiencing violence. This also ties in with the education we were talking about earlier, which needs to be much broader, I think, and which needs to include, from the earliest age, awareness of these issues in our societies, but also awareness of oneself, of gender constructs and awareness of gender in a much more general way, also of diversity as normality, but also really providing educational tools for self-understanding. I think this is extremely important.

I notice that in education today, there are no courses on self-understanding and I find it hard to see how we can expect to have a healthy society with mutual understanding when we don't understand ourselves. I think it's extremely important to build on these things and overhaul, or at least provide additional tools in education, for managing all these issues.

I think it could also help to raise awareness and deconstruct masculinity, male stereotypes and gender stereotypes. There were also representatives of initiatives that spoke at length over the three days. I think it is extremely important to train women and people from gender minorities, to professionalise them and make them more independent, to enable them to get away from the need for these patriarchal systems and circuits, but also to enable them to help each other, to create links and to start to create circuits that can become independent and expand beyond all that, and end up becoming self-sufficient and even perhaps indispensable for these circuits whose purpose is patriarchal, and come to impose themselves.

I mean, to impose ourselves... I think it's extremely important to make our mark in just this way.

I also think it's extremely important to collect more data. We've talked about it a lot, but I think it's very important because it allows us to take a step back. I think it's going to be important to collect data on everything to do with non-binarity and trans-identity, so that we have more visibility on these issues too. I think it's extremely important to continue doing what we're doing at the moment and I'd like to thank Sturm Production a lot for making all this possible and also for giving a voice to people

from gender minorities, which is precisely what enables integration and stops our minorities from being invisible. As Saskhia said this morning, it's true that it's extremely rare to see so many people involved in this kind of discussion and it's really heart-warming and gives us a lot of hope for the future, especially when we see all the initiatives that have been presented here.

I think it was extremely important to succeed in creating 'hubs' to bring together the people involved.

Yesterday, for example, we saw "Majeur.e.s", which is a hub that enables this type of thing to be done. I think that these kinds of initiatives will really help to put people in touch with each other and create a form of independence and extraction from these patriarchal circles, and enable development and other things that could be extremely fruitful for absolutely everyone.

### **Anna Matteoli**

Thank you Mona for this reminder of the power of action, reflection and analysis. Helena?

### **Helena Bricio**

Really quick. I have nothing or not a lot to add to that apart from education and training. The protocols are there. We can use them to be brave enough to make them work and to use them inside our organizations. And the achievement of equality and respect for human dignity and freedom must be a priority objective at all levels of socialization. So let's not just address everything to young people, let's educate ourselves too. No matter how old we are, we can learn. Everything should be bilateral communication and learning. We have to learn every day how to apply new things and how to implement new protocols. And, just to finish, I think that is really important to be patient. I know how difficult it is to create protocols, to create training programs and to apply them. I know how much patience we usually have to have to see them grow. So we need to be a bit patient, evaluate what we are doing and rethink if it's not working. And if it's not working, we have to redo it until it works. And that requires patience. So that's the only things that we really need: patience and braveness to do this.

### **Anna Matteoli**

Thank you very much, Helena, for showing us the structural dimension of the fight.

And finally, I'd like to ask you to give a round of applause to our four speakers.