



# Feminist methodological guidelines

**COUNT ON US!**  
**Good practice for parity  
in cultural programming**

**#2**



**Published by:**

Barcelona City Council  
Manager's Office for Resources  
Gender Mainstreaming Department  
March 2019

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**Linguistic review:**

Linguaserve Internacionalización de Servicios S.A.

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**Printing:**

Image and Publishing Services  
at Barcelona City Council

**Legal deposit:**

B.6738-2019

**This collection  
offers ideas and  
tools on feminist  
transformation  
for local policies**



**Feminist  
methodological  
guidelines**

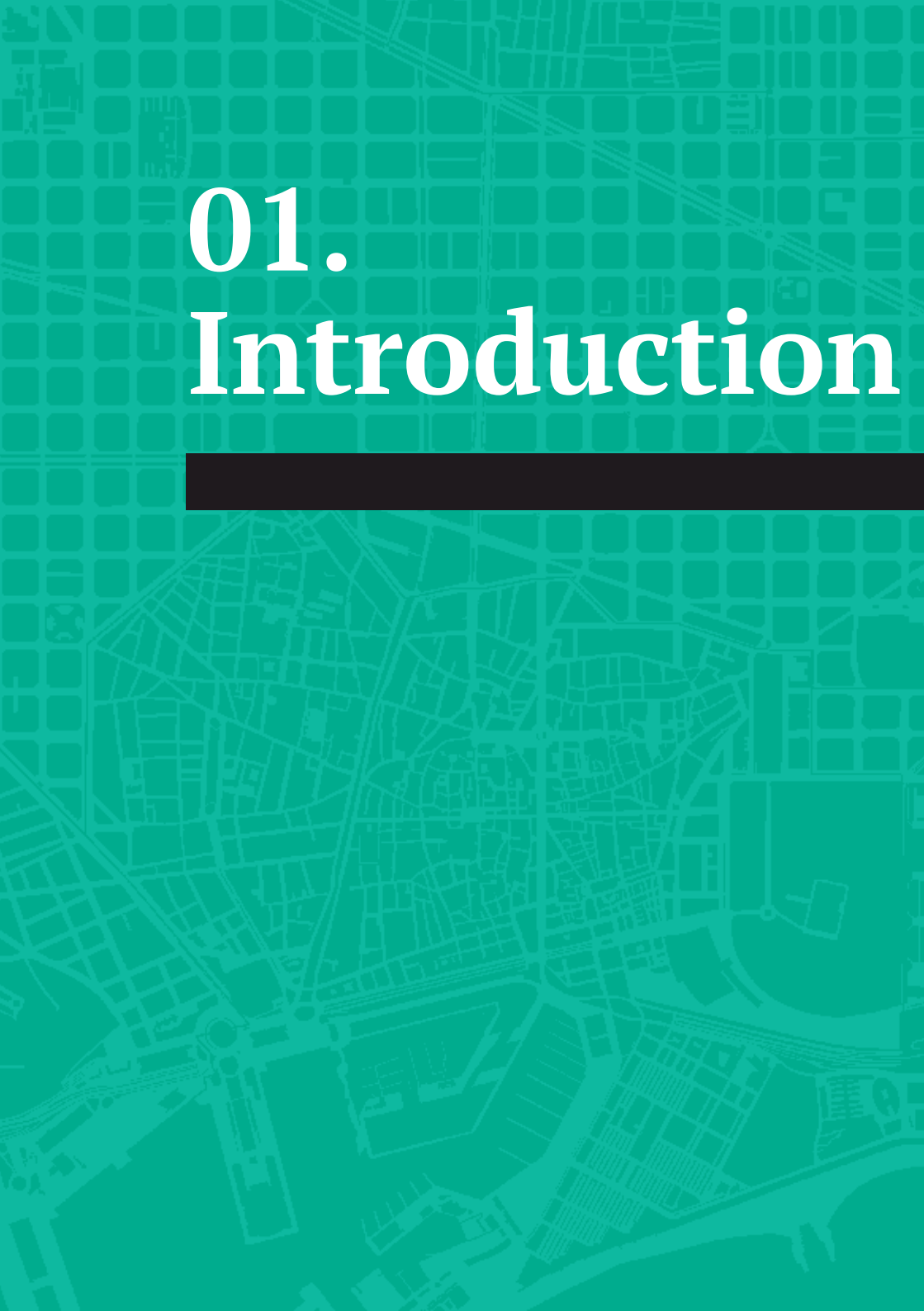
**#2**

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# 01. Introduction

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Barcelona City Council developed its Plan for Gender Justice (2016-2020) with the aim of eliminating gender inequalities in the city. In this context, justice is understood as being a set of values that includes respect, recognition and equality. The idea is to build a city where women, who make up half of the population, have a voice and the capacity to make decisions.

The various areas of action foreseen in the plan include culture as a strategic area for achieving equality. To this end, one of the established objectives is: To foster parity in the programming of cultural activities, with emphasis on major city events.

In order to achieve this objective, the City Council's first step was to find out the current state of cultural programming in the city. The Department of Gender Mainstreaming therefore commissioned a pioneering study: the *Report on Barcelona City Council's Cultural Programming 2016-2017 from a Gender Perspective*, produced by Anna Cabó and Joan Manel Sánchez.

The results of this study should overcome any remaining resistance to the idea that lack of parity is a *real* problem. The analysis of programmed activities and organisational structures makes it very clear that it is necessary to compensate for gender imbalance. For example: in the overall city programming in 2016, women made up 24.61% of the total number of authors, and 32.38% in 2017; the executive management of the Barcelona Institute of Culture (ICUB) is made up of 70% men and 30% women, while the staff is much more feminised (62% women - 38% men); in museums, 71.43% of the executive management and 60% of the manager's office staff are men; however, local facilities are in the hands of women (72% of civic centres and 82% of library managements).

The 2007 Fribourg Declaration states that cultural rights 'are an essential part of human dignity; for this reason, they are an integral part of human rights and must be interpreted according to the principles of universality, indivisibility and interdependence'. However, it can be seen that gender inequality still exists and it is necessary to combat this in order to make the various areas of cultural rights, **access, participation and contribution**, effective.

**Access**, this is already quite normalised in terms of training, artistic practice and culture consumerism. In reality, most of the cultural public are women.<sup>1</sup> Women therefore enjoy the community's cultural life. they can savour the art and share in scientific advances and their benefits. But do we **participate** under equal conditions? The Fribourg Declaration also emphasises the importance of not only having access to culture and 'consuming' it, but also 'the freedom to develop and share cultural knowledge and expression, carry out



Culture Secretariat, Mexico City

research and take part in the various forms of creativity, as well as enjoying the benefits of that creation'. In other words, the idea is to also participate as active subjects in the **co-creation** of culture.

1. *Cultural statistics for Catalonia 2017*, Department of Culture, Generalitat de Catalunya. <https://www.idescat.cat/cat/idescat/biblioteca/docs/pec/paae2016/gi06842017.pdf> (last visit: 15 October).



Gender stereotypes, the unequal distribution of roles that assign women the unpaid tasks of housework and care, the pay gap and unequal opportunities all contribute to limiting and slowing down the participation of women in cultural creation. It is necessary to offer women who do not feel involved the chance to 'make culture'. It is also necessary for them to be able to contribute in the production, putting into practice and evaluation of the decisions that affect the exercising of their own cultural rights.

**This guide is a first step, inasmuch as it is conceived as a practical, proactive tool for raising awareness, detecting problems and sharing ideas for parity in our city's cultural programme.**<sup>2</sup> It is structured as follows: first, the goals and target audience are defined. Then the methodology used for producing the guide is set out. The fourth section explains various recommendations for parity in cultural programming, grouped into four complementary action frameworks. 'We want to understand, we want to know: knowledge and training'; 'Action and interaction: space, time and communication'; 'Made by hand: selection and provision', and 'How we do it: management'. Finally, future challenges are considered and resources provided for finding out more, followed by the bibliography.

2. The extended version of this methodology guide can be found on the Women and Feminism website: Patricia SOLEY BELTRAN, BARCELONA CITY COUNCIL, *Guide for good practice for parity in cultural programmes in Barcelona*. Barcelona, 2019.

# 02. Objectives



The guide has the following objectives:

- ↳ **To reflect on the lack of parity and its social and cultural roots.**
- ↳ **To provide information about initiatives for overcoming this.**
- ↳ **To offer positive recommendations for achieving parity in Barcelona's cultural programming and the city's large facilities, as well as in local facilities.**
- ↳ **To offer resources for showcasing and creating a network with creative women and women managers.**
- ↳ **To foster equal participation in programming aimed at the general public, facilitating and guaranteeing participation and transparency mechanisms.**



# 03. What is the target population?

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The target population of this guide is all professionals involved in public cultural management: people and facilities (museums, fab labs, libraries, civic centres, festivals, etc.). It is therefore aimed at facility managers and anyone who carries out the tasks of curating, defining, developing and coordinating the content and the programming of cultural activities; it is also useful for people working in the area of artistic creation, in a wide-ranging sense.



# 04. Methodology

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The following has been carried out during the production of this guide:

- ↳ **Semi-structured interviews with managers in five representative venues that have acted as a radar: the Grec Festival, the Jaume Fuster Library, the La Virreina Centre de la Imatge, the Barceloneta Civic Centre and the Fabra i Coats Creation Factory.**
- ↳ **Nine informal conversations with various managers and cultural stakeholders from other venues that are sensitive to the parity situation.**
- ↳ **A meeting with the Gender-Mainstreaming Work Group (GTTG), pertaining to the Barcelona Women's Council (CDB).**
- ↳ **A work session with ICUB staff.**



**05.**  
**Recommendations for parity in cultural programming**

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The detected problems have led to a series of recommendations and proposals for action, which we have divided into four complementary action frameworks:

- ↳ **We want to understand, we want to know: knowledge and training**
- ↳ **Action and interaction: space, time and communication**
- ↳ **Made by hand: selection and provision**
- ↳ **How we do it: management**

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## **WE WANT TO UNDERSTAND, WE WANT TO KNOW: KNOWLEDGE AND TRAINING**

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This section deals with the problems and proposals relating to knowledge, on which the practice of cultural management and the training of professional managers are based. We act according to what we know, and we know what we have learnt through socialisation and schooling. The culture in which we socialise forms us as people. However, in order to advance social rights and culture itself, certain historic moments involve a change in mentality. This type of evolution in civilisation requires profound reflection on everything we take for granted, i.e. the knowledge on which our 'common sense' is based. For this reason, this section proposes three lines of action relating to what we know and what we can learn: the showcasing of inequality, becoming aware and participation.

### **The glass ceiling is transparent**

This obvious fact still has to be stated because, more often than we think, the people responsible for programming are not aware of the gender disparity in their programming. A disparity that may seem obvious from the gender perspective, but not so much if you are not viewing your programming in that light. For many people, the glass-ceiling metaphor is completely apt: it is really transparent, i.e. they can't see it. Therefore, disparity when programming may not necessarily be the result of intentional segregation by the person responsible for the programme, but rather a lack of awareness concerning the disparity, which is a consequence of inequality as a social problem. We are therefore faced with a problem of omission.

The UNESCO report *Gender Equality, Heritage and Creativity* (2015) confirms the persistence of gender stereotypes in cultural professions and the absence of gender statistics in the field of culture; there is also a lack of impact assessments and mechanisms for monitoring cultural policies from a gender perspective. In order to showcase women's contributions and modify gender stereotypes, it is necessary to monitor policies in the interest of parity and to continue analysing the situation. This requires active effort given that, as the above-mentioned report points out, the absence of gender statistics in the field of culture is predominant in the countries that were consulted. There are also no impact assessments or monitoring mechanisms for cultural policies from a gender perspective.

### WE RECOMMEND

**1. Offering training activities on parity and the gender perspective** specifically aimed at people who work in cultural management and adapted to their various profiles. This training could be carried out face-to-face or online, taking into account the use of time, i.e. people's needs.

**2. Publicising studies and initiatives whose objective is to draw attention to gender disparity** with the aim of achieving equality. These types of initiatives, such as the Bechdel test, are sources of global data, while also being useful showcasing strategies. Communicating them must have a very visual and easy-to-understand format.

**3. Designing indicators to provide continuity for statistic studies with data broken down by gender**, initiated with the report on Barcelona City Council's 2016-2017 cultural programming in all areas of culture. Statistical studies are the empirical basis that makes it possible to draw attention to disparity, where it exists.<sup>3</sup>

3. At the moment, the only places where available data is segregated by gender is in libraries and in registration for civic-centre workshops. It is not known if the activities offered by creation factories conform with parity or if they include a gender perspective. Civic centres and festivals have to obtain information broken down by gender, in compliance with the law [Cabó and Sánchez, 2017: 39].

#### **4. Generating impact-assessment and monitoring mechanisms.**

It is necessary to continue analysing the situation and evaluating the progress of gender equality in cultural institutions. It is recommended to do this globally, i.e. evaluating all the activities of a particular institution as a whole.

#### **5. Fostering cultural policies in favour of parity and activities with a gender perspective through incentives.**

In order to showcase women's contributions and modify gender stereotypes, it is necessary to make an effort, and this deserves to be recognised with a reward, such as an exemplary 'seal of parity' that draws attention to good practices.

#### **6. Developing internal awareness-raising and training workshops,**

where problems and good practices can be shared. The workshops should incorporate the City Council's Training Plan for municipal workers.

#### **7. Including the 'Guide for Good practice for Parity in Cultural Programming in Barcelona'**

in the documents that are handed to new staff members when they start.

### **Real men wanted**

Feminist educational work is still really necessary, but it should not be another burden that is only shouldered by women. Although people who are familiar with the feminist movement know this well, it is still necessary to make many people understand that feminists are not waging a war against men or opposing all social norms, but rather that it is a movement which is critical of social and cultural structures that make up the current androcentric world. Androcentrism is a world view that puts men and masculinity at the centre of the value system. The androcentric view considers masculine things to be neutral and universal, and it becomes a reference for all human beings. In this so-called *patriarchal* view, women and femininity are associated with what is particular and subjective, i.e. they constitute 'the other' as opposed to universal, understood as everything that is masculine. Therefore, the idea is to draw attention to and debunk this binary and inaccurate view of the real diversity among human beings, between real men and women. Women and men can both be defined as universal.

Given that we have grown up in androcentric societies, it is difficult to detect implicit or explicit biases without specific training. This is not surprising, as we are speaking about a way of thinking, a mentality. The complicity of men is needed in order to achieve parity. Changing the androcentric mentality requires conceptual and generational efforts. The return is social justice and an increase in professional credibility. Fortunately, recent campaigns have revealed that many people – men and women – of all types clearly understand the need for personal commitment in the struggle for equality in the field of culture. Consequently, a social climate has been created where discrimination is no longer tolerated and is becoming more and more unsustainable, particularly in the public arena.

### WE RECOMMEND

**8. Carrying out an exercise in awareness-raising** requires a readjustment of your own view of the world and opening up to new perspectives. Equality involves men and women to the same degree, but in order to make progress, it is essential to make a specific effort to learn how to detect sexist attitudes and develop a 'violet perspective', which involves a change in mentality. There are a large number of specialist books and magazines available which can be of help.

**9. Show interest in the new masculinities.** In recent decades, authors, academic and informative magazines, publishing companies, associations and organisations have been involved in an interesting, profound debate which analyses and questions both the construction and deconstruction of masculinities.

**10. Before accepting an invitation to a round table, it is a good idea to ask about the composition of that table.** When they invite you to take part in congresses, talks or television shows, make sure you don't need to join any of the many national, state or international campaigns created in cultural, legal and media environments in order to warn of the unjustified, exclusive presence of men. #hayexpertas, #dóndeestánlasmujeres #onsónlesdones, #faltanellas, #NoExistimos, #AllMenPanel, #manel, #masdel50% #solohablanellos and #todopirolas, among others.

**11. The excuses are incredible.** Social scientists and activists grouped under profiles such as @NoSinMujeres, @CuantasHay and @onsonlesdones, among others, have no doubts: excuses like 'there are no women experts in this field', 'no women were available' and 'we invited some women, but they cancelled at the last moment' are no longer credible.

**12. Don't make a spectacle of it when you are working to achieve parity.** 'Awarding yourself a medal' can become a harmful, inefficient paternalism, in terms of signalling a superficial understanding of how important redressing the existing imbalance is. This is not about personal merit; it is a matter of social justice and getting people to obey the law.

### **Let's go!**

Culture is one of the pillars of social cohesion. With the arrival of the financial crisis, the role of cultural institutions in fostering social cohesion has grown. Some facilities, such as civic centres and libraries, have experienced how their role as points of access for information, learning and training has increased. They are centres that disseminate culture, in general, and for new writers and artists, and for broadening horizons, as well as offering a place for socialising.

**13. Promoting an open, public cultural debate** with the aim of raising awareness about equality, motivating participation, fostering continual action and providing information about specific cultural acts.

**14. Fostering the direct participation of the general public and users by means of an open online postbox**, which makes it possible to listen to the opinions of city residents on the city's public cultural programming.

**15. Providing support for public activism** through the use of social media. It is possible to publicise studies, share databases of professional women, provide information about pro-parity campaigns and call for parity in programming.

**16. Making evaluation sheets available to the general public** and users and, where appropriate, including questions relating to parity in existing sheets.



Paula Jané

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## **ACTION AND INTERACTION: SPACE, TIME AND COMMUNICATION**

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This second section concerns the problems arising through personal interaction in physical places, the use of time, and verbal and visual communicative actions.

### **Get up to date**

Given that our socialisation has more or less occurred in a sexist society, sexist micro-aggressions often arise in personal interactions. Sexist micro-aggressions are the common, normalised sexist attitudes, expressions, stereotypes and places that are almost imperceptibly expressed in our everyday lives. They constitute a sort of 'soft violence' that underlies open violence, and which express symbolic, often unconscious, support. Until quite recently, these

practices were socially legitimate, but nowadays they are being rejected due to a progressive change in mentality.

One symptom of this change are the campaigns that aim to showcase the sexist micro-aggressions and which are often accompanied by a certain amount of humour. For example, the scientist and tweeter Daurmith started to write biographies of male scientists in the same style in which those of women professionals are written. The results are very funny inasmuch as they reveal how ridiculous very widespread attitudes are, but they are also very far from the integrative social reality we live in.

In another area, faced with the need to ‘confront the “condescending” comments about what an actress should or shouldn’t do’<sup>4</sup>, actress Júlia Barceló started #SerActriuÉs, a very revealing campaign that includes the everyday sexist micro-aggressions that actresses have to put up with and which are part of our social ‘normality’. This campaign inspired the spread of the same idea to another profession: #SerAdvocadaÉs. In reality, it is a hashtag that could be applied to all professional areas where women work (which nowadays means practically all of them) and that is exactly what is happening: #SerPeriodistaÉs, #SerPolíticaÉs, #SerAcadèmicaÉs, #SerAdvocadaÉs, #SerEducadoraÉs, #SerArquitectaÉs... A miniature avalanche of tweets from professional women who are fed up with everyday sexist micro-aggressions reveals the lack of respect they are constantly subjected to.

## WE RECOMMEND

**17. Becoming aware of everyday sexist micro-aggressions and avoiding repeating them.** Developing the capacity to comment on and discuss sexist micro-aggressions openly and constructively is very important for generating healthy work environments where men and women feel comfortable and can be themselves.

**18. Undertaking awareness-raising, informative and training campaigns on sexist micro-aggressions.**

4. Núria Barceló's Twitter profile is @Barcelo\_neta. Barceló quoted in News [2018] ‘#SerActriuÉs: the network denounces sexism in cinema and theatre’, Vilaweb [12 September 2018]. <https://www.vilaweb.cat/noticies/seractriues-el-hashtag-que-denuncia-el-masclisme-al-mon-del-cinema-i-el-teatre/> (last visit: 3 October 2018)

**19. Echoing the campaigns undertaken by other stakeholders** that contribute to the change in mentality we need.

**20. Supporting campaigns** when they publicly allude to sexist micro-aggressions that arise in conversations, emails, non-verbal language, etc.

### **Flirting with a gun**

In order to favour the participation of women in culture, it is necessary to ensure sexism-free environments. It is important to look at them all, but especially work environments that involve intense, continual coexistence, such as creation venues and residencies.

In Catalonia, the League of Professional Women in Theatre issued a statement entitled **'A profession of whores' which, contrary to the collective imagination that lent its title to one of David Mamet's** plays, affirmed that 'ours is not a profession of whores, it is a profession of sexual predators who abuse their position in the industry, protected by social dynamics.'<sup>5</sup> However, many people, both men and women, do not dare to report cases of harassment, due to the professional harm they may do themselves. The #metoo campaign, initiated with an international vocation in Hollywood in 2017, started to change the rules of the game by bringing together many women working in the sector, with the aim of reporting these practices, which are unfortunately so common. Along the same lines, but within Spain, the reporter Cristina Fallarás created the #cuéntalo campaign, attracting a large number of followers (Barcelona City Council also supports this campaign).

The behaviour that women have to adopt in a sexist working environment saps their energy and their capacity for action, and it can create very serious problems. For this reason, the activism continues. La Caja de Pandora, or Pandora's Box, is an association that brings together over three thousand actresses from all over Spain. It shares the aim of reporting cases of harassment, showcasing women in culture (mostly centred on visual arts) and provides them with support. In Catalonia, La Capsa de Pandora was launched in 2018. It should be remembered that harassment for reasons of gender and sexual harassment are forms of gender violence and criminal acts.

5. News, 'A manifesto denounces sexual harassment in the theatre', La Vanguardia [15 July 2017]. <https://www.pressreader.com/spain/la-vanguardia-catal%CA0/20171115/282454234280171> (last visit: 8 October 2018)



## WE RECOMMEND

**21. Publicising sexual-harassment prevention protocols** and conducting awareness-raising campaigns.

**22. Resorting to the prevention and intervention protocol to confront sexual harassment and harassment due to gender.**<sup>6</sup>

**23. Supporting women colleagues** by reporting cases of harassment.

**24. Echoing the campaigns that contribute to the reporting harassment.** Good examples are the manifesto of the League of Professional Women in Theatre, the actions of La Capsa de Pandora, #cuéntalo and #metoo, among others.

### Sticky ground

If a person with disabilities cannot enter a building, we don't think that the problem is that person's condition, or their wheelchair, but rather that the building should be adapted so that they are able to enter. We have learnt to consider an apparently innocuous situation, e.g. the stairs in a building, as a reality which puts a group of people at a disadvantage. However, this learning process concerning indirect discrimination is not as evident in cases involving the workplace discrimination of women due to pregnancy or caring for dependants, as they are considered to be solely responsible for 'the burden of maternity' and care, as an unavoidable biological fate. Domestic responsibilities and family obligations in terms of care and bringing up children are usually tasks that fall to women and their time. Consequently, many women experience what is known as 'sticky ground', a metaphor that effectively refers to indirect workplace discrimination. If we then add the difficulties they experience in participating and contributing to culture, we understand why their projects don't get off the ground. Between a glass ceiling and sticky ground, a lot of drive, expectations, talent and creativity are lost.

6. Barcelona City Council has its own protocol: <https://bcnroc.ajuntament.barcelona.cat/jspu/bitstream/11703/101553/4/Protocol%20assetjament%20sexual.pdf> (last visit: 16 December 2018).

Culture is what is known as a *synergy economy*, i.e. an activity generated in an environment where the frequency and intensity of interactions between people and organisations is very important for developing informal relationships and creating added value. This is what Castells and Hall (2018) called the ‘innovation media’ which they describe as a ‘source of creating added value and productivity that constitutes the vitality of economies, institutions and cultures’. It should be noted that the type of interaction, working hours and availability demanded by these relationships often do not favour the inclusion of women. Their family responsibilities and obligations may make their participation in decision-making environments difficult or impossible. Such environments are often very masculinised and traditionally associated with male camaraderie, such as watching or playing football matches, or other sports activities outside working hours, dinners or parties. Respecting the work-life balance favours the mixed male/female development of professional networks while also creating an atmosphere that respects the personal lives of everyone involved.

#### WE RECOMMEND

**25. Taking into consideration the necessary co-responsible work-life balance** when organising work schedules.

**26. Favouring the participation of women in cultural activities** by scheduling them for more flexible times and with concern for others.

**27. Not organising any meetings outside working hours** whenever possible.

**28. Favouring the development of mixed male-female professional networks** in places where both men and women can feel comfortable.

**29. Promoting professional networks** for artists and actors, private and public stakeholders, in order to create a collaborative network that creates discussion frameworks for cultural policies.

**30. Feminising executive management structures**, without falling into the ‘glass wall’ trap, which segregates women into secondary hierarchic positions in administration or production.

**31. Undertaking positive actions** in management in order to foster the leadership, access for and creativity of women.

### **Communication: Is ‘Man’ a woman?**

As women, we often don’t feel included in the term *Man* when it is used as a generic term to describe human beings. The debate on inclusive language and twofold forms show how one sector of the population that is mostly, but not exclusively, female does not feel represented by the language. For historical reasons, and also because of the lack of real equality in the present day, the use of the neutral masculine form is perceived as being a generic term, as a reiteration of taking everything masculine to be universal and hierarchically superior to everything that is female.

Sexist language reiterates gender stereotypes, makes the presence and experiences of women invisible and prioritises those of men as the supreme centre of human experience, and as such, the only experience that is worthy of being universal. Concealing, depreciating and disqualifying women is not something that is exclusive to language. Images can also be discriminatory and reiterate discriminatory stereotypes. Advertising and the media (television, newspapers, magazines, social networks) often disseminate visual representations and actions that serve as a vehicle for antiquated ways of understanding femininity and masculinity. We certainly know that imagination cannot be modified by decree, but language and visual representation are undoubtedly a first step.

### **WE RECOMMEND**

**32. Using non-sexist language** in all official and personal correspondence. Sexist language no longer represents a social reality in which the inclusion of women in the public and professional sphere is unstoppable. Furthermore, it makes the social normalisation of the changes more difficult.

**33. Employing methodological support tools**, such as the *Guidelines for the non-sexist use of language: 10 points for making women more visible in language*, by Barcelona City Council. The recommendations include the use of neutral terms, such as

*ciudadania* [city residents] instead of *ciudadans* [masculine form of 'city resident'] and *ciudadanes* [female form], *veïnat* [neighbours], *alumnat* [students], *professorat*, [teachers] *ésser humà* [human being] and *humanitat* [humanity], which avoid the twofold forms and are inclusive.

**34. Offering training in non-sexist communication**, which covers not only language but also content and images.

**35. Taking care with language and nomenclature in reception areas**, such as exercising parity in the naming of museum halls.

**36. Creating speeches that are as accessible and transparent as possible** in order to facilitate understanding of culture and enable the maximum number of people possible to feel that they are participating.

**37. Ensuring that the content that is disseminated in cultural activities is inclusive.** Cultural institutions have a specific role in society, which they must perform responsibly, aiming for equal rights and opportunities.

**38. Creating work methodologies that generate internal dynamics of interaction and communication among inclusive teams**, such as establishing a right to speak in meetings.

**39. Incorporating subjects and activities related to the gender perspective** in museums with educational services.

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## MADE BY HAND: SELECTION AND PROVISION

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This section considers strategies for trying out new forms of management and cultural leadership, in order to encourage and consolidate the creativity of women, achieve parity in various key areas, such as procurement, public subsidies and juries, as well as programming itself.

As a social phenomenon, gender inequality has its own inertia. People involved in cultural management often say that not knowing where to find women experts as a problem. For this reason, in this section, problems are identified and specific suggestions are offered.

### **The last waves**

Due to the progressive and relatively recent inclusion of women in the public sphere and their differential, women creators often present conceptual and artistic proposals that question the very structures and forms of production that historically confined them to the private sphere. Their contributions tend to be very innovative and, quite often, not well known, precisely because they have been done by women and within the various paradigms that differ from what is considered to be normal in established circuits. Evolving from being the object to the subject of creation, from muses to artists, quite often leads them to openly question the social construction of identity and historical conventions. This leads them to explore new transgressive, uncomfortable ways of expression, while demanding that we not take for granted many of the things we think, do and say as a matter of course.

Therefore, in order to discover the contributions made by women, you have to be well acquainted with new trends, often *underground* movements, be open to pluralism and have a cultural baggage that includes the gender perspective. A large number of cultural productions undertaken by women present alternative models of identity or rewritings of the traditional cultural narrative which decode the prototype of masculinity and femininity. While masculinity has been symbolically associated with abstract thought and the mind, femininity has been linked to emotions and the body. This nature/culture division, together with many other associated symbolic dualities, is often questioned in women's creations.

It is quite possible for artists and works of art to include a gender perspective and an extra effort in research and evaluation beyond the *mainstream*, an essential effort if they desire to redress inequalities. This effort tends to require seeing things with a gender perspective, something that does not arise spontaneously; it really requires specific training. Furthermore, as a cornerstone for creating social inequality, for several decades gender has not been considered in isolation; its intersection with other elements for creating inequality are also taken into account: ethnicity and social class. This is known as the intersectional perspective and it is further enriched by taking into consideration other elements for creating inequality, such as age and diversity of capabilities.

It is also necessary to focus on basic creation, which is always in need of support. It also tends to be more critical, committed and supportive in terms of the social context. Reflecting on the construction of identity from an artistic standpoint and publicising these trends will contribute to recognising its singularity and avoid the normalisation of inequality.

One example of good practice occurred in the Primavera Sound 2019 music festival, which under the slogan ‘The new normal’ achieved parity, an unprecedented achievement in the international festival circuit, according to the organisation itself, which affirms ‘It wasn’t easy to overcome the inertia inherited over so many years, but in the end, if *the future is female*, what reason was there to wait?’<sup>7</sup> Ultimately, the future is here, because culture created by women is not only relevant for them, which tends to be the mistaken belief, but is for everyone: men and women. Women also define what is universal for human beings.

7. <https://comunicacio21.cat/noticies-cultura21/130458-el-primavera-sound-aposta-decididament-per-la-paritat> (last visit: 12 December 2018).

## WE RECOMMEND

**40. Expanding and renewing the concepts of artistic culture** in order to evaluate and include the discourse of women and with a gender perspective of their singularity, taking into account the intersectional perspective (ethnicity, class, gender).

**41. Providing support for creative and artistic freedom**, taking into account that women creators can present different formats, subjects and focuses from those that are usually considered to be universal.

**42. Demanding specific and up-to-date cultural training** for all those who define public competitions, carry out assessment work or are members of juries.

**43. Promoting inverse mentoring**, i.e. for a few hours, the youngest members of the team (*junior* men and women) advise the people with more experience (*senior* men and women) on new trends and formats. *Juniors* mentoring *seniors* makes it possible for senior members to keep up to date by directly connecting with innovations that often reach younger members first.

**44. Trusting in the artistic management and production undertaken by women** with exigency and courage. A lot of talent is wasted and it must be valued and nurtured.

**45. Fostering research on the historical and current creative contributions of women** with the aim of expanding artistic historiography and the evaluation of their creations. Studying, showcasing, normalising.

**46. Publicising these new historiographies and training teachers** to root out the problem. It is necessary to foster cross-cutting cultural studies without a pragmatic objective, such as studies on cultural management.

**47. Providing a bigger budget** for exhibition curating and parity in programming projects, so that the research required to recuperate artists and creators can be developed.

### Phantasmagorical presence

Various people mention the invisibility of professional women as a problem for cultural programming. However, women exist and they are not invisible. In recent years, various campaigns created by public institutions and civil society have been carrying out a huge profile-raising task. Examples include the campaigns #veus que no veus [see what you don't see], from the Catalan Institute of Women, and #onsonlesdones [where are the women].

Through professional associations, such as the Catalan Assembly of Artists Platform, mixed lists of male and female artists can be localised. This favours the localisation of women artists. The Association of Women in Contemporary Visual Arts and the @DonesArtistes group are also very active. Under the slogan 'Claiming dignity and visibility for women's art around the world', they carry out campaigns with #DonesArtistes #MujeresArtistas #WomenArtists, in order to draw attention to the women's artistic contributions.

The Association of Women Film-makers – CIMA launched the campaign #MásMujeres and the Charter for Parity and the Inclusion of Women in Cinema during the Goya 2018 awards ceremony (a charter that was signed at the 2017 Cannes Festival and the 2018 Valladolid Festival). Meanwhile, the Association of Visual Women launched their #DonesVisuals Action Plan in 2017, with the aim of creating a directory of professional women in the sector, among other things. In the music industry, the Association of Women in the Music industry (MIM) is also fighting to achieve equal opportunities.<sup>8</sup> The Classic and Modern Group (Association for Gender Equality in Culture) carries out actions to draw attention to the problem, such as #diadelasescritoras and #CulturaConIGualdadCyM, among others. Ca la Dona is a venue for feminist action, dialogue and participation, which also includes a centre specialising in feminist documents and an arts centre.

8. The amateur documentary *Las que faltaban* [The Missing Women], filmed during a tour by the group Mafalda, includes accounts of the obstacles facing women in the music industry. [https://www.youtube.com/watch?v=Hc7s8Lo\\_IQM](https://www.youtube.com/watch?v=Hc7s8Lo_IQM)



In addition to the above-mentioned associations, there are local resources available to anyone interested in achieving parity in programming.<sup>9</sup> Some of them are listed below:

The Inter-university Institute of Women and Gender Studies (IIEDG) includes most of the research groups studying women and gender in seven Catalan universities. Their teaching staff is made up of academic experts belonging to university institutions that can be localised on the Institute's website.

The Catalan Institute of Women's database of experts was created with the specific purpose of showcasing talented women. Its search engine is easy to use and effective, for locating experts and for registering as an expert. It contains the profiles of over 700 professionals, and searches can be conducted by name or specialist area, and it also evaluates curriculums and professional careers.

The University of Barcelona offers a guide to its teaching and research staff, aimed at the media and society in general. This list of experts naturally includes women experts, with the aim of facilitating contact with them. Its online search engine makes it possible to search for data by field or using keywords.<sup>10</sup>

9. Globally speaking, there are initiatives such as The Brussels Binder, a database of women experts that aims to improve diversity in debates on European policies, and Wikigender, an online platform for sharing research, data and solutions concerning global gender inequality. It is informative and participative, offering statistical information, articles and profiles on men-women equality in all countries. The United Nations, the FAO and the governments of Finland, Norway, France, Austria and Switzerland are some of the sponsors of this initiative in favour of worldwide equality. Another European database, a statistical one, is the European Institute for Gender Equality, where there is information on matters ranging from parity to gender stereotypes. <https://brusselsbinder.org/> <https://www.wikigender.org/> <https://eige.europa.eu/about-eige> [last visit: 16 October 2018].

10. The Community of Valencia's five public universities have joined forces to produce a single database, the Agenda of Experts, which includes women professionals and experts in the search engine. This search engine is based on voluntary, open registration, which means it is not an exhaustive list. <https://agendadexpertes.es/> [last visit: 6 October]

## WE RECOMMEND

**48. Using available resources** to localise women professionals in the sector. Good examples include the Inter-university Institute of Women and Gender Studies' search engine, the Catalan Institute of Women's database and the University of Barcelona, among others.

**49. Networking**, in order to be in contact with the associations of professional women in cultural sectors and echoing the activism on social networks.

**50. Creating synergies with professional associations, universities, research institutions and local-resident associations**, with the aim of sharing knowledge and ideas.

**51. Developing a new online database of experts**, which would be made available to cultural-management professionals and the media. Initial registration on this expert database would be open, but it would then pass through a quality filter that would make it possible to recommend a specific woman expert.<sup>11</sup> It is important to create references that showcase the cultural contribution of women.

### **A mirror that does not reflect**

As women, we often look at ourselves in a mirror that does not reflect us. For example, women candidates for awards read the lists of the previous winners and see that most of them are men, which discourages them to the extent that they do not participate. Helping the collective world view to evolve so that women become more visible and part of the real diversity is also a necessary collective task.

The inner imbalance that women feel when they go to school to learn about the world but without seeing any women, going to the cinema and museums without finding a reference, is difficult to understand if you have never felt it. Women's talent is lost because women lack confidence in themselves, something that makes them doubt themselves when 'daring' to present themselves for competitions or to lead projects.

11. Of the same nature as The Women's Room or The Brussels Binder: <http://thewomensroom.org.uk> i <https://brusselsbinder.org/> (Last visits: 19 November 2018).



Pep Herrero

The lack of references or historical justice make the work being carried out in various areas necessary, in order to achieve the inclusion of relevant historical women in textbooks, the history of art and sciences, academic curriculums, museums, galleries, etc. In order for these efforts at recuperation and inclusion to bear fruit and become consolidated in the mid and long term, it is necessary to work in the field of education and at various ages. In order to definitively eradicate the negativity of women's self-perception, it is necessary to intervene in training centres to foster vocations and networking.

## WE RECOMMEND

**52. Fostering the talent of women with campaigns to encourage women creators** to enter for competitions, prizes and grants.

**53. Creating more prizes specifically for women creators in those fields where there is demonstrable and significant inequality and invisibility.** These prizes would be of a temporary nature, as their *raison d'être* would cease to exist when parity was attained. One example of good practice is the recent 2018 Young Creators Prize for audiovisual projects, organised by La Bonne, in collaboration with the Barcelona Institute of Culture and the Councillor's Office for Feminism, LGBTI and International Relations.

**54. Ensuring parity in the juries** for awards, grants and public competitions.

**55. Fostering patronage** specifically aimed at women, providing incentives that recognise these kinds of initiatives for their contribution to parity and gender justice.

**56. Creating equality committees** that redress the balance of gender disparity and introduce gender perspective into institutions that are lacking it.

**57. Fostering educational actions in primary and secondary schools in order to train the new generations and awaken artistic and scientific vocations.** Creating synergies among universities and schools, such as training workshops for young women, organised by the UPF and Barcelona Activa.

### **'Inclusion rider!'**

When actress Frances McDormand won the Oscar in 2018 for *Three Billboards Outside Ebbing*, in her acceptance speech she asked for attention to be paid to women's projects in the film industry. She concluded by saying two words: *'inclusion rider'*, without explaining them. There was a flood of online searches: inclusion rider, or clause, is a clause in a contract stating that the production team (film, music, theatre, etc.) must be diverse (in terms of gender and ethnicity), and that any member of a filming team, production

and actors can demand that it be included in their contract. This initiative was developed by the Annenberg Inclusion Initiative, the *think tank* created by Dr Stacy L. Smith at the University of Southern California. It aims to break away from the dynamics of excluding women and non-white people from these teams.

In Catalonia, the Catalan Platform for Equality in Performing and Visual Arts launched a manifesto entitled 'Women in Performing Arts and the Audiovisual Sector', which warned of the gender disparity inherent in the sector, with data such as: National Theatre of Catalonia (TNC) + Teatre Lliure: 48 shows, 4 women authors, 4 women directors; Mercat de les Flors: 46 shows, 8 women directors; Grec Festival, Theatre: 34 shows, 4 women authors, 4 women co-authors, 3 women directors and 6 women co-directors; dance: 15 shows, 4 women choreographers, 5 women choreographers, 1 woman playwright.<sup>12</sup>

#### WE RECOMMEND

**58. Publicising and promoting gender-equality clauses** in order to encourage parity in public contracting and competitions, as well as in private industry.

**59. Applying the gender perspective** in order to create non-sexist content in artistic creation. It is necessary to avoid the predominance of gender stereotypes (feminine and masculine) and favour the outlook of half the population: women.

**60. Providing support for inter-disciplinary research**, for creative heritage and industries that pay attention to the complexity and diversity of gender relations and power structures (as recommended by UNESCO-2015).

**61. Constructing and disseminating arguments on the importance of parity** in specific cultural sectors.

12. The complete data is available at: Sense autoria [2016], 'TNC + Lliure: 48 shows, 4 women authors, 4 women directors. Where are the women?', Teatre Barcelona, 11 February 2016. <https://es.teatrebarcelona.com/revista/papers-per-a-les-dones> [last visit: 8 October] Or Andreu Gomila [2016], 'Women in performing arts demand equality', *Time Out* [15 February 2016]. <https://www.timeout.cat/barcelona/ca/blog/les-dones-de-les-arts-esqueniques-demanen-igualtat-021516> [last visit: 8 October]

### **Cherchez la femme!**

It has been demonstrated that quotas work. The World Economic Forum's *Gender Gap Report* (2016) shows that the countries which implement the quota system achieve parity three times more quickly than those that do not. This data is in line with all the existing literature, according to the comparative study conducted by Aumaitre Balado (2018) *Where are we on the road to gender equality? An international comparison*. In our country, it is evident that, in spite of laws on equality,<sup>13</sup> inequality persists and that any change requires positive actions.

It is well known that male executives tend to limit their proposals to men, while women tend to propose other women. For this reason, compliance with the law means that it is necessary to take stronger measures in order to achieve a real equality.<sup>14</sup>

Quotas and a meritocracy are not mutually exclusive. On the contrary, adding women to the list of professionals that may be hired increases the pool of candidates. This raises the level of available talent and consequently the levels of competency. Furthermore, it makes it possible for women to compete on their real merits, under equal conditions, and avoid the positive discrimination that has traditionally involved belonging to the male gender and its corresponding camaraderie. The *Gender Gap Report* shows how 'the empowerment of women involves a more efficient use of the wealth of a nation's human capital and a reduction in gender inequality improves productivity and economic growth'.

13. 'Act 17/2015, of 21 July, on effective equality between women and men', *Generalitat de Catalunya Official Gazette*, No. 6919 - 23.7.2015 CVE-DOGC-A-15202111-2015, p. 14-15. (last visit: 14 October)

14. It is likely that the future Salary Equality Act will make parity obligatory, as the objective of the Act is to ensure equal opportunities in the workplace. Celeste López (2018), 'The Government will make parity in executive bodies obligatory', *La Vanguardia* (3 October 2018). <https://www.lavanguardia.com/vida/20181003/452154474902/paridad-consejos-administracion-empresas-igualdad.html> (last visit: 3 October 2018).

## WE RECOMMEND

**62. Setting progressive quota objectives** for festivals and festival juries, along with juries for awards, grants and subsidies, selection for management positions, committees for selecting projects, curators, creation factories and any other municipal area involving culture where parity has not been achieved, as well as formulating lists of considerations for inclusion.

**63. Creating support programmes for women creators**, allocating public subsidies to creation projects led by women and actively seeking their participation.

**64. Measuring progress towards parity in activities globally**, but taking into account qualitative evaluations, e.g. where the women act as presenters and the men as experts; and assessments relating to schedule, given that the annual parity ratio often increases in March, due to the celebrations for 8 March.

**65. If the changes needed to achieve parity do not occur within a period of two years, designing and applying progressive positive-action quotas until real parity is reached.** Once this is achieved, establishing control mechanisms to prevent any regression.

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## HOW WE CAN DO THIS: MANAGEMENT

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This last section deals with strategies that Barcelona City Council uses to include the gender perspective into its public management. As can be seen, these strategies foster the efficient, responsible management of budgets (economically and socially), while also contributing to parity in programming in the private sector of culture.

### **Budgets with a gender perspective**

The distribution of economic resources between men and women is one of the fundamental criteria that indicate the degree of equality in a society. Local governments, as the bodies responsible for redistributing resources, have a great responsibility in advancing gender justice. For this reason, a review and redefinition of public income and expenditure is required.

The gender perspective should also be included in budgets in the field of culture. In other words, an analysis could also be made of expenditure from the standpoint of gender, making it possible to orientate budgetary and fiscal decisions concerning culture.

In this area, the balance of income and expenditure is disadvantageous to women in that, generally speaking, most of the people consuming culture are women, while most of artistic production is created by men. Therefore, in a global analysis of big figures, women participate more on the expenditure side, while men receive more on the income side.

The Gender Mainstreaming Department has produced its *Feminist Methodological Guidelines. An evaluation of the impact of gender on economic policies: municipal budget and tax system*<sup>15</sup> in order to facilitate the inclusion of the gender perspective in budgetary programmes, orientated towards facilitating a gender impact analysis.

15. Published on Barcelona City Council's Women and Feminism website.



## WE RECOMMEND

**66. Budgeting actions geared towards the elimination of inequality and gender discrimination.** Not being limited to identifying differences and inequalities in the field of culture, but also being able to define actions for the transformation of these inequalities and provide them with a budget.

**67. Increasing and improving information systems in cultural programming,** so that segregated data is produced by gender, detailing the level of equality in budgetary programmes.

**68. Improving monitoring and evaluation indicators.** In other words, ensuring that they not only provide information about the presence of women and men in the activities, but also about the content in relation to the gender equality of all cultural activities.

### **Gender-equality clauses in municipal contracting**

Barcelona City Council became a pioneer in the inclusion of social clauses in municipal procurement, by approving a decree of sustainable public procurement measures in 2016. It therefore came into line with the trend set by European executives and pre-empted the Public Sector Procurement Act (LCSP). There is now a legal obligation for public procurement to encourage a business model based on decent wages, stable employment, environmental sustainability and, definitively, ethical conduct that includes the fostering of gender equality. For this reason, the City Council sets out an annual sustainable employment plan establishing the priorities and characteristics that municipal specifications must include.

Depending on the nature of the contract, the clauses that may be applied, and therefore, the requirements that must be met are: applying measures to foster equality among the people involved in the execution of the contract, developing measures against sexual harassment and harassment due to gender, ensuring the use of inclusive communications, introducing measures that facilitate a co-responsible conciliation, and guaranteeing parity between men and women. Depending on the aim of this clause, it could affect certain profiles or categories or the contracted staff as a whole.

According to the European Institute of Gender Equality's 2017 study *Gender in Culture*, one of the key elements in the field of culture that needs to be worked on is the job market. Although more women than men have university qualifications related to culture and cultural management, this is not reflected in the work teams and decision-making processes in most of the facilities. In the face of this reality, the inclusion of gender-equality clauses in employment is a necessary feature to combat discrimination against women in this area.

### WE RECOMMEND

**69. Whenever possible, including a men-women parity clause in public procurement for cultural activities.** This clause can be applied in contracts that are aimed at fostering access to executive posts for women; fostering the presence of women/men in sectors or profiles/categories where they are under-represented, and/or guaranteeing the general public's right to be attended by one gender or the other. Depending on what the aim is, the contracting company must guarantee parity between men and women employees for certain profiles or categories or for the contracted staff as a whole.

**70. Carrying out training and awareness-raising processes on this matter for the personnel responsible for procurement in cultural services.**

**71. Using *Barcelona City Council's Social Public Procurement Guide*.**

**72.** Where it is necessary to provide advice on applying these clauses, and especially the parity clause, it is recommended to **contact the Gender Mainstreaming Department or the special business-advice email address:** [Tgenere.empreses@bcn.cat](mailto:Tgenere.empreses@bcn.cat)

### Equality criteria for grants

Since 2016, Barcelona City Council's General Grants Campaign for carrying out district and city activities and services has included a new gender-equality criterion. This has also been included in various specific campaigns, including the following ones in the area of culture: Multi-annual projects, project exhibitions in the area of performing arts and specific projects.

Therefore, the organisations opting for a grant in any of the general campaign categories may obtain up to 0.5 points for complying with the gender-equality criterion. In the case of two specific cultural campaigns (multi-annual projects and project exhibitions in the area of performing arts), this score may be up to 1 point.

There are two options for responding to the gender-equality criterion: that gender equality is specifically stated in the organisation's statutes, objectives or mission, activity reports and/or organisational structure, or that the gender perspective is included in the presented project. This last criterion involves the development of the tools needed (focus, strategies or techniques) to detect, and where necessary correct, possible differential effects that the intervention may have on women and men.

#### **WE RECOMMEND**

**73.** Whenever possible, **including gender-equality criteria in culture subsidies.**

**74.** **Carrying out training to include the gender perspective in the field of culture** and knowing the mechanisms for including the principle of equality into City Council operations and its cultural policies.

**75.** **Consult *Useful Practice 26: Manual on the inclusion of the gender perspective and equality measures for organisations***, published on the Barcelona City Council's Torre Jussana and Women and Feminism websites.

**76.** If you need personalised advice, **contact the Gender Mainstreaming Department** at the following email address: [transversalitat\\_genere@bcn.cat](mailto:transversalitat_genere@bcn.cat)

The background of the slide is a teal-colored aerial map of a city, showing a grid of streets and various urban structures. A solid black horizontal bar is positioned below the main text.

# 07. Future challenges

**Barcelona must aspire to being a fully-fledged member of what is known as the global city:** a network of big cities that are powerful economic and cultural driving forces. The global city develops new transnational policies with such a high degree of worldwide economic and intellectual impact that it can even surpass the power of states. Barcelona is currently perceived as an open, generous, friendly and welcoming city. In order to become a thinking player that actively contributes to the global city, it needs cultural policies that are an integral part of a new global civil society, a society that combines the productive function of the city with conventional and counter-systemic cultural players, with the aim of contributing to the development of what Saskia Sassen [2018] calls 'new urban knowledge'.

Parity in cultural programming that takes into account the contributions of women, young people and minorities would give Barcelona an avant-garde status and guide it definitively towards the new ethic which is forming in cities, as centres for generating civic thinking on global and local networks. This requires parity in innovative management teams and a competitive, high-quality cultural fabric. In addition to complying with the ethical bidding of social justice, parity in programming would increase the quality of the city's culture, pave the way for Barcelona's cultural production to attain a solid position on the Spanish and international map, and constitute a powerful tool for internal and external cultural diplomacy. Undoubtedly, there is work to be done and much to be gained.



# 08. For further information

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## **GUIDES:**

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**Collection:** Feminist methodological guidelines. Economic policy gender impact assessment: municipal budget and taxation. Barcelona City Council.

**Barcelona City Council's Social Public Procurement Guide:**

[http://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/guia\\_contractacio\\_publica\\_social\\_cat\\_2.pdf](http://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/guia_contractacio_publica_social_cat_2.pdf)

**Guidelines for the non-sexist use of language:** 10 points for making women more visible in language, Barcelona City Council:  
<http://www.barcelona.cat/guia-llenguatge-no-sexista>

**Guidelines for women.** Sexual harassment, harassment due to gender and psychological harassment or mobbing.  
[https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/quaderns\\_de\\_les\\_dones.\\_assetjament\\_sexual.pdf](https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/quaderns_de_les_dones._assetjament_sexual.pdf)

**Useful Practice 26:** Manual for organisations, on incorporating gender perspectives and equality measures. Torre Jussana and Barcelona City Council: [http://tjussana.cat/doc/publicacions/UP\\_26.pdf](http://tjussana.cat/doc/publicacions/UP_26.pdf)

## **WOMEN'S ASSOCIATIONS AND GROUPS:**

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**Association of Women in Contemporary Visual Arts:**  
<https://mav.org.es/>

**Association of Women Film-makers and Women in Audiovisual Media:**  
<https://cimamujerescineastas.es/>

**Association of Women in the Music Industry:**  
<http://asociacionmim.com/>

**Ca la Dona:** <http://caladona.org/>

**#onsonlesdones [Where are the women] campaign:**

<http://onsonlesdones.blogspot.com/p/manifest-on-son-les-dones.html>,  
[facebook.com/onsonlesdones/](https://www.facebook.com/onsonlesdones/), @On són les dones

**Classic and Modern Group [Association for Gender Equality in Culture]:**

<http://www.clasicasymodernas.org/>

**@DonesArtistes group:**

<https://blocs.mesvilaweb.cat/dones-artistes/>

**Action plan #DonesVisuals (2017), the Visual Women Association:**

<https://www.donesvisuals.cat/pla-d-accio?lightbox=datatem-jas93xbr3>

**Assembly of Catalan Artists Platform:**

<http://www.paac.cat/p/1/1/0/Inici>

**LOCAL RESOURCES FOR ACHIEVING PARITY IN PROGRAMMING:**

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**The Catalan Institute of Women's database on women experts:**

<https://www.cercadordexpertes.cat/>

**The University of Barcelona guide for teaching and research staff:**

<http://www.ub.edu/experts/>

**The Inter-university Institute for Women and Gender Studies (IIEDG):**

<https://www.iiedg.org/>



**MEN'S ASSOCIATIONS AND GROUPS:**

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**Association of Egalitarian Men:** <https://homesigualitaris.wordpress.com/>

**Association of Men for Gender Equality:** <http://www.ahige.org>

**Male Champions of Change:** <http://www.malechampionsofchange.com>

**Men for Equality Network:** <http://www.redhombresigualdad.org>

**OTHER:**

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**'Open City' Biennale of Thought, Barcelona Cultura:**

<https://www.biennialciutatoberta.barcelona/>

**2018 Sustainable Public Procurement Plan** [http://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/pla\\_de\\_contractacio\\_publica\\_sostenible\\_2018\\_cat.pdf](http://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/pla_de_contractacio_publica_sostenible_2018_cat.pdf)



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**Anna CABÓ and Joan Manel SÁNCHEZ**, *Report on Barcelona City Council Cultural Programming 2016-2017 from a Gender Perspective*. Department of Gender Mainstreaming, Manager's Office for Resources, Barcelona City Council, 2017: <https://media-edg.barcelona.cat/wp-content/uploads/2018/05/29120248/MAQInformeCulturaMaquetat.pdf>

**Ariane Aumaitre Balado**, *Where are we on the road to gender equality? An international comparison*, Brechas de género, No. 27 [July 2018], FUNCAS, p. 14: <http://www.funcas.es/Publicaciones/Detalle.aspx?IdArt=23790>

**CULTURA 21**, *Primavera Sound makes a decided commitment to parity*, 2018: <https://comunicacio21.cat/noticies-cultura21/130458-el-primavera-sound-aposta-decididament-per-la-paritat>

**EIGE: European Institute for Gender Equality** (2017), *Gender in Culture*, Vilnius, European Institute for Gender Equality Gedimino, p. 5. Web, 2017: <http://eige.europa.eu/rdc/eige-publications/gender-culture>

**Manuel CASTELLS**, *The power of cities in a world of networks*. La Vanguardia Digital El poder de las ciudades, No. 67, 2018.

**PLATFORM FOR EQUALITY IN CATALAN PERFORMING ARTS AND VISUAL ARTS**, *Manifesto: Women in Performing Arts and the Audiovisual Sector*: <https://docs.google.com/forms/d/e/1FAIpQLSfn8TnlbRdqW7LyFtyxn-DafFIAMbCoAqsSRU6NAqRvjnk8fQ/viewform?c=0&w=1>

**Saskia SASSEN**, *The global city, intermediation and low-salaried workers*. La Vanguardia Digital El poder de las ciudades, No. 67, 2018.

**UNESCO**, *UNESCO Universal Declaration on Cultural Diversity*. [Paris, 2001] Declaration of Fribourg: Fribourg 2007, Barcelona, Josep Irla Foundation [Political Texts; 8], 2011: <https://irla.cat/wp-content/uploads/2015/11/TP8-diversitat.pdf>

**UNESCO**, *Gender equality: Heritage and creativity*. [Paris, 2015] <http://www.unesco.org/culture/Gender-Equality-and-Culture/flipbook/es/mobile/index.html#p=25>

**WORLD ECONOMIC FORUM**, The effect of Voluntary Party Quotas, Gender Gap Report, 2016. <http://reports.weforum.org/global-gender-gap-report-2015/report-highlights/>

**WORLD ECONOMIC FORUM**, The Global Gender Gap Index, 2015: <http://www3.weforum.org/docs/GGGR2015/The%20Global%20Gender%20Gap%20Index%202015.pdf>





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de Barcelona