

(GA Project 101061747)

Deliverable 5.5 (D5.5) Gender dimension of CClIs in non-urban areas

Work package **WP5** – Innovation and Culture Policy Proposals
Version 1.0

Delivery date: 29/11/2023

Dissemination level: PUBLIC

Nature: R – Document, report

Lead Beneficiary and Coordinator: SUH (Universität Hildesheim, Germany)



**Funded by
the European Union**

IN SITU project has received funding from the HORIZON Research and Innovation Actions
under Grant Agreement number 101061747

Revision History

Author Name, Partner short name	Description	Date
Nancy Duxbury (CES) and Helena Walther (SUH)	Initial outline, draft, and literature review	05.10.2023
Helena Walther, Julius Heinicke, Beate Kegler (SUH)	Draft 1	09.11.2023
Daniela Soares (UAc); Patrick Collins (UG); Nancy Duxbury (CES)	Review and comments	13.-20.11.2023
Helena Walther, Julius Heinicke, Beate Kegler (SUH)	Draft 2	23.11.2023
Nancy Duxbury (CES)	Review and editing	27.11.2023
Helena Walther, Julius Heinicke, Beate Kegler (SUH)	Review and finalisation	27.11.2023
Nancy Duxbury and Paola Di Nunzio (CES)	Submission	29.11.2023

Contact info

Prof. Dr. Julius Heinicke, heinicke@uni-hildesheim.de

Dr. Beate Kegler, kegler@uni-hildesheim.de

Helena Walther, walther@uni-hildesheim.de

General contact: in-situ@ces.uc.pt

The content of this deliverable represents the views of the authors only and is their sole responsibility. The European Commission does not accept any responsibility for use that may be made of the information it contains.

List of contents

Executive Summary.....	5
1. Introduction.....	7
2. Definitions	10
3. Methodology	13
3.1. Literature research and discourse analysis.....	13
3.2. Qualitative expert and focus group interviews.....	14
4. Findings and analysis.....	16
4.1. General trajectories	16
4.2. Gender in CCI.....	17
4.2.1. Progressive ethos but growing inequalities.....	17
4.2.2. Creativity and gender	18
4.2.3. “Motherhood” – or how stereotypes prevent equality	20
4.3. Inequalities and segregation in CCI.....	21
4.3.1. Access to and segregation in the CCI.....	21
4.3.2. Gender pay gap	23
4.3.3. Sexual harassment and violence in CCI.....	24
4.3.4. Intersectionality.....	24
4.4. Gender dimension of CCI in non-urban areas	25
4.4.1. Gendered roles and stereotypes	25
4.4.2. Insights from the interviews.....	27
4.5. Strategies and Policies towards Gender Equality and the CCI as a role model.....	28
5. Research challenges	32
6. Conclusions, research gaps, and future research needs	33
References.....	34
Annex A: Interview guidelines	38

Annex B: Working bibliography on the gender dimension of the CCI sector in non-urban areas.... 40

List of tables

Table 1 - Gender categories used in the IN SITU project: definitions and sources	10
Table 2 - Other definitions used in the context of this report.....	11
Table 3 – Information on the interviews	15
Table 4 - Information on the interviewees	27

Executive Summary

The IN SITU project recognises gender as a key sociocultural and transversal matter, addressing this issue from social justice and cultural development perspectives, and viewing the cultural and creative industries (CCIs) as strategic tools in the exercise of the public’s cultural rights. This report summarises the initial findings that emerged in the context of the research on gender in CCIs of non-urban areas. Based on four thematic areas, the research aimed to provide an overview of the state of knowledge and the discourse on gender in rural areas and in the CCIs of non-urban areas. The four original topics are gender as a structuring dimension, urban/rural differences, the gender pay gap and intersectionality.

Despite the growing research interest in gender stereotypes and their influence on the distribution, valuation, and remuneration of work, we found very little literature that explicitly deals with the gender dimension in the cultural sector of rural areas. Nevertheless, a bibliography was compiled containing literature on the different sectors as well as various related topics we considered useful. The bibliography made research gaps visible as well as the transformation of the discourse through time. The literature research was combined with empirical approaches such as qualitative interviews, using the focus group technique, to cope with the lack of data regarding non-urban areas. A total of eight interviews were conducted, involving at least one interview with an expert from each of the IN SITU Lab areas. This provided a better basis for questioning the transferability of general findings in CCIs to rural areas and gave insights into cultural differences between European member states.

The research revealed the CCIs to be a very heterogeneous field in which working conditions vary greatly in different sectors or areas. Nevertheless, it is clear that everyday working life differs particularly depending on gender. Clear “women’s” and “men’s” professions can be identified, as well as a clearly male-dominated distribution of decision-making positions. The cultural and creative sector, often seen by society as “cool” or even progressive, is characterised by self-exploitative behaviour due to its gig economy and functions largely through male-dominated networks. However, it is precisely this ethos of progressiveness that obscures existing inequalities and even pushes sexism and other forms of discrimination beyond the boundaries of the unspeakable – but not beyond the boundaries of the possible. In scholarship, sexism appears to be widely tolerated in the CCIs, described internally as an unpleasant but accepted reality. The (unconscious) reproduction of stereotypes and outdated notions of creativity and gender creates a climate that promotes unequal treatment and provides fertile ground for gender-based violence. While the situation in rural areas seems to be even more challenging in some respects than in urban areas, the interviews show that where communities are still active and communication works, there could be particular opportunities, which needs to be researched further.

Heteronormativity influences the image of a “good” and “normal” family, love and sexuality – especially in rural areas – and thus also has an influence on the working environment in CCIs (rural

areas). Still, most studies and references work with a binary gender system, excluding gender queer perspectives and experiences of people outside the constructed binary or heteronormative image. While the few sources on queerness in rural areas show that the topic of queerness is experienced and discussed differently in urban and rural areas and that aspects such as safety and visibility are and must be assessed differently in each case, it is also clear how much catching up there is to do in terms of research on this topic. In order to make queer and non-binary perspectives visible, this report is based on a queer-feminist perspective. For further research, we suggest supplementing it with an intersectional approach in order to take other forms of discrimination and their interconnections into account.

The report also provides an overview of strategies and recommendations for action in the endeavour to achieve a more equal cultural economy. A central point is the collection of comparable data, which can not only demonstrate a success of strategies but also help with their further development, and increasing awareness of gender issues. Existing research clearly shows that in many cases a gender-sensitive approach is not guaranteed and there is a huge lack of understanding of the problem. Functioning procedures for reporting possible cases of discrimination or gender-based violence are also rarely in place.

The report thus clearly shows the great need for action and, in addition to comparable data and contact points on topics such as gender-based violence, also calls for an improvement in collective awareness. The explosive nature of the topic must be emphasised in order to create a safe environment for everyone. The cultural sector has the opportunity to act as a role model in the area of gender equality, collectively reflect on the gender system and eventually even break down gender as a social construct. However, in order to achieve this goal, the gender dimension must be considered and approached comprehensively and with intersectionality in mind to include more than just a white, abled, middle-class, and female experience.

1. Introduction

Informed by research on an intersectional gender perspective of the CCIs and in cultural development more widely (Oakley, 2016; Menzel, 2021; Pascual, 2021), the IN SITU project recognises gender as a key sociocultural and transversal matter in its research and in the practice-based aspects of the project, addressing this issue from social justice and cultural development perspectives, and viewing the CCIs as strategic tools in the exercise of the public’s cultural rights. We recognise that creative industries can be fundamental to foster women's economic autonomy and representation in decision-making, while breaking with outdated harmful stereotypes and promoting cultural diversity based on gender equality. Yet, several reports (UNESCO, 2014, EIGE, 2016) note that despite the high number of women graduates in education and training in the cultural sphere, they are more often employed in low-paid jobs and still struggle to advance their careers, because of several persistent inequalities such as (horizontal and vertical) segregation patterns and/or the phenomenon of the gender pay gap.

IN SITU adopts a critical perspective on the structure of the CCIs, which have been marked by significant inequalities; in particular, those associated with gender and its intersection with other issues such as social class and ethnic backgrounds of the workforce. As Conor et al. (2015, p. 6) note, “whatever indices one considers – relative numbers in employment, pay, contractual status or seniority – women as a group are consistently faring worse than men.” On the other hand, Hesmondhalgh and Baker (2015) stress the fact that the commerce–creativity division of labour also becomes attached to gendered divisions: women are more concentrated in public relations, marketing jobs and types of work related to the coordination and facilitation of production. In contrast ‘creative’ jobs tend to be performed by men. For these reasons, CCIs are marked by persistent gender inequalities that are amplified by the precariousness, informality and requirements for flexibility which are widely noted features of contemporary creative employment.

Against this backdrop, the foundation for our investigation into the state of knowledge on the gender dimension of the cultural and creative sector in non-urban areas starts with four initial topics:

- Gender as a structuring dimension of the CCI sector in non-urban areas (participation in CCI subsectors, types of activities, leadership roles),
- Differences observed between urban and non-urban contexts of the CCI sector in terms of gender,
- Factors that work for (or against) the reduction of the phenomenon of gender pay gaps and (vertical and horizontal) segregation patterns in non-urban areas, and
- Intersectionality of gender, cultural participation and the protection of minorities and threatened identities and expressions in non-urban areas of the EU.

However, during the research we expanded from these beginnings to capture other aspects reflected in the literature, observations and insights arising from desktop and literature analysis and through

focusing on CCI in non-urban areas. In the analysis, we therefore applied a queer feminist perspective to gender inequalities, to study the situation of FLINTAs in rural areas and CCIs respectively. Queer feminism criticises the binary gender system and heteronormativity, both of which significantly shape our society and create discrimination. By recognising that there is no such thing as “the” woman, as the experiences of people who were assigned the female gender at birth are very different, differences are taken into consideration and more marginalised groups are integrated. Even though the majority of studies and references are based on a binary gender system and therefore often fail to map queer experiences, we aimed to include queer realities of life to the extent that the data allowed us to take this view.

Without finding a previous research scan, the process involved mapping out the terrain of multiple areas of research literature and other writings, assessing the key overlaps, omissions and gaps, and emerging sparks, and then complementing this with a series of interviews that were conducted with selected cultural practitioners working in non-urban areas. This research is a first step in uncovering the knowledge landscapes shaping and informing cultural and creative work in non-urban areas, while also drawing attention to the gaps in knowledge specifically about the gender dimension of cultural and creative work in non-urban areas. It should be seen as a first foundation on which to build and develop further and highlighting the special role of the cultural sector in perpetuating or breaking down gendered role models and social norms.

Before presenting the findings, important definitions to clarify the intention of the terms used will be introduced in section 2. The definitions are divided into two tables. The first one contains gender categories that have been articulated by the gender committee and since then been applied to IN SITU’s gender monitoring. Complementing this, the second contains definitions relevant to this deliverable that are either part of IN SITU’s Concept Guide (Deliverable 7.2¹) or were collected in the context of the research regarding the presented deliverable on the gender dimension of CCIs in non-urban areas. Section 3 sets out the methodology and describes the literature review and interviews conducted in more detail.

Since there is a lot of literature on gender and CCIs in general or in an urban context, we decided to provide an overview of gender in the cultural field first, followed by a section describing the inequalities produced in this system. After providing an overview of the context of gender in non-urban areas, section 4.4 reflects on the transferability or generality of the inequalities described

¹ *Deliverable 7.2 - Concept Guide* is an internal report that was submitted to the European Commission in February 2022 as part of the IN SITU project outcomes. In the context of *Deliverable 5.5 - Gender dimension of CCIs in non-urban areas*, we only quote individual concepts developed in the Guide that support the purpose of this report, thus not compromising its sensitive nature.

previously and focuses on non-urban CCIs and their gender dimension. Section 4.5 summarises existing approaches towards gender equality and analyses guidelines. The report closes with a section on research challenges and conclusions.

2. Definitions

For the purpose of the transversal analysis within the IN SITU project, gender is to be included in surveys, questionnaires, forms and any other data collection tool used in the project. Within the project, five gender categories are used – Cis Female, Cis Male, Transgender, Non-binary/ Genderqueer and Intersex – as well as “other gender” and “I do not wish to disclose” categories. The categories (provided in Table 1) are based on the literature stemming from the report *Evaluations of Sexual Orientation and Gender Identity Survey Measures: What Have We Learned?* of the Federal Interagency Working Group on Improving Measurement of Sexual Orientation and Gender Identity in Federal Surveys (pp. 53-57) and on the discussions developed during IN SITU Gender Committee meetings. Table 2 presents additional definitions used in this report.

Table 1 - Gender categories used in the IN SITU project: definitions and sources

Gender category	Definition and source
Cisgender (shortened, cis) (i.e., Cis female, Cis male)	“The term cisgender (from the Latin cis-, meaning “on the same side as”) can be used to describe individuals who possess, from birth and into adulthood, the male or female reproductive organs (sex) typical of the social category of man or woman (gender) to which that individual was assigned at birth. Hence a cisgender person's gender is on the same side as their birth-assigned sex, in contrast to which a transgender person's gender is on the other side (trans-) of their birth-assigned sex”. (Altman, 2014, pp. 61–62)
Transgender	“An umbrella term that describes people whose gender identity or gender expression differs from expectations associated with the sex assigned to them at birth. This term might be used to describe pre-operative transsexual, post- operative transsexual, non-operative transsexuals, cross-dressers, androgynous people, gender benders (person who does not acknowledge traditional gender roles and expectations), drag kings, and drag queens”. (Berg-Weger, 2016, p. 229)
Non-binary/ Genderqueer	People that have “a gender which is neither male nor female and may identify as both male and female at one time, as different genders at different times, as no gender at all, or dispute the very idea of only two genders.” (Richards et al., 2016, p. 95)
Intersex	“Intersex people are born with sex characteristics (including genitals, gonads and chromosome patterns) that do not fit typical binary

Gender category	Definition and source
	<p>notions of male or female bodies. Intersex is an umbrella term used to describe a wide range of natural bodily variations. In some cases, intersex traits are visible at birth while in others, they are not apparent until puberty. Some chromosomal intersex variations may not be physically apparent at all.” (OHCHR, 2015, p. 2)</p>

Table 2 - Other definitions used in the context of this report

Term	Definition and source
CCI	<p>Cultural and creative industries (CCIs) comprise enterprises and activities that produce and disseminate artistic and creative products and services that are consumed in mass quantities and generate wealth and profit through the effective use of cultural assets. The term cultural industry is more related to traditional forms of art and creation, while creative industry is a newer term, emphasising innovation, knowledge, and the use of digital technologies in the production and distribution process. (IN SITU Concept Guide, 2023²)</p>
FLINTA	<p>FLINTA is an abbreviation and stands for women, lesbians, inter people, non-binary people, trans people and agender people. The term aims to include all people who experience discrimination due to their gender identity. (Queer Lexikon, 2020)</p>
Non-urban	<p>Non-urban areas incorporate rural, remote territories, and peripheral locations as well as towns, villages, and small cities that may serve as regional hubs for broader territories. As ‘extra-metropolitan’ areas, these places are defined in opposition to the ‘urban’ of major metropolitan areas and large cities. In research, two</p>

² The entry for “CCI” in the IN SITU Concept Guide was developed by E. Hernández, J. Aldazabal, J. Prieto (MIK), and L. Kostva (NATFIZ).

Term	Definition and source
	approaches to characterising the non-rural are evident: statistical/administrative and conceptual/fluid. (IN SITU Concept Guide, 2023 ³)
Queer	“Umbrellaterm for individuals whose gender identity and / or sexual orientation does not conform to the cisgender, cissexual, and/or heterosexual norm.” (Queer Lexikon, 2017)
Intersectionality	“Analytical tool for studying, understanding and responding to the ways in which sex and gender intersect with other personal characteristics/identities, and how these intersections contribute to unique experiences of discrimination.” (EIGE)
Heteronormativity	“Heteronormativity is what makes heterosexuality seem coherent, natural and privileged. It involves the assumption that everyone is ‘naturally’ heterosexual, and that heterosexuality is an ideal, superior to homosexuality or bisexuality.” (EIGE)
Metronormativity	Metronormativity describes the assumption that urban spaces are safer spaces for queer people and the ideal place for them. The city as a queer norm portrays rural spaces as generally queer-hostile. The term originates from queer studies.
Sexual Harassment	“[...] any form of unwanted verbal, nonverbal or physical conduct of a sexual nature [...], with the purpose or effect of violating the dignity of a person, in particular when creating an intimidating, hostile, degrading, humiliating or offensive environment” (Directive 2002/73/EC of the European Parliament and of the Council of 23 September 2002)
Stereotypes	“Societal expectations for all genders, as well as societal and sectoral expectations regarding the CCS specifically, coupled with sectoral working practices, lead to stereotyped and gendered professions in the CCS. [...] In binary terms, gender stereotypes are generalisations about the attributes of men and women. They have both descriptive and prescriptive properties: descriptive gender stereotypes label what women and men are like, while prescriptive gender

³ The entry for “non-urban” in the IN SITU Concept Guide was developed by N. Duxbury, A. Reis Leite, and H. Pinto (CES).

Term	Definition and source
	stereotypes label what women and men should be like.” (Menzel, 2021, p. 67)
Gender Blindness	“Failure to recognise that the roles and responsibilities of women/girls and men/boys are ascribed to, or imposed upon, them in specific social, cultural, economic and political contexts.” (EIGE)
Gender Mainstreaming	“Gender mainstreaming has been embraced internationally as a strategy towards achieving gender equality. It involves the integration of a gender perspective into the preparation, design, implementation, monitoring and evaluation of policies, regulatory measures and spending programmes, with a view to promoting equality between [all gender] and combating discrimination.” (Menzel, 2021, p. 53)

3. Methodology

For this report, we used a mixed method of literature research in the sense of a discourse analysis, combined with empirical approaches such as qualitative interviews, using the focus group technique, held during the research period. Both methodological approaches are described in this section. While the role of gender in urban areas has been explored in relevant literature and is thus evaluable in terms of discourse analysis, data especially about CCIs in non-urban areas must first be generated using empirical methods.

3.1. Literature research and discourse analysis

Despite the growing research interest in gender stereotypes and their influence on the distribution, valuation and remuneration of work, we found very little literature that explicitly deals with the gender dimension in the cultural sector of rural areas. Accordingly, we drew on a growing number of studies on gender and work in recent years, and various references dealing with adjacent research areas or general gendered issues. While discourse-analytical and post-structuralist approaches initially caused irritation in the early days of gender studies, today they are a relevant and self-evident part of the gender theory canon (Fegter, Langer and Thon, 2021, p. 11). Discourse-analytical introductory literature such as that on gender studies in educational science by Susann Fegter, Antje Langer and Christine Thon also emphasise the productive addition of deconstructive approaches with queer perspectives, which led to an important and ongoing theory formation in the field of gender studies. In gender studies, gender is not fixed or defined, but its meaning, production and construction in

various contexts is analysed and deconstructed as a cultural and scientific category with different meanings (Stephan and von Braun, 2006, p. 3).

The literature search was guided by Eurostat's CCI categories, and we were able to locate varying amounts of literature regarding different sectors. We considered and compiled not only literature on CCIs, but also on creativity and gender, culture and gender, and rurality and gender. Thereby the *Handwörterbuch zur ländlichen Gesellschaft in Deutschland* gave insights for the relation between rurality and gender, stating that there is a differing in the relation of genders depending on the context of urban or rural (Schmitt, 2005, p. 112). These differences are taken into account by empirical methods such as the interviews conducted.

For this review, we collected academic references as well as policy documents and journalistic articles which together represent a large sum of texts that can be analysed in terms of discourse in the context of Gender, Feminism and Queer Studies. To ensure this broad view, we asked members of IN SITU's International Advisory Board and IN SITU partners for references. Despite the international literature thus gathered, the focus of the analysis remains on Europe. We focused primarily on literature in English, but also incorporated works published in German and Portuguese.

The resulting bibliography (presented in Annex B) was transferred to an excel spreadsheet and each reference was tagged according to its research focus or key topic. The various cultural and creative sectors, non-urban spaces and categories arising from intersectionality (e.g., race, class, or age) were applied as filters. This generated a database on the basis of which we were able to analyse gaps and trajectories of the literature over time and could apply a discourse-analytical view.

Nevertheless, the references are often not based on a consideration of rural areas or focus decidedly on urban areas. For this reason, discourse analysis with regard to non-urban areas reaches its methodological limits, as the discourses are published and can be included. We therefore combine discourse analysis with empirical approaches such as qualitative interviews and field research in order to record the different voices in the discourse; these empirical methods were indispensable for comparing the findings.

3.2. Qualitative expert and focus group interviews

Anticipating gaps in existing research, the literature review was complemented with a series of interviews with selected cultural practitioners working in the six non-urban areas examined in the IN SITU project. The IN SITU partners of the Lab regions not only suggested the participants, but also provided the contacts. All participants had already familiarised themselves with the topic of gender beforehand, so that in the sense of a focus group, it could be guaranteed that everyone would take part in the dialogue and be willing and interested to participate in a discussion on the topic of gender

in CCIs in rural areas (Fitzpatrick and Mayer, 2020, p. 4). We were able to conduct a total of eight interviews with one or two participants each, which is presented in Table 3.

Table 3 – Information on the interviews

Lab area	Interviews and participants
Azores archipelago, mid-Atlantic Ocean, Portugal	1 Interview with 1 local expert, 1 hour
Western coastal periphery, Ireland	2 interviews with a total of 3 local experts, 1 hour each
West Region, Iceland	2 interviews with a total of 3 local experts, 1 hour each
Rauma and Eurajoki, West Coast and Baltic Sea archipelago, Finland	1 interview with 1 local expert, 1 hour
Valmiera county, Latvia	1 interview with 1 local expert, 1 hour
Šibenik-Knin County, Croatia	1 interview with 1 local expert, half an hour

Originally, we were striving for a group of three or four people each, to include different perspectives due to age, experience in the sector and in various occupations or positions. For most regions more contacts had been provided, but for different reasons a focus group could not be created (reflected in section 5).

All interviews took place in the form of videocalls and were framed using an interview guideline (presented in Annex A). These guidelines contained various questions on gender as a structuring dimension in the creative and cultural field and the participants' experiences. The character of the interview sessions with more than one person was that of a focus group, and in the cases where only one participant was present, we as interviewers tried to act as dialogue partners to give all conversations the opportunity for "sharing and comparing" experiences (Fitzpatrick and Mayer, 2020, p. 2). Individual questions from the guidelines served as a source of impulses, but the discussion followed the interests and expertise of the participants. By choosing a low-threshold discussion format, we were aiming for a talk at eye level to understand the individual experience of the participants in terms of gender. Thereby, we gained better understanding of local discourses, working conditions and gendered role images. All interviews with local experts were recorded and transcribed for internal use for the purpose of analysis. The interviews were analysed according to a summary of central discussion points. More information on the interviewees can be found in section 4.2.2. along

with the information gathered through the interviews. As a prerequisite for the success of the interviews and the interpretation of the collected statements, the interviews began with a round of introductions of all those present in order to be able to place and contextualize the statements in the context of the interviewees' lives and experiences. The focus group method is aimed at an exchange in the style of an everyday conversation, so that the barriers to speaking are as low as possible and the participants can express themselves on the topic according to their own interests and knowledge.

Additionally, we met with two experts in this field, Sylvia Amann, a member of the IN SITU International Advisory Board, and Gesine Tuitjer to discuss these findings.

4. Findings and analysis

4.1. General trajectories

The literature-based research made visible a great variety of references dealing with gender, rurality and gender, or the gender dimension in the cultural and creative sector. The process of “Doing Gender” has been scientifically described since the 1980s (West and Zimmermann, 1987). Judith Butler published her theory of gender construction in the 1990s, in which gender is defined as a “performative” construct created through constant repetition of gendered attributions (Butler, 1990). The intersection of rurality and gender began to appear more frequently in the literature around 2005: The *Handwörterbuch zur ländlichen Gesellschaft in Deutschland* (2005) included a chapter on rural women’s and gender studies (that were founded in the late 1990s in Germany), in 2006 the *Handbook of Rural Studies* was published, and *Gender and Rurality* followed in 2011, the latter being an example of how different levels of discrimination are presented and linked, through intersectionality as a lens. In general, research on ‘gender and rurality’ or ‘gender and CCI’ paints a very binary, heteronormative and white picture. The literature of the 2010s looks at individual sectors of CCIs in the context of gender, examines women’s working conditions, and asks research questions such as “Why don't women patent?” In the late 2010s, topics such as gender and creativity, sexual harassment and craft activism complement the research and thus seem to dive deeper into the subject area, illuminate activist and artistic engagements with feminism, and make visible individual consequences and causes of the inequalities uncovered. In the references of the last five years, strategies and guidelines aiming for gender equality can be found. Different CCI sectors as well as different variables such as the workplace in general and political dimensions are addressed in the various guidelines.

This section introduces the state of knowledge on gender in CCIs. As most studies on CCIs and gender focus on urban areas, we first focus on a general overview of gender in CCIs in section 4.2 and the resulting inequalities and work segregation in section 4.3, which addresses gender-specific social inequalities as well as easily measurable issues such as the Gender Pay Gap. To consider the fact of

possible multiple discrimination through the interweaving of factors such as ethnicity, race, age or disability and gender, we address the issue of intersectionality in a separate subsection. Intersectionality can be understood as a lens to reveal multiple discrimination. However, since the focus of this report is on gender, intersectionality cannot be fully addressed here. It should be said, however, that this view not only aims at equality in the overarching sense, but also helps to reflect on one's own position (Bryant and Pini, 2011, p. 138).

Subsequently, the gender dimension of non-urban areas, highlighted in section 4.4, works as a framework for reflecting the general findings on gender in CCIs, to challenge those findings and question their transferability to CCIs located in non-urban areas. Single studies on CCIs in rural areas help expand the image of gender in non-urban CCIs. Furthermore, the literature provides a decent number of guidelines to achieve gender equality in the workplace, or even more specifically, in the CCIs. A conclusion of the basic recommendations can be found in section 4.5, enriched by experience reports collected throughout the interviews held during the research period. This research enables us to identify research gaps and sketch a first impression of the state of knowledge on gender in CCIs of rural areas. Due to a lack of comparable statistics between different sectors this image cannot be a complete one. Thus, this report will lead to further research questions, presented in section 6.

4.2. Gender in CCIs

4.2.1. Progressive ethos but growing inequalities

The culture and creative industries (CCIs) are a diverse, broad field, ranging from heritage, archives and libraries, to visual and performing arts, architecture and advertising (Eurostat CCI categories). As with materials and practices, so do the working conditions differ greatly throughout the CCI sectors. What has been described as a common attitude among artists and cultural entrepreneurs is project-based work in the so-called gig-economy (Raine and Strong, 2019, p. 4), leading to a self-exploitative kind of workstyle, which has grown even stronger due to digitalisation and constant availability through smartphones (Gill, 2014, p. 517).

Nevertheless, the social image of the CCIs still is characterised by an openness – many perceive the industry as “cool” and open to new ideas, even progressive ones. This is an image that could easily suggest equality between genders. At first glance, discrimination and patriarchal systems are difficult to reconcile with an open-minded, diverse industry. This seeming paradox though is quickly dissolved and reveals existing inequalities, some of which are even worsening (Luckman 2018; Gill, 2002; Gill, 2014, p. 509).

Work in the cultural and creative fields is marked by stark and growing inequalities relating to gender, class, and race/ethnicity. Yet, the same industries are also characterised by an ethos that celebrates openness, egalitarianism, and meritocracy. (GILL, 2014, PP. 509-510)

Gill understands the ethos described not only as a false assumption, but as “one of the very mechanisms through which inequalities are reproduced” (Gill, 2014, p. 511), as a protective cloak for discrimination and inequalities that remain unseen through the narrative of openness. The publication also incorporates the work attitude described above, arguing that high levels of self-responsibility and the expectation to never be sick, exhausted or pregnant makes menstruating individuals particularly vulnerable (Gill, 2014, p. 517).

Existing inequalities manifest in different ways throughout the CCIs. While in some sectors FLINTAs are severely underrepresented overall, in others a gendered division of labour can be observed, which is generally linked to unequal pay (Hesmondhalgh and Baker, 2015, pp. 24-25). Stereotypical ideas, for example, of females as caring mothers are still used to justify underrepresentation or lower payment (Gill, 2014). Motherhood therefore is used in this report as one example of inequality justified using stereotypes, underscoring the high relevance of gender knowledge as it is essential to know about the conceptions of gender and their normative meanings to be able to understand and work against inequalities. The influence of COVID-19 on CCIs and their gender equality is repeatedly described as a step backwards in the pursuit of equality, not only in relation to the gender dimension, despite the fact that, especially, craft has gained public interest (Patel and Dudrah, 2020, p. 1550).

As a first step towards revealing the power of gender stereotypes, the relationship between gender and creativity is now considered as a collection of gender-specific ideas that influence the climate and working conditions in CCIs.

4.2.2. Creativity and gender

Western societies’ image of an artist and creativity goes back to ancient Greece, where the author was described as the owner or “father” of his work – a lonely genius, commonly suffering and producing art in a mysterious act of inspiration, deeply connected to the attribution of an artist being male (Aharoni and Ayalon, 2021, p. 131). Therefore, it is not surprising that women had been excluded from art schools and were expected only to practice art to serve their family, for example, by sewing or knitting clothes for their children (Menzel, 2021, pp. 21-23). Despite some progress, this ancient idea still affects our image of creativity. Popular music tends to value the songwriter or producer over the performing artist while musicians stage themselves by means of this particular image (Hansen, 2021, p. 716). A similar pattern is observed in the film sector (Aharoni and Ayalon, 2021, p. 131). Rock music bands even use the image to differentiate themselves from pop music, occupied with associations like female, commercial, inauthenticity and pure entertainment (Hansen, 2021, pp. 716-717).

[T]he ethos of the suffering male artistic genius, there is no common social structure regarding the suffering of the female artistic genius; the ‘absolute artist’ is a term applied more to male creative artists than their female counterparts. (AHARONI AND AYALON, 2021, P. 145)

As well as creativity in general, each creative and cultural practice also has its gendered attributions (Gadir, 2017; Hill, 2016). While singing as well as dancing as a bodily practice is read as female, playing an instrument is rather understood as masculine (Hansen, 2021, p. 715), especially instruments like drums. As well as technical aspects in music like recording and using drum machines are connected to masculinity. Hansen (2021) also highlights that all these categorisations follow the hegemonial logic of “a man should look and not be looked at” (p. 717).

In the CCIs, absolute dedication up to eccentricity are highly valued and are generally regarded as male characteristics at the same time (Aharoni and Ayalon, 2021, p. 133). Just like a tendency to break the rules is attached to the image of creativity and a male characteristic (Menzel, 2021, p. 68), these attributions are accompanied by a simultaneous devaluation of art practices with female connotations and put FLINTAs in a rather passive position:

Women are the object(s) while men are the subject(s). Thus, women lack agency. They are often seen as the ‘muses’ or ‘vessels’ that bring forth the creative visions of men; they are the objects of creation, as opposed to being creative leads themselves. (MENZEL, 2021, P. 67)

In the evaluation of art or creative and cultural practices, there appears to be a gendered difference depending on whether the evaluation is self-formulated or comes from outside, as Hora, Badura, Lemoine and Grijava (2022) suggest in their meta-analysis of the relation between gender and creative performance. Accordingly, female artists or cultural and creative practitioners tend to be less appreciative or positive about their own work, compared to their male colleagues (Hora, Badura et al., 2022, p. 1938).

While narrow definitions of creativity hinder individuals from choosing their preferred cultural or creative practice, the association between masculinity and creativity excludes FLINTAs from the more prestigious, creative roles (Hesmondhalgh and Baker, 2015, p. 34). Even though the excluding definition of creativity has been criticised by feminists since the 1920 and that more inclusive definitions of creativity invoking everyday culture have been phrased, the overall image has not changed much (Oates-Indruchová and Mikats, 2022). What has changed, however, is the shift of traditionally female practices that used to take place in private at home, such as knitting, starting to take place on social media as a public space (Oates-Indruchová and Mikats, 2022). In general, scholars observe an approach of everyday culture and private creativity towards art forms described or perceived as elitist. Creative work occurs within a community when it is shared online, and the line between art-creator and recipient blurs in different sectors and forms. Luckman (2013) describes stores and platforms such as Etsy as “an alternative to mainstream consumer culture” (p. 264) where especially women can present their handicrafts and combine their work at home with domestic responsibilities. In recent years, however, there is a noticeable development that more and more cheap stores like Temu are selling inexpensive items on Etsy, profiting from the “handmade” label. This could lead to a cut in prices for real handmade works on Etsy, while the costs of materials are

increasing. What once was rated a highly valued commodity in Etsy – handicrafts – now again could be devalued to a pure hobby or even be driven away from the platform.

4.2.3. “Motherhood” – or how stereotypes prevent equality

Domestic responsibilities like care-work and raising children are commonly considered “female” tasks leading to gendered expectations and inequalities (Dent, 2020; Gill, 2014; Wreyford, 2018; González-Martín et al., 2022). The logic of an internalised perception of women as mothers is that they are valuable as mothers but less valuable as a workforce – fuelled by the narrative of work in the creative or cultural sector being incompatible with being a (caring) mother (Dent, 2020, p. 550).

As Gill (2014) suggests, motherhood is being used as a reason for female underrepresentation or unequal pay, camouflaging the fact that inequalities affect women in general, not mothers in particular, and preventing the search and remedy for the real triggers for inequalities (pp. 510-514). Also, the expectations of women to become mothers and the framing of “motherhood as a natural instinct”, as Wreyford (2018, p. 114) argues, leads to a disregard of negative consequences for a women’s career as soon as she starts a family, since “having children is understood as being part of her individual choice and therefore not something to be addressed more widely” (p. 114).

Interviews conducted with mothers who used to work in the CCIs highlight that inequalities had existed before they even decided to start a family and that their male partner’s work was not affected due to their family plans (Dent, 2020). “Motherhood simply increased either the participants’ burden or devalued position, in direct contrast to their male partner” (Dent, 2020, p. 548). In addition, women commonly internalise the expectation of becoming a mother and the societally more valued position of them staying at home instead of going back to work fulltime, which leads to them being influenced by gendered expectations of society. Internalised concepts are becoming visible in this context and can influence individual choices (Dent, 2020, p. 540).

Furthermore, through interviews Dent held with women who used to work in the CCIs but exit the industry when they became mothers, it became evident that the possibility for paternal leave is not enough to ensure shared care work since factors like the gender pay gap and internalised attitudes and values can hinder men in feeling responsible or make a parental leave or part-time job for men impractical from an economic point of view (Wreyford, 2018, p. 116; Dent, 2020, p. 545).

[...] once you’re in that role of being the primary carer it’s very difficult to then swap out of it and and yeah I mean obviously I wouldn’t have earned anywhere near what he was then earning so yeah. (ELEANOR, IN: DENT, 2020, P. 545)

By disconnecting the childcare to a certain gender, it could be useful to work on a family image that not only includes maternal care, but also shared responsibilities among parents (Gill, 2014; Menzel,

2021, p. 85; Wreyford, 2018, p. 112), what would also support acceptance and visibility of queer families.

To understand how (internalised) perceptions and stereotypes lead to inequalities and can be hindering in understanding them or even used as a reason for inequalities themselves, we take a closer look at what inequalities engage in the cultural and creative industries.

4.3. Inequalities and segregation in CCI

4.3.1. Access to and segregation in the CCI

The setting and working conditions of CCI result in several gender-specific disadvantages for FLINTAs, which can be summarized in the following key points. Access to the labour market is more difficult, there is gender segregation in the field of work, and it is also challenging for women to take on management positions. Furthermore, hierarchies are often constituted in a gender-specific way and the valuation of work also shows different gender codings. The entire sector is thus characterised by gender-specific inequality.

Access to the CCI:

- Hiring in the CCI is often connected to networks, to which women generally have less or more difficult access (Voices of Culture, 2019; Gill, 2014, pp. 518-519).
- Hiring in the CCI often has a more informal character, creating a non-transparent recruiting space that helps to maintain inequalities (Menzel, 2021, p. 76).
- Stereotype images reduce the valuation of female workers as they are more likely to be expected to start a family and leave the CCI, making them less likely to be hired by a CEO who has internalised traditional role models (Dent, 2020; Gill, 2014).
- The narrative of promotion and recruiting based on knowledge or experience hides the fact of gender inequalities in the access to employment in the CCI (Menzel, 2021, p. 104).
- Leading positions tend to be held by gender-insensitive people (Menzel 2021, p. 104).

Work segregation can be observed on two levels in the CCI. The horizontal segregation describes how industries and sectors or occupations are dominated by a certain gender while vertical segregation refers to leadership roles predominantly held by a certain gender, which tend to male (Hesmondhalgh and Baker, 2015, p. 24; González-Martín et al., 2022, p. 118; Menzel, 2021, p. 78).

Horizontal segregation:

- Sectors are divided into gendered occupations. Women are more represented in interior design and fashion, working with fabrics and children's literature; men in technical crafts,

woodworking and big architecture buildings (Menzel, 2021, p. 82; González-Martín et al., 2022).

- Genres are divided into “female” (pop music) and “male” (rock music, metal, punk) (Hansen, 2021).
- Occupational segregation can change over time, but it is notable that there is a devaluation connected to a sector that becomes female-dominated (Hesmondhalgh and Baker, 2015, p. 27).
- Creative jobs are male-dominated and more prestigious at the same time (Hesmondhalgh and Baker, 2015, p. 27).
- Jobs connected to the use of technical and digital knowledge, like music production, are male-dominated (Hansen, 2021).

Vertical segregation:

- Even though many FLINTAs study in a creative or cultural field, only a few of them have leading positions (Menzel, 2021, p. 102; Raine and Strong, 2019, p. 74).
- Even though women are better trained, they are less likely to get a promotion (Gill, 2014, p. 513). This effect is called the glass ceiling (Menzel, 2021, p. 84).
- Comparing leading positions shows that larger cultural organizations with better funding tend to be led by men (Menzel, 2021, p. 103).
- Limited access to the labour market is a common motivation for women to start a business based on a personal interest or hobby, which contributes to women running less capital-orientated businesses (Menzel, 2021, p. 111).

Segregation leads to FLINTAs being less represented in certain domains and decisions. Repertory theatre mainly presents stories about women as lovers or mothers, which limits the roles for (older) women (Menzel, 2021, p. 68). This is one example of segregation fostering the maintenance of gender-based stereotypes (Hesmondhalgh and Baker, 2015, p. 25). Also, the digital gender divide could worsen a female representation, since “[a]ccording to Eurostat data from 2018, only 17 % of all information and communication technologies (ICT) students are female, whereas in the future more than 90 % of jobs, including in the CCS are expected to require some degree of e-skills and digital literacy” (Menzel, 2021, p. 69). This leads to the question of the general security of employment:

- Women are six time more likely to lose a job during a crisis than men (Gill, 2014, p. 513).
- In general, the employment of a woman is not as secure as that of their male colleague (Hesmondhalgh and Baker, 2015, p. 29).
- Women are more likely to have employment contracts limited to a certain time period or a project-based job (Statistisches Bundesamt, 2023).

These inequalities all come together with a gendered devaluation of certain tasks. Summarizing this devaluation, which occurs in different forms including lesser payment, the following becomes visible:

- The male-dominated occupations, like the creative jobs, are in general more valued (Hesmondhalgh and Baker, 2015, p. 28).
- That reflects also in funding, where female-led projects get less amounts (Menzel, 2021, p. 68).
- Unpaid internships are predominantly held by women, which is connected to a lack of accessibility to the CCIs and a devaluation of the female workforce (Shade, 2015).
- The stereotypical image of a woman needing to become a mother in order to achieve the most valuable female position leads to the female workforce being devalued (Gill, 2014).
- Certain skills having a female connotation, like communicating, are taken for granted by women, while their male colleagues are honoured for the same skills (Gill, 2014, p. 518).

This complex, yet not complete, co-action of inequalities shows how stereotypes are being used to create segregation, which leads to solidifying those stereotypes again. The narrative of men having better technical abilities functions as a “reason” to explain the lack of women in technical jobs (Gill, 2014, p. 519). As Gill (2014) argues, today’s sexism has taken on more subtle forms, being harder to reveal and to point out (pp. 509-511, 518). The post-feminism attitude that the situation for women has improved (enough) and equality already has been reached leads to a situation where existing inequalities become hard to address (p. 523). The high value placed on personal responsibility in the CCIs trivialises the sexism experienced and creates an environment in which inequalities appear as something that women have to deal with alone, as an unpleasant but normal reality (pp. 522-523).

4.3.2. Gender pay gap

The gender pay gap is a key indicator of gender inequality. Various statistics show in different contexts that women earn less than men for the same work. This inequality is particularly visible in the cultural and creative sector:

- The gender pay gap varies throughout different sectors, but the higher the salaries, the higher the pay gap (Deutscher Kulturrat, 2021).
- The gender pay gap differs throughout the member states between 5 to up to 25% (Franić and Kovačiček, 2019, p. 39).
- There is a gender pension gap resulting from the gender pay gap (Menzel, 2021, p. 86).
- Women are over-represented in halftime jobs due to a lack of shared care work (Menzel, 2021, p. 85).
- Women are more threatened by poverty because of the pay gap (Franić and Kovačiček, 2019, p. 39).
- Women suffer under the employment rate gender gap (Franić and Kovačiček, 2019, p. 17).

Due to its measurability, the gender pay gap is an important factor in the context of gender equality, highlighting the economic vulnerability of women, especially when they are retired, while it should not be the only approach. Many issues have not been fully discovered yet and need to be included in the collection of data and the inequalities reach far more than the economic situation.

4.3.3. Sexual harassment and violence in CCIs

Recently, the exposure and reflection of Sexual Harassment and Violence in the creative sector is gaining importance. Not least due to the Me-Too movement, it has become apparent that sexually contested harassment and violence are not uncommon in artistic and creative contexts (Menzel 2021 p. 75). Both are closely linked to the idea of the male genius who exercises his power over others for the sake of art. In this gendered hierarchy, the female is often degraded to an object over which the male genius and the male gaze can freely dispose. Of note:

- Sexual harassment occurs in different relations: at the workplace as well as during events, between employees, audiences, or leading roles (Jones, 2020, p. 110).
- Sexual harassment in the CCIs is known as an unpleasant but real social practice and is perceived as normal among employees (Hennekam and Bennet, 2017).
- Sexual harassment can lead to post-traumatic stress disorder, anxiety, and depression (Jones, 2020, p. 111).
- Sexual harassment can attack one's physical integrity and be deadly (Platt and Finkel, 2020).
- Strong hierarchies and power relations between artists and their audience or between an artist and their team can lead to an unhealthy power relation, supporting an environment in which sexual assault can occur (Menzel, 2021, p. 76; Jones, 2020, p. 106).
- Positions focusing on optical characteristics can lead to stereotypical recruiting and sexual assault (Menzel, 2021, p. 76).
- This abusive use of power or sexual assault is widely legitimated using the narrative of a creative genius (Menzel, 2021, p. 76).
- Project-based working conditions higher the risk for sexual assault and strengthen the barriers of reporting it (Menzel, 2021, p. 76).

As the report on the SDGs states, violence against FLINTAS is a reality and something that still needs to be addressed (UN, 2022, p. 10). Scholars showing the high level of acceptance of sexual harassment underscore the extreme need for action (Hennekam and Bennet, 2017). Again, comparable data and the creation of an environment where sexual harassment and assault can be addressed are deeply needed in order to address gender-based violence effectively.

4.3.4. Intersectionality

Gender-specific hierarchies and inequalities often go hand in hand with other categories such as race, social status, physical disability, and sexual orientation. An intersectional approach to research tries

to uncover these overlaps and linkages and to show that in this way gender-specific hierarchies can have very different effects and often cannot be considered in isolation from other categories. Key points from the literature:

- Often the displayed diversity through social media is not congruent with the actual diversity in the team.
- Common practices in the CCI like unpaid internships exert additional pressure on people from socially disadvantaged backgrounds (Shade, 2015).
- Workplaces and cultural events, in general, are often created for abled people, creating barriers for disabled people.
- Repertory theatre often displays young women, excluding elderly from theatre stages.
- Heterosexuality can function in a similar way to whiteness as a structuring dimension (Bryant and Pini, 2011, p. 79).
- People who suffer from multiple discrimination are particularly affected by sexual harassment or discrimination in their everyday life. For example, queer people of colour experience an even higher discrimination in the health sector, than cis-hetero people of colour (Aikins et al., 2021).
- Intersectionality must become the focus of further research, preventing gender equality of becoming a white, abled privilege.

Intersectionality as a lens on inequalities helps to reflect the own point of view and is capable of understanding the function of social constructs in a deeper sense. It is the key for a transformation to a more inclusive creative and cultural work that depicts the society as a whole and is not limited to the white cis and heterosexual man living in a city. The list above can only give a first glance at the topics intertwined though intersectionality and further research on the topic must be done.

4.4. Gender dimension of CCIs in non-urban areas

4.4.1. Gendered roles and stereotypes

Subalternity according to Spivak describes the exclusion of certain people from discussions through their representation as under complex and questions dichotomizing attributions such as “developed” vs. “underdeveloped” (Kerner, 2012, p. 135). Although Spivak's concept of subalternity cannot be applied entirely to rural areas, she shows that rural regions in particular are suitable for reinforcing subalternity. Looking at the research, it becomes clear that this is already evident in the lack of interest in this object of investigation. In this section, based on the literature review, the interviews, and the gender workshop the SUH team held in Rauma with the IN SITU colleagues, specific fields of gender in the context of rural areas are identified and the gender-specific dimensions are introduced.

Societies, stereotypes, and gendered roles in rural areas:

- Heterosexual relations serve as key organizing principles of rural societies and can be found in institutional structures as well as everyday practices (Bryant and Pini, 2011, p. 79).
- As reproduction secures agricultural success of rural areas, it is highly valued (Bryant and Pini, 2011, p. 81).
- Women have less power and control when it comes to decision-making in their community (Franić and Kovačiček, 2019, p. 15).
- Many rural occupations are traditionally man-dominated, which leads to a gender-selective migration where women are leaving rural areas (Franić and Kovačiček, 2019, p. 14).
- Women in rural areas highly participate in the informal and unpaid sector, which is barely (statistically) recognised (Franić and Kovačiček, 2019, p. 15).
- Effects like the gender pay gap or gendered employment rate tend to intensify in rural areas (Franić and Kovačiček, 2019, p. 19).
- Studies suggest that the narrative of a safe rural environment vs. a dangerous city is a false assumption and that there appears to be a gender dimension to rural safety that needs to be addressed (Ceccato and Abraham, 2022).

This overview suggests a stronger effect of stereotypes on women living in rural areas. Local experts that had been interviewed during this research stated that their local, rural community supports the narrative of a heteronormative reality.

A closer look on CCIs of non-urban areas reveals:

- Predominantly male stakeholders tend to recognise and promote male innovations and creations (Franić and Kovačiček, 2019, p. 15).
- For rural crafts multitasking and networking are crucial skills (Cook and Stearne, 2021, p. 115). A strong network can help to overcome gender barriers regarding gallery spaces (informed by interview).
- It is common to earn better through teaching than selling crafted products (Cook and Stearne, 2021, p. 117).
- The motivation to work in the field of crafting is often value driven and connected to well-being and its therapeutical effect, to a greater extent than in urban contexts (Cook and Stearne, 2021, p. 116).
- Women tend to choose activities one can do at home which are often devalued as a hobby (Cook and Stearne, 2021, p. 115).
- The gendered notion of rural crafts has changed over time, e.g., with weaving. What used to be a man's job, with the support of his family, is now considered a female task and devalued (Cook and Stearne, 2021, p. 119).

4.4.2. Insights from the interviews

Several interviews were conducted during the research period in order to reflect on the findings, question their transferability to rural areas and compare them with the realities of experts' lives – people connected to the CCIs in IN SITU's six research areas. IN SITU partners selected interviewees so that we were able to conduct at least one interview with people from the six Lab regions. To structure the interviews, a guideline with several topics was created, which is provided in Annex A and served as a reference rather than a questionnaire. During the talks we aimed to create an atmosphere that made it easy to exchange experiences on an eye-to-eye level. The interview participants occupy different positions, work in different sectors, and differ in terms of gender and age, as Table 3 shows.

Table 4 - Information on the interviewees

Category	Interviewees
Gender	Cis Female (3), I do not wish to disclose (1), unknown (6)
Age	18-25 (1), 36-45 (1), 46-55 (2), unknown (6)
Residence (Country)	Portugal (1), Ireland (3), Iceland (3), Finland (1), Latvia (1), Croatia (1)

The interviews with local experts from the Lab regions highlighted the level of knowledge of those affected and concerned with the gender dimension, but revealed the huge gap of knowledge when it comes to decision-making positions. It was also evident that the realities and discourses vary greatly between the different countries and even between single sectors. The key learnings from the interviews are:

- The specific images and stereotypes connected to gender are different in each country, depending on the traditions and influences, for example, of neighbouring countries. In some cases, the ideal woman is a caring mother, having at least three children, while in other cases the ideal is to combine work and family, without having to make compromises.
- Many women living in rural areas and working in the CCIs feel disadvantaged compared to men in general, or women in cities. Despite this fact, some interviewees stated that their sector is female-dominated, including leading-positions, and that they feel in control of the sector. This comes hand in hand with their observation of a very female-dominated audience as well, which was criticised by the interviewees.

- Women are aware of the gender pay gap but rarely address the issue. In the countries where the general income is lower and a wider gender pay gap can be determined, there seems to be an awareness of female-dominated sectors being female because of a lack of fair payment.
- Networking was rated as very relevant by every interviewee, since it can enable new opportunities, raise awareness, and help to overcome barriers on an individual basis.
- In general, rural communities were labelled as conservative throughout the interviews. In some cases, though, interviewees experience rural communities as an opportunity because of their networks and their willingness to help their neighbours. In one example a queer event could take place in a rural location, because of the organisers' good network, with the result that many elderlies had their first contact with queer topics.
- While sexism is a topic discussed in rural areas, queer topics seem to be left out. This can occur in varying degrees, from ignoring the discourse to a public and verbalised rejection of, for example, people who dress gender-atypical.
- While female-led projects seem to be supported by local communities, we learned that there is a tendency to reject projects at first glance if they have a feministic touch.
- Rural communities not uncommonly create the narrative of an absence of queerness or homosexuality in their village. This shows how deeply heteronormativity is still rooted.
- In general, differing from a norm in any way seems to be more accepted if it happens in the context of art. Nevertheless, we learned from single events where non-binary artists were verbally attacked to indicate that they are crossing a line by dressing in a gender-atypical way.
- In the rare cases that interviewees had experiences with a gender equality plan, we learned that the process of setting up the plan can lead to greater awareness and a sense of responsibility. It also unlocks a dialogue about the gender dimension.

Despite the great variety of realities in the different countries and sectors, the interviews made clear that there is a need to increase awareness and to incorporate queerness into the public discourse to be able to achieve equality. While rural communities do create spaces for women, those spaces push them into their role as a caring mother and stabilize binary and conservative role models, since the rural female spaces are most of the time connected to families, like kindergartens and playgrounds. What is great for everyone who fits in this normative image excludes others, destroys diversity and forces queer people, divorced women, and others to leave their rural hometowns.

4.5. Strategies and Policies towards Gender Equality and the CCIs as a role model

The powerful role of culture being an important driver of a societal transformation, as it is capable of representing and reflecting on norms and stereotypes outside of everyday contexts, became clear in this report. Holding the position of a role model, CCIs can fuel change in gendered working conditions while having a huge impact on the perception of “normal” far beyond the workplace, thus promoting gender equality and possibly raising awareness of diversity. Plass (2022) speaks of bodily practices

positively contributing to societal transformation and “their capacity to change body schemas” (p. 817). By creating surprising but inviting situations instead of forming a repulsive opposition, art, and culture (in this case tango) can inspire an openness to change. This openness makes CCI “essential vehicles through which gender stereotyping can be reinforced, questioned or disrupted” (Menzel, 2021, p. 69). Many initiatives, projects, networks and working groups are concerned with the dismantling of discrimination, writing gender equality plans or guidelines for achieving gender equality at workplaces or throughout specific cultural and creative sectors. However, if the possibility for equal participation, showcasing their own talent and choosing materials, techniques, or instrument without a gendered assignment, is limited by stereotypes and gatekeeping, there is still no “real” freedom in the CCIs or the cultural and creative practices.

A basic approach that guidelines and policies have in common is *gender mainstreaming*, where gender equality in general is promoted and actions on increasing gender knowledge, awareness and equality are the overall objectives. Since 1997 the strategy is used for EU policies with the European Institute for Gender Equality (EIGE) established in 2007 to assist its implementation (FAO, 2018, p. 8). Gender mainstreaming as an approach should also promote the share of care work, stand up against sexual harassment and “recognis[e] the value and equal distribution of unpaid care work and respect [...] the work-life balance” (Menzel, 2021, p. 87), whereby all humans regardless of their gender should benefit. Gender mainstreaming is a strategy that uses gender perspectives to aim for gender equality and should include the following objectives (Menzel, 2021; FAO, 2018; Hora, Badura et al., 2022):

- Implementing a gender equality plan;
- Integrating a gender perspective into preparation, design, implementation, monitoring and evaluation of policies and funds (FAO, 2018, p. 8);
- Promoting gender equality, share of care work and connected topics;
- Implementing a plan of action against harassment and gender-based violence;
- Improving gender knowledge by collecting data or offer awareness training; and
- Creating a psychologically safe environment to reduce the gender gap regarding negative self-evaluation and lack of self-confidence (Hora, Badura et al., 2022, p. 1938).

The promotion of gender equality and diversity in general can be supported by using *inclusive design and inclusive language*. In the context of gender equality an inclusive design and language ensures that the communication about a product and the product or service itself is not focused on a male or binary person as the average user. Depending on the subject that can mean different things, but the aim is always to include people regardless of their gender and to ensure none must face the experience of being considered alien. Feelings of not belonging to a certain genre can occur through a lack of representation and thereby a lack of gender-inclusive design (Raine and Strong, 2019, p. 191). Gender-inclusive language seems to be a powerful tool since language shapes our cultural and social perception (Menzel, 2021, p. 51) and should consider the following:

- Form of addressing a person or group;
- Registration forms or contact lists; and
- Design of products, (social media) communication and venues.

Facing gender-based violence, sexual assaults, and harassment both at cultural events and the CCIs as an employer, a clear posture against it and concrete steps of action are important. A strategy in the context of *sexual harassment* should therefore include awareness or educational work as well as solid, well-planned steps and clearly distributed responsibilities. Suggested actions are:

- Establish contact points in different member states connected to each other to enable constant support for touring artists (Menzel, 2021).
- Raise awareness among your colleagues and your (young) audience (Wom@rts, 2020, p. 107).
- Have a concrete strategy and responsibilities for the case of gender-based violence, including a contact point for sexual violence. Also allow anonymous contact (Menzel, 2021, p. 77).
- Consider a “Code of Behaviour” for creating a safe environment (Menzel, 2021, p. 78; Speak out and Call out).

Gender mainstreaming should also be implemented in budgeting to reflect on who benefits from certain investments and if there is a gender bias. Taking gender aspects into account in budget planning can help to promote equality and even reduce the gender pay gap, for example, by making artists' fees transparent and thus facilitating salary negotiations. “[G]ender budgeting at EU level have also proven to be of particular relevance for triggering national initiatives on gender equality within governments themselves” (FAO, 2018, p. 88). Suggested actions are:

- Analyse effects of budgeting on gender (tools are provided by EIGE and others).
- Adopt gender-sensitive monitoring (FAO, 2018, p. 21).
- Acquire funding for achieving milestones toward gender equality (Menzel, 2021, p. 53).
- Be transparent regarding artist fees and salaries.
- Accommodate parents (especially women) to return to their workplace after parental leave (Menzel, 2021, p. 87).

What has been present throughout every aspect in this section is gender knowledge or an approach of raising awareness. An effective form of educational work are *networks* that are capable of informing society by raising voices that used to remain unheard (FAO, 2018, p. 96; Wom@rts, 2020, p. 106) and empowering FLINTAs working in the CCIs, connecting them and spreading solidarity (Wom@rts, 2020, p. 107). Since networks in the CCIs tend to be male-dominated or appear to exclude FLINTAs through, for example, the location they take place, there is a huge potential for higher representation, better access to the CCI as a workplace and a striving for gender equality by supporting FLINTA networks or opening networks to FLINTAs by using gender-inclusive design (Menzel, 2021, p. 104). One can support FLINTA networks or FLINTA-friendly networks by considering the following steps:

- Use FLINTA networks to diversify your cultural events and feature queer or female artists;
- Think about establishing prizes for empowerment (Menzel, 2021, p. 96);
- Organise solidarity events and involve FLINTA networks; and
- Be aware that important decisions take place at network events and ensure to involve diverse participants. (FAO, 2018, p. 89).

Besides networks, *comparable data* are a basic but very effective objective in gaining gender equality. The lack of comprehensive gender knowledge is connected to a lack of comparable data regarding gender throughout every sector of the CCIs, since one can only act according to the circumstances if the extent is known. Data can not only fill knowledge gaps, but also help to reflect on the impact of gender mainstreaming and evaluate the use, efforts, and adaptation of strategies (Menzel, 2021; EIGE, 2023). As EIGE concludes: “We need to ensure vulnerable groups do not fall through the cracks and remain outside the data systems which could ultimately save their lives” (EIGE, 2023). Suggested actions are:

- Data should be comparable and collected in every member state of the EU and separately for every sector in the CCI.
- Data should be used to reflect on the strength and weaknesses of steps initiated, for example, by an equality plan.
- Data should be used to achieve a higher level of gender knowledge.

The findings through this literature research show a significant need for greater awareness and activities raising gender knowledge, as well as the need for comparable data, which is mutually dependent. Also, the interview participants wished for a cultural policy informed by gender-inclusive data that would thereby recognise the issues that should be addressed. Through interviews, we also learned that the process of phrasing an equality plan can operate as a knowledge boost and opener to a fruitful dialogue for team members. Being in the position to reflect on their own work and the barriers that might be unconsciously created by stereotypes raises awareness and can create a sense of responsibility. A team that feels responsible for a guideline is much more likely to follow its content and improve it continuously.

5. Research challenges

The research conducted for this report started with collecting references, digging deeper into the topics related to gender and rurality, creating a guideline based on the first findings and continuously staying in a dialogue with local experts. Still some challenges occurred that hampered the research process but, most importantly, prevented us from being able to depict a comprehensive picture of the gender dimension of CCIs in non-urban areas. The main research challenges can be described as follows:

- The literature appears widely scattered across different disciplines and fields.
- While it is good to have literature on different sectors, it makes the research more extensive, with the need for a review to ensure none of the fields is left out. It also showed that the various sectors as a whole are analysed and investigated differently and to different degrees, making some sector-specific findings hard to compare or transfer.
- There are huge differences between the sectors when it comes to the gendered distribution of work, making it harder to find general recommendations for change.
- Many studies are based on the assumption of a binary gender system making them exclusive to non-binary or gender-queer people.
- Rurality still is a research gap when it comes to gender studies. While rural studies do include homosexuality, they focus especially on gay men (Bryant and Pini, 2011, p. 80).
- The research revealed the need for comparable data between the EU Member States and different creative and cultural sectors (Menzel, 2021, p. 41).
- The references tend to have a white and abled view, concealing realities of people of colour or disabled people working in the CCIs of non-urban areas.
- The interviews could not in every case include different views for each Lab area since we could only talk to one person in some cases. Therefore, some aspects, especially on cultural differences, may have remained undiscovered and further research is necessary.
- In general, representation is extremely difficult in a sector as disparate and dispersed as the one we are looking at.
- A minor challenge was networking with local experts via the IN SITU partners. We respect and realise that everyone in the team is involved in many tasks, but we have also noticed that a good and regular exchange on the topic was necessary in some places before we were referred to experts. In the end we could successfully organise all interviews, thanks to the help of the IN SITU partners, and reflect the process as an opportunity to raise awareness throughout our team.

This report highlights the urgent need to create awareness and the huge lack of comparable data, which is also reflected in the conclusion (section 6).

6. Conclusions, research gaps, and future research needs

The research on gender in the CCIs of non-urban areas paints a very precarious picture of a sector in which a few individuals emerge as the big winners and are celebrated as creative geniuses, while the rest struggle with underpayment, patriarchal power structures and self-exploitation. On closer inspection, the image of an open-minded, even progressive scene is untenable and reveals a sector characterised by self-responsibility in a negative sense and a collective tolerance of sexism and other forms of discrimination. This climate is created by gender stereotypes and outdated notions of creativity, both of which lead to the devaluation of professions that are perceived as female. The consequences of the gender pay gap, segregation, inequalities and gender-based violence have been described in this report. A job within the CCIs thus differs greatly in terms of various aspects such as security, prestige, payment, and appreciation and is dependent on gender, among other things. This highlights the urgent need to collect comprehensive and comparable data in order to raise awareness of the problem and the urgency for change. The lack of awareness, coupled with today's rather subtle sexism, also makes it difficult for those affected to address inequalities and, for example, sexualised violence. This can make those affected feel alone with their experiences. Where inequalities are named, the seriousness is difficult to make clear, whereas reported cases of sexualised violence, for example, are dismissed as unpleasant but acceptable individual cases.

Comparable data provides a basis for increased awareness of existing gender issues and is essential for the creation and further development of strategies. Comparable data would not only make gender more recognisable as a dimension, but could also support the focus on intersectionality, which is essential if equality is to be achieved for as many people as possible, beyond a binary gender system. In this way, queer perspectives would be depicted and taken into account alongside black, disabled, and other perspectives. These are all aspects that urgently need to be integrated into further research.

Also important to mention here is the difference between urban and rural realities, which also differ in the context of CCIs, but is not sufficiently recognised in research. Although existing studies on gender and rurality, which have been taken up in this report, are helpful here, the transferability of the general findings for the gender dimension in the CCIs cannot be conclusively assessed. Here too, further research and data are needed in order to map and analyse the situation for CCIs in non-urban areas.

The cultural sector can act as a role model in the area of gender equality and collectively reflect on the gender system, and eventually even break down gender as a social construct. However, the sector as a whole is still a long way from fulfilling this role model function, which individual actors certainly do. By establishing reliable strategies and points of contact, which must be preceded by a deeper understanding of the issues, CCIs could move towards a more gender-neutral environment and social reflection on the concept. This transformation can be supported and accompanied by comparable data and research that focuses on intersectionality.

References

- Aikins, M. A., Bremberger, T., Aikins, J. K., Gyamerah, D. and Yıldırım-Calıman, D. (2021). *Afrozensus 2020: Perspektiven, Anti-Schwarze Rassismuserfahrungen und Engagement Schwarzer, afrikanischer und afrodiasporischer Menschen in Deutschland*, Berlin. www.afrozensus.de
- Aharoni Lir, S. and Ayalon, L. (2022). The ethos of the auteur as father of the film craft – on masculinity, creativity and the art of filmmaking. *Creativity Studies*, 15(1), 130–146.
- Altman, B. (2014). Cisgender. *TSQ*, 1(1-2), 61–62. doi: 10.1215/23289252-2399614.
- Berg-Weger, M. (2016). *Social work and social welfare: An invitation*. Routledge.
- Bryant, L. and Pini, B. (2011). *Gender and rurality*. Routledge.
- Butler, J. (1990) Performative acts and gender constitution: An essay in phenomenology and feminist theory. In S. Case (Ed.), *Performing feminisms: Feminist critical theory and theatre* (pp. 270–282). Baltimore: Johns Hopkins UP.
- Ceccato, V. and Abraham, J. (2022). Reasons why crime and safety in rural areas matter. In *Crime and safety in the rural: Lessons from research* (pp. 9–28). Springer Briefs in Criminology. Springer Link.
- Cook, H. and Stearne, K. (2021). Rural crafts: A study in South Wiltshire. *Craft Research*, 12(1), 105–125.
- Deutscher Kulturrat (2021, March 7). Gender Pay Gap: Ein Armutszeugnis für den Kulturbereich!. <https://www.kulturrat.de/presse/pressemitteilung/gender-pay-gap-ein-armutszeugnis-fuer-den-kulturbereich/>
- Dent, T. (2020). Devalued women, valued men: Motherhood, class and neoliberal feminism in the creative media industries. *Media, Culture & Society*, 42(4). doi: 10.1177/0163443719876537
- European Institute for Gender Equality (EIGE) (2022). Gender budgeting: step-by-step toolkit. <https://eige.europa.eu/gender-mainstreaming/toolkits/gender-budgeting>
- European Institute for Gender Equality (EIGE). (2023, March 3). Closing the gaps: How data accelerates progress on gender equality. <https://eige.europa.eu/newsroom/news/closing-gaps-how-data-accelerates-progress-gender-equality>.

- Fegter, S., Langer, A. and Thon, C. (2021). Diskursanalytische Geschlechterforschung in der Erziehungswissenschaft – Einleitung in den Themenschwerpunkt. In *Diskursanalytische Geschlechterforschung in der Erziehungswissenschaft* (pp. 11–24). Barbara Budrich.
- Felt, M. and Bakardjieva, M. (2020). The polite cowboy or the wild, wild west: Strategic approaches to reducing gender-based rodeo violence through grassroots. In L. Platt and R. Finkel (Eds.), *Gendered violence at international festivals: An interdisciplinary perspective* (pp. 147–161). Routledge.
- Fitzpatrick, J. and Mayer, S. J. (2020). Fokusgruppen. In J. Fitzpatrick and S. J. Mayer (Eds.) *Handbuch Politische Kommunikation* (pp. 1–9). Springer.
- Food and Agriculture Organization of the United Nations (FAO) (2018). *What gender mainstreaming in agriculture means in practice: Cases from selected countries of the European Union*. Budapest: FAO.
- Franić, R. and Kovačiček, T. (2019). The professional status of rural women in the EU. Research paper requested by the European Parliament's Committee on Women's Rights and Gender Equality, commissioned, overseen and published by the Policy Department for Citizens' Rights and Constitutional Affairs, European Parliament.
- Gadir, T. (2017). Forty-seven DJs, four women: Meritocracy, talent and postfeminist politics. *Dancecult*, 9(1), 50–72.
- Gill, R. (2014). Unspeakable inequalities: Post feminism, entrepreneurial subjectivity, and the repudiation of sexism among cultural workers. *Social Politics: International Studies in Gender, State and Society*. 21(4), 509–528.
- González-Martín, C., Garcia-López, A., Romero-Frías, E. and Cano-Martínez, M. J. (2022). Gender-based stereotyping in the Spanish artisan sector. *Craft Research*, 14(1), 117–139.
- Grabher, B. (2020). Structural disputes: an analysis of infrastructural inequalities in the case study of the Women of the World Festival in Hull (UK) City of Culture 2017. In L. Platt and R. Finkel (Eds.), *Gendered violence at international festivals: an interdisciplinary perspective* (pp. 119–132). Routledge.
- Hansen, K. A. (2021). Staging a 'real' masculinity in a 'fake' world: Creativity, (in)authenticity, and the gendering of musical labour. *Cultural Studies*, 36(5), 713–731.
- Hennekam S. and Bennett, D. (2017). Sexual harassment in the creative industries: Tolerance, culture and the need for change. *Gender, Work and Organization*, 24(4), 417–434.

Hesmondhalgh, D. and Baker, S. (2015). Sex, gender and work segregation in the cultural industries. *The Sociological Review*, 63, 23–36.

Hill, R. (2016). *Gender, metal and the media: Women fans and the gendered experience of music*. London: Palgrave.

Hora, S., Badura, K. L., Lemoine, G. J. and Grijalva, E. (2022). A meta-analytic examination of the gender difference in creative performance. *Journal of Applied Psychology*, 107(11), 1926–1950.

Jones, C. (2020). Gender-based violence amongst music festival employees. In L. Platt and R. Finkel (Eds.), *Gendered violence at international festivals: An interdisciplinary perspective* (pp. 104–118). Routledge.

Kerner, I. (2012). Gayatri Chakravorty Spivak, Can the subaltern speak? In C. Leggewie, D. Zifonun, A. Lang, M. Siepmann and J. Hoppen (Eds.), *Schlüsselwerke der Kulturwissenschaften* (pp. 134–137). Transcript.

Luckman, S. (2013). The aura of the analogue in a digital age: Women’s crafts, creative markets and home-based labour after Etsy. *Cultural Studies Review*, 19(1), 249–270.

Luckman, S. (2018). Craft entrepreneurialism and sustainable scale: Resistance to and disavowal of the creative industries as champions of capitalist growth. *Cultural Trends*, 27(5), 313–326.

Menzel, A. (2021). *Towards gender equality in the cultural and creative sectors*. Report of the OMC (open method of coordination) working group of Member States’ experts. European Commission.

Oates-Indruchová, L. and Mikats, J. (2022). Gender perspectives on professional and everyday creativities: Introduction to the special issue. *Cultural Studies*, 36(5), 699–712, doi: 10.1080/09502386.2021.2011935.

Patel, K. and Dudrah, R. (2022). Special issue introduction: Craft economies and inequalities. *European Journal of Cultural Studies*, 25(6), 1549–1555.

Plass, A. (2022). Queer tango: A lesson in dialogical embodiment. *Cultural Studies*, 36(5), 799–820.

Platt, L. and Finkel, R. (Eds.) (2020). *Gendered violence at international festivals: An interdisciplinary perspective*. Routledge.

Queer Lexikon. (2017). Queer. <https://queer-lexikon.net/2017/06/08/queer/>

Queer Lexikon. (2020). FLINTA. <https://queer-lexikon.net/2020/05/30/flint/>

Raine, S. and Strong, C. (2019). *Towards gender equality in the music industry: Education, practice and strategies for change*. New York: Bloomsbury Academic.

Richards, C., Bouman, W. P., Seal, L., Barker, M. J., Nieder, T. O. and T'Sjoen, G. (2016). Non-binary or genderqueer genders. *International Review of Psychiatry*, 28(1), 95–102.
doi:10.3109/09540261.2015.1106446. hdl:1854/LU- 7279758. PMID 26753630. S2CID 29985722.

Statistisches Bundesamt (2023). Befristete Beschäftigung in der EU.

<https://www.destatis.de/Europa/DE/Thema/Bevoelkerung-Arbeit-Soziales/Arbeitsmarkt/Qualitaet-der-Arbeit/dimension-4/befristet-beschaeftigte.html>

Stephan, I. and von Braun, C. (2006). Einleitung. In C. von Braun and I. Stephan (Eds.) *Gender-Studien. Eine Einführung* (pp. 3–9). Springer. <https://doi.org/10.1007/978-3-476-05047-2>

United Nations Office of the High Commissioner for Human Rights (OHCHR) (2015). Free and equal campaign fact sheet: Intersex (PDF).

UN Women (Eds.) (2022). *Progress on the Sustainable Development Goals: The gender snapshot 2022*. <https://bit.ly/gender-snapshot-2022>

Women's equal share presence in the arts and culture (Wom@rts). (2020). *State of the arts report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe*. https://ec.europa.eu/programmes/creative-europe/project-result-content/9cf1ce8e-2002-4bd7-9ca8-6c65f9e6b492/WOMARTS_REPORT_FINAL_WEB.pdf

Wreyford, N. (2018). *Gender inequality in screenwriting work*. Palgrave Macmillan/Springer Nature.

Annex A: Interview guidelines

Gender and Queerness in non-urban areas

- What does gender mean to you or how do you define gender yourself?
- How do you describe the discourse on gender in your local context? How do people in your locality talk about gender?
- What does queerness mean to you? Do you see a connection between queerness and gender?
- Is there a queer community in your area?
- What challenges or opportunities do you think individuals face in rural communities compared to urban areas depending on their gender? Are there for example different worries or needs for women living in rural areas compared to urban areas?
- Can you tell me from your personal experience: is there a difference in growing up in a rural area depending on your gender?
- Are there any particular aspects of your rural culture or local tradition that make statements about different genders, or expect certain gender roles, or consider them positive?

Cultural Landscape and queer events

- Who is visible as an artist in your region? Do you think there is an over- or underrepresentation of a certain gender?
- Are queer topics or artists represented at events in your region, or only at explicitly queer events? If there are any queer events at all?
- Are there spaces or events where it is harder or easier for a certain gender to take place? Are galleries for example equal accessible to artists regardless of their gender?
- What steps, if any, do you think can be taken to foster a more inclusive and accepting environment for queer individuals?
- In your opinion, what role can culture play in promoting tolerance and acceptance of women, non-binary or queer individuals in rural communities?
- Is there a stereotypical image of creatives due to gender? Is male creativity perceived or rated different than female creativity? Are there typical creative occupations due to gender?
- Do you experience a different perception of female artists depending on if they are a mother or not?

Gender as a structuring dimension of CCIs

- In your experience, is there a way of assigning work positions to gender in your industry? For example, who holds management positions, who works more artistically, and who works more in the field of organization?
- Do you observe different advancement opportunities according to gender in your sector?
- Do you address people of a certain gender with your events / services / products? If so, why, and how do you do it?
- Do you talk about gender with your colleagues? What does gender mean to you and your business / artistic work?
- Is the gender pay gap something that affects you? Do you talk about it with colleagues? Do you talk about artist fees among other artists?
- In your experience: is there a gender pay gap in your sector? (If the answer is yes: How might a pay gap arise and are there mechanisms in their sector by which it is reinforced?)
- Have you ever heard of the term “gender-inclusive design”? Do you use it, if you know it?
- Are there efforts in your sector or business to support people affected by multiple discrimination?
- Is networking an important tool for you? From your experience: Are there networks female or queer artists don’t feel safe or welcome?

Cultural Policies

- What do you need to be able to continue your work in the cultural sector?
- Do you feel well supported in what is important to you in terms of cultural policy?
- Do you think there is a difference between organizing an event in rural areas rather than in a city?
- What effect could good cultural policy have on culture? What effect could it have on society?
- Which stakeholders are part of cultural policy? In which way do they mention gender issues? What could be strengthened?
- Imagine your utopia: what would be the best cultural policy or political situation for artists in your region to be active and well supported?

Annex B: Working bibliography on the gender dimension of the CCI sector in non-urban areas

This is a working bibliography created for the IN SITU Gender Committee and to support our examination of the gender dimension of the cultural and creative industries in non-urban areas. It is sorted into general thematic areas. It will be updated as the project progresses, and additional work is identified.

General plans / policies / references on gender

Antidiskriminierungsstelle des Bundes (2018). Gleiche Arbeit – ungleicher Lohn? Zahlen und Fakten zur Entgeltungleichheit in Deutschland und Europa.

https://www.antidiskriminierungsstelle.de/SharedDocs/downloads/DE/publikationen/Entgelt_UN_Gleichheit/Faktensammlung_Entgeltungleichheit.pdf?__blob=publicationFile&v=4.

CES-UC. (2022). *Plano para a igualdade de género – Centro de Estudos Sociais [CES-UC Gender Equity Plan]*.

European Commission-EQUAL. (2022). *Guia prático para o “MAINSTREAMING”*.

European Commission-EQUAL. (2004). *Integração da perspectiva do género*.

European Institute for Gender Equality (EIGE). (2016). *How can we apply gender budgeting in the ESIFs?* (Online Ressource). [How can we apply gender budgeting in the ESIFs? Practical tools and Member State examples | European Institute for Gender Equality \(europa.eu\)](#) (9.9.2023).

European Parliament (2015). *The policy on gender equality in Latvia*. In-depth analysis for the FEMM Committee.

Eurostat. https://ec.europa.eu/eurostat/statistics-explained/index.php?title=culture_statistics_-_cultural_employment#cultural_employment_e2.80.93_current_state_and_latest_developments

Davis, A. Y. (1981). *Women, race & class*. New York: Vintage Books.

Garcia-Quiles, V. (2023) Women role models can help us break the gender gap in entrepreneurship [blog].

OECD Cogito. <https://oecdcoigito.blog/2023/06/23/women-role-models-can-help-us-break-the-gender-gap-in-entrepreneurship/>

Goldman, R. E. (1989). *The private/public dialectic and the historical transformation of women’s role in the Azores*. Dissertation, University of Florida.

Kortendiek, B., Riegraf, B. and Sabisch, K. (Eds.) (2019). *Handbuch Interdisziplinäre Geschlechterforschung*. Wiesbaden: Springer.

Ministry of Social Affairs and Health. (2021). *Making Finland a global leader in gender equality: Government action plan for gender equality 2020–2023*. Helsinki.

Murray, H. (2007). Free for all lesbians: Lesbian cultural production and consumption in the United States during the 1970s. *Journal of the History of Sexuality*, 15(2), 251–275. <https://doi.org/10.1353/sex.2007.0046>.

Regional Fund of Science and Technology (FRCT). (2020). *Gender Equality Plan*.

Samek Lodovici, M., Drufuca, S. M., Ferrari, E., Patrizio, M., Pesce, F., De Silvis, E. and Moja, C. (2018). *Research for REGI Committee – Gender Dimension of the EU Cohesion Policy*. European Parliament, Policy Department for Structural and Cohesion Policies, Brussels.

Silva, L. (2022, June 17). Women’s rights in Portugal. *Portugal.com*. <https://www.portugal.com/history-and-culture/womens-rights-in-portugal/> (1.8.23).

URBiNAT project (CES-UC coord.). (2001). *Compilation and analysis of human rights and gender issues Years 2 & 3*. Deliverables D1.8 and D1.9 (public) for “URBiNAT-Urban inclusive and innovative nature” project.

West, C. and Fenstermaker, S. (1995). Doing difference. *Gender and Society*, 9(1), 8-37.

West, C. and Zimmermann, D. H. (1987). Doing gender. *Gender and Society*, 1(2), 125–151.

Women’s equal share presence in the arts and culture (Wom@rts). (2020). *State of the Arts Report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe*. https://ec.europa.eu/programmes/creative-europe/project-result-content/9cf1ce8e-2002-4bd7-9ca8-6c65f9e6b492/WOMARTS_REPORT_FINAL_WEB.pdf

Rural

Bonifacio, G. T. (2014). *Gender and rural migration: Realities, conflict, and change*. New York: Routledge.

Bryant, L. and Pini, B. (2011). *Gender and rurality*. London: Routledge.

Bundesarbeitsgemeinschaft kommunaler Frauenbüros und Gleichstellungsstellen (BAG) (2019). Gleichstellung als Regionalentwicklung. https://www.frauenbeauftragte.org/sites/default/files/uploads/downloads/12_projektiv_studie_gleichstellung_laendlicheraume.pdf

Cloke, P., Marsden, T. and Mooney, P. (Eds.) (2006). *The handbook of rural studies*. Sage. <https://doi.org/10.4135/9781848608016>

European Parliament (2022). Opinion of the Committee on Women's Rights and Gender Equality (17.6.2022) for the Committee on Agriculture and Rural Development on (2021/2254(INI)).

https://docs.google.com/document/d/1aZgX-vE-Z1pPBiqJ2-h2wVq8FuQKiOu6/edit?usp=share_link&oid=108016311357657746854&rtpof=true&sd=true

Esparcia, J. and Serrano, J. J. (2016). Analysing social networks in rural development: A gender approach. *International Review of Social Research*, 6(4), 206–220.

Euromontana (European Association of Mountain Areas) and MOVING project. (2022, December 11). *Women move Europe's mountains*. <https://www.euromontana.org/en/women-move-europes-mountains-a-booklet-to-celebrate-mountains-women/>

Franić, R. and Kovačićek, T. (2019). *The professional status of rural women in the EU*. Research paper requested by the European Parliament's Committee on Women's Rights and Gender Equality, commissioned, overseen, and published by the Policy Department for Citizens' Rights and Constitutional Affairs, European Parliament.

Gray, M. L., Gilley, B. J. and Johnson, C. R. (Eds.) (2016). *Queering the countryside: New frontiers in rural queer studies*. New York: NYU Press.

Manahl, C. (2022). Die Bedeutung des lokalen Kontexts für die soziale Teilhabe geflüchteter Frauen-Ländliche Räume als Potenzial?. [The Importance of the local context for the social participation of refugee women-rural areas as potential?]. *Österreich Z Sozial*, 47, 133–154.

Maschke, L., Mießner, M. and Naumann, M. (2021). *Kritische Landforschung*. Transcript.

Oedl-Wieser, T., Schmitt, M. and Seiser, G. (2020). Feminist_innen am Land – Fehlanzeige?! Geschlechterkonstruktionen, Intersektionalität und Perspektiven der Ermächtigung. *GENDER*, Heft 1, S. 30–45. <https://doi.org/10.3224/gender.v12i1.03>.

Oedl-Wieser, T. (2020). Gender und Diversity als Impetus für Soziale Innovationen in der Ländlichen Entwicklung – eine institutionensoziologische Analyse von LEADER. [Gender and diversity as impetus for social innovations in rural development—a neo-institutional analysis of LEADER]. *Österreichische Zeitschrift für Soziologie*, 45, 7–27.

Oltmanns, C. (2019). Geschlechterverhältnisse in ländlichen Räumen. In W. Nell and M. Weiland (Eds.), *Dorf*. Stuttgart: J.B. Metzler. 152–157. https://doi.org/10.1007/978-3-476-05449-4_22

Schmitt, M. (2005). Rurale Frauen- und Geschlechterforschung. In Beetz et al. (Eds.), *Handwörterbuch zur ländlichen Gesellschaft in Deutschland*. Wiesbaden. S. 210–217. https://link.springer.com/chapter/10.1007/978-3-322-80909-4_26.

Tessarini, M. S. and Morceiro, P. C. (2022). Labour market transformations in the era of new technologies: An analysis by regions, gender and industries in Brazil. Future of Work(ers) SCIS Working Paper Number 32, Southern Centre for Inequality Studies, Wits University, South Africa. DOI: 10.54223/uniwitwatersrand-10539-33455.

Thomas, N. J. and Jakob, D. (2018). Making livelihoods within communities of practice: The place of guild organisations in the craft sector. In E. Bell, G. Mangia, S. Taylor and M. L. Toraldo (Eds.), *The organization of craft work: Identities, meaning, and materiality* (pp. 176–195). Routledge.

Thomsen, C. A. (2021). *Visibility interrupted: Rural queer life and the politics of unbecoming*. Minneapolis: University of Minnesota Press.

CCIs in general and subsectors sorted by Eurostat categories

Note: This collection does not yet include references specific to the subsectors of: Archives, Libraries, Books and Press, Architecture/Public Space Design, and Advertising. It is a working collection and additional references are welcome.

CCIs in general

Banks, M., Gill, R.; Taylor, S. (2013). *Theorizing cultural work: Labor, continuity and change in the cultural and creative industries*. New York: Routledge.

Brook, O. and O'Brien, D. (2021). Inequality talk: How discourses by senior men reinforce exclusions from creative occupations. *European Journal of Cultural Studies*, 24(2).

Brook, S., Comunian, R., Corcoran, J., Faggian, A., Jewell, S. and Webb, J. (2022). *Gender and the creative labour market-graduates in Australia and the UK*. Cham: Palgrave Macmillan/Springer Nature.

Conor, B., Gill, R. and Taylor, S. (2015). Gender and creative labour. *The Sociological Review*, 63, 1–22. doi: 10.1111/1467-954X.12237. <https://openaccess.city.ac.uk/id/eprint/15649/>

Cullen, P. Ferree, M. M. and Verloo, M. (2019). Introduction to special issue: Gender, knowledge production and knowledge work. *Gender, Work & Organization*, 26. 765–771.

European Institute for Gender Equality (EIGE). (2016). *Gender in culture*. Luxembourg: Publication Office of the European Union.

Garcia-Quiles, V. (2023, June 23). Women role models can help us break the gender gap in entrepreneurship. Oecdogito Blog. <https://oecdogito.blog/2023/06/23/women-role-models-can-help-us-break-the-gender-gap-in-entrepreneurship/>. (21.8.2023).

Gill, R. (2014). Unspeakable inequalities: Post feminism, entrepreneurial subjectivity, and the repudiation of sexism among cultural workers. *Social Politics: International Studies in Gender, State & Society*, 21(4), 509–528.

Hennekam S. and Bennett, D. (2017). Sexual harassment in the creative industries: tolerance, culture, and the need for change. *Gender, Work & Organization*, 24(4), 417–434.

- Hesmondhalgh, D. AND Baker, S. (2015). Sex, gender, and work segregation in the cultural industries. *The Sociological Review*, 63, 23-36. <https://journals.sagepub.com/doi/10.1111/1467-954X.12238>
- House of Commons Canada. (2019). *Gender parity in Canadian artistic and cultural organizations*. Report of the Standing Committee on Canadian Heritage. https://publications.gc.ca/collections/collection_2019/parl/xc61-1/XC61-1-1-421-16-eng.pdf.
- Leslie, D. and Catungal, J. P. (2012). Social justice and the creative city: Class, gender and racial inequalities. *Geography Compass*, 6(3), 111–122.
- Luckman, S. (2018). Craft entrepreneurialism and sustainable scale: Resistance to and disavowal of the creative industries as champions of capitalist growth. *Cultural Trends*, 27(5).
- Menzel, A. (2021). *Towards gender equality in the cultural and creative sectors*. Report of the OMC (open method of coordination) working group of Member States' experts. European Commission. <https://op.europa.eu/en/publication-detail/-/publication/36e9028b-c73b-11eb-a925-01aa75ed71a1>
- Milestone, K. (2016). “Northernness”, gender and Manchester’s creative industries. *Journal for Cultural Research*, 20(1), 45–59. <http://dx.doi.org/10.1080/14797585.2015.1134059>
- Mylonas, N. and Petridou, E. (2018). Venture performance factors in creative industries: A sample of female entrepreneurs. *Gender in Management*, 33(5),385–404.
- Nixon, S. and Crewe, B. (2004). Pleasure at work? Gender, consumption and work-based identities in the creative industries. *Consumption Markets & Culture*, 7(2), 129–147. <https://doi.org/10.1080/1025386042000246197>
- Oates-Indruchová, L. and Mikats, J. (2022). Gender perspectives on professional and everyday creativities: introduction to the special issue. *Cultural Studies*, 36(5), 699–712. DOI: 10.1080/09502386.2021.2011935.
- Parimita, W., Purwana, D. and Suhud, U. (2020). Gender perspectives in individual and organizational factors: A study of millennial employees in creative industries. *Management Science Letters*, 11(20), 11–20.
- Pascual, J. (2021). Desarrollo sostenible y derechos culturales. Contribuciones desde las ciudades y los gobiernos locales con la Agenda 21 de la Cultura y Cultura 21 Acciones. PhD Thesis in Education. Advisor Alfonso Martinell i Sempere, Universitat de Girona, Spain.
- Rothwell, N. (2006). Rural employment in the culture sector. *Rural and small town Canada analysis bulletin*, 6(8).
- Shabliy, E. V., Kurochkin, D. and Ayee, G. Y. A. (2020). *Global perspectives on women’s leadership and gender (in)equality*. Cham: Springer Nature.

Shade, L. R. and Jacobson, J. (2015). Hungry for the Job: Gender, unpaid internships, and the creative industries. *The Sociological Review*, 63. doi: 10.1111/1467-954X.12249.

Timmer, A. and Wirtz, E. (2022). *Gender, power, and non-governance: Is female to male as NGO is to state?* New York, Oxford: Berghahn Books. <https://doi.org/10.1515/9781800734616>.

UNCHARTED project. (2022, November). *D3.6. Report on the grammars of valuation and evaluation in cultural practices of consumption*. See 'Loulé Criativo' case.

Villarroya Planas, A. (2022). Gender equality: One step forward, two steps back (Chapter 9). In Jordi Baltà Portolés (Ed.), *Re/Shaping policies for creativity: Addressing culture as a global public good. Executive summary* (pp. 37–38). UNESCO. <https://www.unesco.org/reports/reshaping-creativity/2022/en>

Villarroya Planas, A. (2022). Gender equality: One step forward, two steps back (Chapter 9). In Jordi Baltà Portolés (Ed.), *Re/Shaping policies for creativity: Addressing culture as a global public good. Full report* (pp. 241–261). UNESCO. <https://www.unesco.org/reports/reshaping-creativity/2022/en>

Voices of Culture. (2019). *Gender equality: Gender balance in the cultural and creative sectors*. Brainstorming Report Reflecting Group Discussions During Voices of Culture Session, Prague, 4–5 September 2019. (E. Christensen-Redzepovic et al., Eds.) <https://voicesofculture.eu/2019/05/14/gender-balance-in-the-cultural-and-creative-sectors/#:~:text=What%20is%20it%20about%3F,their%20input%20on%20this%20issue.>

Warren, S. (2022). *British Muslim women in the cultural and creative industries*. Edinburgh: Edinburgh University Press.

Heritage (material / built heritage / intangible heritage / museums)

CBC News. (2023, May 22). Historical sites getting a women-centric revamp, says Heritage N.L.: 300-plus heritage homes to be re-examined. <https://www.cbc.ca/news/canada/newfoundland-labrador/heritage-plaques-women-1.6851261>

UNESCO (2014). *Gender equality: Heritage and creativity*. Paris: UNESCO Publishing.

Visual arts

Tirohl, B. (2016). Now wash your hands: Uncommissioned art and gender. *Journal of Gender Studies*, 25(6), 693–704. <https://doi.org/10.1080/09589236.2015.1136205>.

Vermeeren, L. (2022). Locating vernacular creativity outside the 'urban cool' in Beijing: Ephemeral water calligraphy. *Cultural Studies*, 36(5), 748-769. DOI: 10.1080/09502386.2021.2011934.

Performing Arts / Music

Abfalter, D. and Reitsamer, R. (2022). *Music as labour: Inequalities and activism in the past and present*. New York: Routledge.

Jones, R. (2023, April 25). 'A male-dominated team does not reflect society': Why are only 5% of music producers women? *The Guardian*. [Subtitle/callout: "Beyond the stereotype of the knob-twiddling bloke are brilliant female producers, but gatekeeping, toxic masculinity and a lack of concrete support are holding them back"]

https://www.theguardian.com/music/2023/apr/25/a-male-dominated-team-does-not-reflect-society-why-are-only-5-of-music-producers-women?utm_source=newsletter_409&utm_medium=email&utm_campaign=music-world-news

Raine, S. and Strong, C. (2019). *Towards gender equality in the music industry: Education, practice and strategies for change*. New York: Bloomsbury Academic.

Bennet, D., Hennekam, S., Macarthur, S., Hope, C. and Goh, T. (2018). *Hiding gender: How female composers manage gender identity*. Amsterdam: Elsevier.

Hansen, K. A. (2021). Staging a 'real' masculinity in a 'fake' world: creativity, (in)authenticity, and the gendering of musical labour. *Cultural Studies*, 36(5), 713–731.

Hora, S., Badura, K. L., Lemoine, G. J. and Grijalva, E. (2022). A meta-analytic examination of the gender difference in creative performance. *Journal of Applied Psychology*, 107(11), 1926–1950.

Kowalczyk, B. M. (2023). *Transnational Musicians: Precariousness, ethnicity and gender in the creative industry*. Routledge.

Oh, I., Kim, K. and Rowley, C. (2023). Female empowerment and radical empathy for the sustainability of creative industries: The case of K-Pop. *Sustainability*, 15, 3098. <https://doi.org/10.3390/su15043098>.

Plass, A. (2022). Queer tango: A lesson in dialogical embodiment. *Cultural Studies*, 36(5), 799–820. DOI: 10.1080/09502386.2021.2012706.

Scharff, C. (2018). *Gender, subjectivity, and cultural work*. New York: Routledge.

Vincent, C., Coles, A. and Vincent, J. B. (2022). Operating on inequality: Gender representation in creative roles at The Royal Opera. *Cultural Trends*, 31(3), 205–221. DOI: 10.1080/09548963.2021.1966295

Audio-visual and multimedia (Screenwriting, film, (digital) media)

Aharoni Lir, S. and Ayalon, L. (2022). The ethos of the auteur as father of the film craft – on masculinity, creativity and the art of filmmaking. *Creativity Studies*, 15(1), 130–146.

Alecovska, A. and O'Brien, D. (2021). Genres and inequality in the creative industries. *European Journal of Cultural Studies*, 24(3), 639–657.

Banks, M. and Milestone, K. (2011). Individualization, gender and cultural work. *Gender, Work and Organisation*, 18(1), 73–89.

Burgess, M. (2010). *Needs assessment for gender-based impact analysis of the Canadian feature film policy*. Report prepared for Telefilm Canada.

Cannizzo, F. and Strong, C. (2020). “Put some balls on that woman”: Gendered repertoires of inequality in screen composers’ careers. *Gender, Work & Organization*, 27, 1436–1360.
<https://doi.org/10.1111/gwao.12496>

Dent, T. (2020). Devalued women, valued men: Motherhood, class and neoliberal feminism in the creative media industries. *Media, Culture & Society*. 42(4).

Duffy, B. E. (2016). The romance of work: Gender and aspirational labour in the digital culture industries. *International Journal of Cultural Studies*. 19(4).

Edmond, M. (2023). Enduring inequalities: Fifty years of gender equality talk in the media and cultural industries. *European Journal of Cultural Studies*. 26(3).

Eikhof, D. R., Newsinger, J., Luchinskaya, D. and Aidley, D. (2019). And... action? Gender, knowledge and inequalities in the UK screen industries. *Gender Work Organization*, 26, 840–859.
<https://doi.org/10.1111/gwao.12318>

Hawkins, M. and Hawkins, M. (2022). Antigone in the London office: Documentary film, creativity and female agency. *Cultural Studies*, 36(5). 856–873. <https://doi.org/10.1080/09502386.2021.2011930>

Jackson, V. (2022). “There is still some work to be done, but we’ve come a long way”: The changing position of women in technical television jobs. *Women’s History Review*, 31(4), 671–692.
<https://doi.org/10.1080/09612025.2021.1944352>

Jamal, A. and Lavie, N. (2021). Self-categorization, intersectionality and creative freedom in the cultural industries: Palestinian women filmmakers in Israel. *Ethnic and Racial Studies*, 44(6), 1030–1050.
<https://doi.org/10.1080/01419870.2020.1865555>

Liddy, S. (Ed.). (2020). *Women in the international film industry; Policy, practice and power*. Cham: Palgrave Macmillan.

Macleod, A. (2018). *Irish queer cinema*. Edinburgh: Edinburgh University Press.
<https://doi.org/10.1515/9781474411493>

Mazierska, E. (2017). *Heading north: The north of England in film and television*. Cham: Springer Nature.

O'Brien, A. (2019). *Women, inequality and media work*. New York: Routledge.

Steedman, R. and Brydges, T. (2023). Hustling in the creative industries: Narratives and work practices of female filmmakers and fashion designers. *Gender, Work & Organization*, 30, 793–809.

Taylor, J. (2012). Scenes and sexualities: Queerly reframing the music scenes perspective. *Continuum—Journal of Media & Cultural Studies*, 26, 143–156. <https://doi.org/10.1080/10304312.2011.538471>

Wreyford, N. (2018). *Gender inequality in screenwriting work*. Cham: Palgrave Macmillan/Springer Nature.

Art crafts (including fashion designers)

Almamari, B. (2015). What happens when women dominate traditional craft industries: The Omani case. *SAGE Open*, 1–8.

Aranes, L. M. (2020). Unraveling knitting: Form creation, relationality, and the temporality of materials. *Journal of American Folklore*, 13(528), 193–204.

Arnold, C. (2010). An assessment of the gender dynamic in Fair Isle (Shetland) knitwear. *Textile History*, 41(1), 86–98. <https://doi.org/10.1179/174329510x12670196126683>

Bell, E., Mangia, G., Taylor, S. and Toraldo, M. L. (2018). *The organization of craft work: Identities, meanings, and materiality*. New York: Routledge.

Benedetti, J. M. (2022). A new craft history paradigm. *Art Documentation: Journal of the Art Libraries Society of North America*, 41(1), 38–69.

Black, S. (2017). KNIT + RESIST: Placing the Pussyhat Project in the content of craft activism. *Gender, Place & Culture*, 24(5), 696–710. <https://doi.org/10.1080/0966369X.2017.1335292>

Black, S., Miller, C. F. and Leslie, D. (2019). Gender, precarity and hybrid forms of work identity in the virtual domestic arts and crafts industry in Canada and the US. *Gender, Place & Culture*, 26(2), 272–292. <https://doi.org/10.1080/0966369X.2018.1552924>.

Blundel, R. K. (2018). Reflecting on the relationship between craft and history perspectives, resources and contemporary implications. In E. Bel et al (Eds.), *The organisation of craft work: Identities, meaning, and materiality* (pp. 255–270). Routledge.

Bratich, J. Z. and Brush, H. M. (2011). Fabrication activism: Craft–work, popular culture, gender. *Utopian Studies*, 22(2), 233–260.

Cook, H. and Stearne, K. (2021). Rural crafts: A study in South Wiltshire. *Craft Research*, 12(1), 105–125.

Eisler, R., Donnelly, G. and Montuori, A. (2016). Creativity, society, and gender: Contextualizing and redefining creativity. *Interdisciplinary Journal of Partnership Studies*, 3(2), 3.

England, L. (2022). Crafting professionals: Skills and resources for graduates entering the craft economy. *European Journal of Cultural Studies*, 25(6), 1633–1651.

Gasztold, B. and Rabinovich, I. (2022). Craft(wo)manship, female sisterhood and myth–(un)making in Anna Solomon's *The Book of V*. *Orbis Litterarum*, 00, 1–12.

González-Martín, C., García-López, A., Romero-Frías, E. and Cano-Martínez, M. J. (2022). Gender-based stereotyping in the Spanish artisan sector. *Craft Research*, 14(1), 117–139.

Gowrley, F. and Faulkner, K. (2018). Making masculinity: Craft, gender and material production in the long nineteenth century. *Nineteenth-Century Gender Studies*, 14(2).

Gowrley, F. (2020). The sister arts: Textile crafts between paint, print and practice. *Journal for Eighteenth-Century Studies*, 43(2), 139–159.

Groot, M. (2006). Crossing the borderlines and moving the boundaries: 'High' arts and crafts, cross-culturalism, folk art and gender. *Journal of Design History*, 19(2), 121–136.

Groot, M. (2015). Inscribing women and gender into histories and reception of design, crafts, and decorative arts of small-scale non-European cultures. *Journal of Art Historiography*, 12, 1–33.

Hackney, F., Figueiredo, D., Onions, L., Rogers, G. and Milovanović. (2018). Being maker-centric: Making as method for self-organizing and achieving craft impact in local communities and economies. In *The organization of craft work: Identities, meaning, and materiality* (pp. 235–254).

Hackney, F., Onions, L., Rogers, G., Figueiredo, D. and Loveday, M. (2022). Maker-centricity and 'edge-places of creativity': CARE-full making in a CARE-less world. *European Journal of Cultural Studies*, 25(6), 1572–1596.

Harrison, K. and Ogden, C. A. (2019). "Grandma never knit like this": Reclaiming older women's knitting practices from discourses of new craft in Britain. *Leisure Studies*, 38(4), 453–467.

<https://doi.org/10.1080/02614367.2019.1579852>

Holmes, H. (2015). Transient craft: Reclaiming the contemporary craft worker. *Work, Employment and Society*, 29(3), 479–495.

Hughes, C. (2012). Gender, craft labour and the creative sector. *International Journal of Cultural Policy*, 18(4), 439–454. <https://doi.org/10.1080/10286632.2011.592187>

Jourdain, A. (2017). From artist-craftsmen to artist-craftswomen: What gender does to independent arts and crafts. *Travail et Emploi*, 2(150), 25–52.

- Kenning, G. (2015). "Fiddling with threads": Craft-based textile activities and positive well-being. *Textile*, 13(1), 50–65. <https://doi.org/10.2752/175183515x14235680035304>
- Kirkham, P. (1998). Humanizing modernism: The crafts, 'functioning decoration' and the Eameses. *Journal of Design History*, 11(1), 15–29.
- König, A. (2013). A stitch in time: Changing cultural constructions of craft and mending. *Culture Unbound—Journal of Current Cultural Research*, 5, 569–585.
- Kokko, S. (2012). Learning crafts as practices of masculinity: Finnish male trainee teachers' reflections and experiences. *Gender and Education*, 24(2), 177–193. <https://doi.org/10.1080/09540253.2011.602331>
- Kokko, S. and Kaipainen, M. (2015). The changing role of cultural heritage in traditional textile crafts from Cyprus. *Craft Research*, 6(1), 9–30.
- Koppy, K. C. M. (2022). Writing our stories with hooks and needles: Literary women's voices in textiles. *Cultural Studies*, 36(5), 840–855.
- Lepistö, J. and Lindfors, E. (2015). From gender-segregated subjects to multi-material craft: Craft student teachers' views on the future of the craft subject. *FORMakademisk*, 8, Art. 4, 1–20.
- Levine, C. (2010). Manly crafts: Mike Kelley's (oxy)moronic gender bending. *Art Journal*, 69(1–2), 74–91. <https://doi.org/10.1080/00043249.2010.10791377>
- Lind, M. F. (2020). Handspinning tradition in the United States: Traditionalization and revival. *Journal of American Folklore*, 133(528), 142–164.
- Luckman, S. (2013). The aura of the analogue in a digital age: Women's crafts, creative markets and home-based labour after Etsy. *Cultural Studies Review*, 19(1), 249–270.
- Macarthur, C., Wong, C. and Hancock, M. (2019). Makers and quilters: Investigating opportunities for improving gender-imbalanced maker groups. *Prod. ACM Hum.-Comput. Interact*, 3, 29.
- Marcos Martínez, C. and García García, A. (2020). Tejiendo identidades. Un diálogo entre arte y artesanía. *Revista GEARTE*, 7(3), 581–600.
- McBrinn, J. (2016). 'The work of masculine fingers': The Disabled Soldiers' Embroidery Industry, 1918–1955. *Journal of Design History*, 31(1), 1–23.
- McGuinn, M. and Chalmers, J. (2012). Opinion: Breaking crafts' gender boundaries. *Crafts*, March/April, p. 28.
- Muttari, E. and Figart, D. M. (1993). Gender segmentation of craft workers by race in the 1970s and 1980s. *Review of Radical Political Economics*, 25(2), 50–66.

Niedderer, K. and Townsend, K. (2023). Editorial: Shifting craft's horizons: From individual makers to post-anthropocentric models of co-production. *Craft Research*, 14(1), 3–8.

PAD. Pages on Arts and Design. (2019). *The women's making*. Pad 18. Milano: Aiap Edizioni.

Patel, K. (2022). 'I want to be judged on my work, I don't want to be judged as a person': Inequality, expertise and cultural value in UK craft. *European Journal of Cultural Studies*, 25(6), 1556–1571.

Patel, K. and Dudrah, R. (2022). Special issue introduction: Craft economies and inequalities. *European Journal of Cultural Studies*, 25(6), 1549–1555.

Pret, T. (2018). Artisan entrepreneurship: A systemic literature review and research agenda. *International Journal of Entrepreneurial Behavior & Research*, 25(4), 592–614.

Rantisi, N. M. (2014). Gendering fashion, fashioning fur: On the (re)production of a gendered labor market within a craft industry in transition. *Environment and Planning D: Society and Space*, 32, 223–239.

Rayaprol, A. (2021, February 13). The craft and lifeworld of artist and art in society: Story of an ethnography. (Book review of *Perspectives on work, home and identity from artisans in Telangana: Conversations around craft*). *Economic & Political Weekly*, 56(7), 29–30.

Reimer, S. (2016). 'It's just a very male industry': Gender and work in UK design agencies. *Gender, Place & Culture*, 23(7), 1033–1046. <https://doi.org/10.1080/0966369X.2015.1073704>

Rippin, A. and Vachhani, S. J. (2018). Craft as resistance: A conversation about craftivism, embodied inquiry, and craft-based methodologies. In E. Bell et al. (Eds.), *The organization of craft work: Identities, meanings, and materiality* (pp. 217–234). Routledge.

Speaks, E. (2012). the terms of craft and other means of making: Lee Bontecou's hybrid trajectory. *Art Journal*, 71(4), 54–71. <https://doi.org/10.1080/00043249.2012.10791011>

Takasaki, Y. (2012). Natural disasters, gender and handicrafts. *Journal of Development Studies*, 48(1), 115–132. <https://doi.org/10.1080/00220388.2011.598509>

Warner, H. and Inthorn, S. (2022). Activism to make and do: The (quiet) politics of textile community groups. *International Journal of Cultural Studies*, 25(1), 86–101.

Yamasaki, A. (2012). Handicrafts and gender in modern Japan. *The Journal of Modern Craft*, 5(3), 259–274. <https://www.tandfonline.com/loi/rfmc20>

Festivals

Catanzaro, M. and James, E. (2018). Multiple place/s: Exploring the link between urban politics and rural festival environments. *Journal of Place Management and Development*, 11, 315–334.
<https://doi.org/10.1108/JPMD-07-2017-0069>

Jepson, A. and Clarke, A. (2018). *Power, construction and meanings in festivals*. Routledge.

Platt, L. and Finkel, R. (Eds.) (2020). *Gendered violence at international festivals: An interdisciplinary perspective*. Routledge.

Voluntarism

Goronzy, L. and Linné, R. (2023). *Diversity und Gender in der Zivilgesellschaft: Vier Diskussionsbeiträge-Teil 2*. Berlin: Maecenata Institut für Philanthropie und Zivilgesellschaft.

Cultural Education / youth work

Landesjugendring Niedersachsen e.V. (2018). *Jugendarbeit im Que(e)rschnitt. Ergebnisse der multimethodischen Studie zu LSBTIQ*-Jugendlichen in der Jugendarbeit*. https://publications.goettingen-research-online.de/bitstream/2/111972/1/doku_langfassung_web.pdf