



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE



Equality Roadmap 2019-2022

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INTRODUCTION

The President of the French Republic proclaimed gender equality to be a “great national cause” for the entire duration of his term. It is time to ensure we are achieving results.

Since its first publication in 2013, the Observatory for Gender Equality in Culture and Communication¹ has been showing the stark reality of the various faces of inequality. The entire span of the cultural world must rally in new and inventive ways to progress towards equality. The Ministry of Culture² prepared the path by acquiring in 2017, first amongst all French Ministries, the double AFNOR³ certification label Equality and Diversity. The acquisition process was for the Ministry an opportunity to develop many essential tools and services still used today to calculate, describe and resolve inequalities.

The Ministry provides assistance to all cultural organisations and institutions willing to attempt to achieve to the AFNOR labels. In April 2019, 17 public establishments under the Ministry’s responsibility had obtained the Diversity label, 10 of which also had received the Equality label; and more of the Ministry’s establishments are attempting certification each year. The process also includes Superior Cultural Education (ESC) schools⁴, territorial museums, live entertainment venues and organisations, as well as local elected authorities. A constant connection is drawn between prevention of discrimination within the relevant structures, and the powerful conveyors of diversity and gender equality that reside within the cultural policies they share and enact.

Internally, the Ministry of Culture pursues its action plan by applying the Memorandum of Understanding on Job Gender Equality⁵, signed in November 2019 by all labour unions. The Memorandum provides a clear structure for all genders in terms of remuneration and compensation guidelines, career paths, articulation between professional and personal life, prevention of any violence directed towards Ministry personnel on their workplace, and fight against moral and sexual harassment.

This roadmap covers the period from 2019 to 2022. It was presented and debated during the Ministerial Committee for Gender Equality in Culture and Communication⁶ on 3 April 2019. It first lists the priorities decided upon by the Interministerial Action Plan for Equality, and follows the axes for equality advancement in cultural policies that were established by previous roadmaps.

¹ *Observatoire de l'égalité entre femmes et hommes dans la culture et la communication.*

² *Ministère de la Culture.*

³ *Association française de normalisation, French Certification Agency.*

⁴ *Enseignement supérieur Culture.*

⁵ *Protocole d'accord relatif à l'égalité professionnelle entre les femmes et les hommes au ministère de la Culture.*

⁶ *Comité ministériel Égalité dans la culture et la communication.*

A - THE MINISTRY OF CULTURE'S POSITION ON MAIN INTERMINISTERIAL PRIORITIES

I – Promoting equality

Promoting equality, particularly towards young audiences, means preparing a more naturally equal future. The cultural domain plays a key role in this, through the representations it conveys.

The Ministry of Culture wishes to contribute in the deconstruction of stereotypes within artistic and cultural education. From the first lessons, inequalities can appear that influence cultural practices and careers.

The Ministry assists the schools that populate cultural and artistic professions to approach their careers with equality in mind.

The Ministry endeavours to make women more visible in cultural programming and on the screen, and to better represent their works.

The Ministry continues to fight against stereotypes in media and advertising, which have a considerable impact on the minds of all viewers.

The Ministry researches with its partners, including with local elected authorities, solutions to raise awareness and deconstruct stereotypes.

Finally, while feminisation efforts are observable everywhere, it remains that women do not easily access cultural practices, and most notably underprivileged women – whether isolated, single mothers, or living in disenfranchised neighbourhoods. The Ministry vows to include all women in its policies.

II – Reaching job equality

Internally, as well as within the entirety of the cultural domain, reaching job equality means:

- improving hiring diversity, access to responsibilities, and parental considerations;
- aiming for remuneration and compensation equality;
- improving the reconciliation of professional time and personal time – a particularly salient topic in culture, for both men and women.

Internally, these elements are approached through the Memorandum of Understanding.

The Ministry is also vigilant of appointments to positions of authority. It set ambitious objectives: before the end of 2022, benefitting from the conclusion of current terms, women will

occupy half of executive management positions in public institutions of culture – 37 out of 76. On 3 April 2019, women hold 24 of these positions.

The Ministry endeavours to gradually diminish discrepancies in salaries between genders. Noticing the inequalities between men and women on this matter, it decided to reserve €500,000 for the period 2018-2022 to engage in such a diminution.

The Ministry has launched a research program on women's career paths and the "glass ceilings" they may encounter in its central administration, that will begin in Spring 2019.

The Ministry of Culture is also – with the Ministry of Agriculture and Alimentation⁷, the Ministry of Social Affairs and Health⁸ and the Ministry for Territorial Cohesion and Relations with Local Elected Authorities⁹ – one of the Ministries chosen to experiment with the implementation of a budget program integrating gender equality, as decided during the Interministerial Committee on Gender Equality of 8 March 2018. This method of analysing public spending and takings is conjectured to be generalised amongst all Ministries for the 2021 budget bill.

The matter of maternity leave and its consequences will be approached within all professions of culture and communication.

III – Fighting sexual and sexist violence

The cultural domain is concerned by behaviours linked to situations of domination and influence.

Both the negotiations leading to the signature the Memorandum of Understanding with labour unions, and the acquisition of the two AFNOR certification labels, brought the Ministry greater knowledge of risks and situations of harassment and violence, and allowed the Ministry to give structure to the internal and external fights against silence and denial.

Thus, the Ministry developed training, communication actions, and support for the victims. All the Ministry's services and operators have received a brochure on sexual and sexist harassment and violence that details the relevant information as well as the means to take responsibility for occurring situations.

In January 2017, the Ministry also equipped the entirety of its services and operators with an external counselling and legal advice unit, AlloDiscrim, set to manage and remediate to all matters of established or suspected discrimination within the scope of the Ministry. In August 2018, a second unit was implemented, AlloSexism, to specifically handle cases of sexual and sexist harassment and violence. Both units are available freely for all 30,000 Ministry agents and for all 37,000 students in ESC schools.

⁷ *Ministère de l'Agriculture et de l'Alimentation.*

⁸ *Ministère des Affaires sociales et de la Santé.*

⁹ *Ministère de la Cohésion des territoires et des Relations avec les collectivités territoriales.*

B - AXES OF ACTION FOR EQUALITY IN CULTURAL POLICIES IN 2019-2022

I - Fighting stereotypes directed at young audiences

The Ministry has initiated a reflection with the Ministry of National Education and its educational partners, including pedagogical support and creation network Canopé, to create a larger place for women within cultural and artistic education.

In its visual education actions in primary or secondary schools, the Ministry includes awareness campaigns that approach stereotypes, as well as analyses of the representation of women. Teachers, and supervising staff in general, are also trained in the way they select works of art and the way they analyse them.

The Ministry also initiated collaboration with primary and secondary education textbook publishers, gathered in the association *Savoir Livre*. It is currently considering how to potentially reward publishers who specifically promote women's achievements and existence within arts and sciences.

With the National Publishing Union¹⁰, the Ministry is approaching stereotypes within children's literature.

The Youth Literature Authors and Illustrators Charter¹¹, an association federating more than 1,400 authors and illustrators, launched the project for a pact for gender equality that aims to launch a wake-up call for all professions concerned with children's literature, in terms of gender equality, roles, and stereotypes.

The Ministry also fights stereotype repetition and transmission within artistic training given to young children. The inequalities observed within amateur artistic practices and within access to cultural professions generally start their construction in the early childhood. Some instruments, some genres and some professions are decidedly gendered: conducting, composition, jazz and contemporary music are significantly more male-dominated; while women, when they are present in music, are generally seen dancing or singing. Therefore, the fight against artistic stereotypes should begin as upstream as possible, in art education.

The Ministry supports the combined reflection and action of the Jazz and Contemporary Music Schools National Federation¹², of the *Grands Formats* federation and of the *Jazz Croisé* association, in their efforts towards establishing a situational analysis of gender equality within all jazz audiences: teachers and pedagogical personnel, students, artists and distribution programs. Data should be available in Autumn 2019.

Similar data will be also retrieved from orchestras and conservatories, to give the Ministry information on gender distribution between instrument use, genre specialty, and musical technique,

¹⁰ *Syndicat national de l'édition.*

¹¹ *Charte des auteurs et illustrateurs jeunesse.*

¹² *Fédération nationale des écoles d'influence jazz et des musiques actuelles.*

within students, teachers and management positions. So far, the Ministry has only had access to gender distribution within managerial positions.

In 2018, the Ministry has contributed to drafting the 2019-2024 Interministerial Convention for Gender Equality in the Educational System¹³. By signing the Convention, all Ministers will reaffirm their determination in implementing ambitious public policies towards gender equality in the educational system. The Convention follows several objectives:

- piloting gender equality actions and policies in as close proximity to students as possible;
- training teachers and pedagogical staff in gender equality awareness;
- passing on a culture of equality and mutual respect to students;
- fighting sexual and sexist harassment and violence;
- working towards a better gender distribution within subjects and courses.

The Convention will be regularly followed and evaluated by a project oversight board and an advisory committee that will comprise representatives from all signing Ministries, including the Ministry of Culture.

II - Developing women's visibility in our heritage and history

The Equality and Diversity Department¹⁴ of the Ministry of Culture is launching several projects in collaboration with the Central Heritage Office¹⁵:

- A sample group of volunteer museums will propose new paths within their collections and exhibitions highlighting gender analyses; the experimentation may be extended afterwards to more museums.
- Women who are victims of violence, isolated or single mothers will see their access to museums facilitated through cooperation with specialised associations.
- Awareness training programs will be proposed to, and possibly made obligatory for, both students and teachers in architecture and heritage schools.
- Acquisition of works of art created by women, or by studios containing women, will be particularly supported.
- Working groups will draft and distribute brochures
 - on reader rail and visit documentation drafting, for works with difficult interpretation;
 - on women's inclusion within exhibitions and the obstacles that arise when trying to exhibit female artists. Research on female artists and their works of arts will be supported by institutions that have already started to implement this project and

¹³ *Convention interministérielle 2019-2024 pour l'égalité dans le système éducatif.*

¹⁴ *Mission diversité-égalité.*

¹⁵ *Direction générale des patrimoines.*

dispose of relevant knowledge and teams (the National Contemporary Arts Fund¹⁶, the *musée d'Orsay*...)

A collaboration with the Heritage Open Platform¹⁷ (POP), the new common database for French museums, public spaces and photography collections, is also in progress. Before summer 2019, the platform will contain a section dedicated to female artists and their works of art. Once active, this section will be able to welcome new references coming from selected and trusted partners. Ultimately, the section should be able to accept editing by the general audience.

In architecture, women have to face a chauvinistic industry and are stopped by the “cement ceiling”: women are paid less and are in charge of smaller-scale projects, including public projects. Only 8% of architecture agencies are managed by women. The Ministry will include architecture in its reflection processes for 2019, including by studying career paths for architecture school alumni, and considering quotas for national architect positions.

III - Improving gender distribution within cultural institutions' managerial positions and programming

The 2019 Observatory for Gender Equality showed that women manage far less cultural institutions than men, and that they are generally in charge of institutions with smaller budgets. For the period 2019-2022, the objective is to help the situation evolve as drastically as possible.

The Ministry will show vigilance relative to the gender distribution in new appointments to management positions of cultural institutions during the period 2019-2022. These new appointments will need to conform to national progression objectives: +10% women per year in institutions where they represent less than 25% of management positions, and +5% per year when they represent 25 to 40% of current management positions.

The same objectives will be applied in the Ministry's regional branches (DRAC¹⁸ & DAC¹⁹) as well as in cultural programming within cultural institutions, operators and festivals, so as to recognise current artists with fairness and encourage more vocations for tomorrow. The counting system will be operational from Summer 2019, and will take the previous two years of cultural programming into account.

In order to facilitate the appointment of women to management positions and secure their career paths, training and support actions will be implemented.

Starting from January 1, 2018, the 2017 Equality and Citizenship Law decreed a minimal distribution of 40% of each of the main two genders in all commissions within public institutions or regional offices charged with attributing financial help and selecting, acquiring or ordering works of art. A more equal composition of these commissions should have an effect on their choices. Furthermore, all members of these commissions are offered awareness training, in particular within

¹⁶ *Fonds national d'art contemporain.*

¹⁷ *Plateforme ouverte du patrimoine*

¹⁸ *Directions régionales des affaires culturelles, Cultural Affairs Regional Offices.*

¹⁹ *Directions des affaires culturelles, Cultural Affairs Offices.*

significant public institutions such as the National Cinema and Animation Centre²⁰ (CNC), the National Book Centre²¹ (CNL) and the National Jazz and Pop Music Centre²² (CNV).

The situation is particularly preoccupying within orchestra direction, as women are conducting none of the 12 public orchestra formations. In several national institutions (*Philharmonie de Paris, Orchestre de Paris, Opéra national de Paris*), as well as in the musical formations of *Radio France*, programming, while still mostly masculine, is progressing towards feminisation.

Complementary data is currently being retrieved with the help of the French Orchestra Association²³ (AFO): number of concerts conducted by women, and specifically by French women or women trained in France; number of women applying to orchestra direction; number of women within recruitments juries; number of girls trained for orchestra direction and conducting in ESC schools and conservatories; number of women amongst their teachers. Following the aforementioned national progression objectives of feminisation, a certain quota of women must be fixed for the management of public orchestras.

The Ministry supports and assists the work engaged by public institutions and professional associations in the contemporary music domain. It participates in a working group tasked with uniting the various databases currently used by the different structures in the field, into general calculation methods. The CNV is particularly involved on the matter, as it uses the gender criterion within all its financial help projects.

Women are also shunned from official recognition processes. While women make up 25% of the great musical successes for the year 2016, only 7% of the *Victoires de la musique* Best Album laureates since 1895 have been women. Although women form a significant proportion of playwrights or theatre producers, very few are selected or nominated for the *Molières*. In fact, there has been no tangible improvement on the matter since the 1990s: only 11% of directors and 14% of writers are *Molières* laureates. Literature is among the rare domains where women actually receive awards. Literary juries are still mostly masculine, but less than previously, and since 2010, 40% of the laureates of the most prestigious awards (Goncourt, Renaudot, Femina, Interallié, etc.) have been women.

The situation is similar in cinema. While women direct 20% of movies distributed each year, no woman has received a Best Movie or Best Directing *César* award since 2010. Their movies are preselected, but also in a lesser proportion (only 10%). The Cannes Film Festival constitutes an international example of the absence of award-winning women directors: since 1970, only one woman has received the Gold Palm.

The collective 5050x2020 – that seeks an objective of 50% women in French cinema in 2020 – initiated a charter for gender equality and diversity in cinema, audio-visual and animation festivals. The charter was signed on May 14, 2018 by the executive officer of the Cannes Film Festival, thirty other national and international festivals, as well as Cannes Festival' Director's Fortnight²⁴ and the International Critics' Week²⁵.

²⁰ *Centre national du cinéma et de l'image animée.*

²¹ *Centre national du livre.*

²² *Centre national de la chanson, des variétés et du jazz.*

²³ *Association française des orchestres.*

²⁴ *Quinzaine des réalisateurs.*

²⁵ *Semaine de la critique.*

IV - Rallying Cultural and Artistic Superior Education establishments

In all ESC schools, admission juries must respect equal gender distribution among their members. They must be presided alternatively by a man and a woman.

All ESC schools have been enlisted in the drafting of ethical charters. The Ministry assists schools in their creating and implementing such charters, including by offering a common core document they are welcome to use or to adapt to their specific needs. In each structure, the drafting of an ethical charter must allow for a dialogue between management, teachers and personnel, students, and union representatives. These charters define an action plan aiming to favour the passing on of a culture of equality and mutual respect to students, by changing harmful representations. The process requires:

- establishment of gendered data;
- transparency in recruitment processes, notably by introducing objective criteria;
- composition of pedagogical teams – permanent teachers as well as invited speakers – with respect to equal gender distribution;
- inclusion of more women and works of art created by women into objects of study;
- vigilance regarding the models teachers offer to their students, and allow for students of all genders to project themselves into any profession or any course;
- implementation of classes and training programs regarding gender awareness;
- prevention of all forms of violence, notably with the help of law factsheets delivered by the Ministry.

Schools must also specifically assist and spread awareness to young women in the management of their careers, by ensuring they know their rights and can be trained in management positions or human resources.

Each of the 99 ESC schools must prepare the installation of an ethical charter before the end of 2019.

The Ministry also encourages and assists each school in their application for AFNOR certification, as it allows them to construct a methodological framework for structuring, professionalising, highlighting and evaluating processes towards equality.

V - Fighting stereotypes in media and advertising

The Ministry is in the process of summarising the outcomes of the framework conventions signed between the Government and the main beneficiaries of financial help to the press. Seven of these conventions have already been signed.

The Ministry assists the association Let's Take the Front Page!²⁶ in its organisation of the Congress of Women in Journalism²⁷ on April 13, 2019, where specific measures will be announced and introduced in terms of gender equality in journalism: gendered statistics, improvement of maternity leave, etc.

On March 6, 2018, the Advertisers Coalition²⁸ (UDA), the Communication Agencies Association²⁹ and the Advertising Professional Regulation Authority³⁰ signed a charter against sexist stereotypes in advertising, initiated by the Audio-visual Superior Council³¹ (CSA).

The Ministry also encourages press media to initiate actions improving the presence of women and consideration within editorial boards. Awareness campaigns have also been directed towards journalism schools. A working group stemming from the Journalism School Conference³² (CEJ) has proposed several measures:

- creating a charter, to ensure collective adherence;
- drafting and distributing an awareness brochure intended for students as well as teachers;
- constituting a recruiting ground for invited speakers;
- implementing awareness classes, as well as awareness training for teachers.

A study on the position and representation of women in the most viewed YouTube videos in France, initiated by the Ministry and completed in December 2018 by the CSA and the CNC, provides measuring elements for the medium. Video clips in particular carry a great number of stereotypes and degrading images. Thus, a collaboration with the musical industry is a necessity. The Equality and Diversity Department will meet the significant industry groups (Universal Music, Warner, Sony Music).

Media broadcasters have already initiated progress towards gender equality. Several public service broadcasters (*France Télévisions*, *Radio France*) as well as some private ones (TF1) are already AFNOR-certified. The new legal indicator for gender equality has given *France Media Monde* a grade of 99/100. *France Télévisions* has undertaken to reach internal equal gender distribution in 2020, and *Radio France* in 2022.

Draft legislation on audio-visual content will be presented before Parliament in Autumn 2019 and will be an opportunity to demonstrate the importance of gender equality in that domain.

VI - Improving the place of women in cinema and audio-visual production

The CNC is pursuing its producing of gendered data, statistics and studies.

²⁶ *Prenons la Une !.*

²⁷ *États généraux des femmes journalistes.*

²⁸ *Union des annonceurs.*

²⁹ *Association des agences conseil en communication.*

³⁰ *Autorité de régulation professionnelle de la publicité.*

³¹ *Conseil supérieur de l'audiovisuel.*

³² *Conférence des écoles de journalisme*

Gender inequality must be made more visible, as well as countered by valuing and rewarding women directors, actresses, and technicians.

In September 2018, the first Convention for Equality in Cinema³³, in collaboration with the CNC and the 5050x2020 Collective, was an opportunity for the Ministry to undertake six measures:

- Systematically gather gender statistics data relative to technical teams and to salary mass;
- Experimentally implement a 15% bonus in the financial help delivered to movies in which main positions respect equal gender distribution in 2019 – as of April 1, 2019, 7 movies have already been in position to receive this bonus;
- Propose a charter indicating good practices to cinema companies, referencing equal access to responsibilities, equal salary, and fight against harassment;
- Integrate gender equality measures in conventions signed with local elected authorities;
- Highlight heritage movies directed by women, notably through restoration and digitalising;
- Increase the number of movies created by women in the lists of movies proposed within primary and secondary school curricula, and provide teachers with analysis and stereotype decoding tools.

The Convention was also the opportunity to announce the extension of these measures to movie distribution and exploitation and audio-visual production; as well as the factoring of diversity in all its dimensions (in commissions, castings, residencies...).

On March 13, 2019, a charter initiated by the association For Women in Media³⁴ was signed, with the attendance of the Minister of Culture, by 18 representatives of significant media companies³⁵ (radio and television broadcasters, production houses, audio-visual agencies). The charter compels the great media groups to fight sexual and sexist harassment and violence.

The CNC and the Equality and Diversity Department initiated a working group on gender equality in video games. Since January 2019, the group has been pooling data from various public and private sources on the exclusion of women in the sector, and has started drafting an ethical charter that will first be proposed to schools, then to companies in the sector.

The Ministry supports the association *Les Internettes*, which promotes and encourages women content creators. The association organises training sessions, masterclasses, video contests and content creator meet-ups to encourage female empowerment. *Les Internettes* have also led two awareness campaigns: *#YoutubeusesDay*³⁶, which sought to improve visibility in female content creation, and *#MonCorpsSurYouTube*³⁷, to fight against censure and demonetisation of the female

³³ *Assises de l'égalité dans le cinéma.*

³⁴ *Pour les femmes dans les médias.*

³⁵ Yves Bigot (TV5 Monde), Pierre-Antoine Capton (Mediawan), Véronique Cayla (ARTE), Delphine Ernotte (France Télévisions), Mercedes Erra (Havas Worldwide), Hélène Etzi (Disney Channel EMEA & Disney TV France), Bibiane Godfroid (Newen), Laurent Guimier (Europe 1), Serge Laroye (OCS), Gilles Pélisson (Groupe TF1), Maxime Saada (Groupe Canal+), Maryam Salehi (NRJ group), Marie-Christine Saragosse (France Médias Monde), Nicolas de Tavernost (Groupe M6), Christophe Thoral (Lagardère Active), Laurent Vallet (INA), Sibyle Veil (Radio France), Alain Weill (NextRadioTV).

³⁶ *#FemaleYoutubersDay.*

³⁷ *#MyBodyOnYouTube.*

body on ABC's video-sharing website. Finally, the association seeks to improve the access of female content creators to financial help from the CNC.

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