

Gender gaps: female work in cultural and creative sectors.



An approximation with data from
Argentina, Brazil, Chile, Colombia,
Mexico and Uruguay.



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In recent years, gender equality has gained increasing importance in discussions on the formulation of public policies, in order to achieve a better balance and the development of fairer and more sustainable societies.

Although the artistic, cultural and creative sector has played an active role in making gender gaps visible -for example, through movements such as Me Too- the availability of information and analysis on how they materialize specifically in the Latin American labor market is still limited. Thus, the following report seeks to contribute to solving this need, focusing on the proposal of a framework and background that allow us to investigate the conditions of female work specifically in six Latin American countries and prioritized sectors: performing arts, visual arts, audiovisual, music and video games.

The research process involved the systematization and analysis of secondary sources, as well as the collection of qualitative information, which included interviews with women leaders and researchers in the region.

The results of the study were articulated in two areas. First, the analysis focused on the quantity and quality of the information available on relevant indicators associated with women's work in the creative economy. This is to evaluate discrimination on the subject and investigate recommendations that contribute to generating an agenda with evidence.

Thanks to this work, we can realize the limited use of quantitative official secondary sources to characterize the sector, contrasted by an active data collection strategy developed by the private sector.

Secondly, an analysis was carried out to provide a general overview based on a conceptual proposal prepared from indicators and conditions of female work suggested by international organizations (ILO, ECLAC, 2019; UNESCO, 2019). Through the results, clear indications are shown on how the determining factors of the context and personal decisions shape the labor offer for women.

In relation to the context, the economic, social, cultural, technological and institutional dimensions are addressed. Through the formulation of public policies, these dimensions have the capacity to influence the determination of women to work or not. At the level of personal choices, determining factors are observed in areas such as family, education and work, for which similar and distinctive patterns of the creative economy were identified in relation to other productive sectors.



Introduction

In recent years, gender equality has become an objective for the formulation of public policies, with the understanding that achieving a better balance in this area is highly relevant for the development of fairer and more sustainable societies, and for stronger economies. Thus, measures focused both on investing in greater equality and on the mainstreaming of the gender approach (Valdés, 2006), make it possible to address inequality from a comprehensive perspective that understands its complexity.

The greater female work in the labor market has been relieved by various international organizations, as an imperative to achieve higher levels of economic growth and sustainable development (ECLAC, ILO, 2019; IDB, 2017, 2021b). In particular, this notion is based on the fact that higher levels of wealth generation contribute to a direct improvement in the living conditions of the country's inhabitants.

The relevance of the gender approach has promoted its incorporation both in the public policy formulation cycle -design, implementation, monitoring and evaluation- as well as in the lines of work and research, development areas, roadmaps, among others, of various international organizations.

Among the relevant cases, the inclusion of gender equality as the fifth goal of the 2030 sustainable development agenda proposed by the UN in 2015 stands out. Likewise, in 2010 the Inter-American Development Bank approved the operational policy on gender equality, which proposes that it is not only desirable, but that it is a fundamental work aspect for the development of actions that allow achieving its institutional objectives.

In female labor participation in the creative economy, distinctive characteristics are observed at the industry and geographical area levels. In the first case, it stands out the fact that, despite having a high participation compared to other productive sectors, such as agriculture and industry, there are challenges in terms of gender equality that exacerbate the structural conditions of the cultural and creative sector such as instability, informality and precariousness (UNESCO, 2021; EENCA, 2019; European Commission, 2019). Regarding territorial distribution, UNESCO (2021b) shows a higher prevalence of male participation in cultural and creative professions in Latin American countries compared to developed countries.



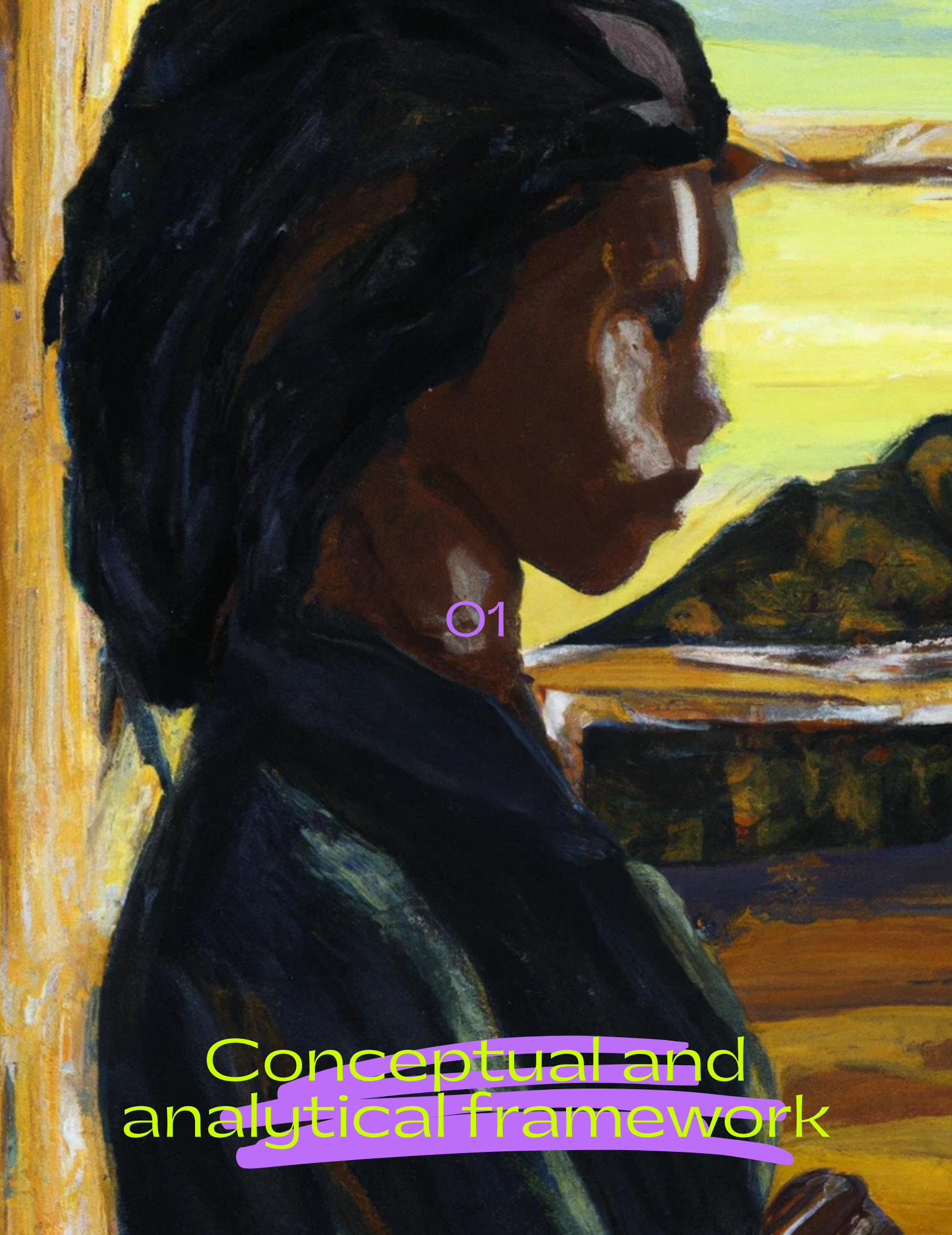
Due to the multiplicity of factors that interact with the gender dimension, as well as the limited information available on the subject in Latin America in the cultural and creative sector (UNESCO, 2021), it is important to provide evidence that supports the formulation of policies that respond to the particularities of each territory (IDB, 2021c). In this line, among the necessary background to consider in the context in which the study is carried out, this has been determined by the outbreak of the pandemic in 2020. According to UNESCO (2021b; 2022), the health contingency has sharpened gender barriers within the creative economy, raising with concern a setback in the progress that had been achieved. The purpose of the following report is to identify and provide qualitative and quantitative information that constitutes relevant background information on the work of women in five prioritized artistic, cultural and creative sectors, in order to generate evidence that supports interventions aimed at reducing gender inequalities in this area.

INTRODUCTION

The document is structured in four chapters. The first one presents the conceptual framework developed in the study to investigate the determinants of female labor participation, which combines indicators and factors suggested by international organizations (ILO, ECLAC, 2019). The second one summarizes the results of the mapping of secondary sources and the characteristics of the information collected, to establish an overview of the available information and the

gaps that limit establishing an evidence-based gender agenda. The third chapter focuses on the analysis of the results associated with women's work in the creative economy, at the level of the context and decisions throughout life in which they are framed. Finally, the fourth chapter proposes conclusions and guidelines for public policy, followed by some appendixes, which include the methodology and instruments for information collection and systematization.





01

Conceptual and analytical framework

Conceptual and analytical framework

When we talk about gender inequalities, gaps or segregation, we are referring to all those situations that originate in social structures rooted in sex-gender differences, and that have historically benefited men over women. From this perspective, it should be noted that UNESCO (2014) reports that gender equality refers to “equal rights, responsibilities and opportunities for women and men and for girls and boys. It supposes that the interests, needs and priorities of women and men are taken into account, recognizing the diversity of the different groups of people.”

Regarding female participation -or lack of it- in the labor market, it is important to consider that it is crossed by various factors, which are interrelated and interact with circumscribed decisions in a broader and more structural context that transversally affect the lives of women and men. The analysis from an intersectional perspective reveals the fact that personal decisions are conditioned by the context in which they are made (ECLAC, ILO; 2019), so variables such as class, race, sexual orientation and territory interact differently with the gender variable, exacerbating or strengthening conditions of structural inequality (UNESCO, 2021b).

Among the challenges when analyzing labor participation is the fact that the decisions to work or not influence, and at the same time are influenced, by various factors, both events and conditions that are faced during life, as well as preferences, values and personal and social customs. Consequently, the analysis is circumscribed between interrelated factors, where none by itself would explain the female labor supply, especially considering that some depend on personal decisions, while others do on exogenous context factors (Busso, M. & Romero, D ., 2015).

Addressing female labor participation in the creative economy means a series of additional challenges to those mentioned, which are exacerbated by the scant information and analysis of an economic nature on the subject (UNESCO, 2021; IDB, 2021). Among the central limitations is approaching it as a specific sector, when in reality the value chains of artistic, cultural and creative disciplines differ drastically² (European Commission, 2017), which may result in an oversimplification of public policy measures aimed at reducing labor inequality in the sector.

² For example, it is possible to identify sectors whose intensity of technology use is highly relevant compared to others, such as video games and visual arts.

In order to structure a rigorous analysis, which includes analysis tools of the gender dimension in the labor market at a transversal level, but at the same time is focused on the creative economy, a decision was made to use two frameworks developed by international organizations as a reference.³

First, the conceptual framework developed by ECLAC and ILO (2019), based on Busso and Romero (2015), was used to identify factors that determine the labor supply of women. Among its virtues, the ability to clearly distinguish personal decisions from those context conditions that affect female participation stands out, which contributes to developing a preliminary approach that simplifies the analysis of the gender dimension.



Secondly, in order to have relevant indicators for the formulation of public policies that could be aligned with the objective of the study and the chosen framework, five variables associated with the cultural sector were selected, which were suggested by UNESCO (2019) to monitor the global indicators of the Sustainable Development Goals (SDG) proposed by the United Nations. Having calculation methods and references from relevant sources, as well as a clear specification for the calculation of the gender dimension, were key precedents when using this framework as a reference.

After identifying a classification method and relevant variables, we worked to reconcile a proposal that was also coherent with the qualitative information and the dimensions suggested by the bibliography associated with gender gaps, since these are notable references due to their relevance in specific studies on the creative economy (among others, UNESCO, 2021b).

The diagram, which follows, establishes the elaborated framework, which combines the described background. The proposed dimensions and indicators correspond to a prioritized selection of the levels of information from official sources available in the prioritized countries and sectors, or because their impact is documented in the creative economy bibliography.

³ Review the methodology used in detail.

DIAGRAM

Framework of the conditions of female work in the creative economy.



At the level of personal decisions, the framework focuses on investigating areas associated with family, education and work. According to ECLAC and ILO (2019), some recent studies that have focused on analyzing the labor participation of women in Latin America, showed that there is a positive correspondence between this participation and the increase in the educational level and other demographic aspects, such as the decreased fertility rate (Busso and Romero, 2015; Gasparini et al., 2015).⁴ Likewise, the influence of the occupational field was highlighted in the so-called horizontal segregation, whereby women and men tend to be employed in different occupations within the same industry⁵ (UN Women; 2015).

⁴ It is interesting to note that most of the studies reviewed by ECLAC and the ILO face limitations related to the availability of data collected in household surveys. As evidenced in chapter II, these are deepened by focusing the analysis on the creative economy.

⁵ For example, in the audiovisual case, art directions should be covered by women, while photography and sound should be covered by men.

When evaluating personal decisions with the UNESCO framework (2019), it was possible to realize that the indicators of employment and technical, professional and higher education in artistic, cultural and creative disciplines contribute to the characterization of dimensions associated with labor and education supply decisions, respectively. In addition, it was found that in the case of family decisions, it was not possible to identify an ad hoc UNESCO indicator.



In relation to the context, it addresses dimensions of an economic, social, cultural, technological and institutional nature, which through the formulation of public policies, have the capacity to influence the female labor occupation.

The economic and social context, together with the salary gap between men and women,⁶ and following the recommendation of UN Women (2015), was deepened in the analysis of vertical segregation, because access to different levels, grades or leadership positions and seniority is limited. To reconcile this dimension with the UNESCO indicators (2019), the Company indicator was used. This indicator evaluates trends in cultural organizations as a percentage of companies associated with remuneration levels, and proportion of ownership and management positions distributed by sex.

With the cultural dimension, the investigation of the potential situations of discrimination in the spaces of diffusion and circulation was deepened, together with the existence of gender stereotypes in the production and in the exercise of leadership. In the institutional context, and following the recommendations of UNESCO (2019), the indicators associated with Financing of Culture and Govern-

nance were considered. In the first case, the indicator shows the share of the budget associated with culture in the government total, which reflects the importance of public intervention in revitalizing the artistic, cultural, and creative offer (IDB, 2021c). In the second one, from the list of 50 regulations oriented towards cultural and creative strengthening suggested by UNESCO, priority was given to verifying measures associated with "support for job creation" and "promoting the formalization and growth of micro/small and medium businesses".

In relation to the technological context, the analysis focused on the changes in the intermediation processes derived from digitization, which were accelerated by the health crisis derived from Covid-19 (IDB, 2020; Sasso, S. & Cathles, A., 2021). However, as in the case of personal decisions, it was not possible to identify a UNESCO indicator that adequately characterized this dimension.

⁶ Existing difference between the salaries received by workers of both sexes, calculated on the basis of the average gross earnings per hour of all workers.



This study prioritizes five sectors of the creative economy: performing arts, visual arts, audiovisual, music and video games. The selection was made based on two criteria, leaving open the possibility of addressing other sectors in the future, or carrying out a specific case study. The first criterion has to do with the available literature, given that there is a greater amount of bibliography⁷ on gender gaps in the prioritized sectors. Particularly, the trade union associations of the music, audiovisual and video game industries lead the generation of data that show these inequalities. The second criterion considers that the level of development and professionalization of the sector is evidenced by the fact that the prioritized sectors have had sustained growth. This is expressed in greater commercialization and national and international exchange, more institutionality and higher levels of professionalization.

In the geographical delimitation of the study, the focus of the research was centered on six Latin American countries, based on their respective market sizes: Argentina, Brazil, Colombia, Mexico, and the government strategies developed to strengthen the creative economy: Chile, Colombia and Mexico, and export of non-traditional services: Chile and Uruguay.

⁷ As has been proposed in the literature and surveyed by UNESCO (2021), specific case studies allow us to understand the complexity of gender inequality. This report proposes as a successful study an analysis carried out in Berlin and London on equity and diversity in the world of classical music, which could be replicated in Latin America and the Caribbean.

Based on the scope of the topics covered in this framework, as well as the challenge of applying it to the creative economy, the analysis focused on personal decisions and the context in which they are framed. Although delimiting both has the virtue of simplifying the analysis, making it easier to focus on priority areas, its limitation is to eventually make the cross-effects between them invisible. Thus, it is clear that, despite the fact that the study constitutes a preliminary advance, it is undoubtedly necessary to continue delving into new qualitative and quantitative research.



02

From gender gaps
to information and
analysis gaps:
What and how much do
we know about women's
work in the
creative economy?

From gender gaps to information and analysis gaps: What and how much do we know about women's work in the creative economy?

La generación de información para la toma de decisiones
The generation of information for decision-making and implementation of public policies on the promotion of the creative economy in Latin America has been referred to as one of the areas in which the region has ample room for development (IDB, 2020; 2021c; UNESCO, 2021b). However, the absence of data weakens the creative ecosystem as a whole, diminishing its visibility as a catalyst for development alternatives in the territory and private investment opportunities, as well as for the identification of relevant areas for the transfer of knowledge, among others.

By integrating the gender dimension, a recent increase in information associated with the creative economy is identified. However, the relevance of implementing strategies that account for particular and local experiences is also seen, since discrimination against women is generated by multidimensional causes (EENCA, 2019; UNESCO, 2021).

⁸ For example, the personal decision of her education not only defines the creative sector in which the worker will work, which can be observed from a horizontal segregation perspective, but also conditions the position to which she can access. This can be analyzed from the perspective of vertical segregation, although since this has a strong component of the social and cultural context, it was prioritized to be analyzed separately.



A linear analysis of statistical data –for example, grid data⁹, can lead to wrong conclusions about gender gaps, clouding or offering overly optimistic views regarding progress in the subject matter. As an example, a high female participation in a sector does not necessarily entail conditions of gender equality within it. Thus, the methodological design of this study contemplated, in addition to a survey of quantitative information, the development of a qualitative approach that would make it possible to investigate these causes, and those less evident inequalities, although they affect the work and professional development of workers in the creative economy.

Due to the fact that during the research development process, multiple challenges associated with analysis in a context of scarce information were ratified (IDB, 2021c; UNESCO, 2021b), the following chapter aims to offer an overview of the characteristics and limitations of the quantitative information associated with the UNESCO (2019) indicators mapped during the research process, as well as the relevant considerations when proposing a survey of information on the subject matter¹⁰. As the objective is focused on the availability of quantitative data, of the five mapped indicators, priority was given to those that had information from official or trade union sources, namely:

Cultural employment, business, public funding of culture and technical, professional and higher education in artistic, cultural and creative disciplines.

⁹ “The ‘grid’ data is the data that takes into account the number of men and women who hold different jobs in different sectors. It is useful to obtain an overview of gender roles in certain industries or sectors and to follow the progress after the implementation of gender equality measures” (UNESCO, 2021; p. 28). See methodological details in section VI 1 of appendix Systematization of secondary sources: bibliography and quantitative data.

¹⁰ See methodological details in section VI 1 of appendix Systematization of secondary sources: bibliography and quantitative data.

Throughout the report mapping process, it was possible to realize that there are at least two types of relevant sources when it comes to collecting quantitative data on the determinants of female labor participation. On the one hand, the reports of a global nature, usually developed by government agencies with official sources, whose objective is associated with offering an economic vision of the behavior of the entire creative economy, comparing the different artistic, cultural and creative sectors, and an approach to public funding sources, among others. On the other hand, there are reports developed by trade union associations or by researchers from higher education institutions or observatories, whose objective is to offer a sectoral economic characterization of greater social promotion, as well as justifications for specific agendas backed by quantitative data.

Below are the results of the mapping of reports identified at the global and sectoral level, regarding the availability of information associated with the gender dimension in the prioritized countries.



II.1. Global Studies

To carry out the mapping, 19 reports of a transversal nature to the creative economy were systematized, which were classified according to the availability of data on the gender dimension. Thus, the following three levels of information were considered:

1. The source for the indicator was available and the gender dimension was calculated.
2. There is a source on the indicator at the level of the total population, based on surveys or administrative records, although without the calculation associated with the distribution by gender. Therefore, it would be necessary to analyze at the microdata level to have the calculation of the variable.
3. No information about the indicator is identified.

Indicator/ country	Argentina	Brazil	Chile	Colombia	Mexico	Uruguay
Employment	1	1	1	1	1	1
Company	1	1	1	2	3	3
Public funding	2	2	1	2	2	3
Technical, professional and higher education in artistic, cultural and creative disciplines	2	2	2	2	2	2

Source: Own elaboration.

When the gender dimension is incorporated into the analysis of the identified sources, it is possible to realize that, with the exception of cultural employment, most of the countries have not published information on the gender dimension. Likewise, and based on the identified reports, it was possible to establish a list of 11 sources of information whose analysis at the microdata level would allow establishing the gender dimension. These sources, for the purpose of Table 1, were cataloged as information level number 2.

With the employment indicator, it is possible to note that in five of the six countries analyzed there is published information, and in most cases a publication was made in the last three years. The information on the company indicator, which

reflects the salary gap, is available for half of the countries analyzed. However, unlike the employment variable, this comes from three different types of secondary sources: household survey (Argentina), business register (Brazil) and employer mutuals (Chile).

¹¹ See sources identified in the Appendix section, table 19

¹² See sources identified in the Appendix section, table 20.

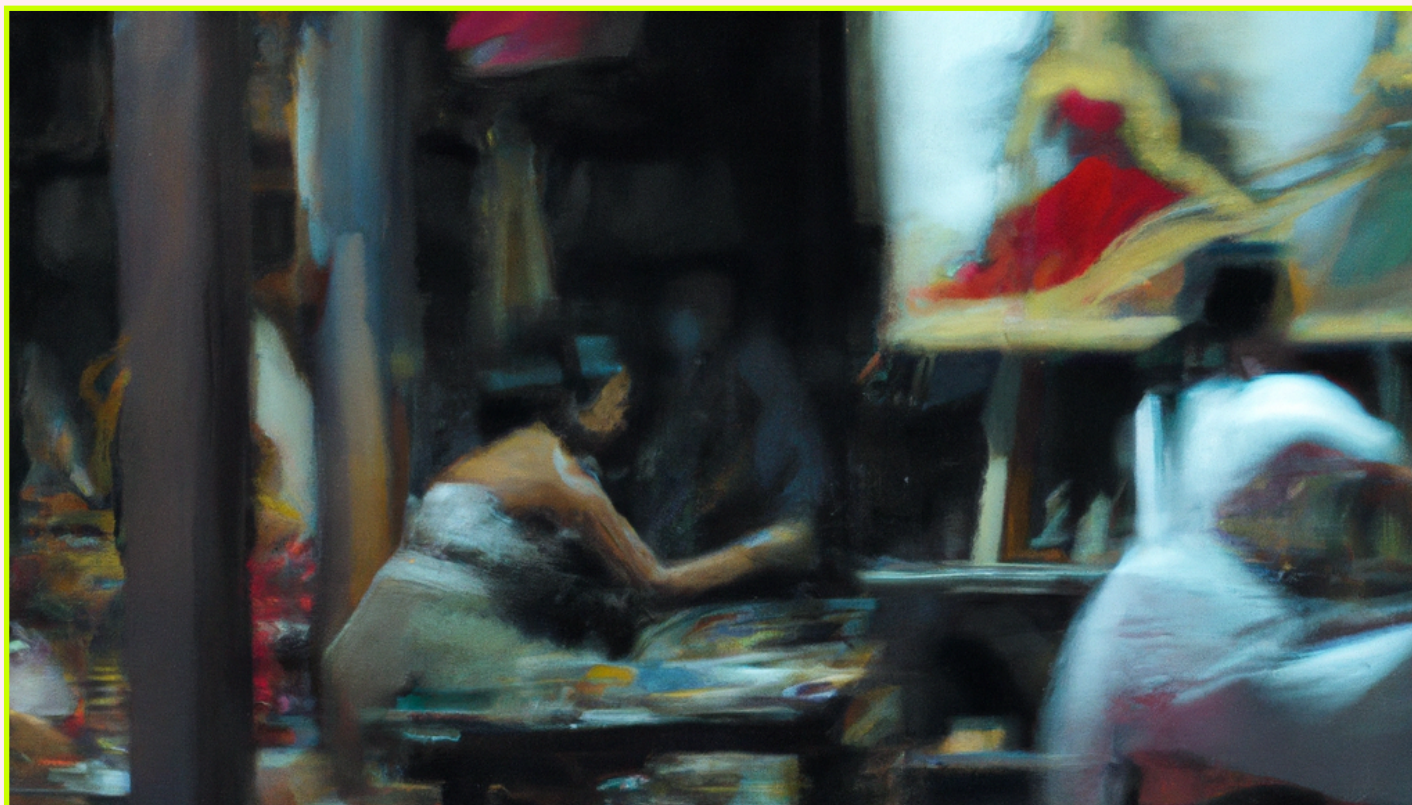


Table 2: Periodicity Information available for prioritized indicators

Indicator/ Country	Argentina	Brazil	Chile	Colombia	Mexico	Uruguay
Cultural employment	Annual periodic report and single report	Biannual periodic report	Annual periodic report and single report	Semi-annual periodic report	Single report	Single report
Company	Single reports	Single reports	Annual periodic report	Semi-annual periodic report and single report	Not available	Not available
Public funding of culture	Annual periodic report and single report	Single report	Annual periodic report	Annual periodic report	Single report	Not available
Technical, professional and higher education in artistic, cultural and creative disciplines	Not available	Not available	Annual periodic report	Not available	Not available	Not available

Source: Own elaboration based on official sources (listed in Appendixes, table 13).

II.2. Sectoral studies

According to UNESCO (2021), the information focused on evaluating the gender dimension has increased in a wide diversity of institutions and places, which, although they provide a general overview, are not enough to have a "global vision that allows us to track and trace progress over time." Considering this scenario, as well as the shared perception regarding the lack of information in the prioritized countries, which was corroborated during the interviews, the mapping was carried out from a sectoral perspective. In the first place, the availability of studies was corroborated according to search criteria determined by the needs of the study (at a quantitative and qualitative level), in order to consolidate the sources that were specifically associated with the collection of quantitative data in a second stage.



The following table shows that of the 34 studies identified, music concentrates the largest proportion, with almost a third of the total, distributed in five of the six countries analyzed, followed by visual arts, where nine studies were mapped. On the contrary, the sector for which fewer studies were compiled is that of video games, which were only identified in three countries.

Table 3: Number of studies and prioritized sectors

Sector/ Country	Argentina	Brazil	Chile	Colombia	Mexico	Uruguay	Total
Audiovisual	1	1	2	0	2	0	6
Performing arts	1	0	0	3	0	1	5
Visual arts	1	1	2	1	3	1	9
Music	1	2	3	2	0	2	11
video games	1	0	1	0	0	1	3
TOTAL	5	4	8	6	5	5	34

Source: Own elaboration based on mapping (listed in Appendixes, table 22).

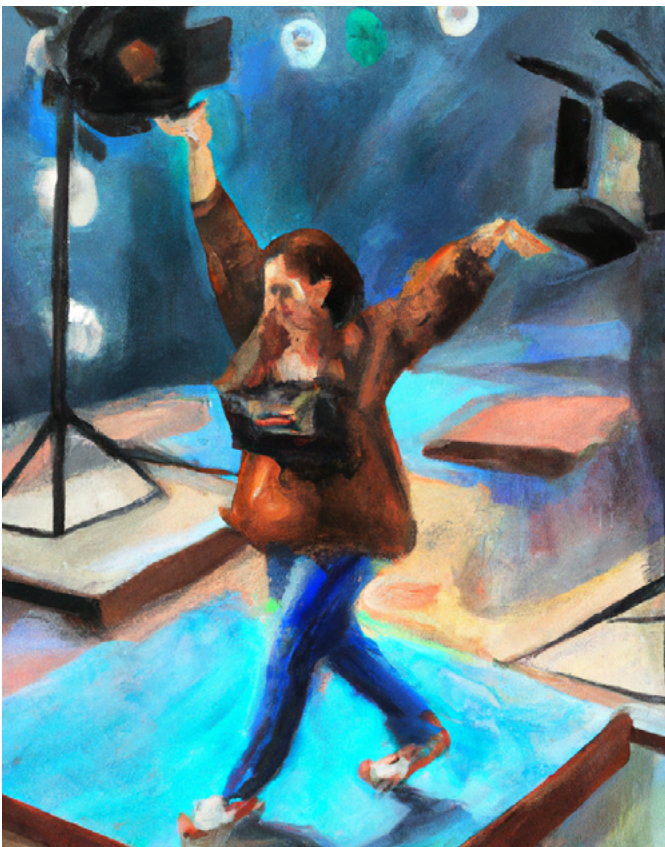
¹³ See appendixes section 7.1. and 7.2, the selection criteria used and the sources collected.

Publication period of the collected studies

Regarding the publication period, more than half of the mapped studies were published in the last three years.

Year	2021	2020	2019	2018-2013	2012-2010	Before 2010
Number of publications	9	3	7	5	3	7

Source: Own elaboration based on mapping (listed in Appendixes, table 22).



La tabla 5 muestra la distribución de reportes que cuentan con indicadores cuantitativos a nivel de sectores y países priorizados. De ella es interesante notar que se mantiene la tendencia de una predominancia de estudios en el ámbito de la música, los que representan más de la mitad de los estudios publicados, secundado por el sector audiovisual con 7 estudios.

Table 4: Number of studies and prioritized sectors

Country/Sector	Performing arts	Audiovisual	Music	Video games	Grand total
Argentina	0	2	2	1	5
Brazil	0	1	2	0	3
Chile	0	2	4	1	7
Colombia	0	0	2	0	2
Mexico	0	1	1	0	2
Uruguay	1	1	1	1	4
Grand total	1	7	12	3	23

Source: Own elaboration based on mapping (listed in Appendixes, table 23).

When analyzing the type of institution that prepares the report, it can be deduced that most of the studies were commissioned by the private sector -associations, trade unions-, seconded by the public sector. In the latter case, most of them correspond to sectoral government agencies, such as the National Institute of Cinema and Audiovisual Arts of Argentina, the National Agency of Cinema of Brazil, among others.

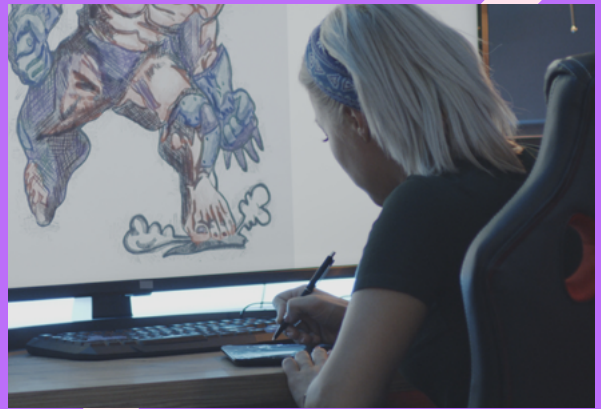
Table 5. Number of studies by type of institution and prioritized sectors

Type of institution/Sector	Performing arts	Audiovisual	Music	Video games	Grand total
Association/trade union/ private sector	0	2	10	1	13
Public sector	1	5	1	1	9
University/ Observatory	0	0	1	1	2
Grand total	1	7	12	3	23

Source: Own elaboration based on mapping (listed in Appendixes, table 23).

II.3 Information and quantitative evaluation of their data collection

During the process of systematization and analysis of secondary sources, various journalistic articles were identified that account for female labor participation in the prioritized sectors, especially in the case of video games and music. However, it was detected that these reports corresponded to a much larger number than the number of reports prepared by official sources and academic articles available on the subject. In line with the findings of the IDB (2021b), this gap denotes a lack of prioritization at the public level, which would be reinforced by less academic interest, which is very relevant to strengthen management at the public and private level. Consequently, it is necessary to promote the generation of research in this thematic area, by having incentives and information for its purpose and by raising a research agenda that addresses these issues.



When analyzing the methodologies used by the global and sectoral studies, similarities and differences are found around the types of limitations that emerge when a comparative analysis of the reviewed sources is established, associated with coverage and field delimitation, among others. Regarding the similarities, the fact that each country or responsible institution establishes a different methodology to approach the research makes it difficult both to compare the data and to generate a more sophisticated interpretation than a simple descriptive analysis among those that have information on relevant variables that include the gender dimension.

Among the relevant differences between the global and sectoral studies is the difficulty of establishing parameters for the quality of the information reported by the latter. As part of the limited information on the characteristics of the methodology used – for example, technical data sheets, and the sampling frames used – it is difficult to assess the relevance to extrapolate the results of the investigations to a representative population of society. The fact that in a significant proportion of the reports prepared by the private sector the sampling methodology is based on own records or on self-registration after its dissemination on social networks, alerts about the representativeness of the information collected, which in turn decreases the possibility of establishing a more far-reaching agenda.

To carry out a survey of information that includes a comparative analysis between countries, it is necessary to take into account the standardized definition of main economic activities to identify those which are part of the creative economy.

In the case of the employment and business indicators analyzed in this study, although all the surveys take the International Standard Industrial Classification (ISIC rev.3) as a reference, only Argentina, Brazil and Chile use the Reference Framework for Cultural Statistics of UNESCO (2009) to differentiate the activities associated with the creative economy. In relation to their methodologies, Argentina, Brazil, Mexico and Uruguay use data from household surveys, while in the case of Chile, they come from administrative records associated with employers' mutual societies¹⁴.

¹⁴ According to the Superintendence of Social Security, employers' mutual societies "are private law, non-profit corporations that administer the Insurance of Law 16,744, with respect to the dependent workers of their adhered employer entities and affiliated independent workers, and grant the preventive, medical and economic benefits that said law and its regulations establish."

With a view to carrying out an analysis of a disciplinary nature, the use of secondary sources has limitations to interpret their results, which would justify the need to carry out specific surveys associated with the creative economy.

Although there is information from national surveys from which a microdata analysis could be carried out, its representativeness at the level of the creative economy is not guaranteed. This hinders the validity of the analysis of the data collected on this sector, and when carrying out comparative statistics, the sample size does not ensure the external validity of the data.¹⁵ Also, as we will see in the next chapter, by using the data from administrative records without capturing the universe of informal cultural workers, they are left out of a fairly relevant proportion of employment.

Now in relation to the data collection of technical, professional and higher education, it is interesting to note that, although the UNESCO International

Standard Classification of Education establishes fields of education, it was not possible to identify a code that delimited the circumscribed programs in the creative economy. In addition, indications were identified that the name of the educational program offers varies from year to year between countries, which makes comparability difficult, both temporally and as to the possibility of making statistics.

¹⁵ External validity has to do with the way and extent in which the results of an experiment can be generalized to different subjects, populations, or locations. In this case, it refers to whether or not the results of a survey are replicable to the entire universe of workers in the creative economy.

In the case of financing policies or initiatives associated with culture, in line with the results of IDB (2021b), various limitations to establish comparative analyzes between countries are identified, mainly due to the diversity of jurisdictional frameworks, levels of transparency and heterogeneity of budget classifications. By adding the gender dimension, it is even more complex to quantitatively establish the prioritization that the different ministries give to an agenda on the subject matter, because this information is partially public (as mentioned above, only in Chile it was possible to collect data on the subject matter).



03

Context and decisions
in prioritized sectors
and countries

Context and decisions in prioritized sectors and countries

The following chapter presents the analysis of the secondary information collected and the qualitative survey,¹⁶ from which relevant indications are given to evaluate female labor participation in prioritized sectors of the creative economy.

Among its globally relevant results, the women interviewed reported certain conditions in their sectors that have made their work difficult and that go beyond gender inequalities. In their stories, how much of their efforts have been put into overcoming the obstacles associated with the lack of resources to carry out their projects becomes evident. This translates into: financial instability, lack of human resources and specialized personnel, lack of information, all problems associated with precariousness, informality and lack of professionalism in the cultural and creative sector.

Some women considered that the above is due to a devaluation of the cultural sector in relation to other economic sectors, and even associated the high female presence in the creative economy to this reason. This is related to what is indicated by UNESCO (2021), which points out that the "feminization" of certain subsectors or roles is consistent with lower remuneration.

Now, regardless of how socially valued the cultural and creative sector is, what is a fact for them is that the lack of available resources has led them to lead projects that are unlikely to become sustainable over time, having an impact on extensive work schedules and investing their own resources to achieve their goals. Likewise, when the sources of income for their projects are state-owned, they must face an exhausting bureaucracy that often does not match the dynamism of their disciplines.

In order to delve into the background that justifies the aforementioned perceptions, and in accordance with the conceptual framework suggested in chapter I, the analysis of the conditions that limit female labor participation is structured in two dimensions: the decisions that women make throughout their lives and the context in which they are framed.

¹⁶ See Appendix section for methodological description.

III.1. Contextual conditions

The decisions that women make throughout their careers are greatly influenced by their social, cultural, economic, institutional, and technological context. In the following sections, it is noted that despite the fact that the creative and cultural sector has a high female participation, there are labor segregations in the value chain, reinforced by gender stereotypes.

¹⁶ Ver sección de anexos descripción metodológica

III.1.1 Economic, social and cultural context

One of the structural problems identified in the creative sector is the precariousness of the labor force (EY, 2015; UNESCO, 2018; Benavente and Grazzi, 2017), which has resulted in greater financial instability, informality and work overload for the interviewees, calling into question the sustainability of the projects over time. This is evident, for example, when reviewing the type of contracts, formal or informal, that prevail in the sector.

Table 7 shows the distribution of employment at the national level (indicated as Economy in the table) and in the cultural and creative sector, considering a stable (formal) contract, fees without a stable (formal) contract, and the percentage of employment. In this way, it is possible to show that, with the exception of Argentina¹⁷, there tends to be a higher proportion of workers who maintain informal or independent paid jobs in the cultural sector, when compared to what happens in other sectors of the economy.

However, and as stated in chapter II, the data that feeds the calculation is not necessarily comparable between the countries analyzed, because the information compiled for each of them reflects the availability of sources for the calculation of the indicator.¹⁸

¹⁷ During the field work, it was not possible to establish causality regarding the reason why Argentina has a lower rate of informality in the creative sector. Although it could be due to higher levels of unionization, it is a hypothesis that requires specific research on the matter given the scarcity and limitations in the comparability of data described in chapter II.

¹⁸ See Table 21 of the Appendixes for details of the sources used in each country, the methodological framework and comments on the availability of information for the activity codes considered to make the estimate.

Table 6: Employment in the cultural and creative sector (%)

Country	Sector	Employment with an indefinite term contract		Work modality		Business owners		Total of workers	Participation	Reference year
		Public	Private	Fees/ Non-salaried/ Self-employed	Informal (employment without contract/ fees)	Businessmen	Other			
Argentina (1)	Cultural and creative	0	47	30	23	0	0	270.928	1,7	2020
	Economy	0	44	30	26	0	0	0	0	
Brazil (2)	Cultural and creative	3,0	34,6	44,0	12,4	4,9	1,1	3.300.000	5,7	2018
	Economy	12,5	35,6	25,4	12,5	4,9	9,1	0	70.	
Colombia (3)	Cultural and creative	47		53		0	0	528.231	2,7	2020
	Economy									
Chile (4)	Cultural and creative	59,9		13,7	25,5	0	0	496.425	6,6	2015

Source: (A) SINCA (2021); (B) IBGE (2029); (C) DANE (2021), (D) CNCA (2017), (E) INEGI (2020); (F) UNESCO (2014); (G) European Commission.



Although the reasons for this precariousness can be multiple, for the interviewees the main factor that would explain this reality is the lack of resources to carry out their different projects. This perception coincides with what is stated by the diagnoses of UNESCO (2018; 2021) and Benavente and Grazzi (2017), where they observe that informality and multiple employment at the Latin American level are due, among other factors, to the scarcity of resources in the sector; information and education gaps; the lack of professionalization and alliances with the traditional private sector; and to the challenges in issues such as commercialization; that is, they are due to most of the variables that make an ecosystem sustainable. This employment condition in the sector directly affects its workers, preventing them from access to social security and tax benefits and access to credit from private banks (UNESCO, 2021; Benavente and Grazzi, 2017).

The scarcity of funding in the cultural sector would have its origin in its devaluation in relation to other economic sectors. Thus, as it is an area that is undervalued from a commercial point of view, a large part of the resources invested in creative industries are provided by the State through competitive funds (IDB, 2021c). For the interviewees, this means facing an exhausting bureaucracy to obtain financing, which only reinforces the overload and precariousness of work.



For the interviewees, the devaluation of the cultural sector would equally explain the predominance of women in the creative economy. Thus, being a sector that receives fewer resources, and therefore offers lower remunerations, its appeal lies in another type of "benefits": labor flexibility, control of the use of time and the workplace (ECLAC, ILO; 2019). Although the perception of devaluation is widespread and validated by the bibliography (UNESCO, 2021), the lack of causal research could lead to wrong conclusions on the matter. In fact, a longitudinal study conducted in the United States (Levanon, A. et al.; 2009) indicates that highly feminized sectors "suffer" the same situation as sectors that used to be more masculinized before and when women entered to work in this sector, there was a greater devaluation and salaries fell.

Labor flexibility that favors female participation may result in more hours of effective unpaid work. This could explain the greater overload and stress to which cultural workers are exposed when trying to separate their private life from work (IDB, 2017; ECLAC; ILO, 2019) and the persistence of pay gaps with men.

The following table shows that in the countries for which information is available, the general salary gap in the creative sector, and in particular in the audiovisual and visual arts sectors, is usually higher than the national average. Argentina and Brazil, for example, present a higher gap than the average, which oscillates between 5 and 15 percentage points, reaching almost 30% difference in both cases.

The case of Chile needs to be looked at carefully, because the source of the data can lead to an erroneous conclusion regarding income inequality: the information comes from the mutual insurance companies and alludes to levels of formalization higher than the national average.

Table 7: Salary gap in creative sector according to amount monthly (%)

Country/Sector	National level (1)	Cultural and creative sector (2)	Audiovisual (3)	Visual arts (4)
Argentina	22.9%	27.8%	N/A.	N/A
Brazil	17.2%	32.2%	N/A	N/A
Chile	27.2%	12.8%	16.3%	13.6%

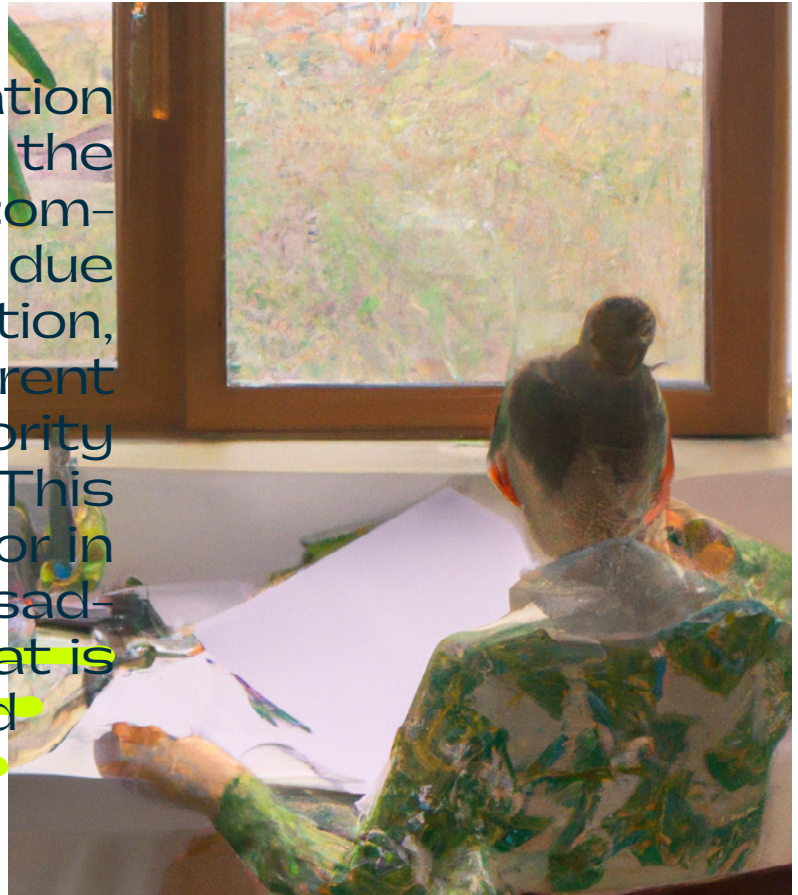
Source: Own elaboration based on global and sectoral sources (see Appendixes table 21).

The salary gap is calculated from the difference in monthly salaries between men and women divided by the salary of the former. For this calculation, the salaries of the country's active labor force were considered. The data sources are: Permanent Household Survey (INDEC) in Argentina, Central Business Registration (IBGE) in Brazil and the Supplementary Income Survey (INE) in Chile.

The salary gap is calculated from the difference in monthly salaries between men and women divided by the remuneration of men in the cultural sector or in creative industries. In the case of Chile, the gap is calculated based on information from the Chilean Safety Association (ACHS), the Work Safety Institute (IST), the Mutual Society of Security of the Chilean Chamber of Construction (CCHC) and the Occupational Safety Institute (ISL). In the cases of Argentina and Brazil, the gap was calculated based on household and employment surveys, respectively. The salary gap is calculated from the difference in monthly salaries between men and women divided by the salary of men in the audiovisual industry.

The salary gap is calculated from the difference in monthly salaries between men and women divided by the remuneration of men in the visual arts industry.

Although the devaluation of work would affect the salary gap, a second component would occur due to vertical segregation, since access to different levels, grades or seniority positions is limited. This represents a key factor in the socioeconomic disadvantage of women that is prevalent in formal and informal employment.



Although the percentages presented in Table 9 are not standardized, which makes it difficult to compare the results between countries, their information shows that the percentage of women in managerial positions ranges between 15% and 30%.

Table 8: Women in managerial positions in the cultural sector (%)

Country/Sector	Audiovisual (1)	Music Festivals (2)	Music Orchestras (3)	Performing Arts (4)
Global	21.0%	26.9%	N/A	N/A
Argentina		13.2%	N/A	N/A
Brazil	19.0%		N/A	N/A
Chile	28.0%	29.2%	23.1%	N/A
Colombia	15.8%	24.8%	35.4%	25.0%
Mexico	N/A	21.7%	N/A	N/A
Uruguay	N/A		29.0%	41.8%
Average percentage	23.5%	22.2%	29.2%	-

(1) Vertical segregation is calculated by the number of films directed by at least one woman over the total number of films released. The global information corresponds to a report made by the European Women's Audiovisual Network in 2016 and collects data from Austria, Croatia, France, Germany, Italy, Sweden and the United Kingdom.

(2) Vertical segregation is calculated as the number of women who participate in music festivals in the countries analyzed over the total number of participants. For the global level data, the 2022 female: pressure report is used, which analyzes 159 electronic music festivals between 2020 and 2021.

(3) Vertical segregation is calculated as the number of women who are part of the main orchestras of the countries analyzed. In Chile, the National Symphony is considered; in Colombia, the Bogotá Philharmonic and in Uruguay, the Montevideo Philharmonic.

(4) Vertical segregation is calculated as the number of plays directed by women over the total number of plays released.



Women in managerial positions often face difficulties such as less access to contact and business networks, less availability of time, and the prevalence of stereotypes in their work spaces (Basco et al., 2021; Rincón et al., 2017), which makes their access to decision-making positions more difficult. In the case of the interviewees, the main difficulties are the scarcity of women in leadership positions and therefore the lack of references, which leads them to face a more hostile environment.

**Chart 1: Vertical segregation:
Examples of access to positions of
power and the salary gap**



In Argentina, the report on the audiovisual industry developed by the Study and Research Department of the Argentine Film Industry Union (SICA APMA, 2021) indicates that those sectors of activity that concentrate the highest percentage of female participation are those with the lowest average salary. Men, on the contrary, occupy a greater number of jobs in the sectors of the economy that have better paid activities.

In those specific roles occupied mainly by women, revenues are 3.7% lower than the average in feature films and 13.9% in advertising. However, in roles occupied mostly by men, salaries are 6.6% higher than the average in feature films and 35% in the advertising sector.

Table 9: Difference in female income over the monthly average

	Feature films	Advertising
	Over average	Over average
Roles where they have a participation between 50 and 100%	3.7% below average	13.9% below
Roles where women have a participation between 0% and 50%	6.6% above average	35% above

In the audiovisual sector in Chile, the MINCAP study (2019) shows that although female participation reaches 62%, women occupy mid-range positions, so the big decisions are made by men, usually the owners of the companies in this market.



In Brazil, the study on the music industry carried out by DATASIM (2019), of a total of 621 female workers in the industry, 64.9% assess the disproportion between men and women in leadership positions as negative or very negative; 67.1% consider that the salary gap is negative or very negative, the disproportion in remuneration between men and women; and 57.1% evaluate the lack of balance between personal and social life as negative or very negative.

In Uruguay, according to the study led by Más Músicas Uruguay (2020), one in four women or dissidents in music works without receiving remuneration in return and a high percentage has specific payment formats, which imply that the

perception of salary for the task performed depends on the audience and the percentage that they negotiate with the venues where they play. Likewise, there is an income salary gap between musicians indicating that women earn 9.2% less than men's total income.

When analyzing the distribution of women in managerial positions of cultural associations, initiatives and public and private organizations, UNESCO (2021) observes differences between countries: "In the UK cultural sectors, only 15% of women under 35 are in senior jobs, compared to 31% of men. It is estimated that women hold 25% of managerial positions in private and public cultural organizations in Uruguay, 24% in Montenegro and only 3% in Mali."

Low salaries, labor flexibility and multiple employment characterize the work carried out by women in the creative sector. However, the mere injection of resources does not necessarily ensure an improvement in the characteristics of the type of work performed by women, to the extent that there are other cultural factors that reproduce gender inequalities. Thus, there are deeply rooted inequalities in practices, beliefs and stereotypes of our culture and society (UNESCO, 2021), which we will call cultural conditioning factors.

One of the most evident experiences of inequality has been the disclosure of multiple situations of abuse, workplace harassment and gender violence. Although the interviewees state that they have not been direct victims, they have witnessed cases that have shaken the sector in which they participate. Many of them have previously responded to these situations by articulating with other women and demanding the intervention of the competent authorities to directly support the victims.

Secondly, there would be a segregation of female participation in the access to dissemination and circulation instances, which are related to certain market conditions that restrict the access of artists and creators, and are not necessarily consistent with the proportion of women who enter to study artistic careers (EENCA, 2019).

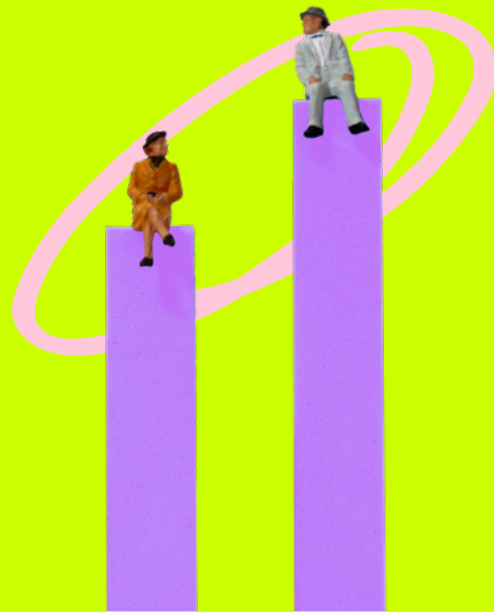
A clear expression of gaps in dissemination channels is the absence or low presence of visual artists in museums and galleries. Despite the efforts to equalize the female presence on these circuits, it has been more male artists who concentrated success in the past. This would not necessarily be explained by a difference in talent, but only by the evaluation of decision makers regarding the personal decisions of women, as well as by stereotypes (EENCA, 2019).



Regarding personal decisions, maternity and care work are perceived by gallery owners and dealers as activities that have a negative impact on the progression of the artists' careers, since they would reduce the amount of time available both for production and for participation in instances of visibility and networking. On the other hand, the preponderance of stereotypes as an exclusion factor is associated with the perception that women would be more "muses" than true creators, a situation which adds to the relevance for ascending in the career of character traits often associated with men, such as "aggressiveness, ruthless ambition, arrogance and self-promotion" (EENCA, 2019).

Given that the availability of collections with female leader references responds to a curatorial decision, the adoption of a gender perspective emanating from the management of cultural centers can positively influence the visibility of female creators, as well as the reduction of the gap around labor participation. An example of the adoption of this type of measure is the IDB Art Collection, which went from having 13% representation of women to 25% in 2022, integrating the gender approach in the curatorship of works.

The importance of developing initiatives to address the access gaps in dissemination and circulation has also been highlighted by the interviewees, who point out that initiatives such as competitions and training instances aimed only at women, memory exercises and recognition of women, and quota laws, have contributed to reducing the problems of female participation.



A third type of cultural inequality has to do with the prevalence of stereotypes. At the production level, the pressure that women have received to fulfill sexualized roles in the broadcast circuits and mass circulation of audiovisuals and music has been pointed out (INCAA, 2019; MINCAP, 2019). From this perspective, there would be pressures regarding physical appearance, which tend to be put above talent, despite the fight against these stereotypes.

The institutional framework in which situations of gender discrimination, segregation and abuse occur certainly has an effect on the development and characteristics that these practices assume. For this reason, it becomes essential not only to be able to identify which initiatives are developed to reduce gender gaps around labor participation, but also to establish in which contexts they are applied and how they have worked in the interviewed leaders.

Characteristics of initiatives by country

An analysis of the main public and private initiatives implemented in Latin American countries, associated with the promotion of the creative economy was carried out, focusing on the instruments implemented in the prioritized countries. In this way, a total of 31 projects were analyzed considering the following criteria: that they were initiatives aimed at creative or cultural industries, and that they included Latin America within their target population.

However, this list is not exhaustive because it is not intended to include all the initiatives aimed at the creative industries that exist in each nation. The idea is rather to have an overview of what are the main characteristics of these projects regarding the reduction of gender gaps.

At a general level, the first thing that stands out is that the initiatives analyzed are developed by both public and private institutions. In the case of public institutions, these correspond to local and regional governments, but above all to the Ministries of Culture of the different countries. For their part, private institutions are largely civil society organizations, and it is not uncommon to find networks and union associations of workers in the artistic, cultural and creative sectors (for example, ROMMDA in Chile, Art + Feminism in Peru or the Uruguayan Society of Actors), and international entities (for example, Free The Bid or British Council).

Secondly, and coinciding with the results of the IDB (2021b), the initiatives reviewed for the most part do not enjoy evaluations of results, even less of impact, where the information that is available on its operation is based on the amount of people, projects or private entities that participated in the instance. It is therefore important that these projects advance in the development of this type of evaluation, in order to show decision makers the economic or social value of this type of initiative.

Thirdly, differences are observed in the type of initiative developed depending on whether it has a gender approach or an indefinite one. To the purpose of this classification, a project has a gender approach if it proposes some type of targeting or differentiated component according to gender, or if its main objective is to reduce gender gaps. Thus, initiatives without a gender approach tend to be oriented to private sector entities and have the objective of promoting their formalization and growth, either through the financing of projects (for example, PAR Chile Supports Creative Industries), training and consultancy programs (for example, the Government of Puebla's Creative Industries Entrepreneurship Program) or by providing basic resources to artistic and cultural institutions (for example, Reactivarte in Colombia).

For their part, initiatives with a gender focus are usually aimed at natural persons and have among their main purposes to **visibilize** and empower female role models, promote their artistic and cultural production, prevent or punish situations of violence or sexual and/or labor harassment, and promote social capital among women. Thus, from the point of view of the conceptual framework developed for this study, the projects focus on encouraging women's access to jobs, granting them public financing for their artistic and cultural production, and recognizing the work that women have done or have been doing for many years.

How do these initiatives seek to achieve their objectives? Mainly developing the following types of strategies:

COMPETITIVE FUND FOR CREATIVE INDUSTRIES

Competitive funds are one of the main mechanisms used to finance artistic, cultural and creative production in Latin America, so it is not surprising that these types of initiatives have been reformulated in recent years to accommodate more women. They do this by defining quotas (Funds for the artistic and cultural sectors in Chile) or giving priority to projects made up mostly of women (Co-Crea in Colombia or Fondart in Chile).

PROTOCOLS AGAINST VIOLENCE AND SEXUAL AND/OR LABOR HARASSMENT

Due to the numerous reports of cases of violence and sexual harassment in different artistic, cultural and creative sectors, some trade union associations in Argentina and Uruguay organized themselves to prepare protocols that regulate prevention (updating, dissemination and training on the protocol) and sanction (type of penalties and entities receiving complaints) mechanisms before this type of situations. These protocols have opened up new spaces for training in gender matters, especially aimed at men in the artistic-cultural sector.

EDUCATION, TRAINING AND SUPPORT

There are several initiatives that seek to develop skills and abilities in workers in the artistic, cultural and creative sectors, so that they can improve their job opportunities. These projects correspond to instances of training in digital or face-to-face format, in which women can learn through courses or theoretical-practical workshops on topics that are relevant to their specialty, connect with leaders in the area and feel part of a community (Mulheres Hipercriativas in Brazil, Escuela de Trabajadoras de las Artes in Chile and Women Game Jam in Latin America). These types of initiatives have become very popular in the field of video games, where industry leaders have provided development spaces for their women peers, understanding that this type of initiative is not necessarily assumed by employers (IGDA, 2021).

According to the women leaders interviewed, the importance of these spaces lies in the fact that women are often marginalized from certain professional opportunities because they perceive that they do not have the necessary skills to carry out a certain position.



COMMITMENTS FOR WOMEN'S INCLUSION

As some companies have shown a commitment to reducing gender gaps, for example some projects have emerged that articulate the offer of companies to integrate more women into their ranks with the demand for workers in the cultural and creative industries (Free The Bid internationally). There are also some proposals that have diagnostic and advisory tools to support entities that have a special concern for adopting a gender approach in their organizational culture (Compromiso Morado in Chile).



RECORDS OF WOMEN'S STORIES AND WORKS

As a way of rescuing the artistic and cultural legacy of hundreds of women whose work has been made invisible throughout history, both Chile and Peru have organized Editathons, in which Wikipedia profiles of women who have stood out for their work and legacy are added.

QUOTA LAW

This type of initiative is less frequent in the countries analyzed because they mainly aim to establish a minimum number of women who can participate in artistic-cultural events. Such is the case of Argentina with the Quota Law in musical events, where a percentage of female artists that must be invited to festivals is established. However, according to an interviewee, this law would be far from fulfilling its original purpose, since there are certain legal loopholes that would allow companies to fail to comply with the quotas defined in current legislation.



RESEARCH

Within the framework of the definition or evaluation of public policies, some projects have sought to integrate the gender approach within their axes. This is what is observed, for example, in the Innovation Program for Culture implemented in Mexico. In addition to inviting women to participate in the discussion sessions, this program considered among its recommendations a pillar of equity, diversity and inclusion to promote an agenda of accessibility, inclusion and representation of women and other underrepresented groups.

AWARDS AND COMPETITIONS

As a way of empowering and making female leaders visible in the cultural and creative industries, awards and competitions have been developed in which only women can participate. An example of this is the international competition Iphigenia Gender Design Award, whose purpose is to show successful examples of intelligent design with a gender perspective.



AWARENESS CAMPAIGNS

There are various awareness campaigns against violence and harassment towards women. In this way, the same artistic, cultural and creative production is used to generate awareness in people, which would show the transformative role of the sector (Bielby, 2013). Along this line, some institutions in the creative industries have used innovative solutions to visibilize the discrimination that women experience on a daily basis. For example, the app Poder Violeta corresponds to a Colombian video game developed by a group of academics from the Javeriana University, in which the user must choose how to act in a variety of bullying situations that occur in real life. In the artistic and cultural world, another example is the Micro-theaters Festival in Uruguay, in which works that address situations of domestic violence are exhibited.



Finally, there are initiatives that combine two or more of the aforementioned strategies –for example, training with conferences and networking–, to promote gender equality in society with multiple interventions.

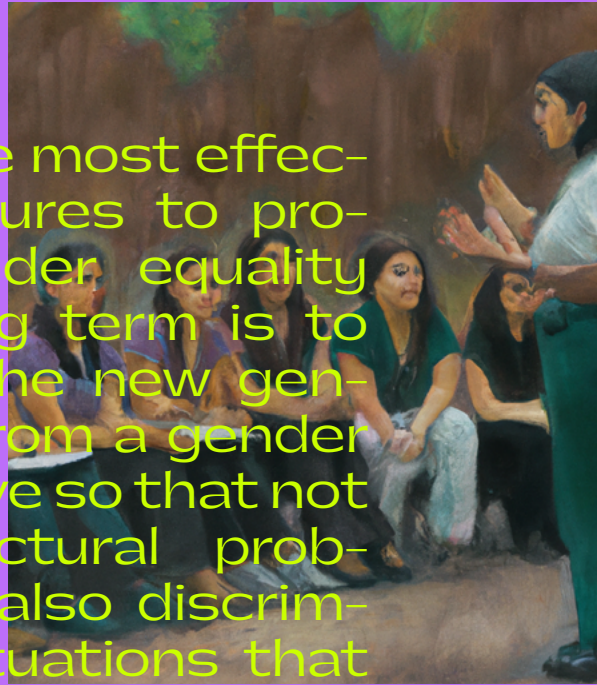
Diagnosis of public policies on gender

The various public and private initiatives that were implemented to reduce gender gaps have been important in opening up new spaces for women leaders in prioritized sectors. This is at least how the group of interviewees see it, who consider that important progress has been made in making gender discrimination visible, in the recognition of women in these sectors and in the emergence of women in roles that are traditionally classified as masculine.

Among the initiatives that tend to be most approved by the interviewees are: spaces for training and professionalization, the creation of protocols; opening of spaces for reporting and creating support networks for victims of violence and sexual harassment; the formation of professional women's networks and the creation of new entities that provide advice to companies for the development of more inclusive spaces, especially in more masculinized sectors such as video games and audiovisuals.

However, it is important to mention that all these measures would not have been possible without the context of feminist mobilization marked by movements such as NiUnaMenos, which showed that articulation and organization to change the situation of inequality that they have historically experienced is a possible reality.

One of the most effective measures to promote gender equality in the long term is to educate the new generations from a gender perspective so that not only structural problems, but also discriminatory situations that women experience in daily life are dealt with comprehensively.



However, one of the initiatives shown previously showed divided opinions among the leaders interviewed: the definition of quotas. On the one hand, there are women, generally younger, who agree with this kind of measures because they allow more representatives to be given the impetus to occupy certain positions and show their point of view in their artistic, cultural and creative production. On the other hand, some more experienced leaders believe that the definition of quotas is a strategy that makes selection based on merit difficult. In some cases, this ends up reproducing inequalities when a small group of women with more experience in their field benefit.

III.1.3 Technological context

The technological context has generated relevant changes that have influenced female labor participation from at least two areas. On the one hand, the high levels of growth in turnover in the industries with the greatest technological support make them attractive both for investment and for the insertion of new talent. On the other hand, digitization has not only generated drastic changes in the format of access to consumers. It has also influenced the configuration of management models for the initiatives or undertakings, particularly in the intermediation processes associated with distribution, commercialization and exhibition. Both processes were accelerated with the arrival of Covid19, which forced the adoption of new lifestyles anchored to the digital world (Beylis, 2021).



Table 10 shows the evolution of the turnover of the creative industries that have data of a global nature published periodically and systematically, such as music, audiovisual and video games, and which are contrasted with the information and technology market. Among the possible analyzes to elaborate, is the dissimilar impact that the pandemic had on turnover. The audiovisual sector was the only sector that faced a drop equivalent to 18% in 2020, which had a drastic impact on the growth trend in the 2021/2017 period compared to music and video games, which grew over 50% in the same period. In addition, it is possible to highlight that, with the exception of the effect described in 2020 and 2021 for video games -which grew 1%-, the three creative sectors presented rates above 7% annually on average during the five years.

Table 10: Turnover of the creative sector and information and technology industries (%)

Sector / year	2017	2018	2019	2020	2021	Growth 2021/2017
Audiovisual	84,6	92,1	98,1	80,5	99,7	18%
Music	17,3	18,9	20,4	21,9	25,9	50%
Video games	108,9	134,9	148,8	174,9	175,8	61%
Information and technology	1.685,1	1.748,7	1.799,0	1.855,6	1.911,2	13%

Source: Own elaboration based on MPA (2022), IFPI (2022), Newzoo (2022) and Statista.com (2022).

In the reproduction format, the three sectors have perceived a dramatic change in the source and share of incomes in recent years. Of these sectors, the case of the phonographic industry is very relevant, since it illustrates the reinvention of the industry in a period slightly longer than 20 years. And since the launch of Napster¹⁹ in 1999, for 15 years the total turnover of the industry has not stopped falling, reaching 59% of the turnover prior to 2014. However, starting in 2015, sales began to recover, driven by the diversification of sources of income. Especially billing in digital format, whose sales almost tripled between 2015 and 2021, and reached a 69% share of the total.

In the audiovisual sector, it is worth highlighting the fact that digital sales almost tripled in the 2017-2021 period, while physical sales fell 56%, reaching 6.5 trillion dollars.²⁰ In the case of box office revenues – which, as a result of the pandemic, represent 21% – they reached 21.3 trillion dollars.

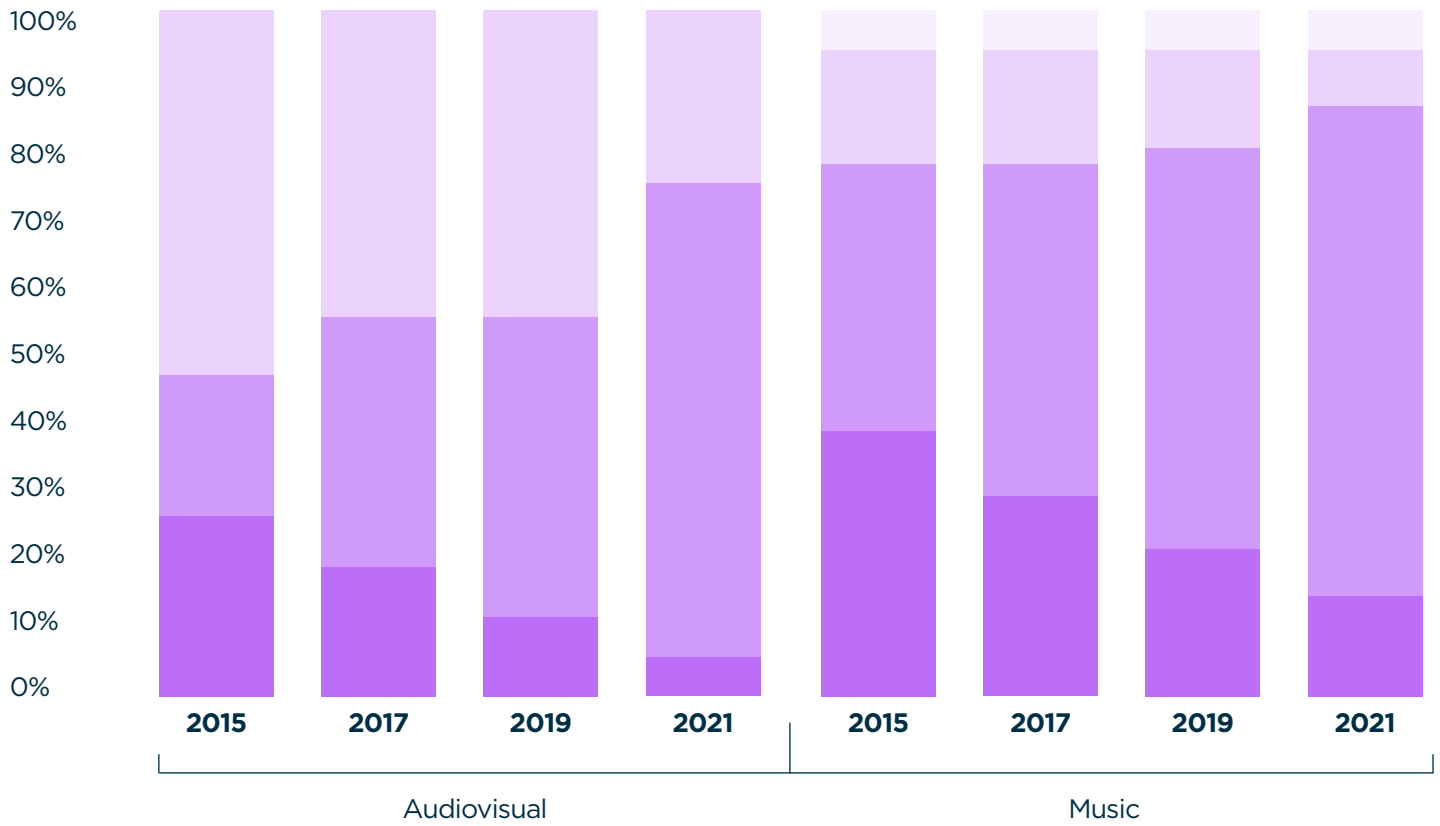
In the video game sector, changes in the reproduction format are identified, which are classified in console, PC and mobile devices. Likewise, the reduction in price of smartphones have meant an incentive for the development of the industry, both in terms of income and consumer loyalty strategies (Newzoo, 2018). By 2021, the share of revenue generated through its mobile platforms reached 53%, the same period in which turnover grew 97%, which may be largely influenced by the pandemic and the greater penetration of Chinese smartphones, whose lower price has fueled growth in player engagement.



¹⁹ Platform for the P2P exchange of music in mp3 format.

²⁰ The expense includes rent and purchase (retail); digital includes electronic sales, video on demand and streaming subscription (paid only). The streaming subscription does not include amounts associated with sports.

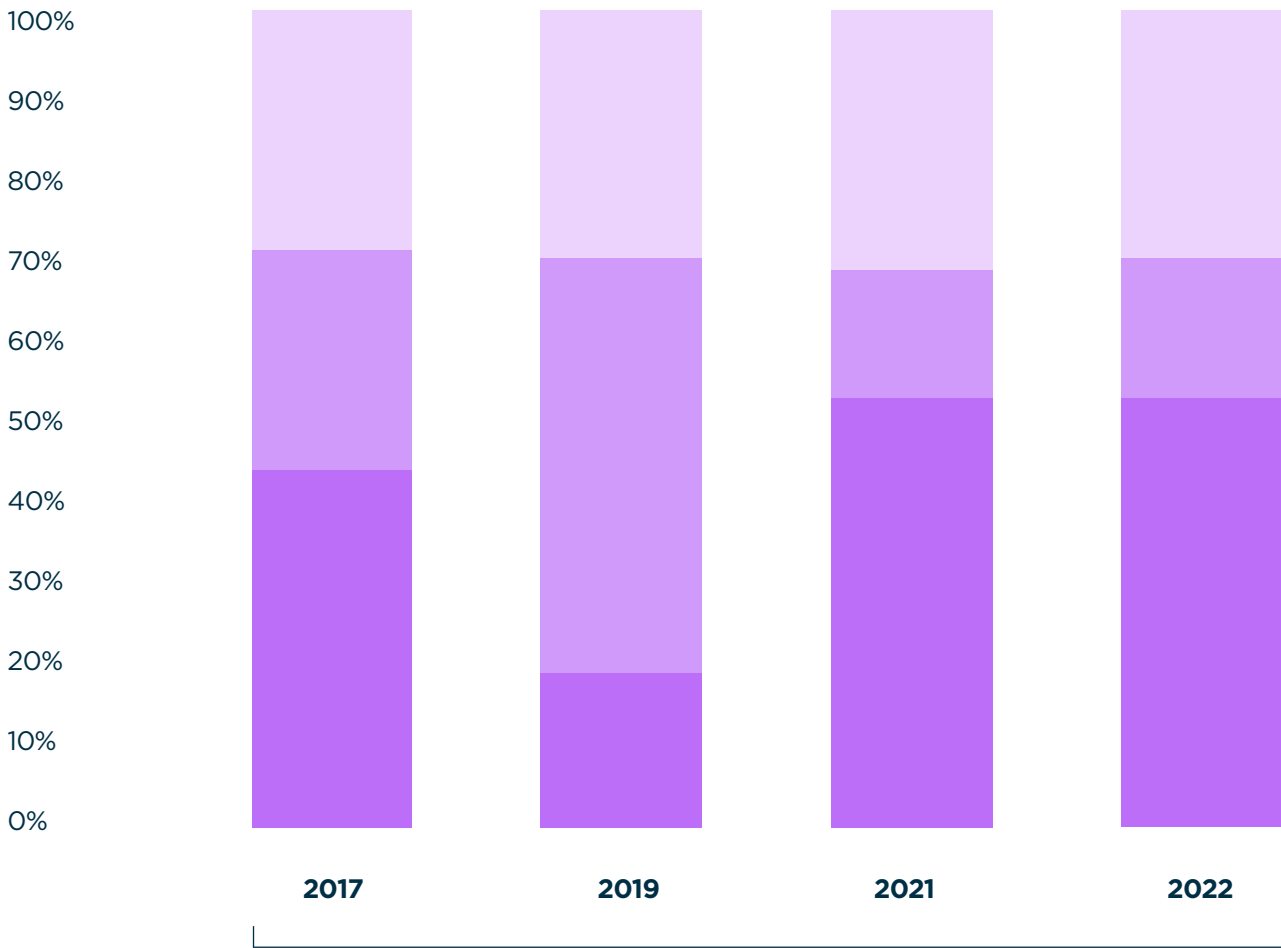
Figure 1: Global turnover of the phonographic and audiovisual industry by type of support (%)



- Physical
- Digital
- Box Office/Live Entertainment
- Synchronization royalties

Source: Own elaboration based on MPA (2022), IFPI (2022).

Figure 2: Global turnover of the video game industry by type of support



- Mobile devices
- PC
- Console

Source: Own elaboration based on Newzoo (2022).

Among the technological changes that can generate opportunities both for the development of the industry and for greater gender equality, is the massification of 5G technology (IDB, 2021d). In video games, it is expected that the development of cloud gaming,²¹ virtual and augmented reality, will be promoted, which will translate into better experiences for users. In the live entertainment industry, a greater export of plays and musical shows to new formats via streaming, the development of immersive experiences in real time for users and the production of outdoor events with greater facilities are expected. Finally, in the case of museums, new opportunities are also predicted to generate high-impact content and immersive experiences for visitors (IDB, 2021d).

According to the IDB (2021d), the opportunities to reduce gender gaps lie in the scarcity of human resources that work in the Health, Entertainment and Software and Information Services (SSI) sectors. In this way, the existence of an unsatisfied demand for qualified personnel could give rise to the insertion of a greater number of women in quality jobs. However, among the relevant challenges in the matter, there is the incentive for a greater insertion in STEM professions that enable professional performance in said tasks, which traditionally present low female participation (Mostafa, 2019). This is confirmed by the women leaders interviewed who work in the field of video games.

In a transversal way, the interviewees see in technology an opportunity to increase their social capital and, with it, their job opportunities. Technological advances have allowed them to connect with other people, show their work and participate in new instances of dissemination, strengthening women's labor networks. Technology has allowed the interviewees to make their jobs compatible with domestic and care tasks, given the fact that some tasks have begun to be carried out completely remotely.

How digitization is faced is a very relevant issue in those expressions that are more experiential. Despite the fact that initiatives attracting large audiences through Zoom and YouTube have been developed, the women leaders express apprehension associated with the potential loss of the richness of the experience of being live.

According to what was indicated by the interviewees of the visual arts and performing arts, at the beginning of the pandemic these sectors were not prepared for the deployment of the activity through new digital platforms. Among the reasons that explain this gap compared to other sectors are, for example, the fact that the user's experience with the work of art is face-to-face, so the use of other media such as the digital seems distant, although it is necessary to be explored. This would also occur in the case of production, where these women leaders consider that face-to-face presence is necessary because relationships of trust are established and these are difficult to develop remotely.

²¹ Technology to access a video game via streaming without the need for a state-of-the-art console, computer or smartphone (IDB, 2021d).

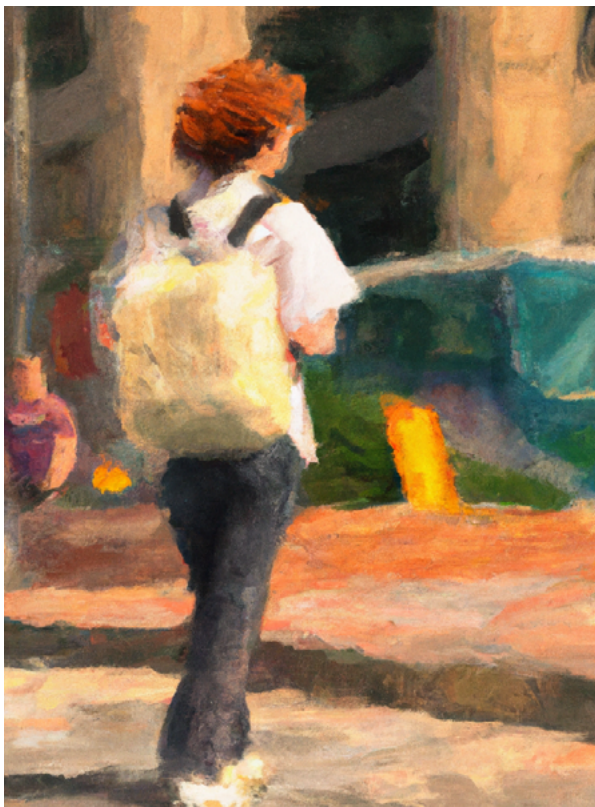
III.2 Decisions through life

According to Busso and Romero (2015), women's choices constitute interrelated options that influence and are influenced by past, present and expected labor participation. As an example, after going through a higher education instance, the establishment of a professional career path comes, which interacts with the determinations of the family.

Based on the compiled bibliography associated with gender and the cultural and creative sector, the following sections will focus on analyzing three types of decisions that influence participation in the labor market. Although the informality and the contracting dynamics of the sector make it difficult to produce, compile and update data on the matter (UNESCO, 2021), the available information allowed us to focus the analysis on dimensions associated with the decisions made on education, professional career path and the family.



III.2.1 Decisions made on education



The following table shows data collected in Argentina, Chile and Uruguay on the participation of women in higher education careers related to four of the prioritized sectors in this study. In some cases, a marked difference in female participation is observed between the different subsectors analyzed. For example, there is evidence of a preference among women for certain careers such as the visual and performing arts, where there is a high percentage of female participation, while in the music and audiovisual sectors there is a greater male presence.

The choices made on education by women and men are the gateway to access the labor market. Being able to access a higher educational level is one of the main factors that determine female labor insertion. In turn, this higher level of education has made it possible to increase wage expectations, causing the cost of performing unpaid tasks to increase (ECLAC, ILO; 2019).

Although the average educational level of women has increased significantly in Latin America, there are still other types of biases that could affect their career paths, associated with the profitability of their educational decisions and their professional insertion. For example, it has been studied that there is a bias in the higher education choices of women who have opted for careers related to education, health and services; while men have chosen those related to science, technology, engineering and mathematics (ECLAC, ILO; 2019; IDB, 2017).

Table 11: Female participation in higher education according to countries with available data (%)

Country / Sector	National level (A)	Audiovisual (2)	Performing Arts (C)	Visual Arts (D)	Music (E)
Argentina	58.0%	55.0%	n.d.	79.5%	43.0%
Chile	53.1%	40.7%	64.9%	70.4%	17.2%
Uruguay	N/A	N/A	65.2%	N/A	N/A

Source: Own elaboration based on global and sectoral sources (see Appendixes, table 21).

(A) Number of women in tertiary education levels over the total number of students. In Argentina, enrolled, re-enrolled and graduate students of Audiovisual Arts are considered. In Chile, only enrolled students are considered.

(B) Number of women pursuing careers related to the audiovisual sector over the total number of students. In Argentina, enrolled, re-enrolled and graduate students of Audiovisual Arts are considered. In Chile, only enrolled students are considered.

(C) Number of women pursuing theater careers over the total number of students.

(D) Number of women pursuing careers related to the visual arts sector over the total number of students. In Argentina, enrolled, re-enrolled and graduate students of Audiovisual Arts are considered. In Chile, only enrolled students are considered.

(E) Number of women pursuing careers related to the music sector over the total number of students who pursue these careers. The data for Argentina is calculated based on a census of students carried out at the National University of the Arts. In Chile, students enrolled in all universities and technical training centers in the country are considered.

Note: The following countries were excluded from the table, as there was no information available for any of the prioritized subsectors: Brazil, Colombia and Mexico.

The data shows a first differentiating variable in the career path of women, associated with the choice of the cultural field of preference, and the roles into which they later specialize. According to reports from international organizations (EENCA, 2019; UNESCO, 2021), it is possible to show gender biases associated with entering careers and artistic training instances, which is reflected in the fact that men and women have differentiated access to careers that have very marked gender stereotypes.

This segregation is expressed in the selection of the artistic sectors, in the roles to be played within the sector, and then in the existing female references for each of the possible career paths. This gap is called horizontal or occupational segregation, which according to the European Commission (2019) and Bielby (2013), originates and reproduces in the choices for higher education, given the lack of female references for the new generations and the closure that the masculinization of these roles can imply for women.

Both the literature consulted (UNESCO, 2021) and the interviews show that more men than women choose careers linked to the production and management of technologies (music production and post-production, web development, or camera operator, for example), while the roles traditionally linked to female trades are associated with wardrobe, make-up and hairdressing. The interviewees state that there is a greater male presence in technical positions in the audiovisual, music, video games and performing arts sectors.

These positions are defined as for those people who are in charge of the administration of heavy equipment, technological equipment and who have knowledge about software and ICT, such as sound engineers, lighting managers, photography directors, editors, cameramen, among others.

While women would rather take roles linked to the production, management and administration of the projects. Thus, the interviewees state that, in the field of production, women would take care of the general management, dealing with everything from catering to hosting theater companies, musical bands and audiovisual equipment. Producers need to have a clear overall picture and deal with different counterparties and the various requirements they ask for. When the interviewees were asked about the reasons for this difference, they stated that women, in general, perform better than men in activities that require better management of interpersonal relationships and tasks that require great attention to

detail or care with treatment. Therefore, the different roles that men and women take on in the value chain of the sectors are justified in part by some interviewees from the particular skills that their women peers would have.

Thus, despite the prevalence of greater female participation in the creative economy, this would occur in a differentiated way between the different subsectors, evidencing the existence of a horizontal segregation in the choice of careers, which subsequently affects the roles they can choose from.



Chart 2: Monopoly of technique in the music and audiovisual industries

Both international studies and case studies carried out in Latin America have collected qualitative information on how gender distinctions operate symbolically in the various roles of the value chain. It is understood that there are various cultural factors and stereotypes that have contributed to the reproduction of these segregations.



In Argentina, the study developed by the National Institute of Cinema and Audiovisual Arts (INCAA, 2019) showed that the distribution of positions according to gender in the audiovisual industry was 85% of women in the area of makeup and hairdressing, 78% in wardrobe, 54% in production, 27% in camera and photography, 24% in audio post-production, 7% in electricity and lighting and only 2% as machine operators.

In Brazil, according to the study on the music industry carried out by Datasim (2019) focused on the impact of gender gaps, of a total of 612 women, 61.7% evaluate the disproportion between men and women at work as negative or very negative.

In Chile, the study commissioned by the Ministry of Cultures (MINCAP) on the music industry in 2019 reports a “closure in technical knowledge”, defined by the researchers as a “technical monopoly” that excludes women from certain circuits and fields of knowledge. In the Chilean music scene, it is men who control the fields of pre-production, production and post-production. In the same way that managers continue to be predominantly men.

III.2.2 Decisions made on labor offer and career path



Regarding the work decisions that women have made throughout their lives, two aspects are mainly identified: their passion for their work, which determines their permanence and availability for dedicated hours in the sector, and the capacities they develop to access leadership positions.

The decision on the subsector to which these women will dedicate themselves is largely conditioned by their choice of career. When reviewing the data available in the countries analyzed, it is possible to see that there would be a greater presence of women working on average in the creative and cultural sectors, in relation to the so-called industries, of which video games presents the lowest participation.

Table 12: Women workers in countries with available information (%)

Country / Sector	National Level (A)	Cultural and creative sector (E)	Audiovisual (C)	Music (D)	Video games (E)
Global	N/A	47.0%	24.0%	43.0%	24.0%
Argentina	43.0%	42.0%	43.7%	30.0%	13.0%
Brazil	41.7%	49.5%	N/A	41.0%	N/A
Chile	42.0%	36.3%	N/A	30.2%	20.0%
Colombia	42.9%	N/A	N/A	N/A	N/A

Source: Own elaboration based on multiple sources.²²

(A) Number of women who work at the national level over the total labor force of the country.

(B) Number of women who work in the cultural or creative industry sector over the total number of workers in the cultural sector. The information at a global level comes from the UNESCO Institute for Statistics (UIS) for the year 2016.

(C) Number of women occupying jobs in the feature film industry over the total number of workers in this industry. The global information corresponds to a report carried out by the European Women's Audiovisual Network in 2016, including data from Austria, Croatia, France, Germany, Italy, Sweden and the United Kingdom.

(D) Number of women who work in companies in the independent music industry associated with the main independent music trade unions in Argentina, Brazil and Chile (AsiAr, ABMI and IMIChile). The data at a global level comes from the Wintrend 2022 report carried out by the Worldwide Independent Network (WIN). This report collects information from independent music companies globally.

(E) Number of women who work in the video game industry over the total number of workers in this industry. The information at a global level comes from the 2019 International Game Developers Association (IGDA) survey.

From a microeconomic perspective, the permanence of cultural workers has been explained as the result of a model of individual preferences. They would seek to generate cultural and economic value, giving greater relevance to the first objective over the second, which causes income to become a restrictive variable for the development of artistic creation (Throsby, 2001; Throsby and Zednik, 2011). Thus, artists tend to maintain an independent work structure, with multiple and heterogeneous sources of income, in which they would prefer to dedicate their time to cultural work (which earns very low salaries or even zero salaries) over those which have higher incomes (Throsby and Zednik, 2011).

When analyzing this hypothesis with the information published by the UNESCO Institute of Cultural Statistics, it is evident that, with the exception of Mexico, the percentage of women working part time in cultural occupations is 7 percentage points higher than the number of men. Thus, part-time jobs, which tend to be more flexible than full-time contract jobs, would be more attractive to women, who usually have to balance domestic and care work with paid work.



²² In the case of the sources associated with the "Cultural and creative sector" dimension, see Appendixes, table 21, and in audiovisual, music and video games, see table 23.

Table 13: Workers with part-time cultural occupations (%)

Country	Year of estimate	Woman	Men	Total workers in the sector
Brazil	2013	22,1	14,7	19,3
Chile	2016	56,1	28,1	41,2
Mexico	2015	51,2	73,5	64,9
Uruguay	2013	24,5	11,2	14,6
Overall average		38,5	31,9	35,0

Source: Own elaboration based on data from the UNESCO Institute of Cultural Statistics.



In addition to the fact that women work in a greater proportion in flexible hours than men, it seems that they are also more likely to opt for multiple jobs, that is, for part-time and independent jobs (without a fixed contract) than women who work in other professional fields. According to the UNESCO Institute for Statistics (2017a), of a total of 72 countries with available data analyzed, in 69% of them there were more self-employed or independent women working in the cultural sector (34%) than in other sectors (24%). This trend deepens when replicating the analysis in the prioritized countries that have information, where it is possible to observe that the average number of self-employed or independent women in the cultural sector almost doubles that of those who do not work in it. Chile is the one with the highest participation, reaching almost 70% of the total.

Table 14: Self-employed or independent women workers (%)

Country	Year	Cultural and creative sector	Another (not cultural) sector
Brazil	2013	44,9	22,9
Chile	2016	69,7	22,9
Mexico	2015	47,7	32,1
Uruguay	2013	20,4	21,1
Overall average		45,7	24,8

Source: Own elaboration based on data from the UNESCO Institute of Cultural Statistics.

The predilection and drive to continue leading creative and cultural initiatives and projects, regardless of the conditions, is observed in the case of the interviewees from their passion: **they work on what they like and are convinced that their work is relevant.** For them, the cultural sector has numerous needs that have not been covered, which is why they feel responsible for carrying out projects to promote its development.

The interviewees have remained in the field because they feel attracted to the projects they develop, but at the same time, because they feel a share of responsibility for the outcome that certain creative projects may have in the future. In this sense, attributing their permanence only to the taste for the development of artistic work can lead to minimizing the pressure that exists on them, given their role as managers, to guarantee sustainability in the development of initiatives in the sector.

In the case of the visual arts, the interviewees indicate that it is women who lead the galleries and festivals in their countries, which coincides with what is stated in the literature, where there is evidence of greater female labor participation in this sector (ENCA, 2020). Likewise, the interviewees working in the field of video games indicate that there would be a greater female presence in managerial positions when comparing this figure with what is observed in video game development companies that operate in markets older than Latin America, such as Europe and North America.

The literature researched has identified that role models can have a negative effect on women who are at the beginning of their professional career in the industry, to the extent that they would encourage the reproduction of stereotypes. Thus, in a study carried out with female entrepreneurs in France, it was identified that campaigns to promote entrepreneurship that took women as models promoted the notion of women who were "super capable" of effectively carrying out domestic and working tasks. This generated the opposite effect, through a feeling of greater insecurity in the new generations, in addition to not promoting their labor participation (Byrne, et al., 2019).

Along the same line, roles have been generated that have closed off the entry of women, reproducing gender stereotypes around their inability to lead management, production or have digital technical knowledge (INCAA, 2019; MINCAP, 2019). This has led those in leadership positions to adopt a more masculinized role to achieve professional success (UNESCO, 2017b; UN Women, 2015).

The fact that some women adopt a more masculinized form of leadership has implied, at the same time, that uncooperative attitudes are reproduced. In this way, many of the interviewees say that it has not been other women colleagues who have opened up their career paths but men. Because they find in their women peers people who have not wanted to share their spaces of power or who have even negatively affected their professional career.

However, the models can also have a positive effect on the inclusion of women in positions of leadership, power and governance, which is essential to advance towards gender equality (UNESCO, 2017b). Thus, greater access for women to the labor market, especially to managerial positions and political participation, would have a positive effect on their vision (ECLAC, ILO; 2019) because they tend to follow their women peers more than men as models (Lockwood, 2006; Hoyt & Simon, 2011). Along these lines, there is evidence that, for example, women who grow up in families where the mothers have paid jobs outside the home, would be more likely to develop a professional career (Sieverding. et. al, 2017). Thus, it is important that there are references for the new generations to allow girls and young people to be empowered in their expectations of personal and professional development.

In the case of the interviewees, some of them highlight that those who they considered their mentors (men and women) constituted not only an important source of knowledge, skills and links with professionals in the field, but also served them with affective and emotional support. For this reason, they represent a great value for those who have built lasting relationships with their referents that they maintain up to the present. Something interesting to observe is how many of the leaders understand that the relationships that occur to support their careers are rather horizontal, especially among women, so that a certain complicity develops between managers, because they share the same interests, but also similar career paths.





Regarding the spaces in which these models are evident, it is possible to identify the importance that professional groups (such as trade associations, feminist networks, territorial networks, activist or artistic groups, among others) have had as spaces where they could learn and promote their careers by meeting other workers in the industry. In this sense, the existence of a female leader in these networks who has been willing to share her knowledge or experience has meant an important step in her career and is even considered something that would have been useful in the case of those who did not count with mentors or referents during their careers.

In short, women in the cultural sector have been able to successfully face the obstacles that prevent them from reaching leadership positions, moved by the passion for their work, and thereby increase the percentage of women leaders in managerial positions. However, gender gaps in this type of roles persist, so the role that interest groups in the field of creative economy can play is essential to eliminate access barriers that make it difficult for women to apply for this type of positions.

III.2.3 Family decisions

Gender inequality is a complex phenomenon that is explained by various reasons, including culturally rooted practices and beliefs, which have defined stereotypes, roles and hegemonic social functions associated with the sex/gender division. Thus, maternity, upbringing, life as a couple and in general the conditions that make it possible to reconcile work and personal life can greatly affect the professional advancement of women in a transversal way, in all sectors and industries (ILO, ECLAC; 2019; EENCA, 2019).

In accordance with the above, the interviewees identified that the reconciliation of work with personal life is seen as something problematic at times or something that needs to be improved. However, they place on themselves the responsibility of changing the relationship that until then they have had with their work. In this way, they identify that their passion for work has had an impact on their time management, consuming most of their days, so they must learn to set limits. They do not feel like victims of their circumstances or their work because they do what they love and are very aware and proud of their personal decisions, although it is still interesting to hear how they place on themselves the responsibility of achieving an adequate balance between work and personal life.

The specialized literature has verified that maternity and domestic and care work have historically fallen on women, and it is a turning point in the development and continuation of their professional careers. Among the barriers identified by UN Women (2015), is the fact that they would be the ones who dedicate a greater amount of time to domestic and unpaid work than men. On maternity, there are divergent and sometimes inconsistent visions within the interviewees' stories. On the one hand, it is not seen as something that has affected their professional careers and on the other hand, it is recognized as a difficult period to reconcile with work, and that it can undoubtedly constitute a turning point in the development of their careers.



Many of the mothers interviewed identify moments in their careers that have been interrupted by parenting tasks, although they do not report it as something problematic. These periods of interruption of their jobs seem to end when they decide so and do not affect their access to the roles and leadership positions to which they aspire. This is mainly due to the multiple needs of the sector, which seems to demand professionals with management skills to carry out their projects.

Although motherhood is not identified as an impediment to achieving their professional goals, it is considered a challenging stage. The concern to dedicate enough time to children is experienced with certain degrees of guilt, and in their stories, the idea that the experience of caring for children is more demanding for women than for men prevails. And even when they have male partners who approach paternity responsibly, they have had to overcome internal pressures and the social stigma that care giving tasks correspond to them.

The situations in which these leaders have been questioned about the performance of their role as mothers or care givers are part of the problems they have had to face in their daily lives, and they do so by means of defense mechanisms when these attitudes can be classified as discriminatory. The pressure of the environment is expressed in expectations regarding motherhood as a role that requires the total and constant presence of the mother. This is not compatible with the tasks of their work that require time to travel, network, participate in multiple meetings at an unregulated pace and without pre-established schedules.

As cultural work is demanding, they recognize that the possibility of being mothers and continuing with their careers is given by family support, their support networks and the collaboration of their partners in parenting tasks. On the other hand, several of the interviewees decided not to be mothers, and they value the decision of those who have taken this path of being mothers. For some of them this decision is circumstantial; for others, it is a conviction prior to the development of their careers, and they transversally state that not being mothers has given them a certain freedom or relief to be able to dedicate most of their time to their work.

Beyond maternity, the intense work of these managers has had other personal costs. For some of them, management work has limited their creative development, the possibility of having hobbies or pastimes, as well as the chance of sharing time with their families or projecting a life as a couple. Many of them attribute the end of their relationships to their excessive work and also to the lack of support from their colleagues in the development of their professional career.

Some of them even find themselves in moments of introspection and search for spaces of meaning, which provide emotional and psychological comfort after a long time dedicated to carrying out their cultural projects. Therefore, despite the fact that the interviewees do not recognize the development of domestic and care tasks as an aspect that has meant a turning point in their participation in the labor market, it has sometimes meant additional stress due to the work overload and social expectations associated with motherhood.



Chart 3: Family decisions in the Chilean and Brazilian music industry

The registry of women in the music industry carried out by Datasim (2019) in Brazil and Rommda (2020) in Chile share the same design so that they allow comparing similar information regarding topics of interest; for example, maternity and family decisions of female workers in these industries.

According to Datasim, 23.5% of the women who work in the Brazilian music industry are mothers. Of the total of this percentage, 65% have one child, 32.8% have two children and only 1.9% have three children. Also, 62.3% are single, while 16.3% are married, 15.5% have a stable relationship, and 5.7% are divorced.

Regarding these indicators, applied to the Chilean music industry by Rommda, it is found that 25% of the women who work in the industry are mothers. Of this percentage, 55% have one child, 31% have two children and 9% have three children. In addition, 82% of women declare themselves single, 10% married and 6% divorced.

Both Brazil and Chile hold similar figures for maternity in the music industry (23.53% and 25%), which indicates that women who dedicate themselves to music tend to postpone their family decisions in order to develop professionally. However, the data should be taken with caution because it was extracted from registries developed by local sectoral associations.



Table 15: Women who declare having children in the Brazilian and Chilean music industry (%)

	Brazil	Chile
Women who declare having children in the Brazilian and Chilean music industry (%)	23.53%	25%
Source	DATA SIM	ROMMDA
Year	2019	2020
n	612	559



04

Conclusions
and orientations

Conclusions and orientations

Through the research, different strategies were carried out to configure women's work in the artistic, cultural and creative sector. Initially, the data available in Argentina, Brazil, Chile, Colombia, Mexico and Uruguay was prioritized, to later focus the analysis on the audiovisual, visual arts, performing arts, video games and music sectors.

Thus, a mapping of the information obtained in the prioritized countries and sectors was made, using the UNESCO reference framework (2019), in addition to carrying out a survey of indexed articles and research projects at the sectoral level. This allowed paying attention to the availability, periodicity and coverage of information. This way, sources were compiled, which allowed us to investigate the gender dimension in 5 of the 22 indicators suggested by UNESCO (2019), 4 of which had quantitative information. It is possible to notice that, in most of the selected indicators, the gender dimension is calculated almost only in employment.

Although the data associated with employment is not comparable, because the methodologies and sources used are diverse, it is noteworthy that the range of female participation in the cultural and creative sector oscillates between 40% and 45% in the five countries that have information. This point is relevant, given the proven impact that the Covid-19 pandemic had on female employment in this industry, and it is a reasonable reference for a sector with considerably less data such as the creative industry.

Secondly, and in order to have a general overview, a triangulated analysis of the conditions of female participation in the creative sector was presented, integrating the literature, quantitative data and interviews (31 total) conducted with women leaders in the creative economy.

Types of determining factors in the work of women in the creative sector:

1) External factors that affect the access and career path of women who work in the sector, and 2) Decisions throughout life, in which inequality patterns were defined in areas associated with education, professional career paths, and family.

Regarding the context among the interviewees, there is awareness that gender inequalities constitute a structural phenomenon that transcends the field of the artistic, cultural and creative sectors. Among the conditions that emerge from the analysis, economic, social, cultural and institutional aspects stand out.

In economic and social matters, the scarcity of resources in the sector has particularly affected women. In the cultural field, the interviewees have faced numerous situations of discrimination and segregation, which are deeply rooted in machismo and the proliferation of gender stereotypes. Finally, in institutional spheres, women are aware that actions in terms of gender equality require immediate action. The existence of multiple collaborative education and training initiatives, violence prevention protocols, job placement and spaces for reporting harassment is recognized, all of which have contributed to reducing gaps and combating discrimination.

Regarding the decisions made throughout life, and in particular the professional career paths and family histories, it was established that conditions such as upbringing, living with a partner and, in general, the reconciliation of work and personal life, affect the development of women in a transversal way, in all sectors and industries.

In relation to education decisions, it was seen that accessing a higher educational level is one of the main factors that determine female labor insertion. Patterns of occupational segregation are identified here at a transversal level, specific to the creative sector, which account for how men and women access careers that have very marked gender stereotypes in a differentiated way. Thus, examples of a so-called "monopoly of technique" were identified in the music, audiovisual and video game industries.



Finally, in terms of decisions related to the job offer and career path, women access and remain in the cultural and creative sector because of the passion they have for their work, which has even led them to assume leadership roles. However, in order to reach these positions they have had to overcome numerous obstacles related to the prevalence of gender stereotypes.

The information gathering strategies throughout the study can be considered as a contribution to the identification of specific patterns of the cultural and creative sectors as to the inequalities faced by women. However, it is important to point out that, depending on the scope and capillarity of the topics covered, the analysis constitutes a preliminary preview, and that it is necessary to continue delving into new research.

Based on the main results of the study, the following recommendations on research and public policy are defined:

- Encourage the development of publication of statistical information with a gender approach that allow making pertinent decisions in public policy and promote private initiatives in the subject matter. The generation of a robust agenda in the matter will allow delving into the particular reality of each sector through empirical evidence.
- There is an incentive to find standard indicators of gender gaps, which units of analysis and observation to consider, and what type of studies are optimal to promote comparability between countries. In particular, it is expected that the statistics in the area advance the development of studies that guarantee the validity and reliability of the information collected.
- The development of capacity building and training programs aimed exclusively at women in the cultural and creative sectors is recommended. This responds, on the one hand, to the success that the interviewees attribute to this type of initiative and, on the other, to the need to reduce the segregation that exists in the value chain of each sector, where it is men who assume the most technical roles. Likewise, promoting generation of networks is suggested, for example, through the creation of platforms that bring together artists and professionals from the creative sector, and that can connect with other women in the industry to develop projects collaboratively.



05

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06

Methodological appendix

Systematization to evaluate the work of women in the creative economy



The following section details the methodology used to systematize and develop the conditions that determine female labor participation in the creative economy, emphasizing performing arts, visual arts, audiovisuals, music, and video games.

First, the prioritization of the five indicators considered by UNESCO (2019) to measure the contribution of culture to the national and local implementation of the 2030 Agenda for Sustainable Development (SDG) is described; indicators which are also related to the determining factors of female labor participation. This framework was used to define the characteristics of the mapping of studies carried out at a global and sectoral level, to compile available secondary sources that would allow an objective look at gender discrimination.

Secondly, the characteristics of the qualitative survey are pointed out. This survey was developed to find the determining factors that favored or hindered the professional development of women leaders in the sector.

1. Systematization of secondary sources: bibliography and quantitative data

2030 Cultural Indicators from UNESCO

The "2030 Culture Indicators" correspond to methodological instruments proposed by UNESCO (2019), whose objective is to complement the monitoring of the global indicators of the Sustainable Development Goals (SDG) proposed by the United Nations at the national and local level. Through the integration of various existing sources, the program seeks to support decision makers, granting greater visibility and fostering links between culture and the development plans of the countries.

A relevant characteristic when analyzing the "2030 Culture Indicators" is that the concept of gender is addressed transversally, rather than as a specific area. Consequently, UNESCO (2019) proposes a calculation for the analysis associated with gender in 17 of the 22 indicators developed in its conceptual framework.

Given the nature of this study, of the 4 dimensions into which the 22 indicators defined in the framework are classified, 6 indicators associated with "prosperity and livelihoods", "knowledge and skills" and "inclusion and participation" were prioritized here. The first focuses on the contribution of culture and creativity to generate more sustainable economies through the promotion of employment and income, as a result of the production of goods and services. The second one evaluates the contribution of culture in the generation and transmission of knowledge, skills and local values. Finally, the third one provides a framework to evaluate the contribution of culture in the construction of social cohesion, as well as in promoting inclusion and participation.

In order to use the analysis associated with labor participation with UNESCO indicators, a classification of a subgroup of variables available in said framework was prepared, also associating with the classification proposed by ECLAC and ILO (2019).

Based on this systematization, and the availability of published information, it can be seen that only in 4 of the 5 indicators is it possible to consider a quantitative analysis of secondary sources on the participation of women in the creative economy in Latin America. While the governance and participation indicator requires gathering information on measures of the governments in power. Additionally, although the following sections focus on describing the methodologies used and characterizing the sources collected, the quantitative and qualitative results of this process are presented.

One last relevant consideration when carrying out the quantitative analysis for participation determining factors are the complexities derived from the number of variables associated with each indicator. In fact, an indicator has the capacity to illustrate both personal and context decisions, or more than one type of context condition, which will depend mainly on the amount (and level of disaggregation) of the information available.



The following chart summarizes the selected indicators and a proposal of the variables that were considered to develop the application of the conceptual framework described in the second chapter.

UNESCO Dimension	Nº	Indicator	Indicator Description	Possible gender dimension	Proposal of variables associated with labor participation	Gender dimension information sources
Prosperity and livelihoods	7	Employment	Number of people employed in the cultural and creative sectors, and cultural occupations as a percentage of total employment in the last year.	Breakdown by sex, age and other characteristics	<ul style="list-style-type: none"> - Personal decision about work: Percentage of women in the labor market - Condition of economic and social context: Horizontal segregation 	<ul style="list-style-type: none"> - UNESCO data - National and local sources: national accounts, population census, labor force surveys, administrative records (for example, social security records), associations or professional associations.
	8	Companies	Trends in cultural companies as a percentage of total companies	Where possible, business ownership should be assessed by gender. For large companies, this can be done through the ratio of people occupying senior managers and board member positions by sex. In the case of small businesses and self-employed workers, the proportion of business owners by sex.	<ul style="list-style-type: none"> - Economic and social context: <ol style="list-style-type: none"> a. Pay gap b. Vertical segregation 	National and local sources: Business surveys, business registers (Chamber of Commerce and sectoral organizations)

UNESCO Dimension	Nº	Indicator	Indicator Description	Possible gender dimension	Proposal of variables associated with labor participation	Gender dimension information sources
	11	Public financing	Proportion of public spending on cultural and creative activities, and annual budget and public spending for the cultural and creative sectors.	If there is gender-based (budget or expenditure) accounting, it can be used to assess the differential impacts of public spending on men and women. Although it may not explicitly divide budgets for men and women, it can identify how specific spending does or does not reduce gender inequality.	Context associated with institutionality: Participation in the budget	National and local sources: Administrative data, specific national surveys and information systems for culture when available.
	12	Governance	List of governance frameworks associated with promoting culture and creativity.	If the plans or policies consider the particular interest of women; for example, through the implementation of specific measures that consider the gender variable.	Condition of context associated with institutionality: support for job creation, and promotion of the formalization and growth of micro/small and medium-sized enterprises.	National and local sources: Administrative data, specific national surveys and information systems for the governance of culture when available.

UNESCO Dimension	Nº	Indicator	Indicator Description	Possible gender dimension	Proposal of variables associated with labor participation	Gender dimension information sources
Knowledge and skills	17	Technical, professional and higher education	Number of students enrolled in or graduated from training instances as a percentage of total students	The overall percentage of men and women enrolled in or graduated from particular programs can be used to assess whether or not they choose a wide variety of different programs. They can also be compared with sex ratios in cultural occupations to determine to what extent gender biases in education and training are transferred to cultural occupations..	Endogenous factor associated with education: specialization	

When systematizing the data, it is important to note that four of the five indicators have these variables, which can be classified in turn, according to the type of report that was used to compile the descriptive statistics.

Source: Own elaboration based on UNESCO (2019) and ECLAC; ILO (2019).

Indicators and variables determining female labor participation in the creative economy by type of report

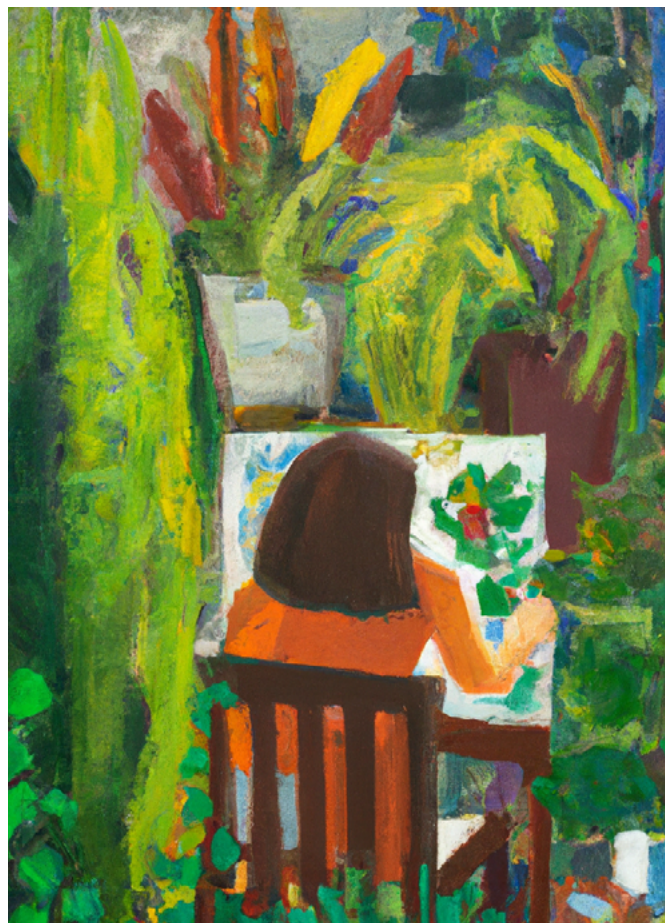
Nº	Indicador	Proposal of variables associated with labor participation	Type of report identified
		Percentage of women in the labor market	Global
7	Employment	Horizontal segregation: percentage of women in the labor market according to the type of occupation	Sectoral
8	Companies	Salary gap between men and women. Calculation formula = (male salary/female salary)-1	Global
		Vertical segregation: percentage of women in leadership positions	Sectoral
11	Financing Public	Participation of the budget of cultural institutions in the government total distributed by gender	Global
17	Technical, professional and higher education	Percentage of women enrolled in or graduated from technical, professional or higher education institutions	Global

Source: Own elaboration.

Revised sources on indicator mapping

Based on the cross between the conceptual framework of ECLAC and ILO (2019) with the Culture 2030 indicators, a mapping was made that included the systematization of the different secondary sources, particularly global and sectoral reports. While global information is that which refers to the set of subsectors that make up the creative economy, sectoral information has as its unit of analysis what happens for a particular subsector. Thus, the systematization started with the review of official reports that analyze global information of the sector, only to give an account of the reports with sectoral information later in a second stage.

The following table shows all the documents with global information reviewed during the study:



Identified official sources of a global nature

Indicator	Country	Report name	Author institution	Data source	Year	Link
Employment	Argentina	Cultural situation: Cultural Public Expenditure and Employment Year 2020 (2021)	Cultural Information System	Culture Satellite Accounts	2021	https://www.sinca.gob.ar/VerDocumento.aspx?IdCategoria=2
		Cultural situation: Private Cultural Employment and Generation of Cultural Income (2021)		National Directorate of National Accounts (DNCN)		
		Women in culture: notes for the analysis of access and cultural participation in consumption and in the labor market	Cultural Information System of Argentina	Permanent Household Survey	2017	https://www.cultura.gob.ar/media/uploads/mujeres_en_la_cultura_pdf.pdf
	Brazil	Cultural Indicators Information System 2009-2020	Brazilian Institute of Geography and Statistics	National Survey by Continuous Domiciliary Sample	2021	https://static.poder360.com.br/2021/12/Sistema_informacoes_in-dicadores_cultu-rai-s_2009-2020.pdf

Indicator	Country	Report name	Author institution	Data source	Year	Link
	Chile	Cultural Statistics Report	National Statistics Institute	Chilean Safety Association (ACHS), Work Safety Institute (IST), Mutual Society of Security of the Chilean Chamber of Construction (CCHC) and Occupational Safety Institute (ISL)	2020	https://www.ine.cl/docs/default-source/cultura/publicaciones-y-anuarios/publicaciones/estad%C3%ADsticas-culturales-informe-anual-2020.pdf?sfvrsn=474b6e96_2
	Colombia	Orange Report DANE Ministry of Culture	National Administrative Department of Statistics	DANE, Large Integrated Household Survey - GEIH	2021	https://economia-naranja.gov.co/reporte-naranja-dane-mincultura/
	Mexico	Women in art and culture	Center of Legislative Studies for Gender Equality	Labor Observatory - National Employment Service	2021	https://genero.congresocdmx.gob.mx/wp-content/uploads/2022/03/CELIg.-Estudio-mujeres-en-el-arte-y-la-cultura-en-Mexico-Feb-14-2022-FINAL22020222-1-1.pdf
	Uruguay	Music, Women and Dissidence: Structural and main limitations obstacles in the construction of music as a profession	Sol Scavinoy Paula Simonetti	Continuous Household Survey	2020	https://periodicos.claec.org/index.php/resultarte/article/view/1912/1268

Indicator	Country	Report name	Author institution	Data source	Year	Link
Companies (Salary gap and vertical segregation)	Argentina	Women in culture: notes for the analysis of cultural access and participation in consumption and in the labor market	Cultural Indicators Information System	Permanent Household Survey	2017	https://www.cultura.gob.ar/media/uploads/mujeres_en_la_cultura_pdf.pdf
	Brazil	Cultural Information System	Brazilian Institute of Geography and Statistics	Central Business Registration	2017	https://biblioteca-ibge.gov.br/vi-desactualizada/Liska/liv101687.pdf
	Chile	Cultural Statistics Report	National Statistics Institute	Chilean Safety Association (ACHS), Work Safety Institute (IST), Mutual Society of Security of the Chilean Chamber of Construction (CCHC) and Occupational Safety Institute (ISL)	2020	https://www.ine.cl/docs/default-source/cultura/publicaciones-y-anuarios/publicaciones/estad%C3%ADsticas-culturales-informe-anual-2020.pdf?sfvrsn=474b6e96_2
	Colombia	Orange Economy Report	National Administrative Department of Statistics	Microbusiness Survey	2021	https://economia-naranja.gov.co/media/nothvogs/5to-reporte-economia-naranja.pdf

Indicator	Country	Report name	Author institution	Data source	Year	Link
Public funding	Argentina	Cultural situation No. 34: Cultural Public Expenditure and Employment Year 2019 (2020)	Cultural Information System of Argentina	National Cultural Public Expenditure (GPCN)	2020	https://www.sinca.gob.ar/VerDocumento.aspx?IdCategoria=2
	Argentina	Cultural policies in Argentina: a tour of its main plans (1983-2019) (2020)	National Institute of Public Administration	National Cultural Public Expenditure (GPCN)	2020	https://www.argentina.gob.ar/sites/default/files/cu-inap_8_2020.pdf
	Brazil	Cultural Indicators Information System	Brazilian Institute of Geography and Statistics	Integrated System of Financial Administration of the Federal Government - SIAFI and General Coordination of Relations and Financial Analysis of States and Municipalities.	2020	https://static.poder360.com.br/2021/12/Sistema_informacoes_indicadores_culturais_2009-2020.pdf
Chile	Cultural Statistics Report	National Statistics Institute	Culture funds (Fondart, Music, Audiovisual and Book),	2020	https://static.poder360.com.br/2021/12/Sistema_informacoes_indicadores_culturais_2009-2020.pdf	

Indicator	Country	Report name	Author institution	Data source	Year	Link
	Chile	Cultural Statistics Report	National Statistics Institute	Culture funds (Fondart, Music, Audiovisual and Book),	2020	https://static.poder360.com.br/2021/12/Sistema_informacoes_indicadores_culturais_2009-2020.pdf
	Colombia	Budget - Website of the Ministry of Culture (consulted in 2021)	Ministry of Culture	Budget of the Nation	2021	https://mincultura.gov.co/Documents/Ley%201474/PRESUPUESTO%20INICIAL%202021%20MINISTERIO%20DE%20CULTURA.pdf
	Mexico	Federal Public Budget for the Function of Culture, Sports and Religious Affairs, 2018-2019	Ministry of Finance and Public Credit - SHCP	Budget of the Nation	2021	http://www.diputados.gob.mx/sedia/sia/se/SAEISS-11-19.pdf
Public funding	Chile	Cultural Statistics Report	National Statistics Institute	Higher Education Information Service	2020	https://static.poder360.com.br/2021/12/Sistema_informacoes_indicadores_culturais_2009-2020.pdf

Of the diversity of documents with global information reviewed, only some contained quantitative data, which allowed the estimation of some of the previously defined UNESCO indicators. These are the reports summarized in the following table:

Sources in which it is possible to calculate the gender dimension from the microdata available

Indicator	Country	Data Source	Link	Year
Employment/ Companies	Argentina	Permanent Household Survey	https://www.indec.gob.ar/indec/web/Institucional-Indec-BasesDeDatos	2021
	Brazil	National Survey by Continuous Domiciliary Sample	https://www.ibge.gov.br/estatisticas/sociais/trabalho/9171-pesquisa-nacional-por-amostra-de-domicilios-continua-mensal.html?=&t=downloads	2022
	Chile	National Employment Survey (ENE)	https://www.ine.cl/estadisticas/sociales/mercado-laboral/ocupacion-y-desocupacion	2022
	Colombia	Large Integrated Household Survey	https://www.datos.gov.co/Estadisticas-Nacionales/Gran-Encuesta-Integrada-de-Hogares-GEIH/mcpt-3dws	2021
	Uruguay	Continuous Household Survey	https://www.ine.gub.uy/encuesta-continua-de-hogares1	2021
Technical, professional and higher education	Argentina	University Statistics Consultation System	https://estadisticasuniversitarias.me.gov.ar/#/home	2017
	Brazil	Higher Education Census	https://www.gov.br/inep/pt-br/areas-deatuacao/pesquisas-estatisticas-e-indicadores/censo-da-educacao-superior/resultados	2020
	Colombia	National Higher Education Information System	https://snies.mineducacion.gov.co/portal/ESTADISTICAS/Bases-consolidadas/	2021
	Mexico	Higher Education Statistical Yearbooks	http://www.anuies.mx/informacion-y-servicios/informacion-estadistica-de-educacion-superior/anuario-estadistico-de-educacion-superior	2021

Participation in employment and respective sources

Country	Female Participation (%)	Name of publication	Data source	Methodological framework	Comments	Year of estimate	Year of publication
Argentina	42%	Women in Culture: Notes for the analysis of cultural access and participation in consumption and in the labor market	INDEC Permanent Household Survey	UNESCO Cultural Statistics Framework	Does not include description of codes involved	2017	2019
Brazil	44,7%	System of Information and Cultural Indicators 2007-2018	National Survey by Continuous Domiciliary Sample - PNAD	UNESCO Cultural Statistics Framework	Includes description and breakdown of employed ISCOs	2017	2019
Chile	39,7%	https://biblioteca.ibge.gov.br/visualizacao/livros/liv101687.pdf	Chilean Safety Association (ACHS) and Work Safety Institute	Cultural Statistics Framework. Chile 2012	Includes description of activities involved	2019	2021

Country	Female Participation (%)	Name of publication	Data source	Methodological framework	Comments	Year of estimate	Year of publication
Mexico	40%	INEGI, System of National Accounts of Mexico		Framework for Culture Statistics” of (UNESCO) and the Methodological Guide for the Implementation of Culture Satellite Accounts in Ibero-America 2015. Andrés Bello Agreement (CAB)	Includes description of activities involved	2013	2020
Uruguay	43%	UNESCO Indicators of Culture for Development. Analytical summary	Continuous household survey, INE (2012).	CDIS-UNESCO Methodology	Includes description and breakdown of employed ISCOs in the methodological section	2012	2014

Source: Own elaboration.

There are other studies carried out by government entities, trade associations, observatories and academics working in the creative economy that provide qualitative and quantitative information for at least one of the subsectors (Visual Arts, Performing Arts, Video Games, Music and Audiovisual). More details about these investigations are found in the following table:

Identified sectoral studies

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Argentina	Visual Arts	2013	Susana Tarantuviez	X	Woman and Theater: The place of women in the history of Argentinian theater
Argentina	Visual Arts	2019	Mariela Alonso et al.	X	Art, technology and new behaviors in Argentinian art: the case of the manifesto "Commitment of feminist artistic practice 2017"
Argentina	Audiovisual	2019	Argentinian Audiovisual Industry Observatory	INCAA and Ministry of Education, Culture, Science and Technology	Report: Gender Equality in the Argentinian Audiovisual Industry
Argentina	Music	2021	Mercedes Liska	Resonances vol. 25, no. 49, July-November 2021, pp. 85-107.	The exclusion of female artists in festivals: gender policies and quantitative surveys in the professional music field in Argentina (2017-2019)
Argentina	Video games	2020		Argentinian Video Game Industry Observatory, ADVA and the University of Rafaela	Video games and gender: contributions to think about the industry in Argentina
Brazil	Visual Arts	2010	Ana Mae Barbosa	19th Meeting of the National Association of Researchers in Plastic Arts "Entre Territórios"	A Question of Cultural Policy: Women Artists, Craftswomen, Designers and Art/Educators
Brazil	Audiovisual	2019	Sandra de Souza Machado	Scientific journal of Education and Communication, (18), 79-90.	Women filmmakers engender new model roles in audiovisual production

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Brazil	Music	2019	Fabiana Bastistel et al.	Data SIM / SIM São Paulo	“Women in the Music Industry in Brazil: Obstacles, opportunities and perspectives”
Brazil	Music	2020	Nayive Ananías	Braziliana, Journal for Brazilian Studies 9(1):151-17	“Praise enemies and curse friends”: An approach to female music criticism in Brazil in the first half of the 20th century
Chile	Visual Arts	2016	Several authors	Women’s Institute Foundation	Final study report on art, culture and gender: “Approach to a diagnosis, for the National Council of Culture and the Arts”
Chile	Artes Visuales	2021	Several authors	Ministry of Culture, Arts and Heritage	Women in the visual arts in Chile 2010-2020
Chile	Audiovisual	2021	Women’s Association in the Video Game Industry	Women’s Association in the Video Game Industry	Women in the Video Game Industry
Chile	Audiovisual	2021	Carla Pinochet et al.	Ministry of Culture, Arts and Heritage	Women in the audiovisual field: barriers and gender gaps in the Chilean artistic sector
Chile	Music	2019	Carla Pinochet et al.	Observatory of Cultural Policies and Ministry of Culture, Arts and Heritage	Women artists in the field of music: barriers and gender gaps in the Chilean artistic sector

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Chile	Music	2021	Carla Pinochet, et al.	Resonances vol. 25, n° 48, December-June 2021, pp. 87-108. DOI: https://doi.org/10.7764/res.2021.48.5	The monopoly of technique: gender inequities and feminist agency in the support work of the Chilean music field
Chile	Music	2021	Salas, N. Et al	Rommda (Network of women's music organizations and associated dissidents), Satélite Lat (Women in the Latin American music industry) and Tramus (Music women workers).	Women and dissidents in the Chilean music industry: obstacles, opportunities and perspectives
Chile	Video games	2021		Chilean Association of Video Game Developers	Annual Survey of the Video Game Development Industry 2019
Colombia	Visual Arts	2001	Margarita Tortajada	Cenidi Danza/INBA/CONACULTA (publishers)	Fruits of women. Women in stage dance
Colombia	Visual Arts	2004	Adriana Sánchez Gutiérrez	X	Traces of a feminist political theater in Colombia. Contributions from María Mercedes Jaramillo

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Colombia	Visual Arts	2019	Yadira Gómez Hernández, Andrey Ramos Ramírez, Nora Espinal Monsalve	Institutional Economics Journal. 22, 42, 297-323.	Consumption of performing arts in Medellín
Colombia	Visual Arts	2013	Alexa Cuesta Flores	Caribbean and Latin American literature notebooks; No. 18	Women artists from the Colombian Caribbean: under the gender perspective... or outside of it?
Colombia	Music	2009	Alejandra Quintana Martínez	Editorial Universidad de Rosario	Bagpipe music festivals in Ovejas and San Jacinto, a tradition of exclusion towards women
Colombia	Music	2018	Astrid Carolina Arenas Vanegas and Karolynna Hernández Ortega	University of Rosario (Bogotá)	Brave: Women in Music
Mexico	Visual Arts	2003	Habital H. Bloch	Studies on Contemporary Cultures, vol. IX, No 17, June, 2003, pp. 91-113. University of Colima	And... now it is the turn for the "gaze" of women: gender analysis and creation in contemporary visual arts

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Mexico	Visual Arts	2005	Maria Araceli Barbosa Sánchez	Inventio, la génesis de la cultura universitaria en Morelos, ISSN-e 2448-9026, Vol. 1, N°. 2, 2005, págs. 77-83	Feminist culture and visual arts in Mexico
Mexico	Audiovisual	2010	Aimeé Vega Montiel	Revista mexicana de ciencias políticas y sociales [online]. 2010, vol.52, n.208, pp.81-95. ISSN 0185-1918.	Women and the human right to communication: their access and participation in the media industry
Mexico	Audiovisual	2019	Marta Álvarez Izquierdo	X	A space for women in the film industry. Review of the book Emerging Women: Women in 21st Century Cinema, Annette Scholz and Marta Álvarez (coordinators)
Uruguay	Visual Arts	2010	Daniela Bouret and Gonzalo Vicci	Telondefondo. Journal of theater theory and criticism, 6(12), 1-18. https://doi.org/10.34096/tdf.n12.9211	"Women on Stage / Transgressing the stage." An approach to the artists at the Teatro Solís: 1856-1947
Uruguay	Visual Arts	1998	Mónica Lettieri		Portraits, heads and nudes: the awareness of being a woman in the plastic arts

Country	Sector	Year of publication	Author(s)	Author Associated institution	Title of the study
Uruguay	Music	2020	Paula Simonetti and Sol Scavino		Music, women and dissidence, structural limitations and main obstacles in the search for music as a profession in Uruguay
Uruguay	Music	2021	Viviana Ruiz, Sol Scavino and Más Músicas Uruguay	National Fund for Music and Montevideo Culture	Sound equity, analysis and reflections of the first meeting for women and dissidents of Uruguayan music
Uruguay	Video games	2017		Dinatel	Diagnosis of video game companies

In the set of sectoral investigations found, some contained quantitative information for some of the UNESCO indicators.

Table 23: Listado de estudios de carácter sectorial cuantitativo identificados

Nro	Country	Sector	Type of institution	Source	Institution	Year	Variable available by source			
							Educación	Salary gap	Vertical segregation	Employment
1	Argentina	Music	Association/	How has the gender gapevolved in Latin American scenarios?	Ruidosa	2017	0	0	x	0
2	Argentina	Audiovisual	trade union/private sector	DEISICA 31	Association of the Argentinian Film Industry: Animation, Advertising, Audiovisual Media	2021	0	0	x	x
3	Argentina	Audiovisual	Association/	Report on gender equality in the Argentinian audiovisual industry	National Institute of Cinema and Audiovisual Arts (INCAA)	2018	0	0	x	0
4	Argentina	Music	trade union/	Music + Data	Association of Independent Seals of Argentina	2021	0	0	0	x
5	Argentina	Video Games	private sector	Video games and gender: contributions to think about the industry in Argentina	Argentinian Video Game Industry Observatory, ADVA and the University of Rafaela	2020	0	0	0	x

Nro	Country	Sector	Type of institution	Source	Institution	Year	Variable available by source			
							Educa-tion	Salary gap	Verti-cal segregation	Employ-ment
6	Brazil	Music	Associ-ation/	Music Mar- ket Analysis in Brazil - 2020/2021 Report	Brazilian As- sociation of Independent Music		0	0	0	x
7	Brazil	Music	trade union/	Women in the music industry in Brazil	Data SIM		0	0	x	0
8	Brazil	Audio- visual	private sector	Female partici- pation in Brazilian audiovisual production	National Agency of Cinema		0	0	x	0
9	Chile	Audio- visual	Associ- ation/	Appli- cants and selected applicants, Audiovisu- al Funds, 2020	Ministry of Culture, Arts and Heritage					
10	Chile	Music	trade union/	How has the gen- der gap evolved in Latin Amer- ican sce- narios?	Ruidosa		0	0	x	0
11	Chile	Video Games	private sector	2019 Annu- al Survey of the Video game De- velopment Industry	Chilean As- sociation of Video Game Developers		0	0	0	x
12	Chile	Music	Public sector	Charac- terization report of the Chil- ean music industry: recorded music	Digital Ob- servatory of Chilean Music		0	0	0	x

Variable available by source

Nro	Country	Sector	Type of institution	Source	Institution	Year	Education	Salary gap	Vertical segregation	Employment
13	Chile	Audio-visual	Public sector	Women in the audio-visual field: gender barriers and gaps in the Chilean artistic sector	Ministry of Culture, Arts and Heritage		0	0	0	0
14	Chile	Music	Association/trade union/private sector	Women and dissidents in the Chilean music industry: obstacles, opportunities and perspectives	Network of Women's Music Organizations and Associated Dissidents		0	0	x	0
15	Chile	Music	Association/trade union/private sector	Registry of Members of the National Symphony Orchestra	National Symphony Orchestra		0	0	x	0
16	Colombia	Music	Association/trade union/private sector	How has the gender gap evolved in Latin American scenarios?	Ruidosa		0	0	x	0
17	Colombia	Music	Association/trade union/private sector	Registry of Members of the Bogota Philharmonic Orchestra	Bogota Philharmonic Orchestra		0	0	x	0

Variable available by source

Nro	Country	Sector	Type of institution	Source	Institution	Year	Education	Salary gap	Vertical segregation	Employment
18	Mexico	Audio-visual	Public sector	Statistical Yearbook of Mexican Cinema	Ministry of Culture		0	0	0	x
19	Mexico	Music	Association/	How has the gender gap evolved in Latin American scenarios?	Ruidosa		0	0	x	0
20	Uruguay	Audio-visual	trade union/	Uruguayan cinema from a gender perspective	Audiovisual Women Uruguay		0	0	x	x
21	Uruguay	Performing Art	private sector	Gender inequalities in cultural policies: a pending debate	Municipality of Montevideo		x	0	x	0
22	Uruguay	Music	Association/	Registry of Members of the Montevideo Philharmonic Orchestra	Municipality of Montevideo		0	0	x	0
23	Uruguay	Video games	trade union/	Diagnosis of video game companies	Municipality of Montevideo		0	0	x	0

Finally, it is important to mention that three studies referenced by the interviewees as relevant were included, because they derive from guidelines of the same trade associations. Likewise, undergraduate theses found in the search process were excluded, since indexed articles and research commissioned by public and private organizations were prioritized.





07

Search criteria
with data matrix
technique



The systematization of bibliographic resources was carried out using this list of search criteria both in the Google engine and in Google Scholar. The results that are taken into account are the indexed articles.

During the verification of the criteria, several columns and articles were found on websites that state the need to include more women in the creative industry and the problem of the gender gap in the sector.

1. Argentina

1. Women in the creative industry (no results)
2. Women in the music industry
3. Inclusion of women in the National EDM industry
(Paula Carrascal Navarro)

a. Women in the plastic arts

1. Art, technology and new behaviors in Argentinian art: the case of the manifesto "Commitment of feminist artistic practice 2017" (Mariela Alonso et al.)

b. Women in the theater

1. Women and theater: the place of women in the history of Argentinian theater (Susana Tarantuviez)

c. Women and performing arts (no results)

d. Women in the Argentinian audiovisual industry (no results)

e. Gender gap in the creative industry (no results)

f. Gender gap in the music industry (no results)

g. Gender gap in the plastic arts (no results)

h. Gender gap in the theater industry (no results)

i. Gender gap in the performing arts (no results)

j. Gender gap in the film industry

1. Gender inequality in the Argentinian film industry 2001-2018. Mendoza case (María Florencia Guadia)
2. Report on gender equality in the Argentinian audiovisual industry (OAVA)





2. Brazil

a. Women in the creative industry (no results)

b. Women in the music industry

1. An approach to female music criticism in Brazil in the first half of the 20th century (Nayive Ananias)

c. Women in the plastic arts

1. A question of cultural policy: women artists, atheists, designers and art/educators (Ana Mae Barbosa)

d. Women in the Brazilian theater (no results)

e. Women and performing arts (no results)

f. Women in the audiovisual industry

1. Women filmmakers engender new model roles in audiovisual production (Sandra de Souza Machado)

g. Gender gap in the creative industry (no results)

h. Gender gap in the music industry (no results)

i. Gender gap in the plastic arts (no results)

j. Gender gap in the theater industry (no results)

k. Gender gap in the performing arts (no results)



3. Chile

a. Women in the creative industry (no results)

b. Women in the music industry

1. Women in music production (Elisa Elliott Ferreira)

c. Women in the plastic arts

1. Women in the visual arts 2010-2020

d. Women in the theater industry (no results)

e. Women and performing arts (no results)

f. Gender gap in the creative industry (no results)

g. Women in the audiovisual industry

1. Study: Women in the Audiovisual Field: barriers and gender gaps in the Chilean artistic sector (Carla Pinochet et al.)

h. Women in the video game industry

1. Study: Women in the Video Game Industry (Association of Women in the Video Game Industry)

i. Gender gap in the audiovisual industry

j. Gender gap in the music industry

1. Women artists in the field of music: barriers and gender gaps in the Chilean artistic sector (Carla Pinochet et al.)

k. Gender gap in the plastic arts

l. Gender gap in the theater industry (no results)

m. Gender gap in the performing arts (no results)

4. Colombia

a. Women in the creative industry (no results)

b. Women in the music industry

1. Brave: women in music (Astrid Carolina Arenas Vanegas and Karolynna Hernández Ortega)
2. Bagpipe music festivals in Ovejas and San Jacinto, a tradition of exclusion towards women (pp. 132-154) (Alejandra Quintana Martínez)

b. Women in the plastic arts

1. Women artists from the Colombian Caribbean: under the gender perspective... or outside of it? (pp. 35-62) (Alexa Cuesta Flores)

c. Women in the theater

1. Traces of a feminist political theater. Contributions by María Mercedes Jaramillo (Adriana Sánchez Gutierrez)

d. Women and the performing arts

1. The consumption of performing arts in Medellín (Yadira Gómez Hernández, Andrey Ramos Ramírez, Nora Espinal Monsalve)

e. Women in the audiovisual industry

1. A space for women in the film industry. Review of the book *Emerging Women: Women in 21st Century Cinema*, Annette Scholz and Marta Álvarez Izquierdo (coordinators)

f. Gender gap in the creative industry (no results)

g. Gender gap in the music industry (no results)

h. Gender gap in the plastic arts (no results)

i. Gender gap in the theater industry (no results)

j. Gender gap in the performing arts (no results)

k. Gender gap in the audiovisual industry (no results)

1. Gender inequality in the Colombian film industry towards emerging professionals: analysis towards women graduates of the Universidad Autónoma de Occidente from the Cinema and Digital Communication Program during the years 2013-2018 (Sandra Jaramillo Romero)



5. Mexico

a. Women in the creative industry (no results)

b. Women in culture

1. Women in culture and the arts (National Institute for Women)
2. Against restricted citizenships. Experiences of gender cultural policy (Ana Rosas Mantecón)

c. Women in the music industry (no results)

d. Women in the plastic arts in

1. Feminist culture and visual arts in Mexico (María Barbosa Sánchez)
2. And... now it is the turn for the "gaze" of women: gender analysis and creation in contemporary visual arts (Habitat H. Bloch)
3. Women Artists (Rita Eder)

e. Women in dancing

1. Fruits of women. Women in stage dance (Margarita Tortajada)

f. Women in the audiovisual industry

1. Women and the human right to communication: their access and participation in the media industry

g. Women and performing arts (no results)

h. Gender gap in the music industry (no results)

i. Gender gap in the plastic arts (no results)

j. Gender gap in the performing arts (no results)



6. Uruguay

- a. Women in the creative industry (no results)
- b. Women in the music industry

1. Music, women and dissidence: structural limitations and main obstacles in the search for music as a profession in Uruguay (Paula Simonetti and Sol Scavino)
2. "Más Músicas Uruguay. Sound equity: analysis and reflections of the first meeting for women and dissidents of Uruguayan music" (Viviana Ruiz, Sol Scavino y Más Músicas Uruguay)

- c. Women in the plastic arts

1. Portraits, heads and nudes: the awareness of being a woman in the plastic arts

- d. Women in the theater

1. "Women on stage/Transgressing the stage". An approach to the artists at the Teatro Solís: 1856-1947 (Daniela Bouret and Gonzalo Vicci)
2. Identity, strategies of theatricality and knowledge in Las Julietas by Marianella Morena and Chaika by Mariana Percovich (Sofía Echeverry)

- e. Women and performing arts (no results)
- f. Women in the audiovisual industry (no results)
- g. Gender gap in the creative industry (no results)
- h. Gender gap in the music industry (no results)
- i. Gender gap in the plastic arts (no results)
- j. Gender gap in the theater industry (no results)
- k. Gender gap in the performing arts (no results)





08

Qualitative
survey

Qualitative survey

The strategy considered the development of 31 semi-structured interviews with managers and leaders of the cultural and creative sector in six countries (Argentina, Brazil, Chile, Colombia, Mexico and Uruguay) and five prioritized artistic subsectors (performing arts, visual arts, audiovisual, music and video games). The objective of the interviews was to evaluate the main determining factors that affect female labor participation through their perceptions.

Among the characteristics of the interviewees, it stands out that they are women who currently hold positions of leadership or influence in the management of initiatives, or ventures in the prioritized subsectors. On average, they had 17 years of work experience, 11 of which had been dedicated to managerial work.

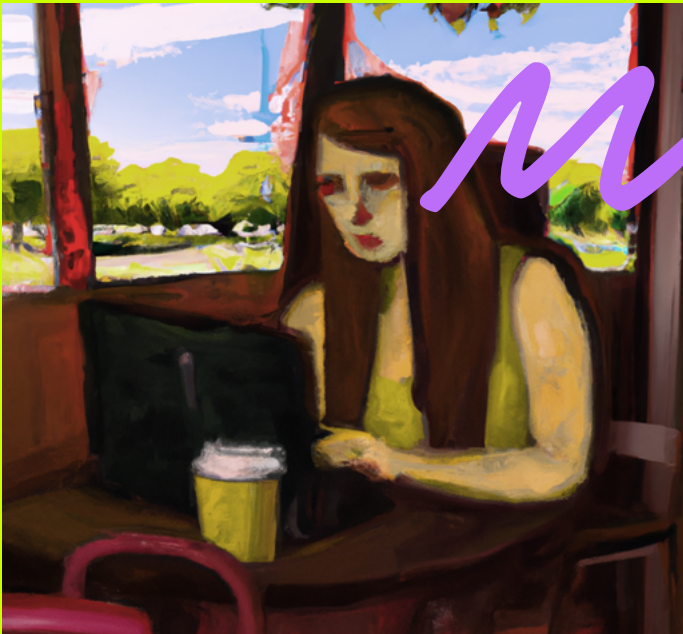
Among their roles, the management of festivals or fairs, public administration positions, associations and collaboration networks, or the implementation of large-scale projects with high economic and cultural impact stand out. Most of them were pro-

fessionals, with undergraduate university studies, and some had postgraduate specializations. Their age range was diverse and fluctuated between approximately 28 and 63 years old. Their family situation was also variable: some were single without children; others had a partner; and there were single mothers and other mothers with a partner.

They all explained their career paths as processes that had demanded great efforts on their part, mainly due to the functioning of their respective sectors and their multiple needs. Some of the interviewees had professions linked to the sector (e.g. architecture, audiovisual, design), although not all were directly related to the artistic sector in which they worked at the time of the interviews. Others came from careers in the humanities or social sciences. Similarly, in all of them there is a prior affinity with the field, either due to family history or the early development of projects related to their sector.

The interviewees were defined through the following variables:

- Gender: Selection of people of female or diverse gender
- Subsector: Selection of people who were part of the prioritized subsectors
- Country: Representation of all prioritized countries
- Role in the value chain: Selection of agents who had leadership positions in the management of the sector.
- The distribution of interviewees by country and sector level is as follows:



Distribution of interviewees by country and sector

Sector/ Year	Argentina	Brazil	Chile	Colombia	Mexico	Uruguay	Grand total
Performing arts	1	1	1	0	1	1	4
Visual arts	1	1	1	0	1	1	5
Audiovisual	1	1	1	1	1	2	7
Music	1	1	2	1	1	1	7
Video games	1	1	1	1	2	1	6
Grand total	5	5	6	3	6	6	31

Interview guidelines

I. PROFESSIONAL CAREER

1. How did you get to the position you have today?
Please tell us about your career path. Have you always been interested in reaching a leadership position in the cultural sector and the creative economy? At what point did you visualize this professional path as an option?
2. How would you describe your current role? What are the main responsibilities, functions and activities
3. Did you have any difficulties getting to this job position? Could you tell us what it was and how you faced it? What was your training process like? Did you have any problems accessing the type of education you wanted to obtain?

II. LEADERSHIP, MENTORING, SPONSORSHIP, NETWORKING

1. How did you learn the tasks of your position? Did you have a previous mentor/sponsor/boss? Has there been a woman who has served you as a role model or inspiration? Do you think it would have helped you to have a female leader who would support you in your learning process?
2. What networks have you been involved in? Is there one that has helped you in your career?

III. HINDERS AND FACILITATORS

1. Work and family balance: How have you managed to find a balance between your professional career and your other activities and responsibilities? (Ask when, why and with what other activities and how it was resolved).
2. What have you had to change in your life since you took this position? Have you ever thought about stopping to participate for this reason? How did you solve that?
3. What specific characteristics of working conditions in the creative cultural sector do you think have facilitated or hindered the development of your career? Are there any structural features of the sector that make it more difficult or easier for women to develop their careers?
4. Covid-19: How did the pandemic affect your work?
5. Technology: What role does technology play in your sector?
6. Government: What role does the government play in your sector (financier, regulator, employer, networks...)?
7. What situation could lead you to leave this position?
8. How do you project your professional career?

IV. PERCEPTION OF GENDER GAPS

1. Based on your experience in the sector, do you recognize any gender gap?

2. If the answer is yes:

- In which areas do you identify inequalities that arise for reasons of gender?
- Do you think these differences vary throughout the value chain, or are they more or less stable?
- How do you think these gaps could be addressed and reduced?



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