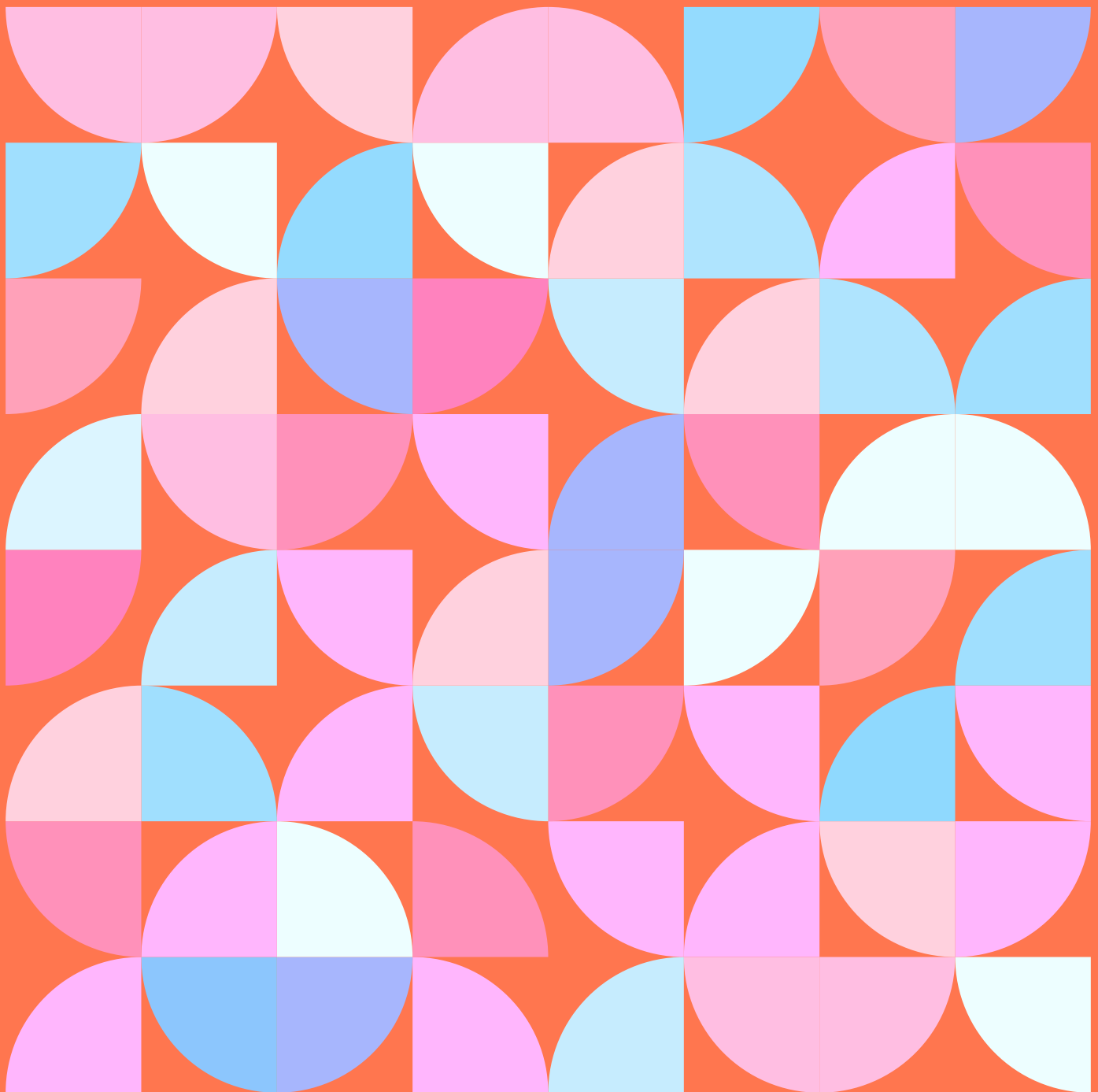




LITHUANIAN  
COUNCIL FOR  
CULTURE

# GENDER INEQUALITY IN THE CULTURAL SECTOR: ECONOMIC AND EMOTIONAL STATE OF FEMALE ARTISTS



International performing arts festival ConTempo,  
acrobatic performance La Spire by the Rhizome troupe,  
2022. Photo: Martynas Plepys



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Special thanks to  
Radvilė Maskuliūnaitė

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The view expressed by the author hereof does not necessarily coincide with the opinion of the Lithuanian Council for Culture.





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Superkoloritas, a modern electric stage  
music duo, 2022. Photo: Visvaldas  
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# IN TRO DUC TION

## **GENDER INEQUALITY IN CULTURE: INTERNATIONAL LEGAL AND POLITICAL CONTEXT**

Gender equality is at the top of the list of values on which the Treaty on European Union, the EU Charter of Fundamental Rights, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions are founded, as well as many other international conventions and resolutions that Lithuania has signed or accepted.

It might be argued, nonetheless, that the high-profile international movement 'Me Too' against sexual harassment, which was started in 2017 following public allegations of sexual harassment against US film producer Harvey Weinstein, has contributed to increased public pressure on politicians and civil servants to pay more attention to women's rights.

The increased focus on gender equality in cultural and creative industries is particularly notable at the European Union level. In 2018, the Council of the European Union adopted conclusions on the Work Plan for Culture 2019–2022 and, for the first time, identified gender equality as one of the six priority axes of action in the field of culture:

**'GENDER EQUALITY IS A PILLAR OF CULTURAL DIVERSITY. CULTURE HAS A KEY ROLE TO PLAY IN CHALLENGING STEREOTYPES AND PROMOTING SOCIETAL CHANGES. YET INTERSECTIONAL GENDER GAPS PERSIST IN ALMOST ALL CULTURAL AND CREATIVE SECTORS. WOMEN AS ARTISTS AND CULTURAL PROFESSIONALS HAVE LESS ACCESS TO CREATION AND PRODUCTION RESOURCES, ARE GENERALLY PAID MUCH LESS THAN MEN AND ARE UNDER-REPRESENTED IN LEADERSHIP AND OTHER DECISION-MAKING POSITIONS AS WELL AS ON THE ART MARKET. THESE DISPARITIES NEED TO BE ACKNOWLEDGED AND TACKLED BY SPECIFIC POLICIES AND MEASURES. IN ORDER TO RAISE AWARENESS AT POLITICAL AND ADMINISTRATIVE LEVELS AND WITHIN THE DIFFERENT SECTORS, THERE IS A NEED FOR COMPREHENSIVE DATA AND AN EXCHANGE OF GOOD PRACTICE.'**



Also, in March 2020, the European Commission adopted the Gender Equality Strategy 2020–2025 with the headline target of outlining key actions which, in line with the greater mainstreaming of gender equality in all policies, would contribute to uniformly achieving equality across the EU. The core challenges addressed in the Gender Equality Strategy 2020–2025 include ending gender-based violence, challenging gender stereotypes, closing gender gaps in the labour market, equal gender participation across different sectors of the economy, gender balance in decision-making and politics, and closing the gender care gap. These challenges and objectives cover all policy areas, including the cultural and creative industries. By adopting the Gender Equality Strategy 2020–2025, the EU hopes to achieve the Gender Equality Goal – which is the 5th Sustainable Development Goal under the United Nations 2030 Agenda for Sustainable Development – more effectively.

Based on the Work Plan for Culture 2019–2022 and Gender Equality Strategy 2020–2025, the German Presidency of the Council adopted the Conclusions on gender equality in the field of culture in the second half of 2020, which were supported by 24 EU Member States (including Lithuania). It is the first resolution of this kind, focusing on the gender equality issue exceptionally in the cultural and creative industries. In the Conclusions, the EU Member States are encouraged to take specific actions on gender equality in the field of culture. For example, the EU Member States are invited to mainstream gender equality in cultural policy, as well as integrate the culture industry's perspective in economic and social legislation. The EU Member States are also encouraged to strengthen equal participation for professionals in the cultural and creative industries by improving labour structures regarding equal pay for women and men for equal work or work of equal value as well as promoting measures which would improve work-life balance, and in particular measures supporting cultural professionals with child-care or elderly-care obligations in the cultural and creative industries. Moreover, the countries supporting the Conclusions are encouraged to strengthen equal access to funding in the field of culture; promote special networking events and mentorship programmes for female artists and entrepreneurs; foster equal gender representation in teams of experts, the boards of cultural institutions and in the

composition of juries that decide on awards; improve the visibility of female artists; and promote research of gender equality and collection of gender-disaggregated data in the cultural industries.

Finally, the priority of gender equality is included in the regulations of the EU flagship instrument to support the cultural policy – the Creative Europe programme 2021–2027. The programme, which is dedicated to financing international cooperation projects managed by cultural organisations in the European Union, obliges applicants to respect the principle of gender equality in both developing and implementing cultural projects.

It, therefore, follows that, since 2018, gender equality has become one of the principal policy priorities of all the European Union's policy areas, including the cultural policy. This can be seen both in the general Gender Equality Strategy 2020–2025 as well as the documents specific to the cultural sector: the Work Plan for Culture 2019–2022, the Conclusions on gender equality in the field of culture, and the Creative Europe programme 2021–2027. It is no coincidence that the European Commission has established the Open Coordination Method work group comprised of Member State experts. In June 2021, this group published the report *Towards Gender Equality in the Cultural and Creative Sectors*, focusing on the key challenges, good practices, and recommendations for achieving gender equality within the culture industry. Thus, over the last few years, the European Union has been pursuing gender equality in a determined and proactive manner in various forms: through formal political commitments, financial mechanisms, and research on the gender equality issue in the EU.



## FUNDAMENTAL INTERNATIONAL PRINCIPLES AND COMMITMENTS ON GENDER EQUALITY

### Article 2 of the Treaty on the European Union

The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.

### Article 8 of the Treaty on the Functioning of the European Union (ex Article 3(2) TEC) (1)

In all its activities, the Union shall aim to eliminate inequalities, and to promote equality, between men and women.

### Article 23 of the EU Charter of Fundamental Rights. Equality between women and men

Equality between women and men must be ensured in all areas, including employment, work and pay. The principle of equality shall not prevent the maintenance or adoption of measures providing for specific advantages in favour of the under-represented sex.

## European Pillar of Social Rights

### 1. Gender equality

- Equality of treatment and opportunities between women and men must be ensured and fostered in all areas, including regarding participation in the labour market, terms and conditions of employment and career progression.
- Women and men have the right to equal pay for work of equal value.

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)  
Operational Guidelines. Article 7. Measures to promote cultural expressions

1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:
  - (a) to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples.

## **GENDER INEQUALITY IN CULTURE: LITHUANIAN LEGAL AND POLITICAL CONTEXT**

Lithuania has signed and accepted the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the EU Charter of Fundamental Rights, the Treaties, the Work Plan, and the Conclusions. Hence, Lithuania is at least formally committed to striving for gender equality in the public and political fields, including the cultural area. However, the objective of gender equality is almost entirely absent from the cultural policy design and implementation documents.

In the general political context of Lithuania, the issue of gender equality has been addressed in the Lithuania's Progress Strategy Lithuania 2030, approved in September 2020. It singles out the horizontal principle of 'equal opportunities for all' as one of the three horizontal principles that will help to 'consistently shape the values that are important for the progress of society and promote the desired changes in attitudes and behaviour'. Its application 'ensures that all people, regardless of gender, nationality, racial or ethnic origin, citizenship, language, religion, belief, convictions or views, disability, health status, social situation, age or sexual orientation have equal rights and access to services, facilities, transport, and other means, as well as to participate in public life'. Having presented this horizontal principle, strategy authors draw attention to the fact that the Gender Equality Index for Lithuania is among the lowest in the EU (Lithuania is ranked 23rd) and recognise that there has been no considerable progress in this area since 2005. Although Lithuania has a high level of female education and a similar labour market participation of both women and men, nevertheless, it is pointed out that 'there remains insufficient attention paid to areas such as high burden of household and childcare activities on women, the availability of childcare facilities, balancing work and family commitments, gender balance in politics, prevalence of gender stereotypes, the extent of domestic violence, and the gender pay and pension gap'. To address this issue, the National Progress Plan targets Lithuania to move from 23rd to 15th place on the EU Gender Equality Index by 2030.

In the case of the legal context of the issue of gender equality in culture, the Lithuanian Strategy for Cultural Policy Culture 2030 approved by the Government of the Republic of Lithuania in 2019, does not identify gender equality as a priority, even though this Strategy was developed following the United Nations 2030 Agenda for Sustainable Development - where gender equality is included as SDG 5 - and the National Programme on Equal Opportunities for Women and Men 2015-2021. The latter indicates gender mainstreaming in various areas, including the field of culture, as the fourth goal. It calls for gender mainstreaming in two ways: 'Promote gender equality in the evaluation of the contribution of the country's artists to culture and the arts', and 'Encourage greater participation of men in cultural initiatives'. Although the inclusion of the field of culture into the National Programme on Equal Opportunities for Women and Men 2015-2021 is strongly welcomed, the identified problems related to insufficient recognition of female artists with awards as well as low participation of men in cultural activities is only a tiny part of gender gaps in cultural and creative industries, as this study will demonstrate. In the aforementioned Lithuanian Strategy for Cultural Policy Culture 2030, the only provision related to gender equality is point 5 from the third chapter 'Vision': 'There is more balanced participation of people of different ages, genders and social groups in cultural activities.' However, the context implies that the Vision goal is related to the encouragement of men and older persons to participate more actively in cultural activities. Therefore, it appears that the Lithuanian Strategy for Cultural Policy fails to address the topics of gender equality and related issues, such as the right to equal pay for men and women for work of equal value; the even distribution of men and women across the leadership positions of cultural institutions as well as the boards that decide on art awards; and support for artists in terms of caring obligations, etc.

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**In summary, the Lithuanian Strategy for Cultural Policy - being an instrument of major importance - fails to include gender equality as a priority objective. This, in turn, demonstrates that authorities who are responsible for developing and implementing the cultural policy of Lithuania hold a passive approach in addressing the gender equality issue in the cultural industries. Moreover, it is essential to note that, so far, there has been no study performed about female artists and gender equality that would encompass the entire sector of cultural and creative industries. This at least partially explains the lack of knowledge on gender equality issues, which leads to low motivation to take proactive measures in addressing this matter.**

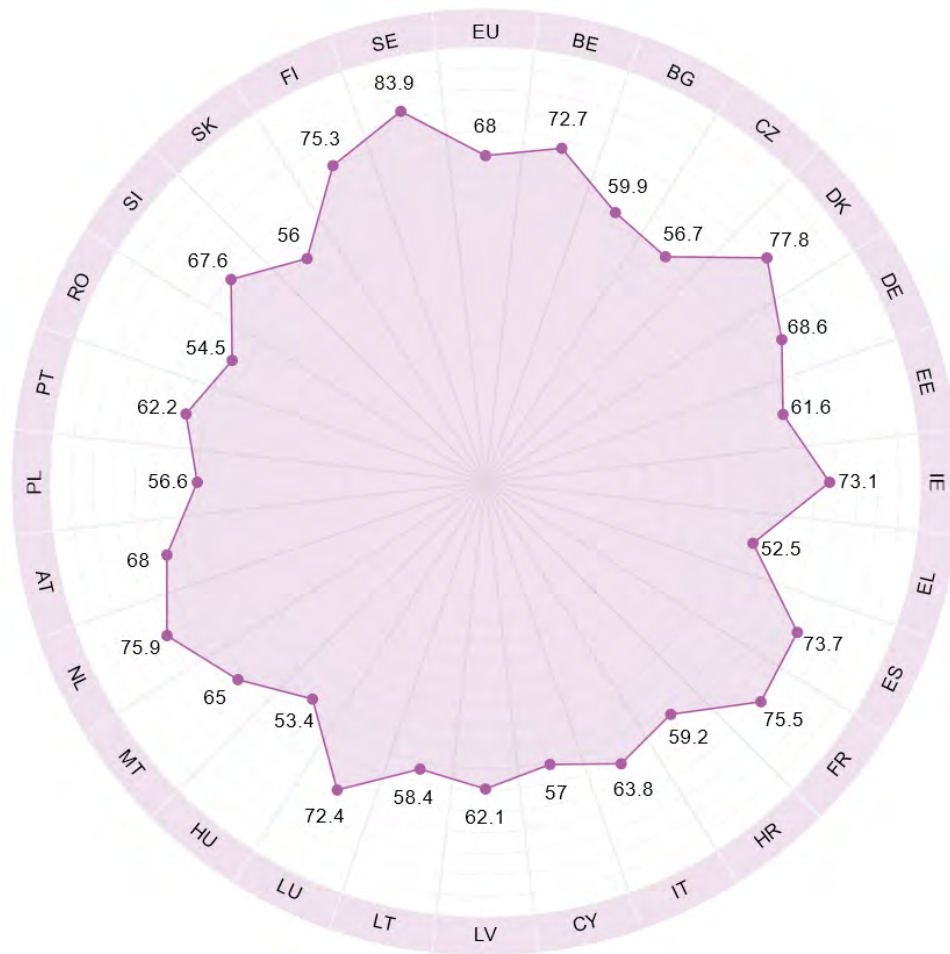
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# GENDER INEQUALITY DIMENSIONS: A REVIEW OF THE CURRENT SITUATION IN LITHUANIA

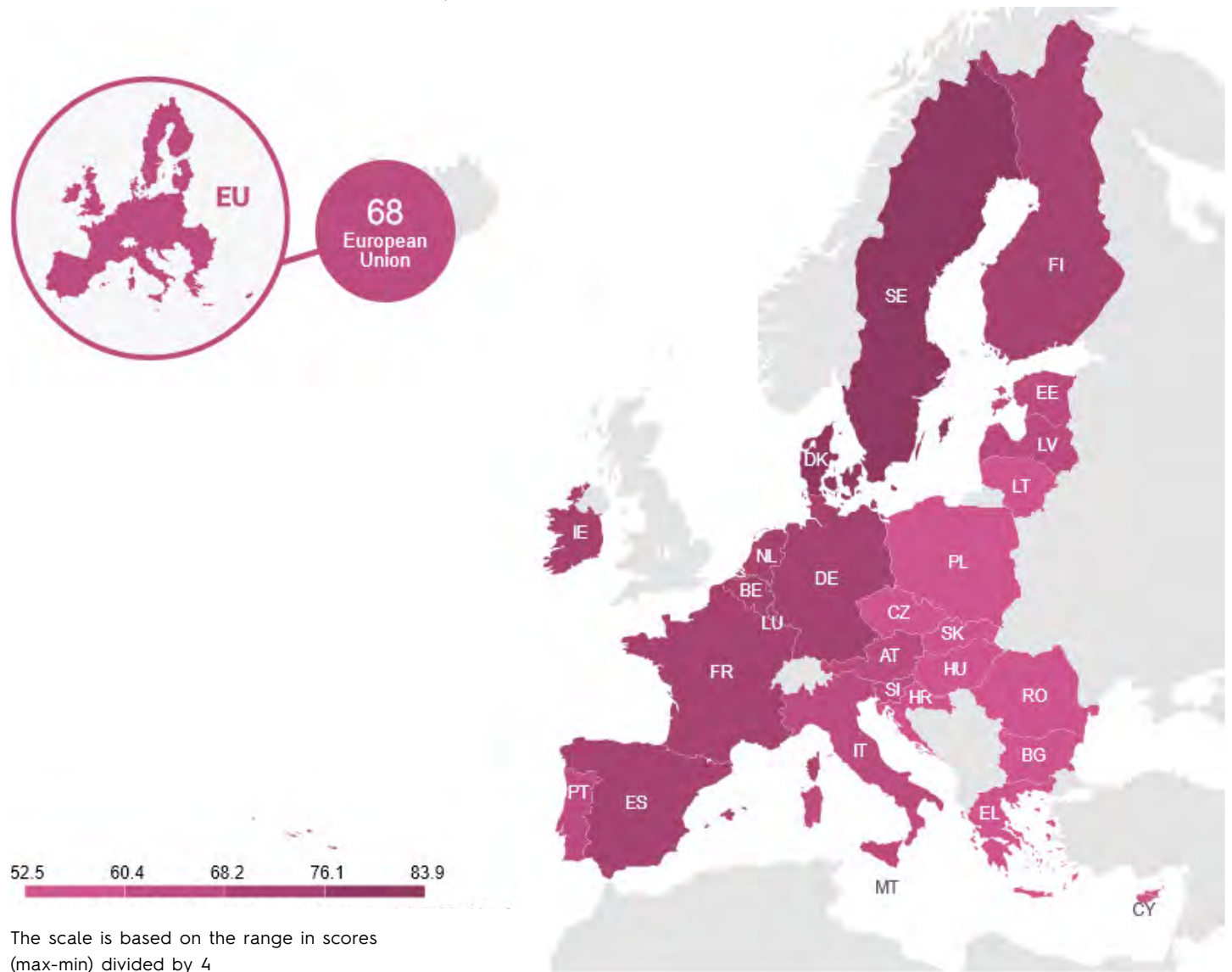
For a general assessment of the gender equality situation in Lithuania, the EIGE Index can be used as a benchmark. Figures 1 and 2 show graphs of a cross-country comparison within Europe. According to data from 2021, Lithuania (58.4 points) is behind the European Union’s average performance (68 points), landing at the lower end of the rating scale, ahead of just seven countries.

FIGURE 1. GENDER EQUALITY INDEX (SOURCE: EUROPEAN INSTITUTE FOR GENDER EQUALITY<sup>1</sup>)



<sup>1</sup> Internet access: <https://eige.europa.eu/gender-equality-index/2021/compare-countries/index/graph>.

FIGURE 2. GENDER EQUALITY INDEX (SOURCE: EUROPEAN INSTITUTE FOR GENDER EQUALITY<sup>2</sup>)



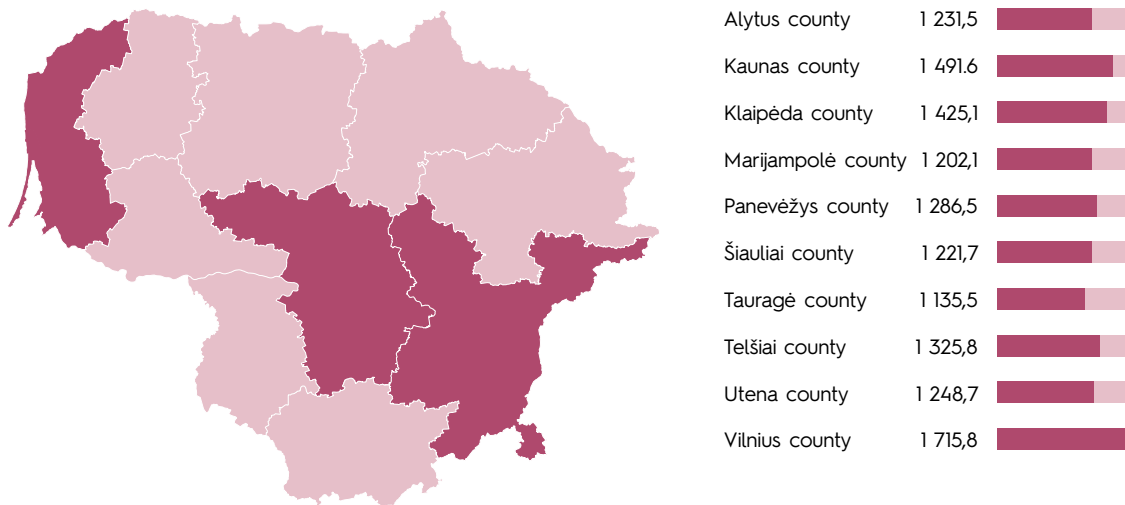
The scale is based on the range in scores (max-min) divided by 4

Compared to other European countries, gender equality is not adequately ensured in Lithuania. Inequality aspects are not uniform at the national level either. One of the metrics to assess gender equality is economic power. It can be measured by estimating the average monthly wage. Figures 3 and 4 show the maps of Lithuanian counties in terms of the average gross monthly earnings of men and women in each county (including individual enterprises) in 2020. Both men and women earn the highest income in Vilnius, Kaunas and Klaipėda counties. Nevertheless, one of the most significant pay gaps between the average monthly

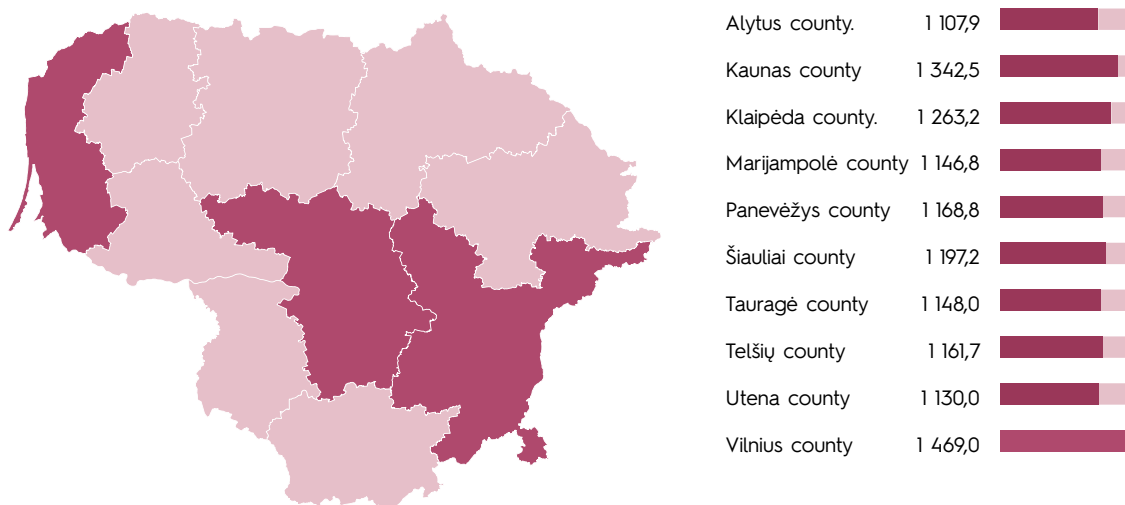
wage paid to men and women is also observed in these counties: women earn appr. EUR 250 less on average than men in Vilnius, appr. EUR 160 less in Klaipėda, and appr. EUR 150 less in Kaunas (Figure 5). Besides the three primary counties, a pay gap in the average monthly wage is also characteristic of Telšiai county, which amounts to EUR 164. Only in Tauragė county do women earn a little more on average than men. However, this county has one of the lowest wages in the country, i.e., compared to other counties, male workers earn the lowest wage in Tauragė county.

<sup>2</sup> Internet access: <https://eige.europa.eu/gender-equality-index/2021/compare-countries/index/map>.

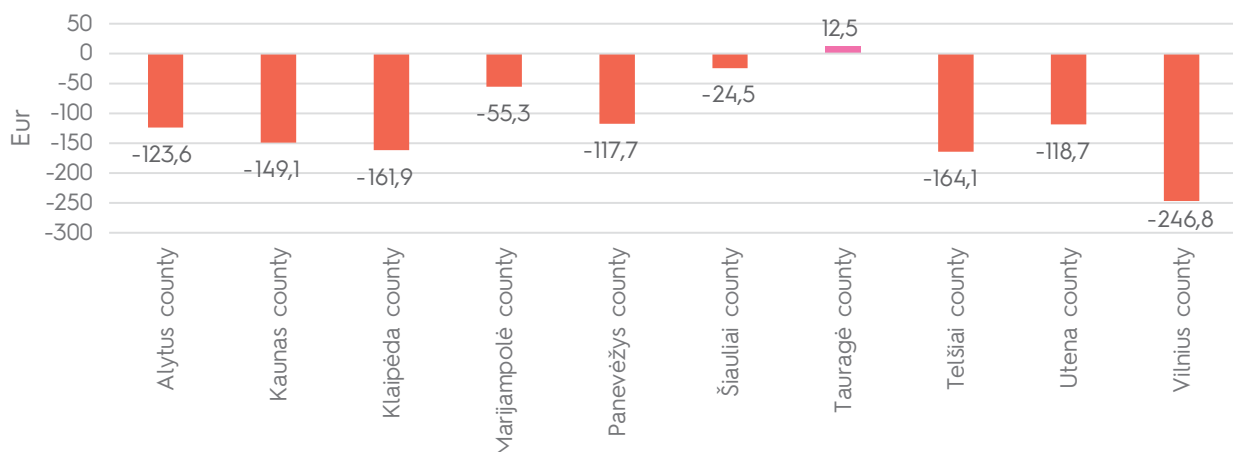
**FIGURE 3. AVERAGE MONTHLY GROSS EARNINGS OF MEN (INCLUDING INDIVIDUAL ENTERPRISES) IN 2020** (Source: Official Statistics Portal)



**FIGURE 4. AVERAGE GROSS MONTHLY EARNINGS OF WOMEN (INCLUDING INDIVIDUAL ENTERPRISES) IN 2020** (Source: Official Statistics Portal)



**FIGURE 5. THE PAY GAP BETWEEN THE AVERAGE GROSS MONTHLY EARNINGS OF MEN AND WOMEN (INCLUDING INDIVIDUAL ENTERPRISES) IN 2020** (compiled by the authors, based on the Official Statistics Portal)



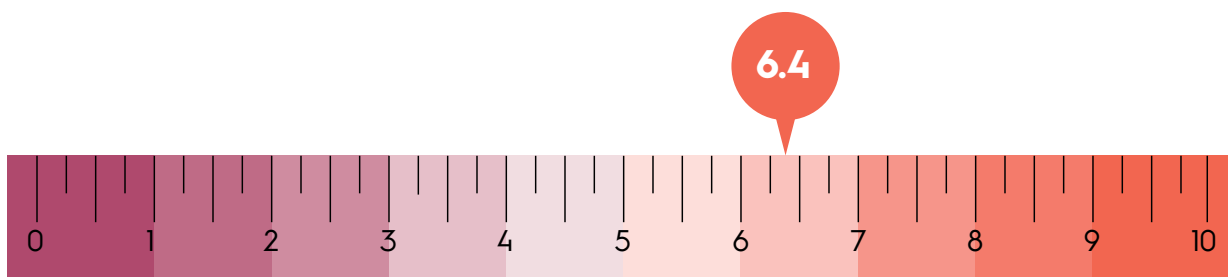


For the Lithuanian context, another index may be of use. The Office of the Equal Opportunities Ombudsperson and the programme 'Create Lithuania' have created the equal opportunities ruler. It is a tool for situational assessment of the gender equality situation in the workplace to be used at the organisational level by public bodies and private companies<sup>3</sup>. The questionnaire covers eight topics: employment and promotion processes, working conditions, professional development, organisational culture, organisation's image, remuneration and appreciation, career break and return to work, and organisation's values. The equal opportunities ruler can provide a score on a ten-point scale, where 10 means complete equality, and 1 means complete inequality. Currently, only the Ministry of Culture of the Republic of Lithuania (MoC) assessment

is available from all the culture-related institutions. It was completed in 2017 as a pilot survey in the context of assessing all the ministries<sup>4</sup>.

Based on the equal opportunities ruler, the MoC scored 6.4 points, i.e. above the average. The index can also be used to assess individual subcategories. The results of the MoC's survey show that the working conditions in the organisation are below average. The organisational culture and organisation's image ranked highest (Figure 6). In the general context of the national ministries, the MoC is not significantly distinguished, ranking somewhere in the middle. In 2017, the highest score (6.8 points) was achieved by the Ministry of Transport and Communications, while the lowest score belonged to the Ministry of Health (5.9 points) (see Annex 1).

**FIGURE 6. EQUAL OPPORTUNITIES RULER: THE MINISTRY OF CULTURE OF THE REPUBLIC OF LITHUANIA** (Source: Office of Equal Opportunities Ombudsperson<sup>5</sup>)



AREA OF EVALUATION	EVALUATION
Employment and promotion processes	6.0625
Working conditions	3.3521
Professional development	7.6750
Organisational culture	8.7855
Organisation's image	8.5000
Remuneration and appreciation	6.4034
Career break and return to work	5.5750
Organisation's values	4.9792

In summary, various indexes and figures of average monthly salaries show that the situation of gender equality is not sufficiently good in Lithuania: it lags significantly behind the EU's average; there is inequality of economic power in the country, the magnitude of which varies from county to county. In the field of culture, due to a lack of data needed for the equal opportunities ruler, only the MoC can be considered for the assessment. Based on the equal opportunities ruler, the situation in the organisation is better than average; however, there is still an enormous potential for improvement in gender equality at the ministerial level.

3 Internet access: <https://www.lygybe.lt/lt/lygiu-galimybiu-liniuote/>.

4 The metrics of the equal opportunities ruler is based on the survey data. During the period considered, the MoC employed 104 people; 31 of them (30 %) participated in the survey.

5 Internet access: <https://www.lygybe.lt/lt/lyciu-lygybes-liniuote/781>.

## d) MOTIVES, GOALS, AND OBJECTIVES OF THE STUDY

One of the critical issues highlighted in the Conclusions on gender equality in the field of culture adopted by the German Presidency of the Council, and in the vast majority of international studies on gender equality in the field of culture, is the lack of gender-disaggregated data about artists and cultural professionals. Without such data, it is challenging to launch effective measures to address the issue of gender inequality in the cultural sector.

The Lithuanian case demonstrates that the lack of analysis of gender-disaggregated data about artists may be a contributing factor to the passivity of the Lithuanian political field to address gender inequality. This is evidenced by the failure to include the gender equality issue in the essential strategies and plans for developing and implementing Lithuania's cultural policy. Considering the recent EU's calls to action urging Member States to proactively pursue gender equality and to initiate the process by collecting, analysing and publishing gender-disaggregated data, this study is relevant and meets the need to gather, examine and disseminate such data.

This study can be viewed as a continuation of the Study on the Social and Creative Condition of Artists conducted on the initiative of the Lithuanian Council for Culture by Dr Rusnė Kregždaitė and Dr Erika Godlevska and published in 2021. Being aware of the lack of analysis of gender-disaggregated data and by looking into the aforementioned study, the authors of the current research study came up with an idea to analyse the already collected data from the gender equality perspective. It should be noted that the task of the 2021 study was to evaluate the situation in 2019. Therefore, its assessment data cover the period of 2019, i.e. before the COVID-19 pandemic, although the study itself was published in 2021.

Hence, this study primarily aims to discover how and why female artists' economic and emotional state differs from that of male artists. The second goal of this study is to identify measures to improve female artists' economic and emotional state and strive for greater gender equality in cultural and creative industries.

**The first objective is to analyse the economic state of artists.** The implementation of this objective is based on analysis of the quantitative data of the *Study on the Social and Creative Condition of Artists*. More specifically, the authors of the current study selected the survey questions out of the 2021 study that are most relevant to the gender equality issue. The selected data was then divided by gender, age, forms of art represented, and regions. Furthermore, to address the first objective, the statistical data on the LCC's grants are examined.

**The second objective is to assess the emotional state of artists.** The implementation of this objective is based on the analysis of quantitative data of the *Study on the Social and Creative Condition of Artists* by selecting the relevant survey questions used for the 2021 study.

**The third objective is to assess gender equality regarding leadership and recognition (awards).** This objective deals with the LCC's project managers, heads of national institutions, and winners of national culture and art prizes through the lens of gender.

The fourth objective is to reveal the causes and triggering factors of gender gaps. This objective is implemented by arranging focus group discussions with male and female artists (two focus group discussions in total).

**The fifth objective is to provide recommendations on possible ways to address the gender inequality issue in the cultural sector and proactively integrate the gender equality principle in developing and implementing cultural policy in Lithuania.**

Although the LCC's Division of Monitoring and Analysis already collects gender-disaggregated data, this study is expected to contribute to the improvement and dissemination of the monitoring and analysis of gender equality. The study also aims to encourage other cultural institutions to collect such data as well as to prepare and publish similar analyses of the gender equality situation. The study is thus expected to contribute to positive changes in achieving greater gender equality in the cultural industries.



## DEFINITIONS

### Gender<sup>6</sup>

'Gender' means the socially constructed roles, behaviours, activities and attributes that a given society considers appropriate for women and men.

### Gender stereotypes<sup>7</sup>

Preconceived ideas whereby females and males are arbitrarily assigned characteristics and roles determined and limited by their gender.

Gender stereotyping can limit the development of the natural talents and abilities of girls and boys, women and men, as well as their educational and professional experiences and life opportunities in general. Stereotypes about women both result from, and are the cause of, deeply engrained attitudes, values, norms and prejudices against women. They are used to justify and maintain the historical relations of power of men over women as well as sexist attitudes that hold back the advancement of women.

### Sex- and gender-based discrimination<sup>8</sup>

Discrimination which occurs due to interaction between sex (the biological characteristics of women and men) and the socially constructed identities, attributes and roles attached to it, as well as due to social and cultural significance attributed to these biological differences. 'Discrimination' means direct and indirect discrimination, sexual harassment, harassment, and instruction to direct or indirect discrimination on the grounds of sex.

Such interactions result in hierarchical and unequal relations and roles between and among women and men, and a disadvantaged social positioning of women. The social positioning of women and men is affected by political, economic, cultural, social, religious, ideological and environmental factors, and can be changed over time.

### Gender equality<sup>9</sup>

Equal rights, responsibilities and opportunities of women, men, girls, and boys.

Equality does not mean that women and men will become the same but that women's and men's rights, responsibilities and opportunities will not depend on whether they are born female or male. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, thereby recognising the diversity of separate groups of women and men. Gender equality is not a women's issue but should concern and fully engage men as well as women. Equality between women and men is seen both as a human rights issue and as a precondition for, and indicator of, sustainable people-centred development.

### Gender inequality<sup>10</sup>

Legal, social and cultural situation in which sex and/or gender determine different rights and dignity for women and men, which are reflected in their unequal access to or enjoyment of rights, as well as the assumption of stereotyped social and cultural roles.

These affect their status in all areas of life in society, whether public or private, in the family or the labour market, in economic or political life, in power and decision-making, as well as in social gender relations. In virtually all societies, women are in an inferior position to men.

### Gender mainstreaming<sup>11</sup>

'Gender mainstreaming' means integrating a gender equality perspective at all stages and levels of policies, taking into account both women's and men's situation in all areas. Mainstreaming a gender perspective is the process of assessing the implications for women and men of any planned action, including legislation, policies or programmes, in all areas and at all levels; and upon assessment, ensure that women and men benefit equally from the planned changes, and inequality is not perpetuated.

One could say that gender mainstreaming follows the approach that there is no policy area that is gender neutral. Therefore, gender equality issue must be addressed even in areas as seemingly far-flung as agriculture, transport and environmental protection. (Office of Equal Opportunities Ombudsperson).

6 Source: Council of Europe Convention on preventing and combating violence against women and domestic violence (Istanbul Convention).

7 Source: <https://eige.europa.eu/lt/thesaurus/terms/1222>.

8 Sources: <https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/d6ed8e50a74a11e68987e8320e9a5185>, and <https://www.lygybe.lt/lt/naujienos/kas-yra-lyciu-lygybe/1458>.

9 Source: <https://www.lygybe.lt/lt/naujienos/kas-yra-lyciu-lygybe/1458>.

10 Source: <https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/TAIS.222522>.

11 Sources: <https://eige.europa.eu/lt/thesaurus/terms/1185>, and <https://socmin.lrv.lt/lt/veiklos-sritys/moteru-ir-vyru-lygybe/lyciu-lygybes-integracija-visose-srietyse-lietuvoje-ir-institucinis-mechanizmas>.



### Sexual harassment<sup>12</sup>

'Sexual harassment' means unwanted offensive conduct of a sexual nature directed towards a specific individual, with the purpose or effect of violating the dignity of a person, in particular when creating an intimidating, hostile, degrading, humiliating or offensive environment. Sexual harassment can occur in verbal, written or physical actions.

### Sexual violence<sup>13</sup>

Any sexual act performed or attempted on another person without consent, regardless of the nature of the relationship between the perpetrator and the victim, in any setting, including but not limited to home and work.

### Artist<sup>14</sup>

'Artist' means a person who regularly carries out creative activity: has an education in the field of art and/or creates or recreates works of art, and/or considers artistic creative work to be an essential part of his/her life, and/or receives income from this activity, and/or contributes to the development of the arts and culture and/or seeks recognition as an artist.

The structure of the field of Lithuanian artists can be represented based on the following data sources:

1. Information from the Ministry of Culture of the Republic of Lithuania on persons who have acquired the status of an artistic creator;
2. Systematised information on members of artists' unions;
3. Information from the Lithuanian Council for Culture on persons who have received an educational or individual grant;
4. Information from the Lithuanian Film Centre on persons who have received an educational or individual grant;
5. Data of the State Tax Inspectorate on persons with the status of a beneficiary.

### Cultural and creative industries<sup>16</sup>

Cross-sectoral economic activities based on creativity and intellectual capital, producing tangible products and intangible intellectual or artistic services with creative, cultural and economic value.

Theatre art exhibition Navigation, fragment of a work by Artūras Šimonis, 2021. Lithuanian Artists' Association's Arka Gallery. Photo: Giedrius Akelis

12 Source: <https://www.lygybesplanai.lt/seksualinis-priekabiavimas/>.

13 Source: <https://www.visureikalas.lt/naujienos/man-reikia-pagalbos/2020/08/patyriau-seksualini-smurta-ka-daryti>.

14 Source: Study on the Social and Creative Condition of Artists (2021) conducted by Dr Rusnė Kregždaitė and Dr Erika Godlevska; internet access: <https://www.kulturostyrimai.lt/metai/menininku-socialines-ir-kurybines-bukles-vertinimas/>.

15 The study further analyses not only those persons who have received a grant, but also those who have applied and not received a grant. It should also be noted that the study may also use other terms for the artist, such as (artistic) creator. In this case, these should be treated as synonyms, without additional definitions.

16 Source: <https://e-seimas.lrs.lt/portal/legalAct/lt/TAD/4a028c503a6f11e598499e1e1ba6e454>.

# RESEARCH METHODOLOGY

The study is based on both quantitative and qualitative data analysis. The quantitative analysis is grounded on the data contained in the *Study on the Social and Creative Condition of Artists* conducted on the initiative of the LCC by Dr Rusnė Kregždaitė and Dr Erika Godlevska in 2021<sup>17</sup>. The *Study on the Social and Creative Condition of Artists* included a survey of artists; the questionnaire was designed 'to provide a comprehensive assessment of the condition of artists'. It consisted of 42 question blocks, and answers from 1,018 respondents were received. Out of the 178 questions in the survey, 12 questions were selected as the most relevant to the issue of gender equality. Regarding the economic state, the analysis was aimed at the following aspects: what is the difference in the monthly income of male and female artists; how likely it is that, compared to men, the financial situation of female artists is: less stable; more dependent on the income of relatives; and does not guarantee a decent life. It was also intended to find out if there is a difference between female and male artists in their assessment of the importance of public financing for their creative work. Regarding the emotional state of artists, the aim was to determine whether women are more likely than men to experience sex- and gender-based discrimination, age discrimination, etc., sexual harassment, higher levels of bullying, conflicts, and stress in the working environment. As the aim was to determine whether these different probabilities vary across fields of culture and age groups, each question was analysed from the perspectives of gender and the field of arts, and gender and age. Besides the aforementioned study's data, other sources were used for the analysis: the LCC's grants and project funding data; information on the heads of national cultural institutions; and winners of national culture and art prizes. This data complemented the analysis with cross-sectional perspective on the economic situation of

artists and current patterns of leadership and recognition in the cultural sector.

The analysis of quantitative data and the discovery of gender inequalities led to the intention to obtain more profound understanding of the underlying factors and gender inequality issues in general. Therefore, it was decided to collect qualitative data using a focus group discussion method. A focus group discussion is 'an organised interview/discussion among a small group of purposively selected research participants, focusing on a specific topic with a slightly broader or a narrower scope'<sup>18</sup>. To create an atmosphere comfortable for sharing experiences on sensitive issues such as sexual harassment in the workplace and to compare how both women and men perceive gender equality issues, two separate focus groups of female and male artists were set up. The discussions were held remotely via the Zoom platform for approximately two hours each and were video-recorded for data collection and analysis purposes. The focus group discussion for female artists was attended by 12 cultural professionals: Zita Bružaitė, Aušra Kaziliūnaitė, Lina Lapelytė, Ona Lozuraitytė, Birutė Marcinkevičiūtė, Sigita Maslauskaitė-Mažylienė, Karolina Petraitytė, Marija Razgutė, Neringa Rekašiūtė, Živilė Šimkutė, Eglė Ulčickaitė and Loreta Vaskova. The focus group discussion for male artists was attended by 8 cultural professionals: Kristupas Bubnelis, Adomas Danusevičius, Augustas Gornatkevičius, Denisas Kolomyckis, Augustas Serapinas, Albertas Vidžiūnas, Andrius Zakaruskas and Laurynas Žakevičius<sup>19</sup>. Discussions entailed the topics like (un)equal opportunities for women's career and creative expression (opportunities to create and present their creative work in Lithuania and abroad, be appreciated professionally); challenges in balancing the artistic profession and bringing up children; possible reasons underlying the pay gap between male and female artists; the causes why women are more likely to be victims of sexual harassment, discrimination and bullying at work; and possible institutional or political solutions that could lead to a positive change in gender equality in the cultural sector.

International performing arts festival ConTempo, landscape opera Signal at Kaunas Lagoon by Jeroen Strijbos and Rob van Rijswijk, 2022. Photo: Gintarė Žaltauskaitė

<sup>17</sup> Internet access: <https://www.kulturostyrimai.lt/metai/menininku-socialines-ir-kurybines-bukles-vertinimas/>.

<sup>18</sup> Source: Inga Gaižauskaitė' ir Natalija Valavičienė's textbook „Socialinių tyrimų metodai: kokybinis interviu“ (2016). Internet access: <https://repository.mruni.eu/bitstream/handle/007/16724/9789955302056.pdf?sequence=1&isAllowed=y>

<sup>19</sup> Participants in the focus group discussions agreed that their names could be referred to in the study, indicating that they had participated in the discussion.

## 2 QUANTITATIVE AND QUALITATIVE DATA ANALYSIS

discussions emphasized that, for example, in the field of literature, most of the writers' income comes from non-literary activities; therefore, the female and male income inequality identified in this field rather represents the general trends in the gender pay gap in society. It is also important to note that 18 men and merely 4 women representing the field of photography took part in the survey. The latter factor renders the analysis of the economic and emotional situation of male and female photographers somewhat problematic in terms of representativeness; therefore, the conclusions are somewhat limited.

## 2 ECONOMIC STATE OF ARTISTS

### a THE PAY GAP BETWEEN WOMEN AND MEN IN THE FIELDS OF CULTURE

Before analysing the economic state of artists, it is essential to draw readers' attention to several methodological challenges of the analysis and the decisions taken to solve them. It was decided to use the data collected from the answers to question 18<sup>20</sup> of the questionnaire: 'Please indicate your average net monthly income in 2019, in EUR' for the analysis of this study, and not to split this income into separate portions received from creative and non-creative work. This decision was based on the assumption that, given the usual income volatility of artists, it may not be easy for them to estimate their average monthly income, let alone try to distinguish which portion of their monthly income was earned from creative work. However, participants of the focus group

For the 2021 study, data on artists' monthly net income was collected using six income ranges: up to EUR 300, from EUR 301 to 600, from EUR 601 to 900, from EUR 901 to 1,200, from EUR 1,201 to 1,500, and over EUR 2,000. To assess whether there is a gender pay gap in different fields of art, the shares of women and men in different income ranges were aggregated into two new categories: 'up to EUR 900' and 'over EUR 901'. This threshold choice can also be motivated by the conditional linking (the closest possible value within the ranges of the current survey) of the threshold to average earnings (income below or close to the average earnings and income above the average wage). In 2019, average net (after employee tax) monthly earnings in Lithuania amounted to EUR 822.1<sup>21</sup>.

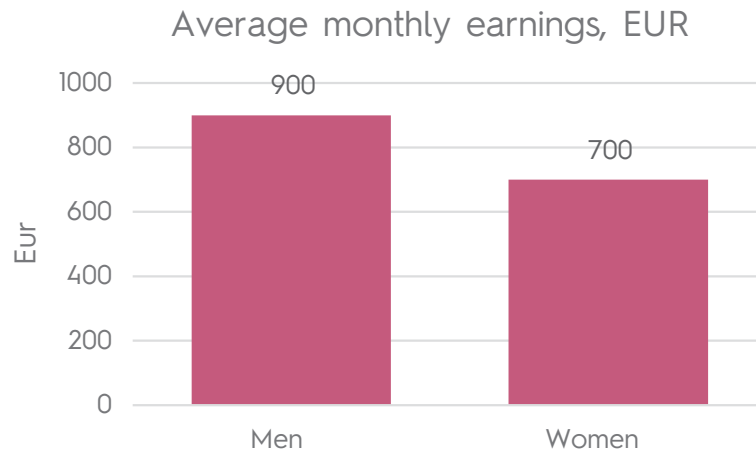
When analysing the income data of artists working in one artistic field, it was found that, on average, 69.49 % of women receive an income of up to EUR 900. The remaining 30.51 % of women receive a monthly income of over EUR 901. The male artists' shares are 57.70 % and 42.30 %, respectively. Thus, it is evident that, compared to men, a significantly lower proportion of women have an income of over EUR 901, which reflects the income gap between female and male artists.

The difference is even more discernible when looking at income in absolute terms. The average monthly income for male artists in 2019 was around EUR 900. At the same time, women's pay was around EUR 700 (Figure 7). Thus, women earn, on average, EUR 200 per month less than men. If women were to earn the same annual income as men, they would have to work for almost 3.5 months more.

20 Based on the data from the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė, E. Godlevska; internet access: <https://www.kulturostyrimai.lt/metai/menininku-socialines-ir-kurybines-bukles-vertinimas/>.

21 Source: Official Statistics Portal; internet access: <https://osp.stat.gov.lt/verslas-lietuvoje-2020/vidutinis-menesinis-darbo-uzmokestis>.

**FIGURE 7. THE DIFFERENCE IN AVERAGE MONTHLY INCOME BY GENDER** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).



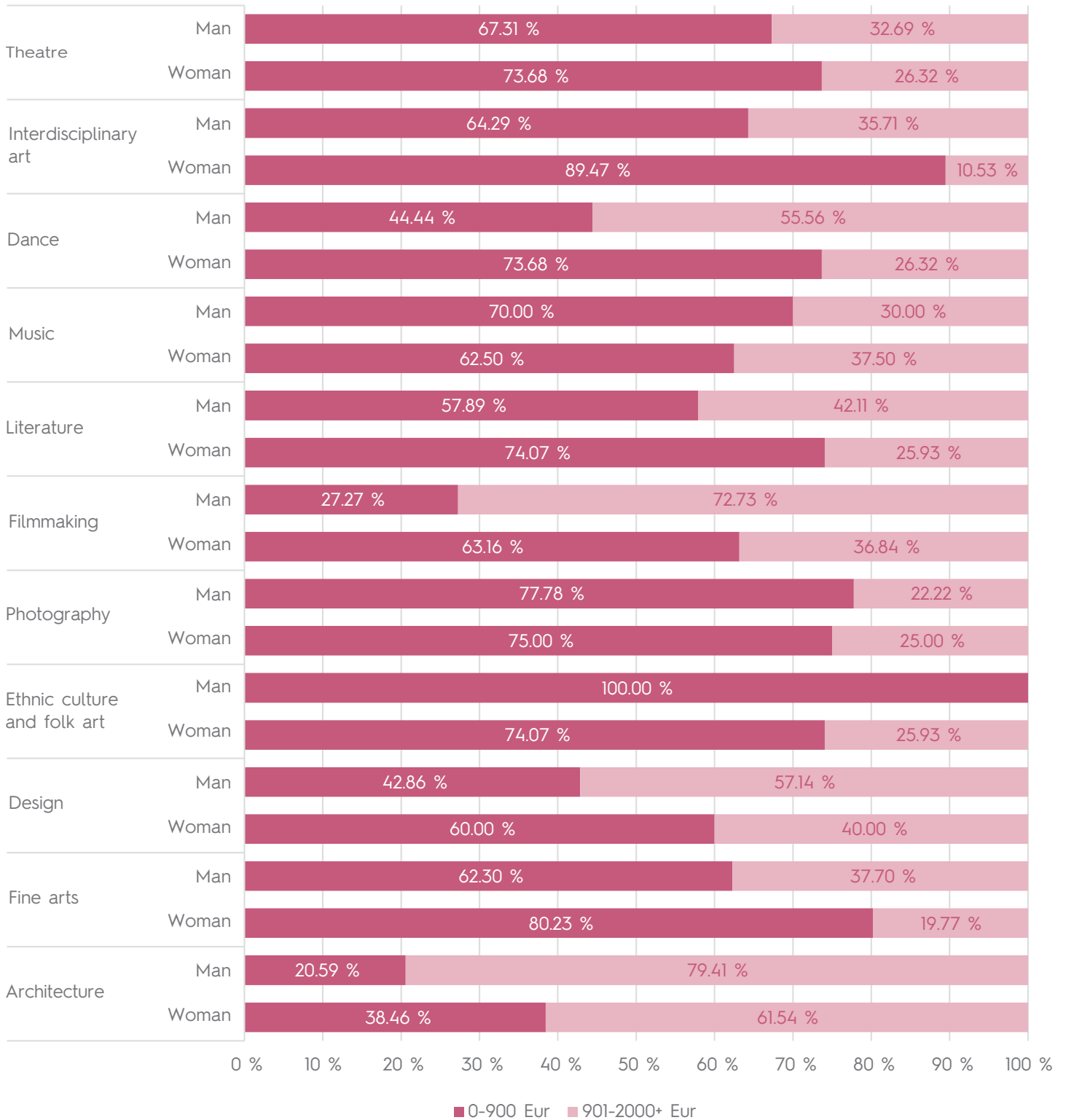
The pay gap is even more pronounced when considering different fields of art individually (Figure 8). The pay gap between women and men is the most obvious in the fields of filmmaking, dance, and interdisciplinary art. In filmmaking, the proportion of men (72.73 %) earning over EUR 901 is almost twice as high as that of women (36.84 %). This pay gap can be partially explained by the data of the study by Dr Lina Kaminskaitė-Jančorienė and Dr Jelena Šalaj 'Women in the Lithuanian Film Industry' (2019). More specifically, 75 % of the total amount the Lithuanian Film Centre allocated for filmmaking projects from 2013 to 2018 (i.e. EUR 10.6 million) was spent on feature-length films. In this type of filmmaking, there are only 15 % female directors, 20 % female scriptwriters, and 34 % female producers. Thus, far fewer women than men are in the highest-paid creative positions. Although the share of female artists is higher in making other types of films including short fiction films, long and short documentaries, and animation, these types of films received a lower amount of EUR 3.37 million over the five years under consideration. Women also dominate the less prestigious and lower-paid positions in long-feature film productions: between 2012 and 2017, 94 % of make-up artists and 86 % of costume designers were women. These factors could explain, at least in part, the substantial gender pay gap in the film industry.

In the field of interdisciplinary art, 35.71 % of men earn over EUR 901, which is about 3.4 times higher than the proportion of women (10.53 % within this income range). In the field of dance, the ratio of men earning over EUR 901 per month is 2.1 times higher than that of women (55.56 % and 26.32 %, respectively). The field of fine arts is also problematic, with 37.7 % of men earning over EUR 901, which is 1.9 times more than women (19.77 %). In the fields of architecture, design and literature, more men than women responded earning over EUR 901 (1.3, 1.4 and 1.6 times, respectively); this income range was reported by 79.41 % of male architects and 61.54 % of female architects, 57.14 % of male designers and 40 % of female designers, and 42.11 % of male writers and 25.93 % of female writers. The pay gap is smaller in the field of theatre: 1.2 times more men (32.69 %) than women (26.32 %) responded earning over EUR 901.

However, there are fields of culture where women earn more on average than men. In this respect, the field of ethnic culture and folk art stands out, where a quarter (25.93 %) of women responded that they earn over EUR 901. At the same time, there were no male respondents in this income range. In music, 7.5 % more women than men earn this income (37.5 % and 30 %, respectively). In photography, 2.78 percentage points more women than men responded earning within this income range (25 % and 22.22 %, respectively).



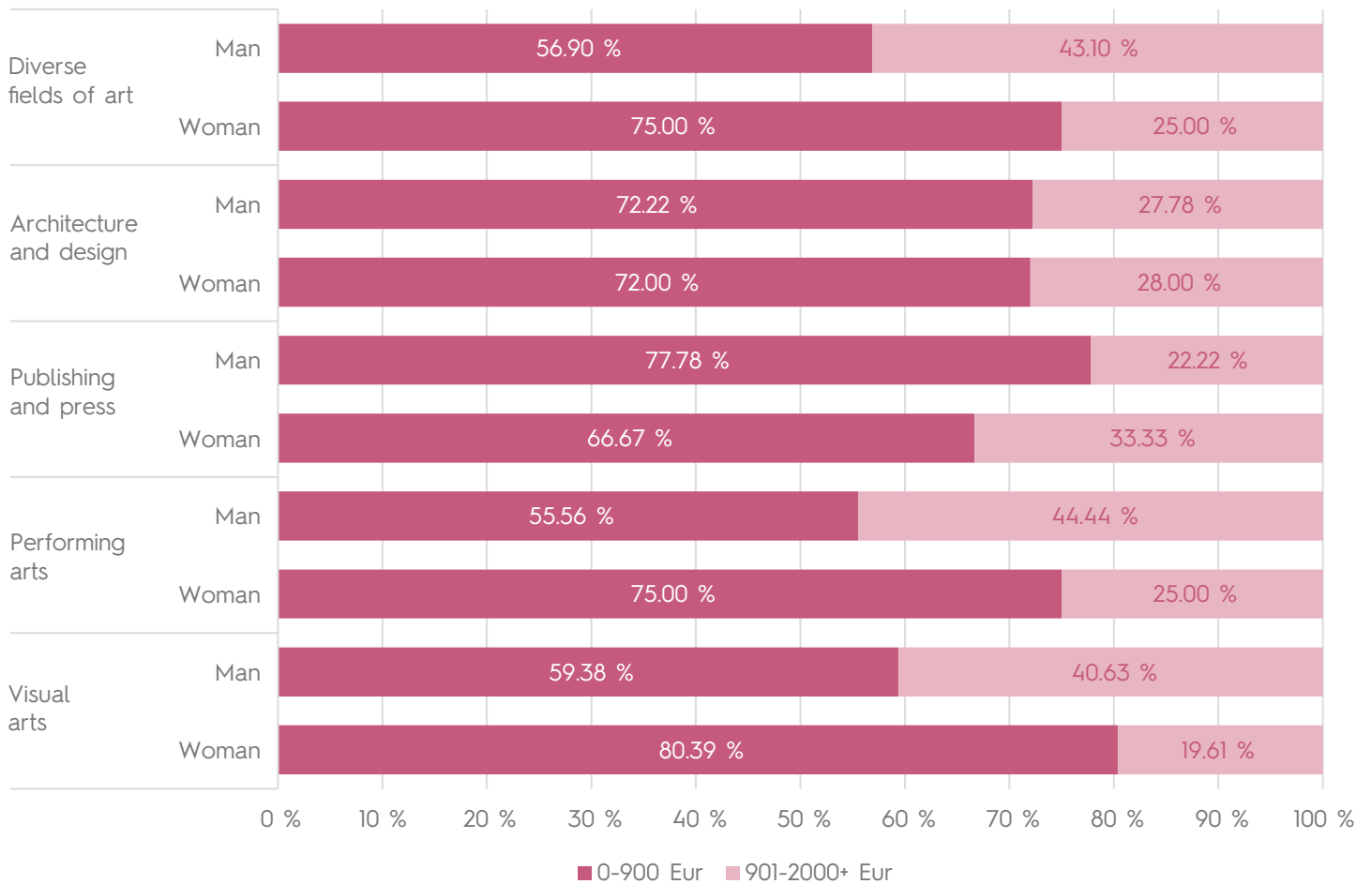
**FIGURE 8. MONTHLY NET INCOME OF MALE AND FEMALE ARTISTS: ALL INCOME RANGES IN THE MAIN FIELDS OF ART** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).



The artistic activities of artists who indicated that they engaged in more than one field of art (Figure 9) were grouped into five broad categories: visual arts (photography, interdisciplinary, fine art), performing arts (music, theatre, dance, circus), publishing and press (literature), architecture and design, and diverse fields. On average, 73.81 % of women in these broad categories earn less than EUR 900, and the remaining 26.19 % make more than EUR 901. The share of men in the respective income ranges is 64.37 % and 35.63 %. Thus, 9.44 percentage points more men than women earn a monthly income

of over EUR 901. In the visual arts, twice as many men as women make over EUR 901 (40.63 % and 19.61 %, respectively), while in the performing arts and the diverse fields of art, almost 1.7 times as many men as women earn over EUR 901 (44.44 % vs 25 % and 43.1 % vs 25 %, respectively). Meanwhile, in publishing and press, 1.5 times as many women as men earn over EUR 901 per month, while in architecture and design, only 0.22 % more women than men earn within this income range.

**FIGURE 9. MONTHLY NET INCOME OF MALE AND FEMALE ARTISTS: ALL THE INCOME RANGES IN DIFFERENT FIELDS OF ART** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).



Income inequality can also be analysed by comparing the proportions of women and men at the extremes of the income ranges (Figure 10). To this end, the proportions of women and men in the first two and the last two income ranges have been added together, resulting in two new income categories: up to EUR 600 and over EUR 1,201. On average, 42.95 % of women earn up to EUR 600, compared to 31.22 % of men, i.e., there are 1.4 times fewer men in this income range. Meanwhile, in the income range of over EUR 1,201, the average percentage of women is 11.07 %. In comparison, the average rate of men in this range is 23.43 %, i.e. 2.1 times higher than women.

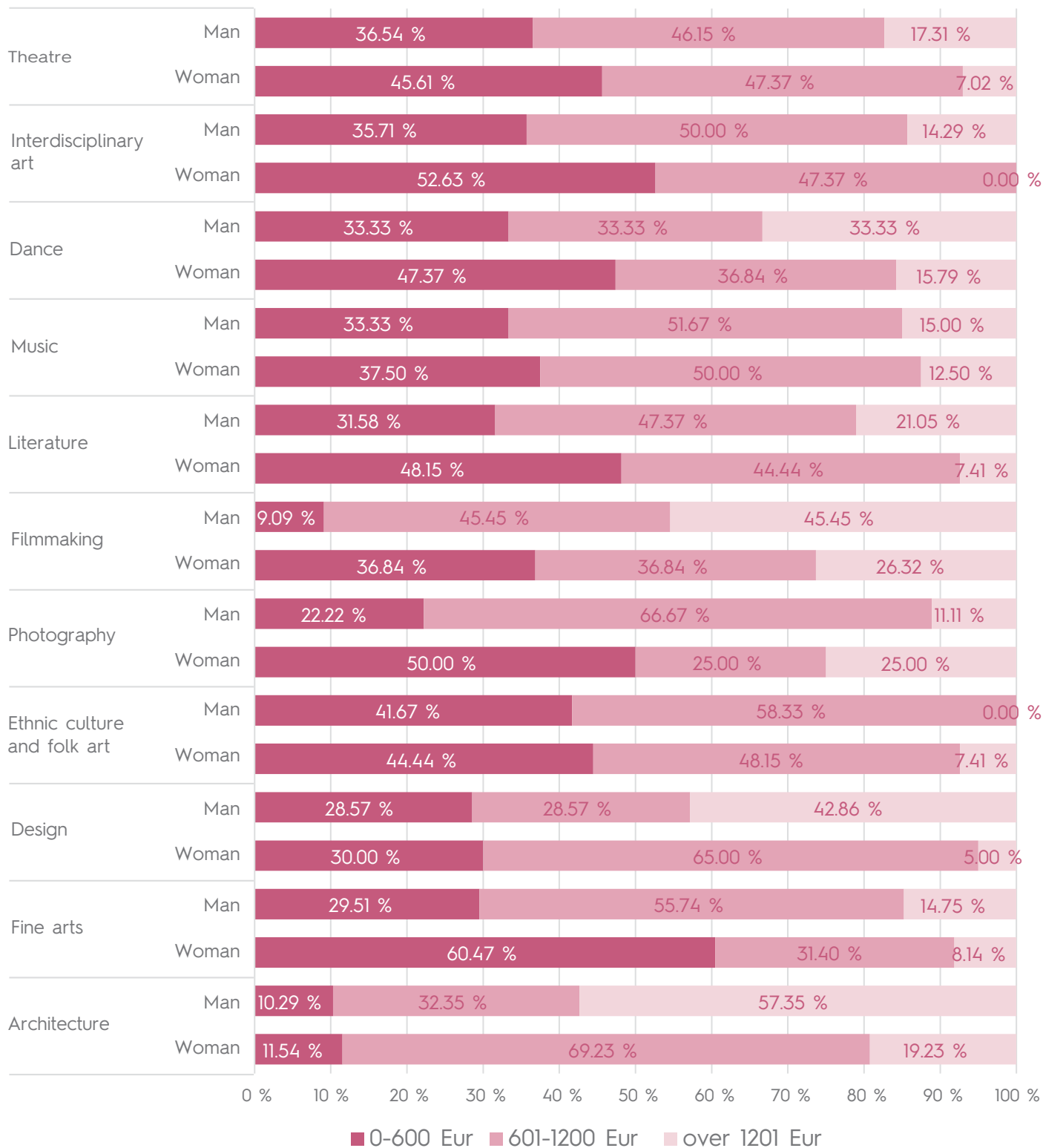
Comparing the proportion of women and men engaged in a single field of art, who responded being in the lower income range of up to EUR 600, it was found that there are more women in this lower income range than men. This trend/finding prevails in all the main fields of art. The most significant pay gap is observed in the film industry, where women (36.84 %) are almost 4 times more likely than men (9.09 %) to earn up to EUR 600 per month. The fine arts and photography fields are also problematic, with twice as many women in the lower income ranges as men (60.47 % vs 29.51 %, and 50 % vs 22.22 %, respectively). In dance, literature, and interdisciplinary art, about 1.5 times as many women as men earn up to EUR 600. In the field of theatre, 1.2 times as many women as men are in the lower income range (45.61 % and 36.54 %, respectively), while in the fields of architecture, design, ethnic culture and folk arts and music, 1.43 % to 4.17 percentage points more women than men are in this range.

As regards the shares of women and men in the higher monthly income range of over EUR 1,201, the pay gap between women and men is even more profound. The pay gap is pronounced in interdisciplinary art, where 14.29 % of men reported earning over EUR 1,201, while no women reported earning this income. Similarly, in the design field, 8.5 times as many men as women earn over EUR 1,201, with respective gender proportions being 42.86 % and 5 %. Architecture and literature are problematic fields, with 3 times as many men as women in the higher income range (57.35 % of male architects and 19.23 % of female architects, 21.05 % of male writers and 7.41 % of female writers, respectively). Men working in the field of theatre are 2.5 times more likely than women to earn over EUR 1,201 (17.31 % and 7.02 %, respectively). In the fields of filmmaking, fine arts and dance, men are between 1.7 and 2 times more likely than women to receive such income (45.45 % of men and 26.32 % of women in the field of filmmaking, 14.75 % of men and 8.14 % of women in the field of fine arts, and 33.33 % of men and 15.79 % of women in the field of dance, respectively). In the field of music, by contrast, the proportion of men earning more than EUR 1,201 is only 2.5 percentage points higher than that of women. However, in two fields, women outnumber men in the higher income range: in the fields of ethnic culture and folk art as well as photography, women outnumber men by 7 and 2 times, respectively (7.41 % vs 0 %, and 25 % vs 11.11 %).

Urban music festival Untold City, concert  
by Monika Pundziūtė-Moniqué, 2022.  
Photo: Mantas Repečka



**FIGURE 10. MONTHLY NET INCOME OF MALE AND FEMALE ARTISTS: INCOME RANGES IN THE MAIN FIELDS OF ART** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).





When analysing the numbers of artists earning up to EUR 600 and engaging in more than one field of art, there were significant fluctuations in the proportions of men and women when comparing the five broad categories of art. The situation is worst in diverse fields, where women (57.69 %) are 1.85 times more numerous than men (31.03 %) in the lower income range. In the publishing and press category, the proportion of women earning less than EUR 600 is 11.11 percentage points higher than that of men (55.56 % and 44.44 %, respectively); in the field of visual arts, this figure is 3.31 percentage points, and in the field of architecture and design, it is 0.22 percentage points higher than that of men. Only women engaged in the field of performing arts are 6.37 percentage points less likely to have a monthly income of up to EUR 600 compared to men.

However, the gender pay gap is even more significant when comparing the proportion of women and men in the higher income ranges. The enormous gap is in architecture and design, where 11.11 % of men earn more than EUR 1,201 per month, while women do not make this kind of income at all. In the visual arts category, there are 7 times as many men as women in the higher income range (28.13 % and 3.92 %, respectively) and 3 times more men than women in the field of performing arts (29.63 % and 9.38 %, respectively). The proportion of men engaged in various artistic fields and earning over EUR 1,201 is 2 times higher than that of women (22.41 % and 11.54 %) (Figure 11). However, the category of publishing and press shows a different trend, with 1.7 times more women (18.52 %) than men (11.11 %) having higher incomes.

## QUALITATIVE DATA OF THE STUDY

What causes the  
gender pay gap  
in the cultural and  
creative industries?

In the focus group discussion of female artists, the issue of women's self-esteem was identified as one of the main reasons for the pay gap between female and male artists. Participants in the discussion stated that women, influenced by societal and gender stereotypes, are less confident and have lower self-esteem than men. They agreed that female artists feel ashamed to talk about money, let alone demand a higher salary or even a payment for a creative commission in general. It was argued that men tend to have more self-confidence or a better appreciation of their work. Therefore, they do not accept assignments for lower pay when women find the lower pay acceptable.

The link between the question of fair remuneration and self-esteem is illustrated by the following specific examples provided by discussion participants:

1. A male candidate in a job interview at one Vilnius museum was proposed a certain remuneration. The candidate then stated that the interview could not be continued because the earnings would not satisfy him. However, the female director of the museum offered the candidate the same salary that at the time

was paid to the dedicated female museologist with eight years of work experience who holds a doctoral degree and speaks four foreign languages.

2. In 2019, the Lithuanian pavilion at the Venice Biennale employed many women and only three men. At the same time, the latter's remunerations were huge compared to women's salaries. The wage of the male pavilion architect was equal to the overall sum of the fees paid to three female artists, and the architect was not inclined to work for a lower remuneration because he felt worthy. Also, the male designer's salary was higher than that of the female designer. The female participant in the discussion thought that, in this case, the higher remuneration of the male cultural professionals was strongly related to their higher self-esteem.

3. Another discussion participant shared her story that, when she overcame the embarrassment of talking about money and dared to ask her male counterparts how much they earn from orders, she realised that she had been asking the customers for remuneration several times below the market price. The female artist realised that this was due to the artists' shame to talk about money and her self-esteem problem. In particular, her wish to hurt others as little as possible, regardless of her own needs, took the form of lower remunerations. However, when she realised she was worth more, this female artist began asking for market-level payments.

As for specific fields of art, a female architect put forward three main reasons why there are 3 times as many men as women earning over EUR 1,200 in this field. These reasons include poor organisation of work, payment of undeclared off-the-books bonuses, and the tendency not to invite female architects to expert panels for project evaluations. Poor organisation of work is prevalent because architects are not taught about the subtleties of signing contracts; drawing up and developing commercial projects; or time management during their studies. As a result, the working hours of many architecture agencies are unpredictable; therefore, women, especially those with families, choose to change the nature of their work and start working in the field of interior design. In this field, women have more control over their working hours, but the wages are often lower than in architecture companies. In terms of undeclared earnings and off-the-books bonuses in private architecture agencies, eventually, women want to receive higher social guarantees before or after starting their families. Therefore, they choose to work in the public sector, where they receive a lower but stable salary with small but officially declared bonuses. In addition, a significant amount of declared income can be generated through participation in the evaluation boards of architecture projects. However, women are much less likely to be invited to these groups than men. The female discussion participant mentioned one case where she was the only woman among the 20 expert panel members.

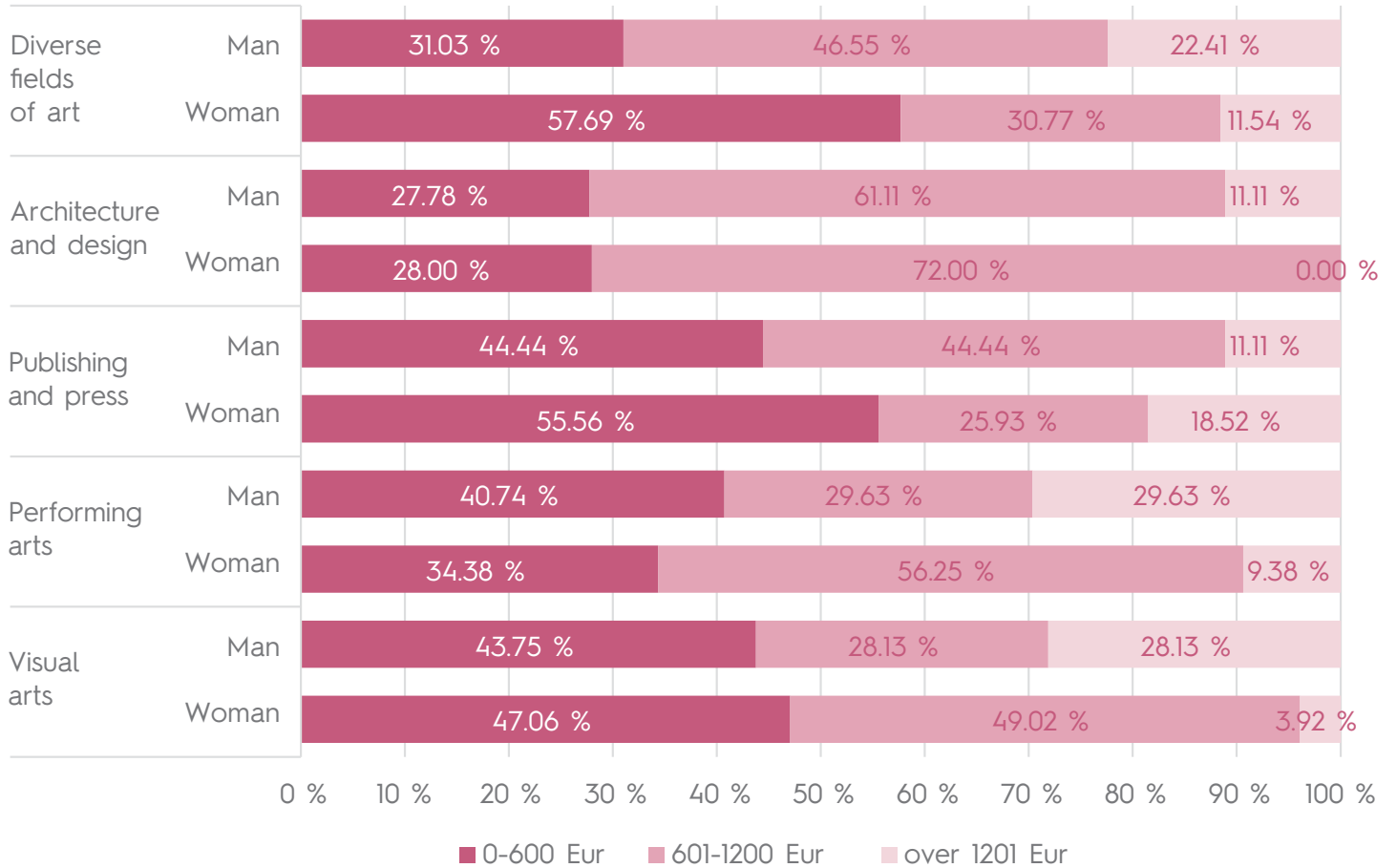
In the field of theatre, the gender pay gap is due to two main reasons. First, men dominate theatre director positions, especially in major national and state theatres. However, half of the graduate students of theatre direction programmes are women. A female theatre representative shared her experience of how she, just starting her career as a theatre director, received a comment from a male colleague that if she wanted to get acclaim, become famous and direct big stage performances, she would have to make 20 performances, while for him, to achieve the same prominence, it would be enough to stage 4 performances. Second, in many classical plays, the leading roles go to men. Female parts appear on the stage only a few times and briefly. Thus, actresses have fewer chances of gaining a leading role than

their male counterparts, which establishes the pay gap between female and male actors.

A female film producer shared how in her experience female and male directors' film projects are treated differently in competitions for Lithuanian Film Centre funding. Discussions with the expert commissions of the Lithuanian Film Centre revealed a different level of trust in female and male directors. For example, during the interview on the female director's film, the following question was asked: 'How will such a young female director deal with such a serious topic?' Young male directors did not receive such queries. However, neither this female director nor other male directors selected easy issues for their films. So there was an open distrust of a woman's ability to make a film on a serious subject. Additionally, some experts expressed their distrust of a woman in a leadership position by questioning whether the female director would effectively manage the larger budget of the feature film. When female directors do not receive funding several times, they no longer want to hear another 'no' and often leave the filmmaking business. Thus, the persistence of gender stereotypes in the film industry together with mistrust of female directors leads to the still sparse number of women in major filmmaking positions, resulting in a gender-based pay gap in filmmaking.

Thus, the study's qualitative data shows that income disparity between women and men is at least partly due to several factors. First, social norms engender lower self-esteem for women than men, which leads to women's reconciliation with lower wages that would often seem unacceptable to men. Second, gender stereotypes in theatre and cinema result in a lower proportion of women in stereotypically male director positions. In classical plays, the leading roles are often given to men. So often men still dominate the most important and thus better-paid creative parts. Third, specific working conditions are particularly disadvantageous for women with families. These working conditions include undeclared bonus practices in some private architectural studios as well as unpredictable working hours, which drives female architects to seek employment in the public sector, which is generally less paid than the private sector.

**FIGURE 11. MONTHLY NET INCOME OF MALE AND FEMALE ARTISTS: INCOME RANGES IN THE FIVE BROAD CATEGORIES OF ART** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).



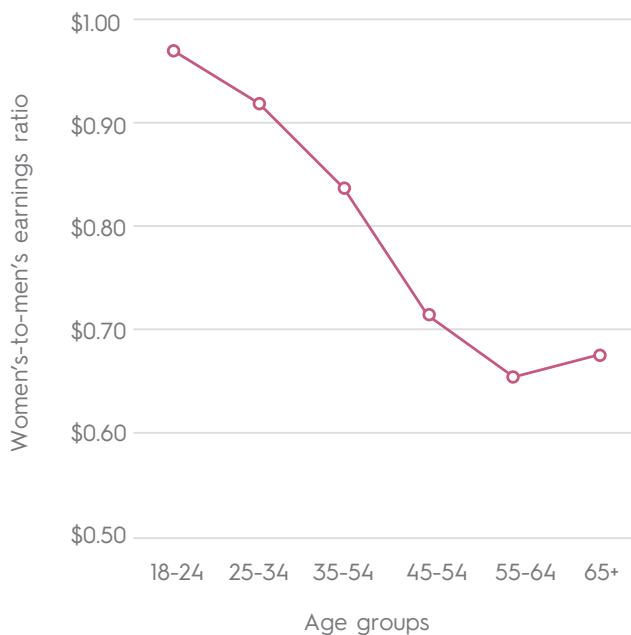
**The main conclusion:** summing up data on women’s and men’s incomes in different fields of art, it is observed that on average, 1.4 times more men than women earn over EUR 901, but when analysing the income range ‘over EUR 1,201’, the proportion of men is twice as high as that of women. The EUR 900 income threshold reveals five cultural fields with the most significant gender income gap: **filmmaking, dance, interdisciplinary art, visual arts and performing arts**. The comparison within the lower income range (up to EUR 600) has shown that the most problematic areas are **filmmaking, fine arts, photography, and the diverse fields of art**. For a higher income range (over EUR 1,201), the most tremendous income inequality prevails in the fields of **interdisciplinary art, design, architecture, literature, theatre, visual arts and performing arts**. A qualitative study showed that,

in general, gender income gap is strongly influenced by lower self-esteem and the resulting acceptance of lower wages when men who value their work higher do not agree to work for lower pay which is accepted by women. However, there are also factors specific to certain fields of art. In the film industry, the proportion of women in important positions in the production of full-length feature films is deficient due to gender stereotypes. Regarding the theatre sector, similar gender stereotypes result in the major theatre stages being dominated by male directors, and in classical plays, the leading roles are written for male actors. Finally, for female artists with families, working conditions in the fields like architecture may be unfavourable and force them to look for work in lower-paid cultural industries.

## THE PAY GAP BETWEEN WOMEN AND MEN BY AGE

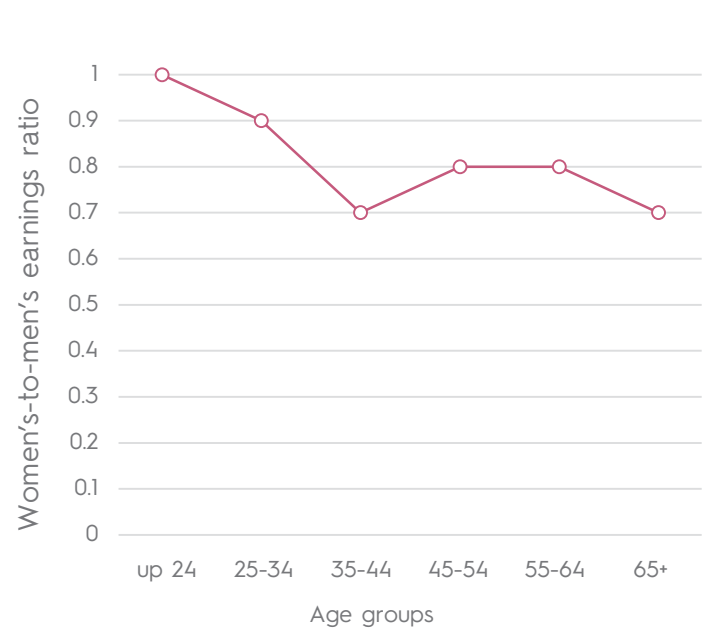
There is a global trend where the gender pay gap increases in the older working-age population. The example that epitomises this phenomenon particularly well is data on the gender income gap in the USA in the cultural and creative industries, collected by the National Endowment for Arts. The report authors compared women's-to-men's earnings ratios in different age groups (see Figure 12). Although women aged 18 to 24 earn 97 cents for every dollar a man in the same age group earned on average, this gender pay gap is slowly increasing with every older age group to the last working age group, 55 to 64. In this age group, women earn only 66 cents for every dollar made by a man in the same age

**FIGURE 12. WOMEN'S-TO-MEN'S EARNINGS RATIO BY AGE GROUP, ARTISTS, WORKING FULL-YEAR/FULL-TIME, 2012-2016** (Source: American Community Survey (ACS), PUMS, U.S. Census Bureau).



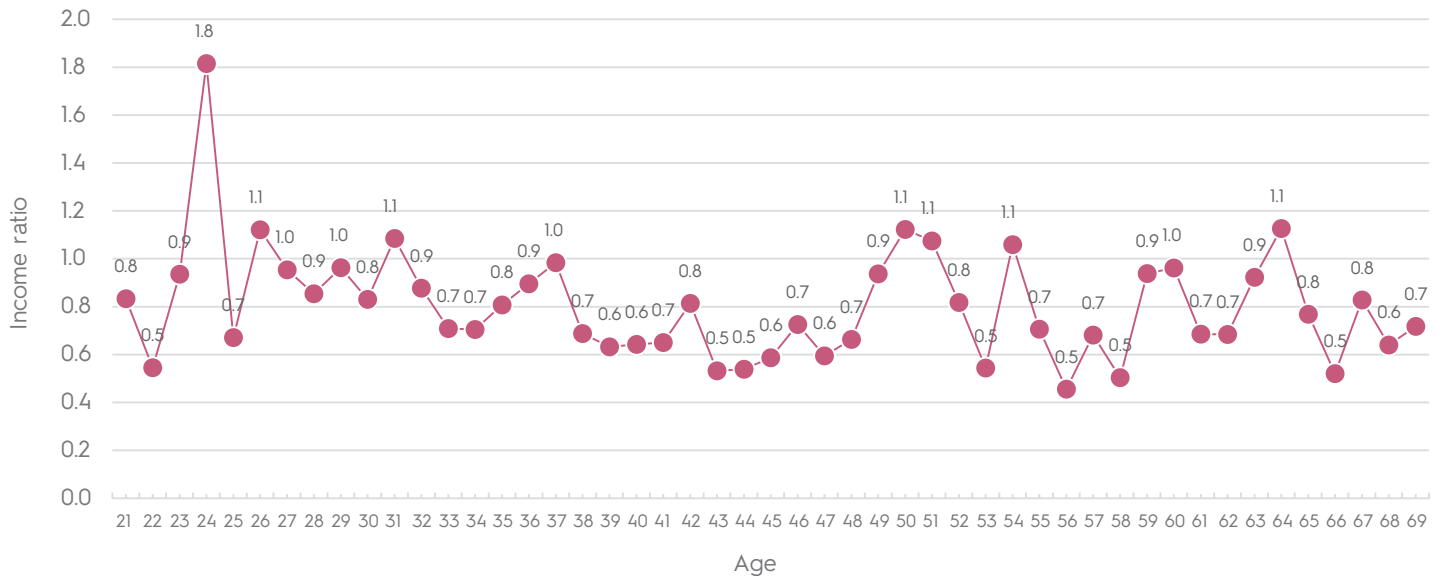
group. Indeed, when they reach retirement age, women earn a little more - 70 cents for every dollar earned by men. Thus, while men and women earn almost the same income in the cultural industries at the beginning of their careers, women earn less than men in the subsequent stages of their careers. This phenomenon can be explained at least partially by two factors. First, married women and mothers face a so-called motherhood penalty, where childbirth and upbringing lead to the slower career development of a woman and a slower increase in her income in the long term. Second, some estimates show that women worldwide perform 75 % of unpaid work (i.e., household chores, care for children and elderly relatives, etc.), which requires a lot of women's time and energy. For this reason, they have fewer opportunities to work long hours, often opting for half-time or other forms of unconventional work. This results in women's lower chances of progressing their careers and having the same high incomes as men who develop their careers unhindered.

**FIGURE 13. WOMEN'S-TO-MEN'S EARNINGS RATIO BY AGE GROUPS, 2019** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).





**FIGURE 14. WOMEN’S-TO-MEN’S EARNINGS RATIO BY AGE, 2019** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).



As for the Lithuanian cultural sector, the available data on women’s and men’s earnings are based on non-specific wages and the calculated average income; therefore, for similar graphs, the choice is to use the limit of the income range. Figures 13 and 14 demonstrate the differences in men’s and women’s earnings by age. The resulting trend is similar. By the age of 35, the women’s-to-men’s earnings ratio is identical. However, it decreases a little bit with age. The fall is not as strong as in the American study (Figure 12). However, it should be noted that only one year of survey data is included in Lithuania, so the sampling could be expanded in the future.

The gender pay gap in different age groups can also be compared by aggregating the income ranges into general income categories. To begin with, the categories in question are ‘up to EUR 900’ and ‘over EUR 901’. In the youngest age group of 19 to 34, the income distribution of women and men is quite similar, i.e., 72.53 % of women and 65.47 % of men earn up to EUR 900 per month. In comparison, the remaining 27.47 % of women and 34.53 % of men earn over EUR 901 per month. However, the most significant income gap between men and women is observed in the age group of 35 to 44. Men earning over EUR 901 are twice as many as women (64.21 % and 30.71 %, respectively). When comparing the age groups 19 to 34 and 35 to 44, it is interesting to note that men’s income growth in this age group is particularly steep: the share of men earning over EUR 901 increases by 1.7 times, from 34.53 % to 64.21 %. Meanwhile, the proportion of women in this income category increases moderately – by merely 3.24 percentage points. The income gap in other working age groups slightly decreases but remains relatively high. The proportion of men earning over EUR 901 (48.57 %)

in the age group 45 to 54 is 1.8 times higher than that of women (27.1 %), while in the same income category there are 1.7 times more male artists than female artists aged 55–64 (44.25 % and 26.09 %, respectively). In the retirement age group, the income gap becomes smaller: compared to women, 1.2 times more men earn over EUR 901 (21.05 % and 25.64 %, respectively). In other words, the gender income gap is low in the age group 19 to 34, then it becomes most pronounced in the age group 35 to 44, then it slightly drops though remains high in the age groups 45 to 54 and 55 to 64, and eventually decreases among artists who have reached retirement age.

A comparison of income ranges of ‘up to EUR 600’ and ‘over EUR 1,201’ reveals even more significant income disparities, especially among the working age groups. Women in the income range ‘up to EUR 600’ are more numerous than men in all age groups. However, in the age group up to 34 years, there are 1.2 times more women (45.05 % of women and 37.41 % of men, respectively). In the age group over 65 years – there are 1.45 times more women than men (55.26 % and 38.46 %, respectively). However, this gap increases to 2 times in the age group from 35 to 44 (40.94 % of women and 20 % of men), slightly decreases to 1.85 times in the age group from 45 to 54 (44.86 % of women and 24.29 % of men) and rises again to 2 times in the age group from 55 to 64 (52.17 % and 25.66 %, respectively).

There are even more significant differences in the income range ‘over EUR 1,201’. Even in the youngest age group, the proportion of men earning over EUR 1,201 (19.42 %) is twice as high as that of women (9.89 %). This gap increases to 2.9 times for men in the age group from 35 to 44 (32.63 % of men and 11.02 % of women), and peaks

in the age group from 45 to 54, i.e., there are 4.3 times more men earning over EUR 1,201 than women (40 % and 9.35 %, respectively). In the age group from 55 to 64, this gap decreases to 2.8 times (28.32 % of men and 10.14 % of women) but nevertheless persists and even slightly increases in the retirement age category, i.e., 2.9 times more men than women earn over EUR 1,201 (7.69 % and 2.63 %, respectively).

## QUALITATIVE DATA ANALYSIS

**Balancing the artist's  
career and bringing  
up children: mission  
(im)possible?**

As previously written in this study, the gender income inequality in older working age groups is at least partly due to gender stereotypes and the unequal distribution of childcare responsibilities in the family. However, the discussion of both women's and men's focus groups highlighted a particularly acute problem for the cultural sector: the assumption held by the artistic community that a male or female artist is an independent, 'autonomous' individual without family responsibilities. This assumption originates from the stereotype that it is almost impossible to balance a creative profession and parenting. Therefore, female artists often feel pressure to quit their artistic careers and devote all their time to childcare. This situation was well illustrated by one artist in the men's focus group discussion who recalled the documentary film where Lithuanian painter Nomedas Saukienė shared her experience of being able to return to painting only when her children grew up. By contrast, her husband, painter Šarūnas Sauka, could spend his energy and time on painting without further interruptions. This case reflects the traditional distribution of gender roles in the family. Namely, women are under more societal pressure to raise children, while men are not expected to create a family. Yet, this stereotype makes it difficult for male artists with children to apply for additional funding for their children's accommodation or travels to international events or residencies. Therefore, the experience of both male and female artistic creators who are also fathers and mothers is similar because, in most cases, the managers of cultural institutions or event managers do not suppose that artists have family duties. Due to the specific nature of artistic work, this fact poses additional challenges. Thus, this section will present the experiences of artists who are fathers and mothers and their attempts in balancing their creative profession and family responsibilities.

When considering where female artistic creators 'disappear after art studies', the female artists admitted that some women indeed give birth to their children at that time. In

**The main conclusion:** although the income gap between women and men is relatively small in the age group from 19 to 34 and the retirement age group, the most significant gender income gap is observed in age groups 35 to 44 and 45 to 54, but also remains high in the age group 55 to 64. Thus, this data reflects global trends, where **income inequality between women and men increases in older working age groups.**

the women's focus group discussion, a female composer shared her experience of concealing the fact that she had a baby when starting her composition studies at the Lithuanian Academy of Music and Theatre (LAMT). She managed to balance full-time studies, raising a child and the extremely 'demanding occupation of composition'. Although it was very burdensome in terms of finance, she was most disturbed by inner fear that somebody could find out about her motherhood and this would change the way people see her as a composer, that it would make them pity her.

Another female composer also remembered the immediate changes in people's attitude to her as a person and an artist when she got pregnant with her first child after her undergraduate studies. They stopped asking about her future creative projects and lost interest in her as a composer. The artist felt intense anger, which prompted her to proceed with creative work right after giving birth to her baby. However, it became challenging because she had to travel to the festivals with a tiny baby of merely several months. Since the festival organisers did not assume that composers might have little children, she was forced to leave her baby with dressers, door attendants or festival curators during the auditions. Festival curators, in turn, often expressed their disappointment with the artist travelling with her child. In some instances, the female composer also was afraid to tell that she has a small child and thus possibly needs more assistance than other colleagues without children. Thus, according to the female composer, the critical issue in balancing the career and family is a lack of understanding that female artists may get pregnant and have children, which leads to the lack of favourable working conditions for mothers.

A female film producer seconded this opinion. While choosing her occupation, she was aware of the attitude prevailing in the filmmaking community that the film producer's career is either completely incompatible with building a family or only compatible with raising one child, in the best-case scenario. When starting her career path, the film producer knew that she would like to have a family someday; this made her angry and determined to overcome these stereotypes. Now she has three children. However, the film producer

faced similar challenges to those experienced by the female composers in the focus group discussion. Since her husband is also active in the filmmaking industry, he sometimes must spend 12 hours daily on the film set. Small children could not spend so much time on set; therefore, when her husband's filmmaking projects coincided with the film producer's travels to foreign festivals, she had to take one or all three children with her. The female artist remembered one such instance when she was invited to be a festival jury member; she put her three children and her mother on a plane so that the grandmother could stay with the children while the film producer was working. Hence, according to the film producer, an artist who wants to balance the artistic career and family needs to be well equipped financially, i.e., possess sufficient resources to purchase extra flight tickets and accommodation for their children and relatives. In producer's opinion, social services should be better adapted to the unconventional working time of an artistic creator. For example, it could be difficult for an artist to pick up children from kindergarten by 17:30. The producer concluded that sharing childcare duties equally with her husband helps to balance work and family, but she also stressed that financial costs are not an easy challenge.

Interestingly, almost all the problems discussed in the women's focus group discussion were also reflected in the statements of male artists. The male creator of visual arts claimed to be subject to some form of discrimination as the father of two children. Artist residencies abroad rarely pay for the arrival and accommodation of the artist's family, a particularly severe problem for artists with young children. It often means an exceedingly high personal cost for the artist. Also, when travelling abroad, the exhibition organisers do not offer the male visual artist to pay for the journey of his little child or hire a babysitter for the afternoon, which also affects the creative process because it is not easy to focus on the job when children are playing nearby. The male artist admitted that he felt privileged enough because he could afford to cover such expenses. However, he concluded that they could be a severe obstacle to the creator's further career in the foreign art market if the financial resources were limited.

The male theatrical director also emphasised the difficulty of balancing the artistic profession and family. With his wife, a film director, he shared the childcare responsibilities equally in a way where creative work was done either by one or the other at a time. In the artist's own words, 'there used to be organic downtimes'. The artistic creator did not hide that this situation 'has affected both creative activities and attention paid to children'. Many of his directed performances took place in other

cities, which allowed him to focus better on creative work, while his wife often edited films at night when the children were sleeping. The artist emphasized that he knew the price that his wife had to pay for her creative work well. The theatre director noted that he knew more instances of female artists being able to create only at night when their children were asleep. Thus, the director only confirmed that it is pretty challenging to balance childcare and the artistic profession and reiterated the stereotypical misconception that male artists are childless as highly problematic.

Regarding the possibility to accommodate social services to varying work hours of artist parents, the other male theatrical director suggested that the cultural institutions themselves should be able to create working conditions favourable to artists with young children. The director recalled the case when several actors had to excuse themselves from the rehearsal to pick children up from kindergarten. Having observed this, the director said there was currently a lack of regulation of working hours for the cultural industries in Lithuania. Scandinavian theatres were presented as an example of good practice, as their directors and actors worked from morning until 17:00. 'Five o'clock means the end of the working day, except for the première weeks. While here, rehearsals can last until nine or ten o'clock in the evening from the very first rehearsal weeks', the male director said. Another male theatrical director agreed with his colleague, saying that in terms of lacking regulation of working hours and tight work schedules, the Lithuanian theatre sector could be characterised by 'unsanitary working conditions'.

Summarising the experiences of male and female artists in balancing the artist's profession and family responsibilities, one could argue that the **cultural community and society in general perceive the artist stereotypically as an individual separate from the family**. Such stereotyped perception creates additional financial challenges for artists, as the specificities of the art professions in Lithuania mean frequent trips abroad or inside Lithuania to participate in residency programmes, tours, exhibitions, fairs, festivals, or other cultural events. In such cases, artists bear the cost of a babysitter or a child's flight ticket and accommodation abroad. Moreover, social and educational services, such as kindergarten facilities, are not adapted to the unconventional working routines of artists, as many artists have rehearsals and performances in the evenings and may find it difficult to pick up children between 17:00 and 18:00, which again creates additional time and finance-related costs for artistic creators. If such costs exceed artists' resources, such costs can eventually become a severe obstacle to developing the (international) career of male and female artists.

## 'I CAN MAKE A LIVING PURELY FROM CREATIVE ACTIVITIES'

Further data on the economic situation of artists are based on subjective assessments of certain statements within the five-score scale (where 1 means completely disagree, and 5 means completely agree). During the data analysis, the segments 'completely disagree' and 'disagree' of the respondents' replies were merged into the category of '(completely) disagree'; the positive answers 'agree' and 'completely agree' were also merged into a new category of '(completely) agree'.

The analysis of the income data of artists working in one field of art has shown that, compared to men, 1.4 times more women on average disagree with the statement 'I can make a living purely from creative activities' (respectively 58.04 % of women and 42.11 % of men). On the other hand, men are 1.5 times more likely to (completely) agree with this statement than women (27.19 % of men and 18.15 % of women). Thus, compared to men, women tend to be less likely to agree with the statement that the income from creative work is enough to make a livelihood.

International performing arts festival ConTempo, Šeiko Dance Company's performance Mikado, 2022. Photo: Kemet photography

The most problematic areas are **literature, design, architecture, and photography**. More specifically, although a similar percentage of women and men in the field of literature (completely) disagrees with the statement that it is possible to make a living purely from creative activities (70.37 % and 68.42 %, respectively), as many as 5.7 times more men than women (completely) agree with this statement (21.05 % of men and 3.7 % of women). In the design field, compared to men (57.14 %), 2.9 times fewer women (20 %) agree that creative income is sufficient to make a living. In the field of architecture, 2.1 times more women than men (completely) disagree with the statement in question (46.15 % of women and 22.06 % of men), as well as 1.45 times fewer female architects than male architects are likely to (completely) agree that income from creative activities is sufficient to make a living.

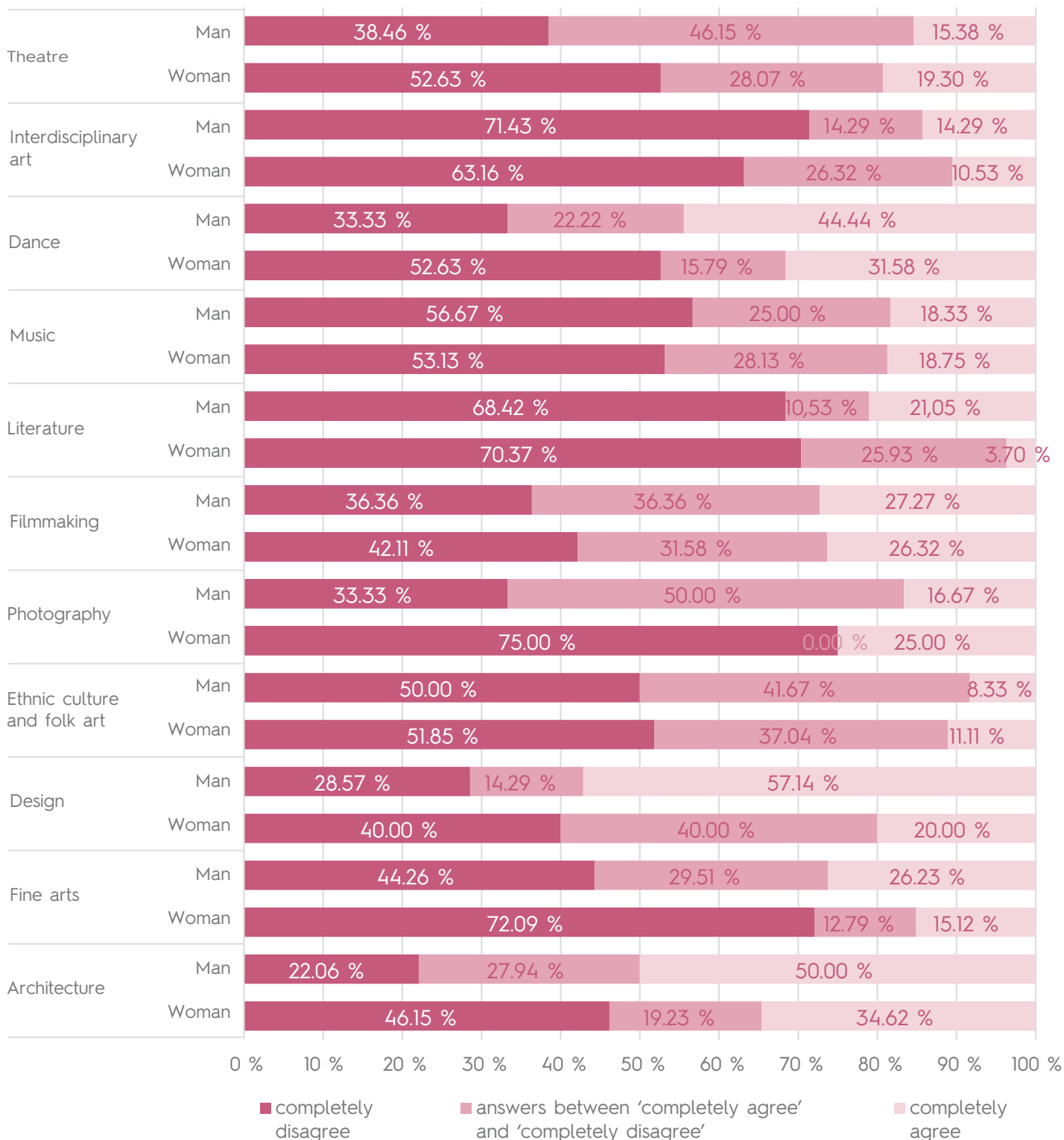
Moderately problematic fields are fine arts and dance. In the field of fine arts, 1.6 times more women than men (72.09 % and 44.26 %, respectively) disagree with the statement that income from creative work is sufficient to make a living, and 1.7 times more men than women (completely) agree with the statement (26.23 % and 15.12 % respectively). In the field of dance, 1.6 times more women than men (completely) disagree with the statement about the adequacy of creative income for making a living (52.63 % and 33.33 %, respectively); and 1.4 times fewer women than men (completely) agree with the statement (31.58 % and 44.44 %).





FIGURE 15. **ASSESSMENT OF THE INCOME FROM CREATIVE ACTIVITIES BY GENDER** (compiled by the authors according to the data of the Study on the Social and Creative Condition of Artists (2021) by R. Kregždaitė and E. Godlevska).

«I can make a living purely from creative activities»



When analysing respondents' answers by gender and age, it is interesting to note that, although the income gap between women and men is most pronounced in the working age groups, the most significant difference in the assessment of the statement 'I can make a living purely from creative activities' appears in the retirement age group. More specifically, starting with the youngest group, the gap between (completely) agreeing men and women is increasing gradually. In the age group 19 to 34, 1.4 times more men (24.46 %) than women (17.58 %) (completely) agree with the statement in question; the difference increases to 1.5 times in the age group 35 to 44 (22.11 % of men and 14.96 % of women); while in the age group 45 to 54, this gap increases to 1.7 times (27.14 % of men and 15.89 % of women). Interestingly, in the age group 55 to 64, this difference disappears, i.e., the share of men (13.27 %) and women (13.04 %) who (completely) agree with the statement in question are almost equal. However, unlike the case of the income ranges, where the income gap between women and men decreases in the retirement age group, compared to the working age groups,

women and men of retirement age view the income adequacy to make a living in a vastly unique way. 2.1 times more men (28.21 %) than women (13.16 %) (completely) agree with the statement in question. At least two factors could explain this. Unlike the analysis of the income ranges, the statement in question touches upon income from creative work only. Therefore, it seems possible to assume that older male artists have more opportunities to earn from artistic activities than women. More significant opportunities for male artists of retirement age to make from their artworks can be driven by the greater visibility and recognition of these artists in the cultural community compared to the female artists of this age. Another reason may be that, although women have a longer life expectancy, they are more likely to experience health issues such as arthritis, bone fractures and dementia. Perhaps this is why older women spend more on medical expenses, which could lead to a more significant disagreement with the statement that income from creative activities is sufficient to make a living.

## **'MY ANNUAL INCOME VARIES'**

On average, a similar percentage of male and female artists indicates that they (completely) agree with the statement that their annual income varies (67.25 % and 69.94 %, respectively). However, in the context of this statement, the fields of architecture, ethnic culture and folk arts, and literature are distinguished. Both in the field of architecture as well as ethnic culture and folk art, 1.6 times more women than men (completely) agree with the statement about the variability of annual income (76.92 % of women and 48.53 % of men in architecture; 66.67 % of women and 41.67 % of men in ethnic culture and folk arts). The reverse trend is observed in the field of literature, where 1.5 times more men than women (completely) agree with the statement that their annual income varies (78.95 % and 51.85 %, respectively).

When analysing the data by gender and age, it is interesting to note that, although the proportions of men and women who (completely) agree are similar in many age groups, in the retirement age group, 1.3 times more men (62.82 %) (completely) agree with the statement about the variability of their annual income than women (47.37 %). Meanwhile, the proportions of women who (completely) disagree with the statement in question are almost doubled in the age group 55 to 64, where 1.9 times more women (27.54 %) (completely) disagree with the statement than men (14.16 %), and in the retirement age group, where 2.5 times more women (completely) disagree (28.95 %) with the statement than men (11.54 %).

International series of contemporary circus events  
New Circus Stops, Izabelė Kuzelytė's work How a  
Spiral Works, 2022. Photo: Jason Dupree



## 'THE INCOME OF MY PARTNER/SPOUSE/PARENTS ALLOWS ME TO PURSUE AND FINANCE CREATIVE ACTIVITIES'

On average, twice as many women (completely) agree with the statement 'The income of my partner/spouse/parents allows me to pursue and finance creative activities', compared with men (26.19 % and 13.45 %, respectively). Almost all the fields of art are considered problematic, except for architecture, dance, and interdisciplinary art.

The most problematic area is the **field of ethnic culture and folk art**, where a quarter (25.93 %) of women and no men (completely) agree with the statement in question. The situation is remarkably similar in the field of **photography**: 25 % of women and 0 % of men (completely) agree with the statement in question. In the field of **literature**, the proportion of women who (completely) agree with the statement is 3.2 times that of men (33.33 % and 10.53 %, respectively). In the film industry, women are 2.3 times more likely to (completely) agree with this statement than men (10.53 % and 4.55 %, respectively). In the **design** field, the dependency on the income of the family and relatives is reported by 2.1 times more women (30 %) than men (14.29 %). The same difference of 2.1 times exists in the field of **theatre**, where 28.07 % of women and 13.46 % of men (completely) agree with the statement. Slightly less problematic areas are fine arts and music, where the proportion of women who (completely) agree with the statement in question is 1.7 times higher than that of men (33.72 % of women and 19.67 % of men in **fine arts**; 28.13 % of women and 16.67 % of men in the **music** industry). The reverse trend is observed in the field of interdisciplinary art, where 2.3 times more men than women (completely) agree with the statement that the income of family and relatives allows them to engage in creative activities (35.71 % and 15.79 %, respectively).

Using the component of gender and age in the analysis of the data related to this statement, the consistency of responses between women and men was observed compared to data analysis by gender and fields of art. More specifically, in all age groups, the proportion of women who (completely) agree with the statement that the income of their family and relatives allows for creative activities is from 1.6 to 2.3 times higher compared to men. This seems to be another established stereotype. It might even contribute to lower wages paid to female artists when other family members may financially assist them.

## 'PUBLIC FUNDING ALLOWS ME TO IMPLEMENT NEW CREATIVE PROJECTS'

On average, 1.5 times more women (58.33 %) than men (38.01 %) (completely) agree with the statement that public funding allows them to spend more time on creative work. Especially striking differences between the proportions of women and men who (completely) agree with this statement are apparent in the fields of photography, literature, and architecture.

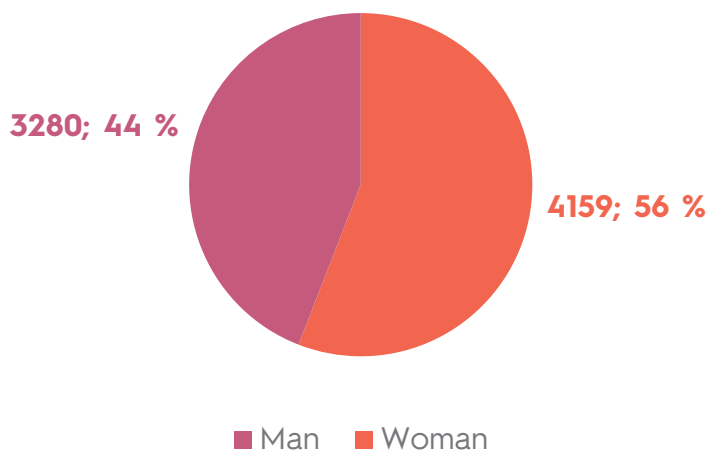
In the field of photography, 75 % of women (completely) agree with the statement about the importance of public funding for the implementation of new creative projects, which is 2.25 times more than for men (33.33 %). A similar difference exists in the literary field, where 2.2 times more women (81.48 %) (completely) agree with the statement in question than men (36.84 %). Although in the field of architecture the proportion of women who (completely) agree with the statement in question is significantly lower if compared to photography and literature, the share of female architects who (completely) agree with the statement is as high as 5.2 times that of male architects (7.69 % and 1.47 %, respectively).

The analysis of the data has shown an interesting trend in terms of gender and age. The proportions of women (70.88 %) and men (63.31 %) in the age group 19 to 34 who agree with the statement in question are fairly similar and the highest in comparison with other age groups. This shows that public funding is significant for all young artistic creators and their new creative projects, regardless of gender. However, through the older age groups, the proportion of men who (completely) agree with the statement in question steadily decreases to just 19.23 % in the retirement age categories. Meanwhile, the proportions of women who (completely) agree with the statement in question, although gradually decreasing, nevertheless fall insignificantly to 47.83 % in the age group 55 to 64 and rise slightly to 50 % in the retirement age group. Thus, women's new creative projects are much more dependent on public funding than those of men. One of the reasons for this difference may be that it is easier for men to find alternative sources of financing than for women. Another reason is the previously discussed gender income inequality in the cultural and creative industries, which makes men more independent of public funding than women because they earn higher income. However, there is not sufficient data to support these assumptions.

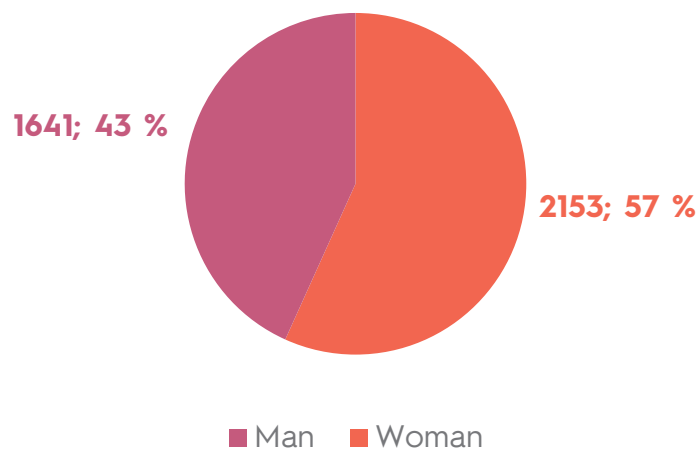
# g) LCC'S GRANT CALLS

In assessing public financing by gender, the analysis can be based on the LCC's statistics on the funding of grants for culture and arts (Figures 16 and 17). Female artists more often apply for grants in the LCC's calls and receive the funding (56 % and 57 % of women, respectively, compared to 44 % and 43 % of men).

**FIGURE 16. ARTISTS WHO APPLIED FOR THE LCC'S GRANTS IN CULTURE AND ARTS IN 2014-2022** (compiled by the authors, based on the LCC data).



**FIGURE 17. ARTISTS WHO RECEIVED THE LCC'S GRANTS IN CULTURE AND ARTS IN 2014-2022** (compiled by the authors, based on the LCC data).



Looking at the differences between the fields (Figure 18), a much higher proportion of male artists is recorded only in the field of music. Slightly more grants for men artists were also awarded in 2022 in the fields of ethnic culture and photography. In the fields of fine arts, design, interdisciplinary art, theatre, dance, libraries, museums and cultural heritage, more grants are awarded to female artists. In other fields, grants are more or less evenly awarded to both women and men.

The assessment of time perspective and comparison of the results of calls for funding between 2014 and 2022 (Figures 18 and 19) show quite similar trends. A distinction could only be made in the field of literature, where more grants were awarded to male artists in 2014.



Urban music festival Untold City, concert by Saulės klišas, 2022. Photo: Mantas Repečka

FIGURE 18. ARTISTS WHO RECEIVED THE LCC'S GRANTS IN CULTURE AND ARTS IN 2022 (compiled by the authors, based on the LCC data).

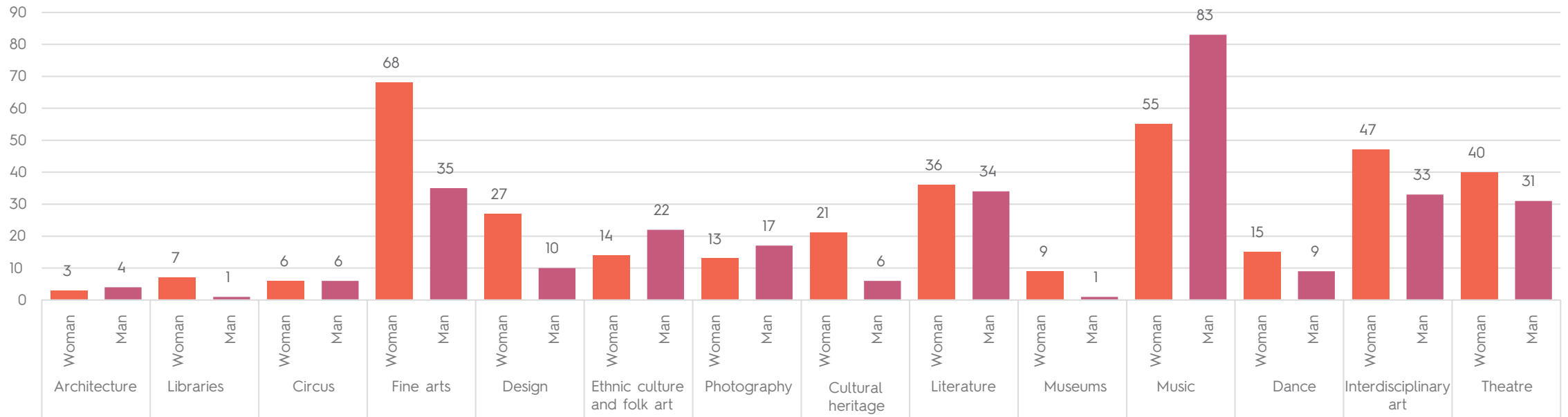
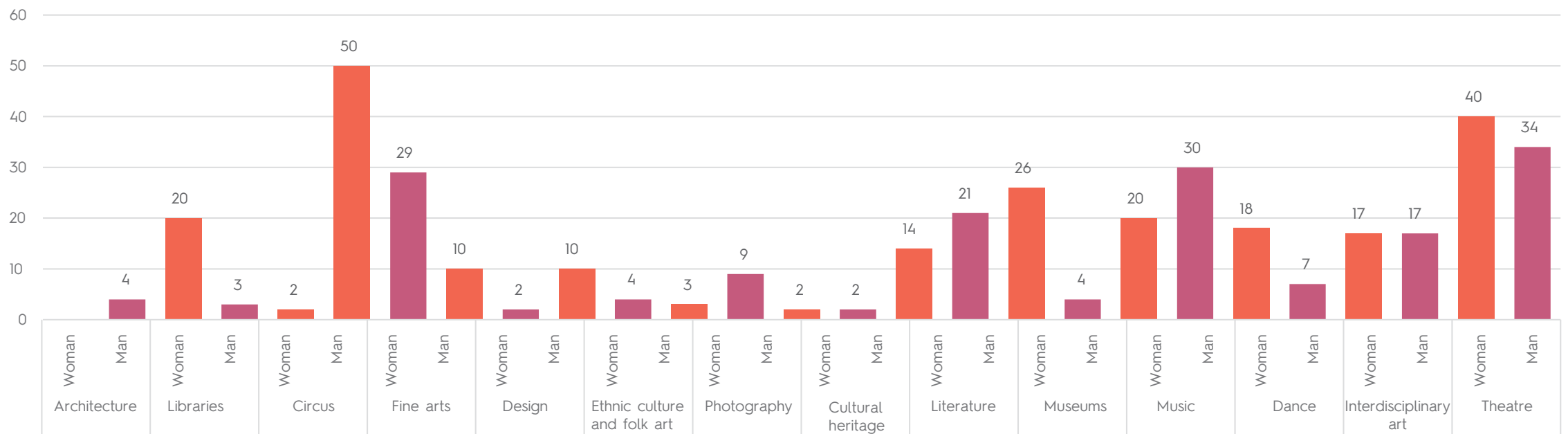


FIGURE 19. ARTISTS WHO RECEIVED THE LCC'S GRANTS IN CULTURE AND ARTS IN 2014 (compiled by the authors, based on the LCC data).





## EMOTIONAL STATE OF ARTISTS

### 'I have experienced discrimination based on sex/gender, age, etc., in the workplace'

On average, 2.2 times more women (completely) agree with the statement 'I have experienced discrimination based on sex/gender, age, etc. in the workplace' than men (18.75 % and 8.48 %, respectively). **Almost all fields are problematic except ethnic culture and folk art, and the film industry.**

However, the fact that, in the film industry, nearly a fifth of both men (18.18 %) and women (21.05 %) indicate that they (completely) agree with the statement about experiencing discrimination should raise concerns about the scale of the problem of discrimination in the film industry.

Regarding the uneven distribution of answers by gender, the most problematic fields are **literature, architecture, design, photography, and music**. In the literary field, no men (completely) agreed with the statement of discrimination, compared to women (7.41 %). In the field of architecture, 5.2 times more women than men reported having experienced discrimination (15.38 % and 2.94 %, respectively). In the design field, 5 % of women and no men said having experienced any form of discrimination. In the field of photography, 4.5 times more women than men agreed with the statement in question (25 % and 5.56 %, respectively). In the field of music, the difference accounts for 4.2 times (28.13 % of women and 6.67 % of men (completely) agree with the statement). Less problematic is the field of fine arts, where 11.63 % of women (completely) agree with this statement, which is 1.8 times more than men (6.56 %).

However, in **performing and interdisciplinary arts**, even with a relatively minor difference in responses between women and men, it can be seen that both sexes are more likely to be discriminated compared to other fields. In the field of dance, almost a third (31.58 %) of women reported having experienced discrimination, which is 2.8 times more than men (11.11 %). In the field of theatre, this gap amounts to 2.7 times: 36.84 % of women and 13.46 % of men (completely) agree with the statement of discrimination. Interestingly, in the field

of interdisciplinary art, 1.6 times more men than women face discrimination (42.86 % and 26.32 %, respectively).

When analysing the data by gender and age, it is clear that in almost all age groups, there are 2 to 3 times as many women as men who (completely) agree with the statement in question. However, this gap decreases to 1.2 times in the retirement age group (15.79 % of women and 12.82 % of men). Nevertheless, it is essential to note that in this age group, the proportion of men who (completely) agree with the statement in question is the highest among all age groups. In contrast, the proportion of women remains relatively high despite being the lowest in comparison with other age groups. It could therefore be assumed that men who have reached retirement age are more likely to be discriminated against on the grounds of age. In contrast, for women, the dimension of possible sex- and gender-based discrimination is gradually being replaced by age discrimination.

### 'I have experienced sexual harassment in the workplace'

On average, 6.85 % of women agree with the statement 'I have experienced sexual harassment in the workplace', which is 5.9 times more than men (1.17 %).

The most problematic fields are **theatre, music, architecture, literature, design, and interdisciplinary art**. In the field of theatre, as many as 12.28 % of women and 0 % of men (completely) agree with the statement regarding sexual harassment. In the music industry, none of the male respondents and 9.38 % of female respondents claimed to have experienced sexual harassment. In the field of architecture, 0 % of men agreed with the statement in question, but 7.69 % of women claimed to have been affected by sexual harassment. In the field of literature, the situation is similar: 0 % of men and 7.41 % of women (completely) agreed with the statement in question. No male designer reported having experienced sexual harassment, but 5 % of female designers (completely) agreed with the statement in question. An interesting situation is observed in the field of interdisciplinary art, where the numbers of both men and women (completely) agreeing with the statement on sexual harassment are the largest among all art fields. However, 2.2 times more women than men in this sector (completely) agree with the statement in question (15.79 % and 7.14 %, respectively).

In terms of gender and age, it is essential to note that the most significant proportions of women who (completely) agree with the statement on the experience of sexual harassment prevail in the younger age groups: in the age group 19 to 34, this proportion amounts to 12.09 %, and in the age group 35 to 44 – to 12.6 %. The average ratio of such women in the older age categories is about 5 %. By contrast, the proportion of men who (completely) agree with the statement in question in all age groups is relatively low (the average is 1 %). Therefore, it is evident that victims of sexual harassment are, on average, younger than 44.

## 'I have experienced bullying in the workplace'

Compared to men (7.31 %), almost twice as many women (14.88 %) tend to (completely) agree with the statement that they experience bullying in the workplace.

The fields of **theatre, architecture, design, literature and fine arts** are among the most problematic. Of all the art fields, the theatre sector is 'leading' in the negative sense; it has the highest number of both women and men who have responded as being bullied. However, in the field of theatre, 2.4 times more women than men (completely) agree with the statement in question (36.84 % and 15.38 %, respectively). In the field of architecture, more than a quarter of women (26.92 %) agree with the statement that they suffer bullying in the working environment, which is 9.2 times more than men (2.94 %). In addition, the proportion of female architects who agree with the statement in question is the third biggest in all fields of art. In the field of design, 10 % of women claim to have experienced bullying, while men say they are not bullied at all. In the field of literature, 7.41 % of women report experiencing bullying at work, compared to 0 % of men. In the field of fine arts, around one-tenth (10.47 %) of women (completely) agree with the statement about bullying, which is 3.2 times more than men who (completely) agree with this statement (3.28 %). The field of music is less problematic: 1.9 times more women experience bullying in the working environment compared to men (6.25 % and 3.33 %, respectively).

It is interesting to note the reverse trend in the fields of filmmaking and interdisciplinary art: in these fields, men are more prone to bullying than women. In the film industry, 3.5 times more men (completely) agree with the statement on bullying in the workplace compared to women (18.18 % and 5.26 %, respectively). In the field of interdisciplinary art, 2.3 times more men than women (completely) agree with the statement in question, 35.71 % and 15.79 %, respectively. It is important to note that the field of interdisciplinary art ranks second in terms of the proportions of both women and men experiencing bullying in the workplace.

When analysing respondents' answers by gender and age, it is interesting that although in the youngest age group of 19 to 34, the highest number of women and men reported being bullied (25.27 % of women and 12.95 % of men), the proportion of men decreases to an average of 2.85 % in the age groups older than 45. Although the proportions of women in older age groups are also lower than those in the age group of 19 to 34, from the age of 45 onwards, there is a rapid increase in the difference in the proportions of men and women who (completely) agree with the statement in question. In the age group of 45 to 54, the share of women who (completely) agree with the statement in question is 3.9 times higher than that of men (11.21 % and 2.86 %, respectively); in the age group of 55 to 64, the share of the women is 4.3 bigger than that of men (18.84 % and 4.42 %, respectively). In the retirement age group, this share is 12.3 times bigger than men's (15.79 % and 1.28 %, respectively). Thus, female artists older than 45 are much more vulnerable to bullying than male artists.

## 'There are many conflicts in my workplace/creative environment'

On average, 1.5 times more women (completely) agree with the statement 'There are many conflicts in my workplace/creative environment', compared to men (14.58 % and 9.94 %, respectively).

The highly problematic fields are **theatre, music, architecture, and design**. Both women and men experience the most conflicts in the field of theatre. As much as 43.86 % of women (completely) agree with the statement that they face a lot of conflicts in the workplace/creative environment, which is 2.1 times more than male respondents (21.5 %). In the music industry, almost a fifth of women (18.75 %) say they experience many conflicts in the working place – 3.75 times more than men (5 %). In the field of architecture, about a fifth of women (19.23 %) (completely) agree with the statement about numerous conflicts in the working place, where the number of men merely amounts to 5.88 % or 3.2 times less. In the design field, 5 % of women (completely) agree with the statement about conflicts in the working environment, and none of men agree with it.

Yet, in the fields of **dance and interdisciplinary art**, respectively, 2.8 times and 2.7 times more men than women report experiencing many conflicts. In the field of dance, 44.44 % of men and 15.79 % of women, and 28.57 % of men and 10.53 % of women in the field of interdisciplinary art (completely) agree with the statement in question. Such high proportions of men and women who (completely) agree with the statement in question should raise serious concerns.

Analysis by gender and age shows that the group where most women (20.33 %) and men (16.55 %) (completely) agree with the statement in question is the youngest age group of 19 to 34. This indicates that the youngest artists often experience conflicts. However, differences in the proportions of women and men are most pronounced in the two oldest age groups, 55 to 64 and over 65. Regarding the age group 55 to 64, the number of women who (completely) agree with the statement in question (15.94 %) is 1.6 times higher than that of men (9.73 %). In comparison, women in the retirement age group (10.53 %) who agree with the statement in question are 2.7 times more than men (3.85 %). Thus, older female artists have a much higher chance of experiencing many conflicts in the working environment than male counterparts.

## 'I experience much stress in the working environment'

On average, 1.3 times more women (29.46 %) than men (22.81 %) agree with the statement 'I experience much stress in the working environment'. Although in almost all fields of art more women report extreme stress in the working environment (except in the fields of film, dance and interdisciplinary art), the most problematic fields in terms of the unequal distribution of responses between women and men are **theatre, design, and ethnic culture and folk arts**.

In the theatre sector, 61.4 % of women claim to be under much stress, which is twice as many as men (30.77 %). Theatre is the first field in terms of the proportion of men and women who (completely) agree with the statement of elevated levels of stress at work. In the field of design, as many as a quarter (25 %) of women (completely) agree with the statement that they were experiencing much stress at work when there was no male respondent who (completely) agreed with this statement. In ethnic culture and folk arts, 0 % of men reported being under stress, compared with 14.81 % of women.

Literature, music, fine arts, and architecture are slightly less problematic fields. In the field of literature, almost a fifth of women report high stress levels (18.52 %), which is 1.8 times more than men (10.53 %). In the music industry,

almost a third of women (31.25 %) (completely) agree with the statement in question, which is 1.7 times more than men (18.33 %). The difference is slightly smaller in the field of architecture, where women are 1.5 times more under much stress than men (42.31 % and 29.41 %, respectively). In the field of fine arts, 15.12 % of women experience high levels of stress, which is 1.4 times higher than the number of men (9.84 %).

Interestingly, in the fields of dance, interdisciplinary art and filmmaking, more men than women tend to experience much stress. In the field of dance, 100 % of men (completely) agree with the statement about stress in the workplace, which is 3.2 times more than women (31.58 %). In interdisciplinary art, a fifth of men reported having a high level of stress (21.43 %), with 1.4 times fewer women (15.79 %) agreeing with the statement. The film industry has an exceptional level of stress: 40.91 % of men (completely) agree with the statement in question. In comparison, the proportion of women is 31.58 %.

When analysing respondents' answers by gender and age, the trend shows again that more women (36.26 %) and men (35.97 %) experience high stress levels in the youngest working age group compared to other age categories. However, differences in the proportions of women and men begin to emerge in the age group 55 to 64 and the retirement age group. In the first one, 1.7 times more women (30.43 %) experience elevated levels of stress in the working environment than men (17.7 %), while in the retirement age group, the proportion of women (15.79 %) is 3.1 times bigger than the proportion of men (5.13 %). Thus, while similar proportions of both women and men in the age group 19 to 34 experience elevated stress levels in the working environment, in older age groups, the share of women with prominent stress levels decreases more slowly compared to male artistic creators.

Contemporary art fair ArtVilnius'22,  
exhibition Trail, installation Cosiness by  
Domas Ignatavičius, 2022



## QUALITATIVE DATA ANALYSIS

What makes the work environment emotionally toxic in the theatre sector?

In the men's focus group discussion, theatre directors discussed what makes women and men in the theatre sector more prone to experience bullying, conflict, stress, and sexual harassment, compared to other cultural fields. It was suggested that the theatre is primarily a group activity, so it traditionally has a strong and clear hierarchical structure. The latter leads to unequal power relations in which the theatrical director has the most significant influence. After recalling his work with a famous actor, one of the participants of the discussion said he was surprised when he realised that

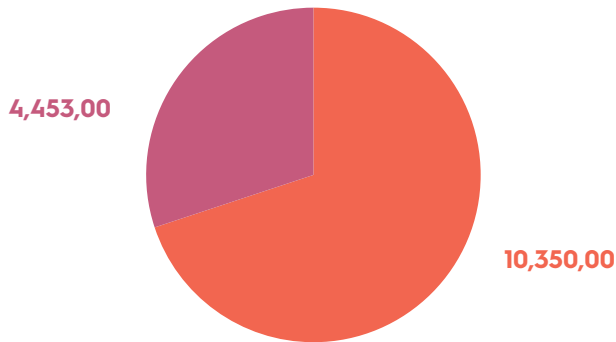
such a prominent person would do everything the theatre director would ask for. This power of theatre directors to offend and use their position can become a serious challenge, especially for a young artistic creator, because, in the respondent's words, it opens the 'internal Pandora's box'. Figuratively speaking, the theatrical directors are often 'intoxicated' by the overwhelming power and begin using their position. According to the participants of the discussion, the stories of prominent Lithuanian directors involved in sexual harassment cases are a 'public secret'. Nevertheless, it was also noted that this clearly expressed hierarchy is gradually changing and becoming more 'horizontal'. The theatre directors gradually realise that they are helpless without actors. Thus, an equal relationship in the creative process is being established.

**Main conclusion:** On average, the emotional state of female artists in the working environment is worse than that of male artists. **On average, 2.2 times more women (completely) agree with the statement 'I have experienced discrimination based on sex/gender, age, etc. in the workplace' than men** (18.75 % and 8.48 %, respectively). On average, 6.85 % of women agree with the statement 'I have experienced sexual harassment in the workplace', which is 5.9 times more than men (1.17 %). Compared to men (7.31 %), almost twice as many women (14.88 %) tend to (completely) agree with the statement that they experience bullying in the workplace. On average, 1.5 times more women (completely) agree with the statement 'There are many conflicts in my workplace/creative environment', compared to men (14.58 % and 9.94 %, respectively). On average, 1.3 times more women (29.46 %) than men (22.81 %) agree with the statement 'I experience much stress in the working environment'. Emotionally, women feel the worst in the fields of **theatre, architecture, design, and literature**. It is important to note that the **field of interdisciplinary art** is extremely unfavourable emotionally for both women and men.

## 2025 a) LEADERSHIP AND RECOGNITION FEMALE AND MALE PROJECT MANAGERS

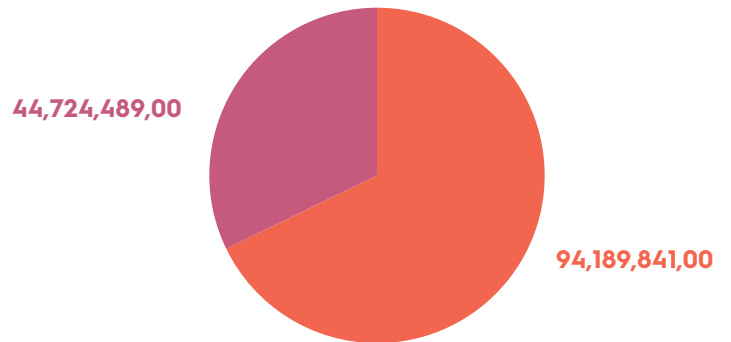
One aspect of gender equality is the distribution of leadership positions by gender. Based on the data from the LCC's statistics, it is possible to assess how many projects are run by women and how many are run by men (Figures 20 and 21). From 2015 to 2022, there were 10,350 female project managers. More than EUR 94 million have been allocated to these projects by the LCC. During the same period, the number of projects led by male project managers was twice as low; the funding allocated to them by the LCC was also more than twice as inferior compared to the total budget allocated to projects led by female project managers.

**FIGURE 20. COMPARISON OF THE VOLUME OF PROJECTS FUNDED BY THE LCC BY GENDER OF THE PROJECT MANAGER IN 2015-2022** (compiled by the authors, based on the LCC's data).



■ Male project managers ■ Female project managers

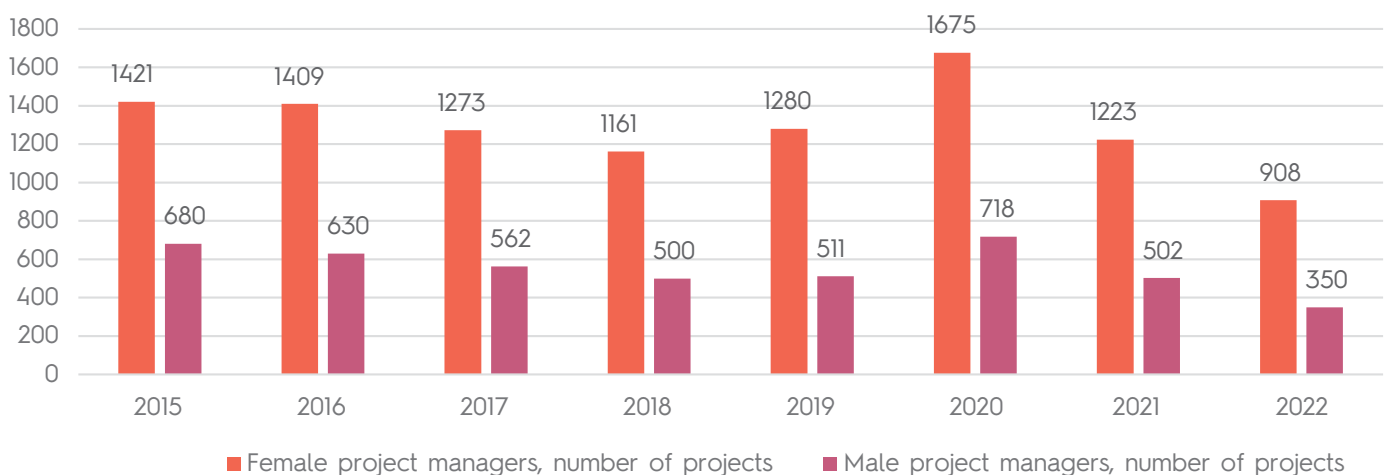
**FIGURE 21. COMPARISON OF THE VALUES OF PROJECTS FUNDED BY THE LCC BY GENDER OF THE PROJECT MANAGER IN 2015-2022** (compiled by the authors, based on the LCC's data).



■ Male project managers ■ Female project managers

From a time perspective, the dominance of female project managers is not an accidental trend (Figures 22 and 23). During the entire period under review, women led more than two times the number of projects funded by the LCC and significantly increased their fundraising for projects under their leadership.

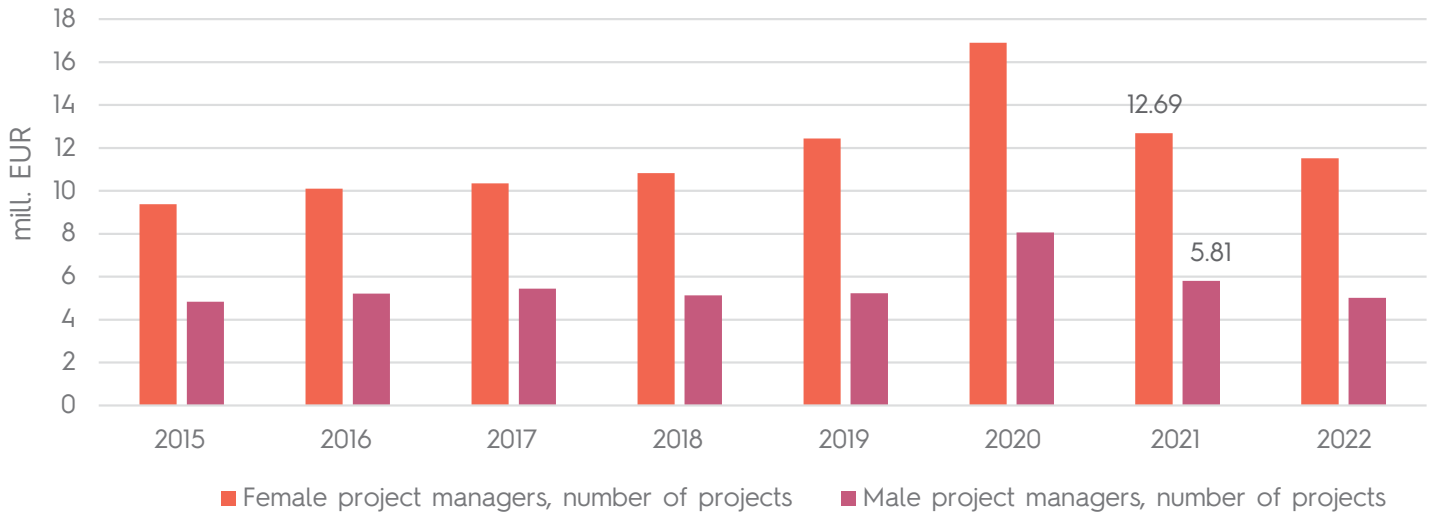
**FIGURE 22. COMPARISON OF THE VOLUME OF PROJECTS FUNDED BY THE LCC BY GENDER OF THE PROJECT MANAGER** (compiled by the authors, based on the LCC's data).



■ Female project managers, number of projects ■ Male project managers, number of projects



**FIGURE 23. COMPARISON OF THE VALUES OF PROJECTS FUNDED BY THE LCC BY GENDER OF THE PROJECT MANAGER** (compiled by the authors, based on the LCC’s data).



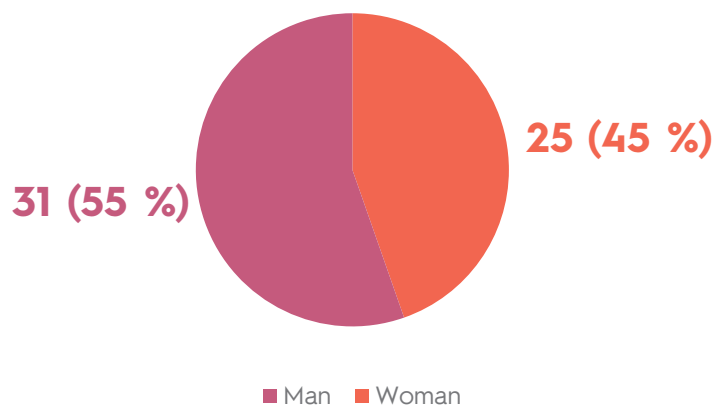
From the perspective of the projects funded by the LCC, the situation could seem exceptional where project managers are primarily women. However, the fact that women dominate the cultural industries also indicates

a problem of even greater inequality. This sector is known to have one of the lowest wages compared to other industries. Therefore, although women dominate the project manager positions, the situation is not unambiguously positive.

## HEADS OF NATIONAL CULTURAL INSTITUTIONS

Besides the LCC’s statistics on project managers, the distribution of power positions can be identified even more precisely by looking into the gender-disaggregated data on heads of institutions. In this case, due to the scope of the study, it was chosen to assess the trends of the leaders of national institutions. In 2022, 25 women and 31 men (45 % and 55 %) were the heads of national cultural bodies (Figure 24). In general, the situation can be seen as relatively ‘healthy’. The national cultural bodies assessed are listed in Annex 2.

**FIGURE 24. DISTRIBUTION OF THE HEADS OF NATIONAL INSTITUTIONS BY GENDER** (compiled by the authors).



## DISTRIBUTION OF THE WINNERS OF NATIONAL CULTURE AND ART PRIZES BY GENDER

Finally, gender equality could be assessed through looking into distribution of awards to male and female artists. It was chosen to analyse the main prizes awarded to artists in Lithuania, i.e. the national cultural and art prizes.

**Female artists are less likely to be awarded prizes. Among the national cultural and art prize winners, women received 3.5 times fewer awards than men. This is shown in the visual graphs below (from 1989 to 2022).**



22 The sources of illustrations are listed at the end of the study; the visual material compiled by the authors.







## QUALITATIVE DATA ANALYSIS

### Specific discriminatory experiences

In the focus groups' discussions with both men and women, various personal stories of sex- and gender-based discrimination (either experienced or observed) were shared. Gender stereotypes leading to this type of discrimination were also discussed. Many experiences of discrimination are associated with the feeling that female artists are treated differently from male artists; in the public sphere, female artistic creators must constantly struggle to 'make a name for themselves' and get similar recognition as male counterparts.

Male artists claimed that they had witnessed situations where being a female artist is indeed more challenging than being a male artist. The discussion participants talked about the prevailing stereotype in society that women can be art project managers and can write art history, but men are allegedly those who create art. Also, the theatrical director noticed unequal treatment of female directors by technical theatre staff compared to male directors. This was expressed in diminutive forms of address ('beautiful young girl'), in the attitude that a woman does not understand how the machinery works, and so on. According to the director, male artists did not experience this. The representative of the field of dance said he did not experience discrimination himself but noticed a trend that in dance studios, men are prioritised. More specifically, it is easier for them to get roles due to the specificities of the field of dance, i.e., because male dancers are less numerous than female dancers. A male music composer shared a slightly different insight: in his opinion, there are far more female composers in Lithuania than abroad because schools, especially public schools, create favourable conditions for both women and men to choose music composition specialities.

Specific discriminatory experiences were shared in the women's focus group discussion. A female architect described how she experienced sex- and

gender-based discrimination in several forms. In particular, her father, who is also an architect, opposed her choice to study the discipline, arguing that architecture is not a female profession. Second, although the female architect herself presented the exhibition she was in charge of in the National Gallery of Art in Vilnius at a press conference, a female journalist representing one of the news portals wrote in her article that the architect's male colleague was supervising the exhibition. Third, although the female architect and her male colleague submitted identical applications to the Lithuanian Council for Culture for grants, the architect's male partner was ranked higher than her in the list of candidates. Fourth, construction staff often call her not an architect but a designer; they also turn to her familiarly while treating her male partner more seriously and addressing him in a respectful plural form of 'You', referring to him as an architect. Thus, the female architect felt she had to constantly fight to be seen and taken seriously as an architect.

A female designer said that although young male and female designers are treated equally in the designers' community, she was primarily discriminated against while studying at the Vilnius Academy of Arts by male lecturers. As a female designer, she felt less appreciated than male designers. Mainly sexist attitudes were reflected in the lecturers' approach to the field of interest of the female designer – educational design. It was seen as a feminine area, making it less valued and respected than other areas of design. The female designer had to fight for her educational design objects (which are also gender-neutral) to be taken seriously rather than merely as 'toys'.

Thus, women's experiences of gender discrimination are particularly pronounced and numerous in stereotypically 'male' cultural industries or positions, such as theatre, architecture, and design. In most cases, discrimination against women is manifested in a different, inferior attitude towards female artists, showing less respect and a biased sexist undervaluation of the female artists' competence.

## RECOMMENDATIONS OF THE QUALITATIVE ANALYSIS

The participants of the focus group discussions were asked to think about and suggest ways to achieve gender equality in the cultural and creative industries. This Section provides the main recommendations proposed by the discussion participants:

1. To arrange special training and educational schemes for the members and experts of the LCC on the issue of sex- and gender-based discrimination in cultural industries and encourage considering it in project assessment. For example, it was suggested to introduce a criterion to evaluate whether women are adequately represented in a proposed project team.
2. The LCC should make available the statistics on the experts' gender and age to the public and strive for a balanced representation.
3. To use the mentoring and training programmes to educate women on entrepreneurship and management skills so that they could be more independent and able to start their businesses in creative industries (e.g., architecture agencies, etc.).
4. To use the LCC's funding instruments to promote breaking gender stereotypes, to support activities of female artists, dissemination of their work, and projects on the subject of feminism. One member of the focus group discussion mentioned Eurimages, the independent cinema support fund established by the Council of Europe, as a good practice example. Eurimages aims for a 50 % share of total support awarded to women-directed projects by 2020. The fund has also embraced the aim of allocating half of the public funding from Eurimages to women. They openly admitted it to be positive discrimination which will be applied until it becomes standard to fund at least half of the filmmaking projects that women direct.
5. To publish qualitative and quantitative data about the gender inequality (particularly the relevant data on income inequality). Furthermore, standard or average earnings for various artistic professions in the art market should be made public in order to improve the understanding of female and younger artists regarding what market prices they could ask for their work.
6. To encourage continual discussions on the issue of gender equality in cultural industries.
7. To motivate higher educational institutions in the field of art to hire more female lecturers, especially in the departments dominated by men (e.g., design and sculpture departments).
8. To increase the open-mindedness of artists and their creative work, introduce new points of view, including those related to gender equality, by developing more means which would enable them to access traineeships or training courses abroad.
9. To start breaking gender stereotypes by including the issue of gender equality into curricula of early-age education institutions and high schools.
10. To raise various types of support for artists with childcare and elderly-care responsibilities.
11. To create more spaces for women to talk to other women and educate them in discussing the money and recognition issues so that they are able 'to stand up for themselves' when they are refused funding with no valid reason. In short, female artists need support systems.
12. To improve and effectively implement the rotation of heads of the artistic higher educational institutions and public cultural bodies since new cultural managers are expected to be more persistent in addressing the gender equality principles in cultural organisations. Besides, a proper managerial rotation would create more opportunities for female candidates to occupy leadership positions in the cultural sector. The discussion participants indicated a loophole in the current system regarding rotation of the heads of cultural institutions when their former terms of office were set to 'zero' and started over. The discussion participants see the risk that, by using the opportunity to serve as the head of an institution for two terms of office, some current leaders of cultural institutions may lead the same institution for another period of eight years.





Contemporary music theatre week, opera *Have a Good Day!* by Rugilė Barzdžiukaitė, 2022.  
Production company Operomanija. Photo: Modestas Endriuška



International performing arts festival ConTempo, *Hold On* by the Fheel Concept troupe, 2022. Photo: Fheel Concept



13th Kaunas biennial *Once Upon Another Time... They Lived a Different Life*, video installation by Lina Lapelytė *What happens with a dead fish?*, 2022.  
Photo: Matynas Plepys



International performing arts festival ConTempo, acrobatic performance *La Spire* by the Rhizome troupe, 2022.  
Photo: Martynas Plepys



# CON CLU SIONS

Youth Theatre festival Starting Point, dance performance A Fair Distance by A. Mozūraitis and C.A. Bibiano, 2022. Photo: Karolina Latvytė Bibiano



# 4 CONCLUSIONS AND RECOMMENDATIONS OF THE STUDY

## CONCLUSIONS OF THE STUDY

Since 2018, gender equality has become one of the principal policy priorities of all the European Union's policy areas, including cultural policy. Therefore, the European Union is active in achieving gender equality in the cultural sector in numerous forms: formal political commitments, financial mechanisms, and studies. Lithuania has signed and accepted the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the EU Charter of Fundamental Rights, the Treaties, the Work Plans, and the Conclusions on gender equality in the cultural industries. Hence, Lithuania is at least formally committed to striving for gender equality in the public and political fields, including the cultural area. However, the objective of gender equality is almost entirely absent from the cultural policy design and implementation documents.

This study can be viewed as a continuation of the Study on the Social and Creative Condition of Artists conducted on the initiative of the Lithuanian Council for Culture by Dr Rusnė Kregždaitė and Dr Erika Godlevska. Being aware of the lack of analysis of gender-disaggregated data and by looking into the Study on the Social and Creative Condition of Artists, authors of this research study has come up with the idea to analyse the already collected data from the gender equality perspective. To perform a more profound analysis of gender inequality among Lithuanian artists, focus group discussions were included in the study. Also, the data of the LCC's funding statistics, heads of national institutions, national awards, etc., have been additionally analysed.

The analysis of the economic state of male and female artists has shown that, on average, 1.4 times more male artists (42.30 %) earn over EUR 901 per month compared to female artists (30.5 %). However, in the income range of over EUR 1,201, the share of men is 2.1 bigger than that of women (23.4 % of men and 11.07 % of women, accordingly). During the focus group discussion of female artists, the issue of women's self-esteem was identified as one of the main factors causing the pay gap between female and male artistic creators. Participants in the discussion stated that women, influenced by societal and

gender stereotypes, are less confident and have lower self-esteem than men. Since men tend to have more self-confidence or better appreciation of their work, they do not accept working for lower pay when women find it acceptable.

There is a global trend where the gender pay gap increases in the older working-age population. The study analysis has demonstrated that the most significant income gap between women and men is most evident in the age groups of 35 to 44 and 45 to 54; however, it remains high in the age group 55 to 64. For example, in the age group of 35 to 44, there are twice as many men earning over EUR 901 as women (64.2 % and 30.71 %, respectively); in the age group of 45 to 54, this difference accounts for 1.8 times (48.57 % of men and 27.1 % of women, respectively). In the age group of 55 to 64, 1.7 times more men earn this income than women (44.25 % and 26.09 %, respectively). Thus, this data reflects global trends, where gender income inequality increases in older working age groups.

The income gaps between men and women in the older working age groups are possibly influenced by gender stereotypes and uneven distribution of childcare duties to women's disadvantage. However, the discussion of both women's and men's focus groups highlighted a particularly acute problem for the cultural industries: the assumption in the artistic community that a male or female artist is an independent, 'autonomous' personality without family responsibilities. This assumption originates from the stereotype that balancing a creative profession and parenting is almost impossible. Hence, the fact that, in most cases, the managers of cultural institutions or events do not suppose that artists have families poses additional financial challenges for artists due to the specific nature of creative work.

To determine whether the emotional state of female and male artists differs, the study has analysed the respondents' answers to questions about the possible discrimination, bullying, conflicts, and the stress level experienced in the working environment. On average, 2.2 times more women (completely) agree with the statement 'I have experienced discrimination based on sex/gender, age, etc. in the workplace' than men (18.75 % and 8.48 %, respectively). Many experiences of discrimination that have been shared in the women's and men's focus group discussions are associated with the feeling that female artists are treated differently from male artists; moreover, in the public sphere, female artists must constantly fight 'to make a name' and get similar recognition as male artists. Male artists claimed that they had witnessed that, indeed, being a female artist is far more challenging than being a male artist. The discussion participants talked about the prevailing stereotype in society that women can be art project managers and can write art history, but men are those who create art.



On average, 6.85 % of women agree with the statement 'I have experienced sexual harassment in the workplace', which is 5.9 times more than men (1.17 %). In the field of theatre, as many as 12.28 % of women have (completely) agreed with the statement on sexual harassment; the response rates of women account for 9.38 % in the music industry, 7.69 % in the field of architecture, and 5 % in the field of design. In comparison, 0 % of men in these four fields have (completely) agreed with the statement in question. In the field of interdisciplinary art, the proportions of men and women who have (completely) agreed with this statement are the most substantial among all the fields of art. However, 2.2 times more women than men in this field (completely) agree with the above-mentioned statement (15.79 % and 7.14 %, respectively).

Compared to men, on average, almost twice as many women tend to (completely) agree with the statement that they experience bullying at the workplace (7.31 % of men and 14.88 % of women). In the field of theatre, the number of women and men experiencing bullying is the largest of all the fields of art; however, 2.4 times more women (completely) agree with the statement in question compared to men (36.84 % and 15.38 %, respectively). In the meantime, on average, 1.5 times more women (completely) agree with the statement 'There are many conflicts in my workplace/creative environment', compared to men (14.58 % and 9.94 %, respectively). Conflicts are most numerous in the field of theatre, where as many as 43.86 % of women (completely) agree with the statement in question, which is 2.1 times more than men (21.15 %).

When assessing management positions (heads of national bodies by gender or managers of the projects funded by LCC by gender), it can be concluded that gender inequality does not manifest in this regard/aspect/area. However, the opposite situation becomes evident after analysing the awards of national culture and art prizes. In the 33 years examined, women received 3.5 times fewer awards than men. This also confirms the idea expressed in the focus group discussions that women are often perceived as critics or managers. By contrast, men are perceived as artists.

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**Main conclusion:** In summarising this study, it can be concluded that there is a problem of gender inequality in the cultural and creative industries, which manifests itself in the unequal economic and emotional state of male and female artists. In other words, the economic and emotional state condition of male artists is, on average, better than that of female artists. In addition, men's creative work is often more appreciated than that of women, which also contributes to a more significant gap between men's and women's emotional and economic state.

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## RECOMMENDATIONS OF THE STUDY

1. To integrate the goal of gender equality (the SDG 5 under the United Nations 2030 Agenda for Sustainable Development) into the essential documents governing the formulation and implementation of Lithuanian cultural policy, such as the Lithuanian Strategy for Cultural Policy, the Guidelines of the Lithuanian Council for Culture, and the Regulations of the Lithuanian Film Centre. It is important to emphasize that a passive position and gender-neutral non-discrimination provisions are not enough because gender stereotypes hold a heavy historical strain and continue to exert a considerable influence on society and its patriarchal structure. Therefore, the goal of gender equality must be proactively mainstreamed. The documents governing the formulation and implementation of Lithuanian cultural policy could contain the following essential objectives for achieving greater gender equality in the cultural industries:
  - a. to strengthen equal access for all genders to work in the cultural and creative industries by ensuring equal pay for women and men for equal work or work of equal value, promoting work-life balance, and applying specific measures;
  - b. to support cultural professionals with childcare and elderly-care responsibilities;
  - c. although there is currently a sufficient level of equal access for women and men to funding in the cultural sector, it is essential to continue monitoring it;
  - d. to achieve gender equality in the managerial positions of cultural institutions, prize awards, and groups of experts;
  - e. to strengthen the visibility of female artists;
  - f. to promote the collection, analysis and communication of gender-disaggregated data and research on gender equality in the cultural industries.
2. The Ministry of Culture of the Republic of Lithuania could introduce a requirement for cultural institutions receiving public funding to develop and establish proactive provisions on gender equality.

3. Based on the examples of Spain and France, to establish the position of the observer of gender equality in cultural and creative industries in the LCC's Division of Monitoring and Analysis. The observer's obligations would include the following:

- a. ensuring that all the data received and generated by the LCC are gender-disaggregated;
- b. developing indicators and applying tools to enable a regular collection, tracking, analysis and dissemination of the data on gender equality in cultural industries;
- c. submitting annual reports about gender equality in the cultural sector;
- d. identifying gender inequalities in the cultural industries and proposing corrective measures to eliminate them;
- e. consulting cultural institutions on the most effective ways to mainstream gender equality in their activities;
- f. cooperating with the Office of Equal Opportunities Ombudsperson in collecting and sharing data on the issue of sexual harassment in the cultural industries.

Indicators that could be collected and analysed by the observer on gender equality in cultural and creative industries could be inspired by the criteria proposed in points 4 and 5 of the recommendations and Annex 3 of this study. The latter provides the monitoring methods and performance indicators recommended by the Committee of Ministers of the Council of Europe (translated into Lithuanian in the Lithuanian version of the study). Although the methods primarily focus on the audiovisual sector, they could also be adapted to other cultural industries.

4. The Lithuanian Council for Culture, the Lithuanian Film Centre, the Lithuanian Culture Institute, and the Ministry of Culture of the Republic of Lithuania should request cultural institutions receiving public funding to provide and make publicly available gender-disaggregated data on gender equality in their organisations on a regular basis. These data could be included in the annual activity reports or the project implementation reports as part of their corporate social responsibility processes. Indicators to propose:

- a. managerial positions and decision makers by gender:
  - i. board membership;

- ii. senior management and decision-making positions;
- b. salaries by gender;
- c. female artists' representation in the activities of cultural organisations:
  - i. e.g., museums and galleries could provide statistics on the share of female artists in the collections of works kept by museums and the proportion of women's artworks displayed in permanent and temporary exhibitions, as well as the proportion of newly acquired artworks by female artists; museums and galleries could also provide data on the visibility of men's and women's exhibitions in Lithuanian and international media;
  - ii. representatives of the performing and audiovisual art and festivals could provide data on the share of artworks created by women or the proportion of women in key creative positions (e.g., the percentage of female musicians, leading roles, directors, producers, screenwriters, etc.).

5. Based on the positive practices, such as Eurimages—the European Cinema Support Fund established by the Council of Europe—institutions providing funding to Lithuanian cultural industries could compile a gender equality index or indicator for artistic projects, demonstrating how much the project contributes to achieving gender equality. This indicator could be added to the overall evaluation score of the projects in grant calls. Linking the achievement of gender equality to the financial incentive could result in faster and more effective implementation of the principle of equal opportunities in the cultural industries. The gender equality index of a project could include the following criteria:

- a. equal pay for work of equal value to female and male artists;
- b. content creation:
  - i. distribution of key project content creators by gender;
  - ii. distribution of other content creators by gender (where applicable);
  - iii. distribution of project content performers by gender (where applicable);



- iv. distribution of technical crew by gender (where applicable).
- This data would help the institutions responsible for funding allocation to identify progress towards a balanced distribution of funding to cultural industries.
6. Gender stereotypes hold a heavy historical strain and continue to exert a significant influence on society and its patriarchal structure. Therefore, in the proactive pursuit of gender equality, institutions providing funding to the cultural industries could promote addressing feminist topics in artistic projects by awarding extra points for the feminist or gender equality content in the evaluation of cultural projects.
  7. Organisations providing funding to the cultural industries should pursue the equal gender composition of their expert panels, i.e., achieve an equal distribution of women and men on expert panels. Moreover, the organisations responsible for the funding allocation are recommended to make the data on the composition of expert panels by age and gender available to the public (this is currently the case of the LCC).
  8. Upon consultation with the organisations like the Lithuanian Centre for Human Rights, the Human Rights Monitoring Institute, and the Office of Equal Opportunities Ombudsperson, to provide training for expert panels of funding institutions on gender stereotypes and gender equality so that experts evaluating projects can identify unconscious bias stemming from societal stereotypes in their own assessments and those of their peers.
  9. To allocate additional funds for research on gender equality in the cultural industries and to dedicate more funds to write and translate publications on women in culture and art history.
  10. Based on the French initiative 'AWARE: Archives of Women Artists, Research and Exhibitions', it would be possible to offer non-profit organisations already present in Lithuania to archive, index, and disseminate information about female artists in Lithuania in the digital format. The initiative could be based on partnerships with Lithuanian museums, universities and art researchers to create an online catalogue of female artists. It would be regularly updated with new biographies of female artists, descriptions of artworks and artistic research. For information dissemination and publicity purposes, thematic courses, lessons for kindergartens and schools, conferences, discussions, podcasts, etc., could also be created.
  11. To meet the needs of artistic creators with childcare responsibilities, institutions that take decisions on funding the cultural industries should allocate funds to cover the childcare costs for preschool and school-age children and enable such childcare costs to be included in the overall expenses of artistic projects.
  12. To facilitate discussions between municipality representatives and artists with childcare responsibilities on how to better meet their needs in terms of balancing working hours and childcare services, i.e. would it be appropriate to apply stricter regulation of working hours in collective art creation activities (e.g. follow the Scandinavian theatre example, where theatre rehearsals take place from mornings to 17:00, except for the première weeks), or to adapt childcare services to the non-standard working hours of artists (e.g. allow children to be picked up from the kindergarten or school late in the evening in several childcare facilities in the cities).
  13. To combat sexual harassment in the working environment, it would be possible to follow such examples as the Centre national de la musique (CNM), and the Centre national du cinéma et de l'image animée in France, i.e. the MoC and the LCC could develop a protocol on sexual harassment and sexual abuse to be signed by cultural project organisers/promoters receiving public funding as part of contractual obligations. To ensure the fulfilment of obligations, financial penalties should be introduced, e.g., request for repayment of a specific or total amount of project funding in case of detection of sexual harassment or sexual abuse during the project.
  14. To contribute to the reduction of bullying, sexual harassment and sexual abuse in the theatre environments, cultural institutions distributing national

funding for the cultural sector could use their funding mechanisms for projects (e.g., through additional scoring points) to:

- a. encourage big theatres to cooperate more with female directors and promote their visibility on the major theatre stages;
- b. facilitate the creative work of female playwrights;
- c. encourage theatres and directors to produce performances based on plays where women play leading roles.

Besides, the institutions making funding decisions could:

- a. oblige theatres to provide their new employees with complete information and/or training on the prevention of bullying, sexual harassment, and sexual abuse;
- b. encourage and facilitate the cooperation between female directors, actresses, VR technology experts

and specialists working with cases of bullying, sexual harassment, and sexual abuse. During this cooperation, VR technology-based training would be developed, during which both women and men could imagine what it means to be a victim of bullying, sexual harassment, or abuse. The research shows that VR technology-based training is usually more effective than traditional training.

15. The main shortage of this study is a data gap on so-called 'lost artists' (persons who have entered the creative profession but do not continue their cultural careers). It would be relevant to conduct a study on this issue to determine whether female artistic creators are more likely to leave the cultural sector than male artists and to understand the reasons for this decision better. The data obtained could make an even more significant contribution to improving female artistic creators' economic and emotional state.

13th Kaunas biennial Once Upon Another Time...  
They Lived a Different Life, performative work  
Absolute Dating by Emilija Škarnulytė, 2022. Photo:  
Matynas Plepys



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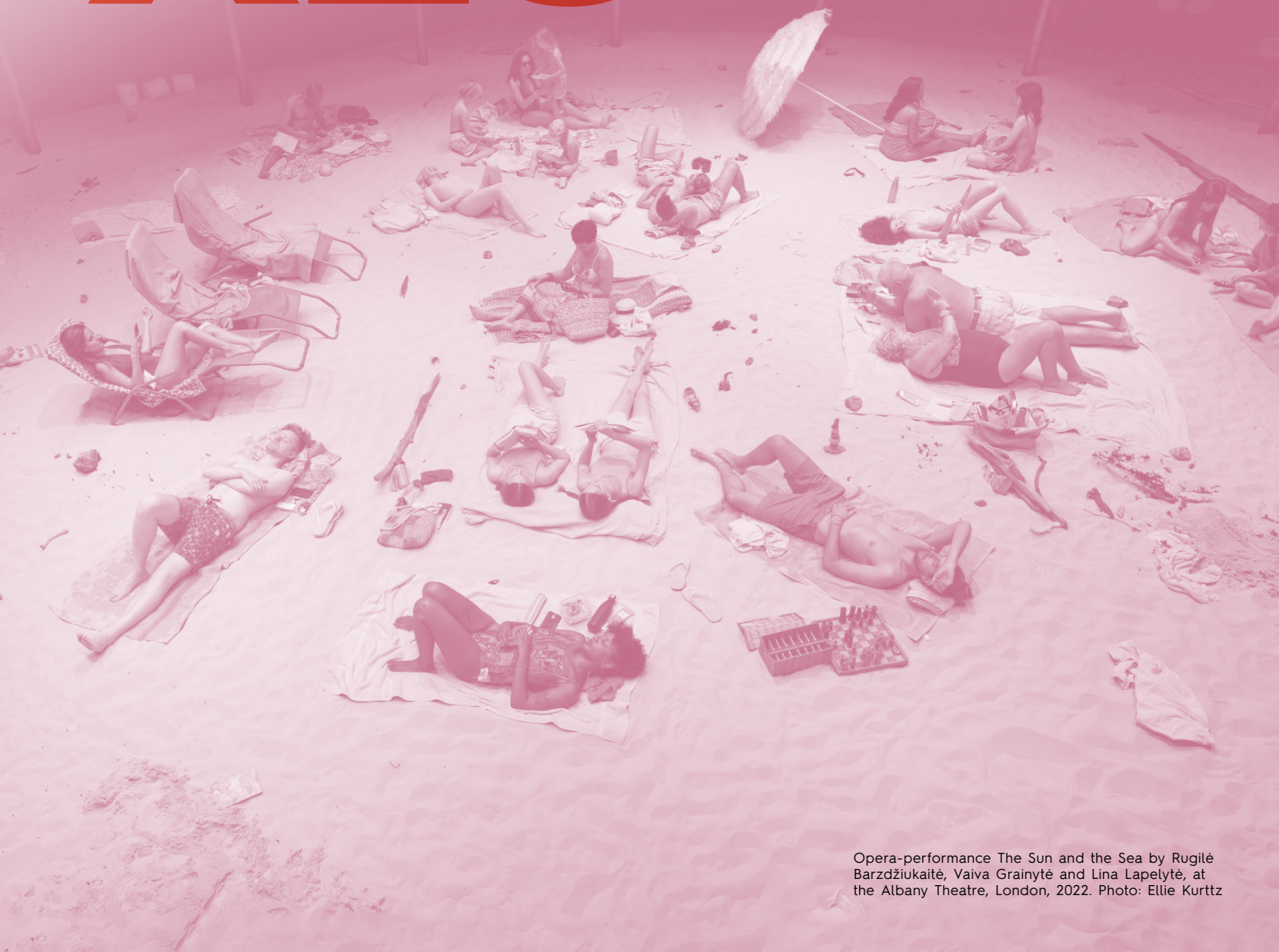
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# ANNEXES



Opera-performance *The Sun and the Sea* by Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelytė, at the Albany Theatre, London, 2022. Photo: Ellie Kurttz

# ANNEX 1

EQUAL OPPORTUNITIES RULER: COMPARISON OF THE MINISTRIES (SOURCE: OFFICE OF EQUAL OPPORTUNITIES OMBUDSPERSON<sup>23</sup>)

MINISTRY OF TRANSPORT AND COMMUNICATIONS



MINISTRY OF ENERGY



MINISTRY OF SOCIAL SECURITY AND LABOUR



MINISTRY OF ENVIRONMENT



MINISTRY OF CULTURE



MINISTRY OF AGRICULTURE



MINISTRY OF THE INTERIOR



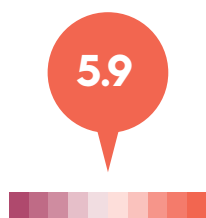
MINISTRY OF JUSTICE



MINISTRY OF FINANCE



MINISTRY OF HEALTH



23 Internet access: <https://www.lygybe.lt/lt/lyciu-lygybes-liniuote/781>.

Area of activities	Institution
museums	Lithuanian National Museum
museums	Lithuanian National Museum of Art
museums	National Museum - Palace of the Grand Dukes of Lithuania
museums	M. K. Čiurlionis National Museum of Art
museums	Kaunas Ninth Fort Museum
museums	Lithuanian Museum of Aviation
museums	Lithuanian Museum of Ethnocosmology
museums	Lithuanian Sea Museum
museums	Open-Air Museum of Lithuania
museums	Lithuanian Education History Museum
museums	Lithuanian Theatre, Music and Cinema Museum
museums	Maironis Lithuanian Literature Museum
museums	Šiauliai Aušros Museum
museums	Trakai History Museum
museums	Vilna Gaon Museum of Jewish History
museums	Museum Alka of Samogitian History
theatres	Lithuanian National Drama Theatre
theatres	The Old Theatre of Vilnius
theatres	Lithuanian State Youth Theatre
theatres	Vilnius Theatre 'Lélé'
theatres	National Kaunas Drama Theatre
theatres	Klaipėda Drama Theatre
theatres	Kaunas National Puppet Theatre
theatres	Juozas Miltinis Drama Theatre
theatres	Šiauliai State Drama Theatre
theatres	State Small Theatre of Vilnius
theatres	Lithuanian National Opera and Ballet Theatre
theatres	Kaunas State Musical Theatre
theatres	Klaipėda State Music Theatre
libraries	Martynas Mažvydas National Library of Lithuania
libraries	Vilnius County Adomas Mickevičius Public Library
libraries	Kaunas County Public Library
libraries	Klaipėda County Ieva Simonaitytė Public Library
libraries	Panevėžys County Gabrielė Petkevičaitė-Bitė Public Library
libraries	Šiauliai County Povilas Višinskis Public Library
libraries	Lithuanian Library for the Blind
concert institutions	Lithuanian National Philharmonic Society
concert institutions	State Song & Dance Ensemble LIETUVA
concert institutions	State Wind Orchestra 'Trimitas'
concert institutions	Šiauliai State Chamber Choir 'Polifonija'
concert institutions	Concert Institution State Choir 'Vilnius'
concert institutions	Lithuanian State Symphony Orchestra
concert institutions	Kaunas State Philharmonic Society
other institutions	Lithuanian National Cultural Centre
other institutions	State Cultural Reserve of Kernavė Administration
other institutions	Department of Cultural Heritage under the Ministry of Culture
other institutions	Trakai Historical National Park
other institutions	Directorate of the State Cultural Reserve of Vilnius Castles
other institutions	State Language Inspectorate
other institutions	Lithuanian Film Centre
other institutions	Office of the Chief Archivist of Lithuania
other institutions	Lithuanian Culture Institute
other institutions	Centre for Cultural Infrastructure
other institutions	Contemporary Art Centre
other institutions	Lithuanian Council for Culture
other institutions	Department of National Minorities

# ANNEX 3

## RECOMMENDATION CM/REC(2017)9 OF THE COMMITTEE OF MINISTERS OF THE COUNCIL OF EUROPE TO MEMBER STATES ON GENDER EQUALITY IN THE AUDIOVISUAL SECTOR: RECOMMENDED MONITORING METHODS AND PERFORMANCE INDICATORS

### 1. ORGANISATIONAL STRUCTURES IN THE AUDIOVISUAL SECTOR

#### PHASE I

#### 1.1. Decision makers by gender

##### 1.1.1. Audiovisual groups, companies and organisations

###### 1.1.1.1. Ownership and control

###### 1.1.1.2. Supervisory and executive boards

###### 1.1.1.3. Senior management positions

##### 1.1.2. Funding and commissioning bodies

###### 1.1.2.1. Presidency of selection committees

###### 1.1.2.2. Composition of selection committees

###### 1.1.2.3. Commissioners

##### 1.1.3. Distributors, publishers and sales agents

##### 1.1.4. Programme controllers

##### 1.1.5. Festivals

###### 1.1.5.1. Presidency of juries

###### 1.1.5.2. Artistic directors

###### 1.1.5.3. Composition of juries

#### 1.2. Production and financing decisions

#### PHASE I

##### 1.2.1. Funding and commissioning decisions by gender of key content creator

###### 1.2.1.1. Applications

###### 1.2.1.2. Projects funded

###### 1.2.1.3. Support granted

##### 1.2.2. Production financing by gender of key content creator

###### 1.2.2.1. Size of budget

#### PHASE II

##### 1.2.2.2. Composition of production financing (public/private)

##### 1.2.3. Pay structures (gender budgeting)

### 2. CONTENT CREATION

#### PHASE I

##### 2.1. Key content creators by gender

###### 2.1.1. Producer

###### 2.1.2. Director

###### 2.1.3. Scriptwriter

###### 2.1.4. Programme editor

#### PHASE II

##### 2.2. Additional content creators by gender

###### 2.2.1. Composer

###### 2.2.2. Performers

###### 2.2.3. Head of Department - cinematography

###### 2.2.4. Head of Department - editing

###### 2.2.5. Head of Department - production design

###### 2.2.6. Head of Department - sound

###### 2.2.7. Head of Department - costume

###### 2.2.8. Head of Department - make-up

###### 2.2.9. Head of Department - visual effects (VFX)

###### 2.2.10. Journalist



### 3. VISIBILITY, AVAILABILITY AND PERFORMANCE

#### PHASE I

- 3.1. Festivals and awards (national and international) by gender of the key content creator
  - 3.1.1. Works in main competition
  - 3.1.2. Works in other sections
  - 3.1.3. Nominations in all categories
  - 3.1.4. Awards in all categories

#### PHASE II

- 3.2. Availability of content by gender of the key content creator
  - 3.2.1. Theatrical release
  - 3.2.2. Broadcasting scheduling
  - 3.2.3. Prominence on on-demand platforms
- 3.3. Commercial performance by gender of the key content creator
  - 3.3.1. Box office figures
  - 3.3.2. Audience ratings
  - 3.3.3. Downloads/views
- 3.4. Critics and reviewers of audiovisual content by gender

### 4. TEACHING AND TRAINING IN THE AUDIOVISUAL SECTOR

#### PHASE I

- 4.1. Staff and students in educational establishments by gender
  - 4.1.1. Candidates (applicants)
  - 4.1.2. Students (accepted)
  - 4.1.3. Graduates
  - 4.1.4. Professors
  - 4.1.5. Lecturers

#### PHASE II

- 4.2. Curricula
  - 4.2.1. Course content
  - 4.2.2. Availability of courses dealing with gender and the audiovisual sector

### II. ON-SCREEN PERFORMANCE INDICATORS

#### 5. Content

#### PHASE I

- 5.1. Genre
  - 5.1.1. Genre (action, comedy, etc.) by gender of the key content creator
- 5.2. Representation
  - 5.2.1. Key protagonists by gender

#### PHASE II

- 5.2.2. On-screen representation of protagonists
  - 5.2.2.1. Age
  - 5.2.2.2. Profession
  - 5.2.2.3. Socio-economic status
- ... and other protected grounds of discrimination
- 5.2.3. Presence and representation in non-fiction works
  - 5.2.3.1. Gender of lead presenter
  - 5.2.3.2. Gender of invited contributors
    - 5.2.3.2.1. by topic
    - 5.2.3.2.2. by length of contribution
  - 5.2.3.3. Gender composition of expert panels
- 5.3. Bechdel-Wallace test for fiction works

#### PHASE II

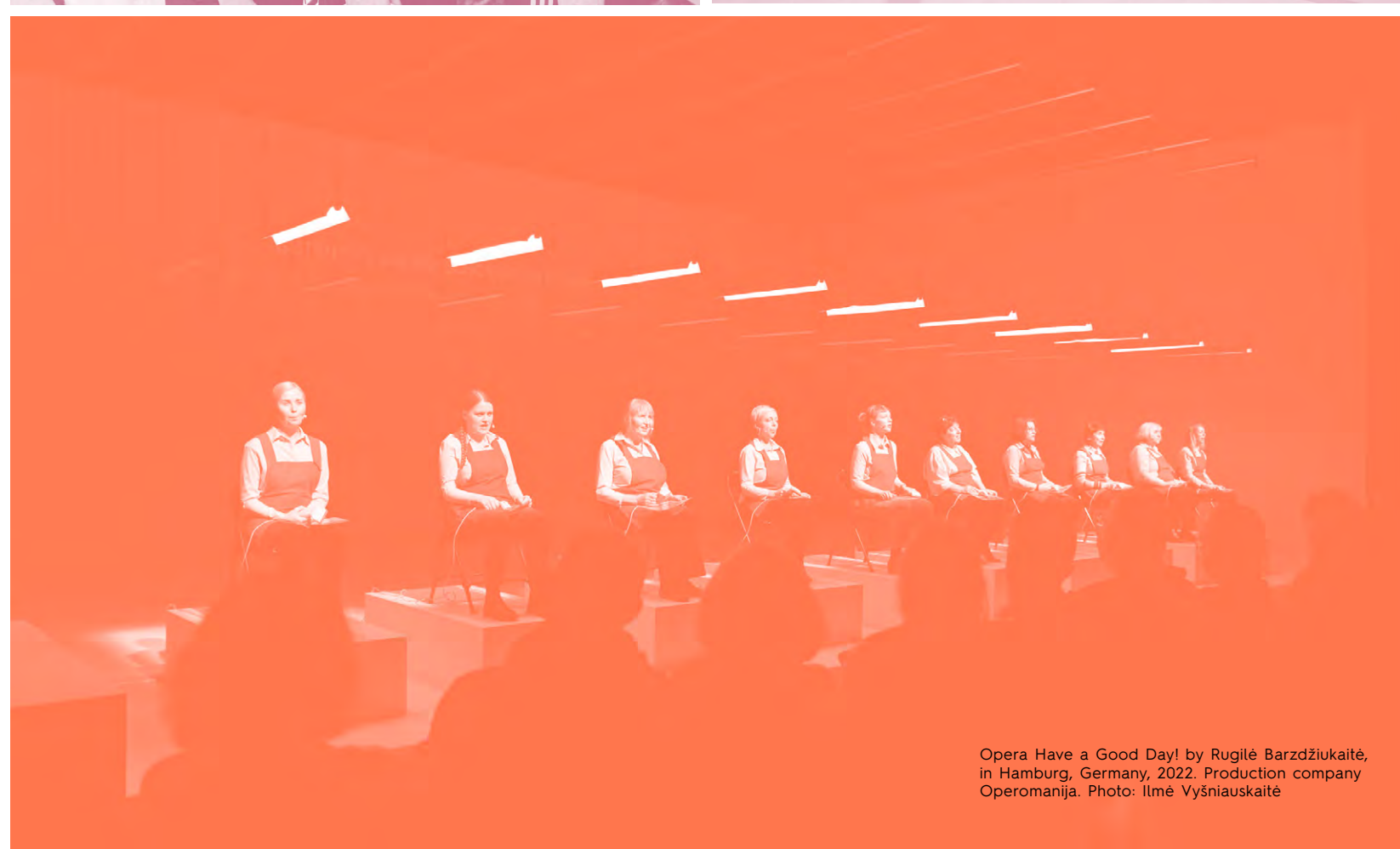
- 5.3.1. Are there two named women in the film?
- 5.3.2. Do they speak to each other (significant dialogue)?
- 5.3.3. About something other than a man?



International series of contemporary circus events New Circus Stops, the Būda troupe, 2022



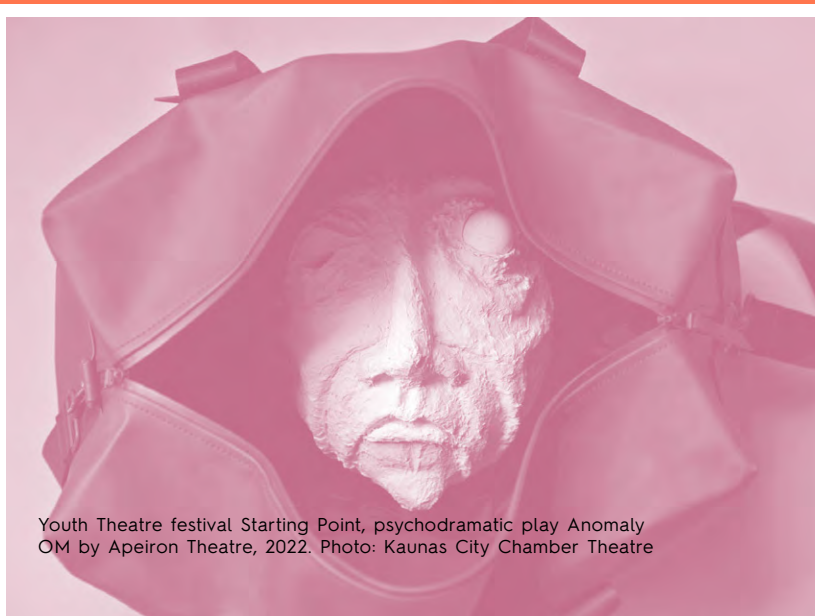
Festival PIArforma, Paula Rosolen's dance performance Flags, 2020. Photo: Donatas Bielkauskas



Opera Have a Good Day! by Rugilė Barzdžiukaitė, in Hamburg, Germany, 2022. Production company Operomanija. Photo: Ilmė Vyšniauskaitė



International music festival Primavera Sound, Night Pro stage, shishi band, 2022. Photo: Hara Amorós



Youth Theatre festival Starting Point, psychodramatic play Anomaly OM by Apeiron Theatre, 2022. Photo: Kaunas City Chamber Theatre



LITHUANIAN  
COUNCIL FOR  
CULTURE

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