

Gender Equality & Diversity in European Theatres



A Study

**GENDER EQUALITY
& DIVERSITY
IN EUROPEAN THEATRES**

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A Study

CONTENT

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FOREWORD

In 2018, amid the #metoo movement, theatre makers across Europe came together at the European Theatre Convention (ETC) conference in Bratislava to drive change. They recognised that gender and diversity inequalities are every bit as inherent in theatre as in film and other entertainment industries—and that addressing the challenge would require courageous self-assessment. The outcome was the ‘Diversity in Action’ ETC code of conduct for European theatres, with five principles to ensure equal opportunities and diverse artistic theatrical expression.

As with every written text or commitment, you need to make sure it will not be put away in a drawer, but instead come to life and stir change. The next step therefore was logical: Assessing the situation within ETC member theatres to gather evidenced-based data, enabling thorough analysis and the formulation of concrete next steps to bring change.

In 2019/2020 we commissioned the research team of Annalisa Casini and Sarah Sepulchre at the University UCLouvain in Belgium to conduct a study on gender equality and diversity in theatre. They were to investigate the diversity and gender equality in the staff, on stages and in programming across Europe’s theatres. The present study is the result: In total, it provides gender equality and diversity information for theatres in 22 countries, comprising 4000+ employees and an analysis of more than 650 performances.

The key findings do not come as a surprise. There is a ‘noteworthy absence’ of people from minority backgrounds in theatres. Gender inequality is considerable, though not always easy to see at first glance. Only parts of the data revealed women are more present in ‘stereotypically female occupations’ and ‘less present at the top of the hierarchy, with their contractual situation less secure than for men’.

On stage, men were more visible than women in programme credits (six men for every four women), and men dominate the ‘prestigious positions’ of playwright, director and technical staff. By contrast, women are the majority in roles such as costumes and hairdressing. The more male a theatre’s playwrights and directors were, the more likely they were to employ men on their staff or cast. The more diverse the directing team, the more diverse the cast. One major conclusion from the data is that women employ a gender-balanced cast.

How can we bring change? The obvious answer is first to make sure there are more women and minorities in decision-making positions because the evidence suggests that there is an absolute gain in diversifying these positions, as casting, programming and staff become more equal with women in charge. To get there, one solution could be an idea that currently only exists in film: a ‘Triple F rating’ for theatre.

This would ensure women and minorities are equally central to stories on our stages, and are leading our prestigious creative teams, which would affect and alter permanent staff.

The ETC study is perhaps the first to attempt to assess gender equality and diversity in theatres across the entirety of Europe, grappling with the challenge of a cross-European solution to inequality, and laying foundations for future research. It was done entirely voluntarily, by theatres, who are all members of our organisation. We applaud their bravery and their drive to act for diversity, to act for change, by choosing to participate in the study.

Heidi Wiley

ETC Executive Director

Gender Equality & Diversity in European Theatres

by

Annalisa Casini, Sarah Sepulchre
(study coordinators),
Anne Fromont,
Lyla Vaucher-de-la-Croix
and Sarah Wattelet ¹

¹—Study coordinators and authors are presented in alphabetical order.

Introduction

A few years ago, Gilbert (1998) pointed out the fact that Shakespeare is widely considered the gold standard in the theatre world. A fact which, she argued, has contributed to maintaining the relevance of his viewpoint: one that is, in many ways, rather patriarchal, colonialist and Eurocentric. Other authors have since highlighted the apparent tendency of Eurocentric theatre organisations to fear and avoid change (see Prat, 2006; Tonic Theatre's Advance, 2016; Australian Writers' Guild, 2018). According to Kerbel (2012), stereotypes still colour current roles and representations, at least in the field of youth theatre that she studied. In addition, she mentioned that these roles are mostly conceived for and played by people from dominant groups (often male, Caucasian, abled, cis, heterosexual). Considering the suggestions made by these authors, it seems appropriate to investigate the current state of cultural diversity in European theatres.

When addressing cultural diversity, there are two aspects to take into account: first, the diversity of the people who create the artistic works and, second, the diversity of what is represented in these artistic works. This study tackles these two aspects by examining the diversity of the people, or human resources, working in theatres and by analysing the diversity of cultural programming. The present report tackles these two issues on the basis of theatre organisations that are that are members of the ETC network.

The research concerning human resources had a twofold aim: first, to evaluate the current state of diversity in terms of gender, ethnicity, sexuality, trans² or cis identity, and disability among the people working (whatever their status or type of contract) at ETC member theatres. The second aim was to evaluate whether people belonging to a so-called "minority" (i.e. female, non-Caucasian, non-binary, homosexual, altersexual², trans³, queer, disabled people) suffered from discrimination (in this context, that might mean less access to resources and power, or greater exposure to prejudice and interpersonal, organisational or societal forms of discrimination).

Then, concerning cultural productions, the present study aimed at evaluating whether the ensembles of, or the companies performing at, ETC theatres were diverse in and of themselves and whether the content

of the programmes directly or indirectly addressed the issue of diversity. Despite our willingness to consider different diversity factors such as gender, ethnicity, disability, etc., we had to limit our analyses to gender due to a lack of explicit information on the other factors in the available programmes. Therefore, in the present report we focus mainly on the issue of gender equality within the programmes, and more specifically on the issue of gender visibility.

Following the same logic, the present report is structured in two main parts: the first part describes the results of the analyses of the large questionnaire that was distributed to all people working at participating ETC member theatres, as well as the results of the analyses of the questionnaire for theatre directors and/or HR managers. The second part presents the results of quali-quantitative analyses of the programmes of the same theatres. At the end of each section, we discuss the results of the study, highlight some of its limitations and provide ideas for pursuing and improving this sort of monitoring in the future. We then draw general conclusions and make overall recommendations.

The following is a selection of the most significant sections from the full study report, available in its entirety on the ETC website: www.europeantheatre.eu

²—We use the term 'altersexual' in this report to refer to people whose sexual orientation is not based on the binary of homosexuality and heterosexuality. In relation to the questions included in our questionnaire, this term includes pansexual people, people who do not define their sexual orientation and "others".

Table 1.1

Final Analysed Sample

Country	Theatre Name	Number of Respondents	% of Total	Standard Error (SE) °	Confidence Interval (CI) [°] [95%]
Albania	National Theatre of Albania	3	1.02	0.59	[0.33–3.13]
Austria	Landestheater Linz	26	8.84	1.66	[6.08–12.69]
	Schauspielhaus Graz	8	2.72	0.95	[1.36–5.36]
Belgium	Théâtre de Liège	3	1.02	0.59	[0.33–3.13]
Bulgaria	Theatre and Music Centre Kardjali	2	0.68	0.48	[0.17–2.69]
Croatia	Croatian National Theatre	1	0.34	0.34	[0.05–2.39]
Czech Republic	National Theatre Prague	1	0.34	0.34	[0.05–2.39]
France	CDN Nancy Lorraine, La Manufacture	10	3.4	1.06	[1.83–6.22]
Georgia	Kote Marjanishvili State Drama Theatre	2	0.68	0.48	[0.17–2.69]
Germany	Badisches Staatstheater Karlsruhe	64	21.77	2.41	[17.4–26.87]
	Staatsschauspiel Dresden	1	0.34	0.34	[0.05–2.39]
	Staatstheater Braunschweig	8	2.72	0.95	[1.36–5.36]
	Theater Magdeburg	1	0.34	0.34	[0.05–2.39]
Hungary	Theater und Orchester Heidelberg	1	0.34	0.34	[0.05–2.39]
	Pesti Magyar Színház	4	1.36	0.68	[0.51–3.58]
Italy	Weöres Sándor Színház	3	1.02	0.59	[0.33–3.13]
	Fondazione Teatro Due	1	0.34	0.34	[0.05–2.39]
Luxembourg	Teatro Stabile di Torino - National Theatre	9	3.06	1	[1.6–5.79]
	Escher Theater	1	0.34	0.34	[0.05–2.39]
Malta	Les Théâtres de la Ville de Luxembourg	15	5.1	1.28	[3.09–8.31]
	Teatru Malta	3	1.02	0.59	[0.33–3.13]
Norway	Det Norske Teatret	39	13.27	1.98	[9.83–17.66]
Poland	JK Opole Theatre	5	1.7	0.75	[0.71–4.03]
Portugal	Teatro Nacional D. Maria II	36	12.24	1.91	[8.95–16.53]
Romania	"Marin Sorescu" National Theatre of Craiova	4	1.36	0.68	[0.51–3.58]
	Timisoara National Theatre	1	0.34	0.34	[0.05–2.39]
Slovakia	Slovak National Drama Theatre	9	3.06	1	[1.6–5.79]
Slovenia	Slovensko Narodno Gledališce Nova Gorica	17	5.78	1.36	[3.62–9.12]
The Netherlands	De Toneelmakerij	6	2.04	0.82	[0.92–4.48]
Ukraine	Dakh Theatre - Centre of Contemporary Arts	4	1.36	0.68	[0.51–3.58]
	Kyiv National Academic Molodyy Theatre	4	1.36	0.68	[0.51–3.58]
	Theatrical Space TEO	1	0.34	0.34	[0.05–2.39]
United Kingdom	Belarus Free Theatre	1	0.34	0.34	[0.05–2.39]

° See Glossary page 49

Part 1

Equality and Diversity in Theatres

The objective of the first part of the study is to analyse the diversity of people working in ETC member theatres. We issued two questionnaires: one to staff members, who provided information about their own experiences and situations, and one to theatre management, who answered with information representative for their venue about their entire staff.

44 theatres from 26 European countries (including 6 theatres from 4 new countries, which joined ETC on 29 November 2019) were asked to participate by sharing a questionnaire with their staff and answering a questionnaire addressed to their management/HR departments.

Number of theatres from which staff replied to the questionnaire:

33 theatres from 22 countries

Number of theatres which returned the filled in questionnaire:

23 theatres from 18 countries

1.2. Results of the Members Questionnaire

1.2.1. Sample

The population of this study comprised the totality of people working – permanently or not – at one of the ETC member theatres.

The final analysed sample was composed of 296 participants belonging to 33 theatres (out of 44) who had filled in the questionnaire (See table 1.1). The mean[°] age was 40 years (the range was from 17 to 66). Most of the participants had earned a university degree (78.11%) and had a permanent contract (53.76%).

In terms of positions within the theatre structure (table 1.4), the most-represented category was the one encompassing actors, singers and musicians (24.23%), followed by the administrative staff (e.g., secretary, HR staff, 17.31%), technical teams (11.92%), ticketing, PR and communications staff (10%), and a lower proportion of directors, executive producers or general managers (3.85%) or playwrights (5.77%).

Table 1.4

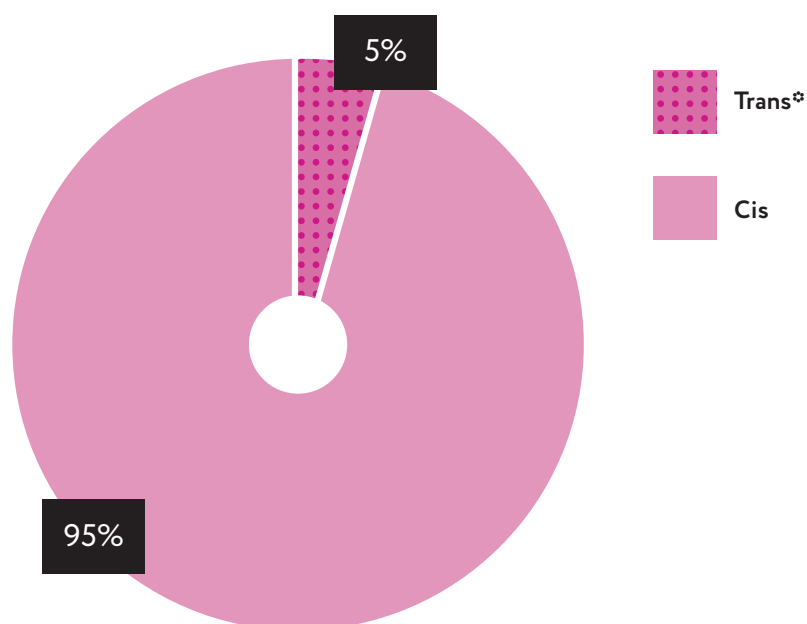
Positions Within the Theatre Structure

Position	Number of Respondents	% of Total	Standard Error (SE) ^o	Confidence Interval (CI) ^o [95%]
Direction/Production/Gen.Management	10	3.85	1.19	[2.08–7.02]
Production stage manager	8	3.08	1.07	[1.54–6.05]
Stage manager	3	1.15	0.66	[0.37–3.53]
Assistant Stage manager	7	2.69	1	[1.28–5.56]
Administration	45	17.31	2.35	[13.16–22.42]
Visitor services/Box office	7	2.69	1	[1.28–5.56]
Customers & communication	26	10	1.86	[6.89–14.31]
Technical team	31	11.92	2.01	[8.5–16.48]
Actor/Singer/Musician	63	24.23	2.66	[19.39–29.84]
Playwright/Dramaturg	15	5.77	1.45	[3.5–9.37]
Set/Costume/Lighting/Video designer	12	4.62	1.3	[2.63–7.97]
Choreographer	1	0.38	0.38	[0.05–2.7]
Conductor/Music director	2	0.77	0.54	[0.19–3.04]
Other	16	6.15	1.49	[3.8–9.83]
Multiposition	14	5.38	1.4	[3.21–8.91]
Total	260	100		

^o See Glossary page 49

Figure 1.5

Trans* and Cis-Persons



1.2.2. Overall diversity: a rather white, abled, cis world

Through the demographic part of the questionnaire, we were able to assess the sample’s overall diversity. It turned out that our participant pool was largely composed of white (87.9%), abled (97.2%) and cis (95.5%) theatre staff members. Regarding the other two diversity variables considered in the present study – gender and sexual orientation –, the main categories were female (57.9%) and male (38.6%) for the first variable and heterosexual (69.9%) for the second variable.

Considering the very small number of individuals who identify as non-binary, non-Caucasian, non-cisgender, altersexual and disabled, we decided to perform the principal analyses in the following sections by contrasting, for each variable, the “majorities” to the “others”. By grouping these categories, we got a better general idea of the status of and the discrimination faced by all people in non-dominant groups.

In the area of gender identification, 168 participants identified as women, 112 as men and the remaining 10 participants as non-binary, gender-fluid, agender or other, which we merged into a single category named “non-binary”.

Concerning cultural/ethnic background(s), between one and seven participants belonged to each ethnic group that was undefined or not white/Caucasian/European. Moreover, 20 people indicated belonging to the undefined categories. Consequently, for our analyses, we decided to merge all the small categories into a wider one, producing two categories: Caucasian (87.93%) and non-Caucasian (12.07%).

Most of our sample was heterosexual or mainly heterosexual (231 people). The remaining 55 participants were divided in two main groups of categories: “homosexual or mainly homosexual” (27 people) and “other”, encompassing bisexual, pansexual, undefined and other (28 people). These three categories are the ones we kept for our analyses. The category with the largest group was therefore “heterosexual or mainly heterosexual”, but the other categories were not insignificant.

When looking at trans* and cis people (figure 1.5), we see that most of the participants were in the same category (there were 274 cis people) and just a few were in the other category (there were 13 trans* people). Consequently, we need to be cautious while interpreting analyses.

Figure 1.7
Gender & Type of Functions

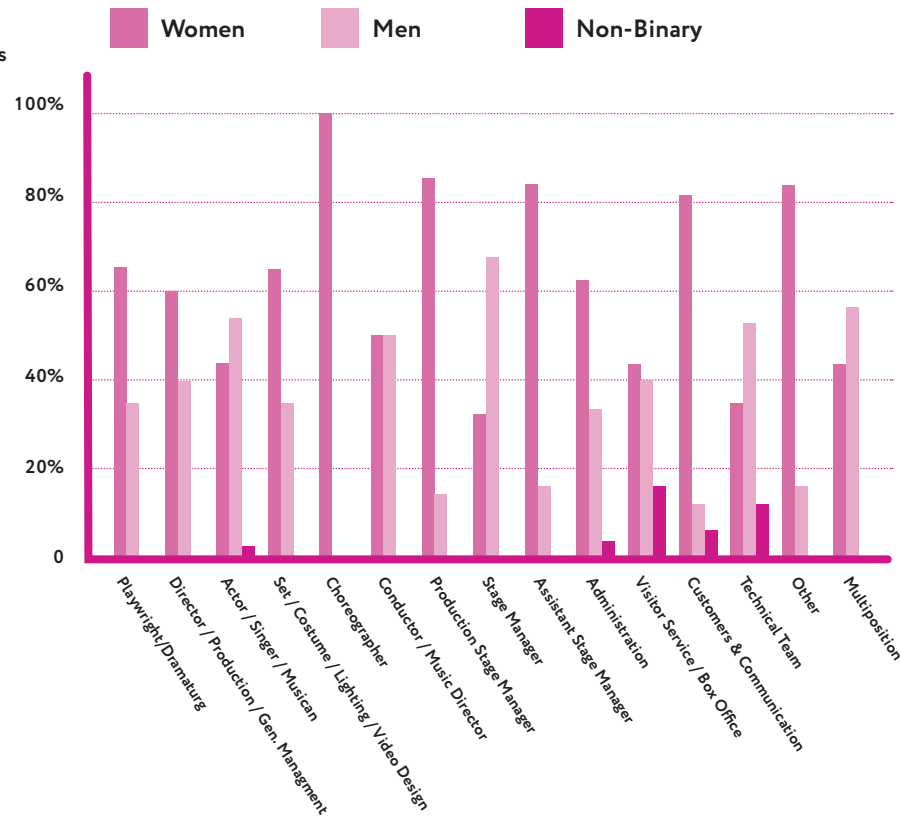
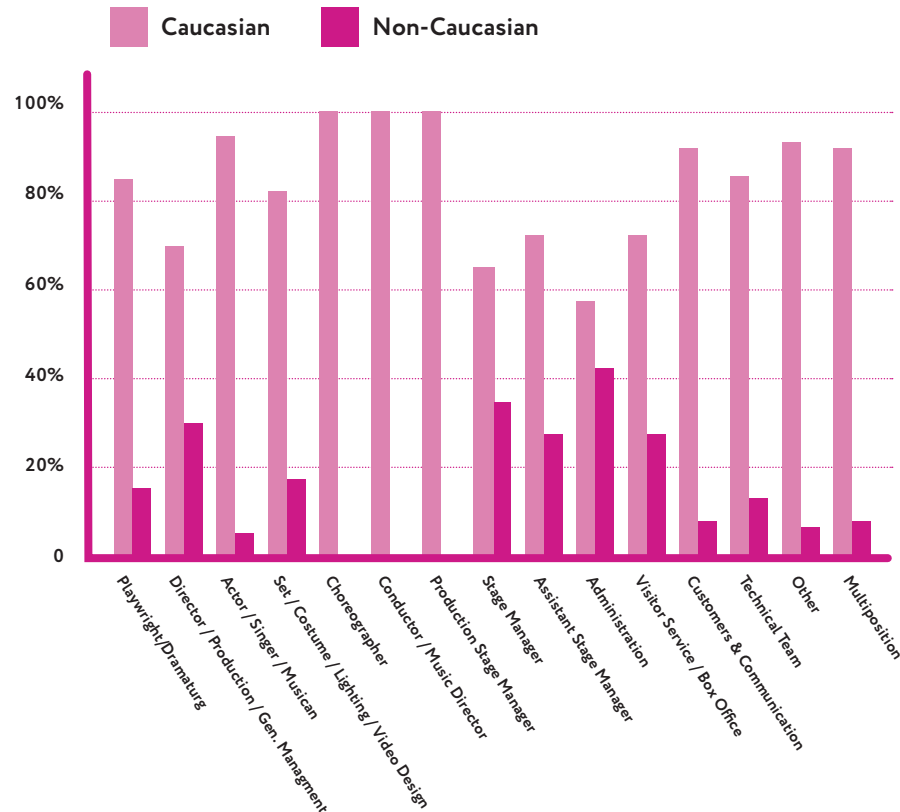


Figure 1.8
Ethnicity & Type of Functions



Similarly, when examining the status of people with and without disabilities, we saw that most participants – 281 – were abled people. Only eight participants were people with disabilities, which means that our analyses must be judged with care here as well.

1.2.3. Diversity by type of functions

We already stated that the sample of staff from ETC member theatres analysed here is not very diverse. Yet it is interesting to qualitatively observe which positions in the theatre’s structures are occupied by these few minority members.

Unsurprisingly, we found a majority of Caucasian, cisgender, heterosexual and abled individuals in positions at the top of the theatres’ hierarchies. In contrast to classical data showing that men are usually overrepresented in higher positions, the majority of people in management positions (including production) in our sample were women (figure 1.7). Also, women mainly worked as production and assistant stage managers, in the administration, as playwrights/dramaturges, and in ticketing, PR and communications functions. It should be noted that we found a certain balance between men and women in artistic roles (actors, singers, musicians, etc.). Non-binary people were mainly concentrated in the technical teams.

Concerning ethnicity (figure 1.8), non-Caucasian participants were present in almost every function. The majority of non-Caucasians were concentrated in the administrative and technical teams. However, they accounted for just under one-third of management positions. In all other positions, they were largely underrepresented, and this was especially true in the positions involving artistic creation and expression.

Non-heterosexual participants were represented more in artistic and creative professions than in other positions. Like non-Caucasians, they were also quite present on the administrative, ticketing, PR and communications and technical teams as well as in the top positions (20% of the directors, producers and general management).

None of the people with disabilities and only three trans* individuals were found in artistic and creative professions.

1.2.5. Diversity and professional precariousness

In order to estimate the perceived professional precariousness of the participants, we created a “precariousness index” resulting from averaging

Figure 1.21
Interpersonal
Discriminatory
Humour &
Gender

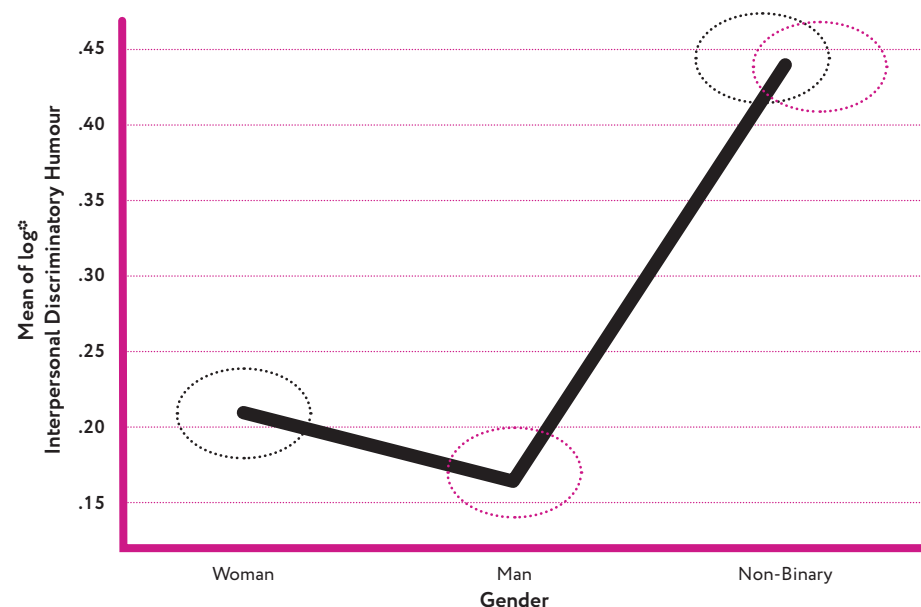
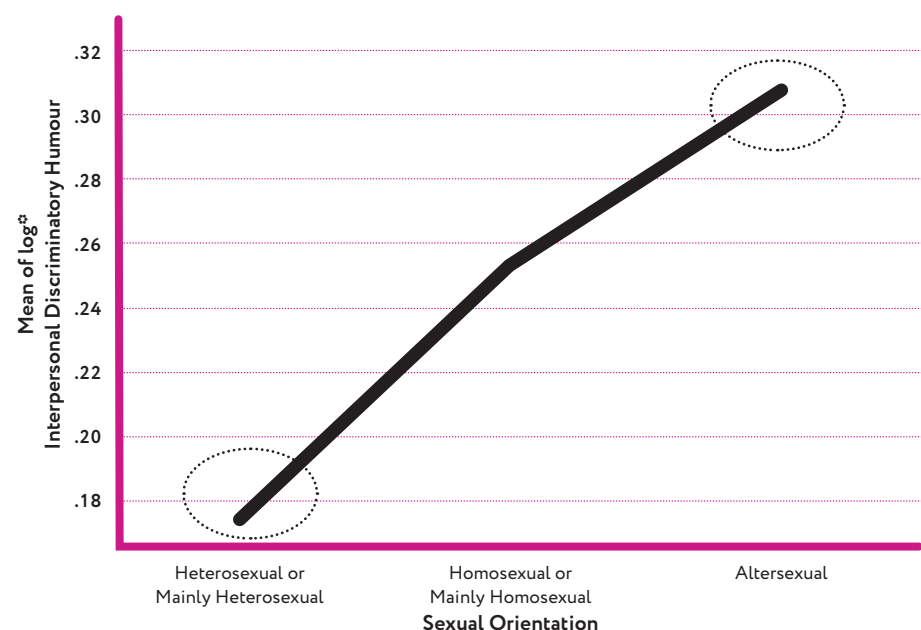


Figure 1.22
Gender-Based
Discrimination &
Gender



a set of questions concerning participants' wages/earnings and statutory rights and benefits (e.g., paid holiday leave, pension, maternity/paternity leave, unemployment compensation/benefit as part of theatrical position). In general, almost the entire sample declared that they benefitted from good or even very comfortable conditions.

By treating the professional precariousness variable as a four-level categorical variable, the comparison of the mean values* from the subgroups revealed that trans* and disabled participants were significantly more precarious than their respective counterparts. It should be noted, nevertheless, that for all these non-majority subgroups, precariousness still remains low. No differences were found concerning the variables of ethnicity and sexuality. Moreover, by treating the professional precariousness variable as a continuous variable, no significant differences appeared.

1.2.6. Diversity and interpersonal discriminations

Our questionnaire explored perceived interpersonal discriminations and how gender, sexual orientation and trans* or cis identity categories were related to the frequency with which the participant indicated feeling bothered by the presence or by the use of gender-focused humour between colleagues.

Non-binary people felt significantly more bothered than both men and women due to the presence of gender-focused humour (Figure 1.21). Figure 1.22 shows a statistical difference between the frequency with which altersexual versus heterosexual or mainly heterosexual participants expressed feeling bothered by this kind of humour among colleagues.

Moreover, we found a significant positive link between the fact of feeling bothered by gender-focused humour among colleagues and the perceived institutional sexism for both men and women. In other words, we found that working in an institution that was perceived to be more discriminatory on the basis of gender is related to the discomfort generated by the sexist humour of colleagues.

1.2.8. Diversity and organisational discrimination

At the organisational level, we investigated the degree of overall discrimination perceived by the theatres' staff members. Our results do not show statistically significant differences between the different categories of diversity variables at this level. Nevertheless, a very significant negative relation was found between the perceived perceived artistic reputation of the theatre and perceived overall discrimination. In other words, a theatre perceived to have a better reputation was linked to a lower perception of overall discrimination by the members of the theatre staff.

Figure 1.29
Gender-Based
Discrimination &
Gender

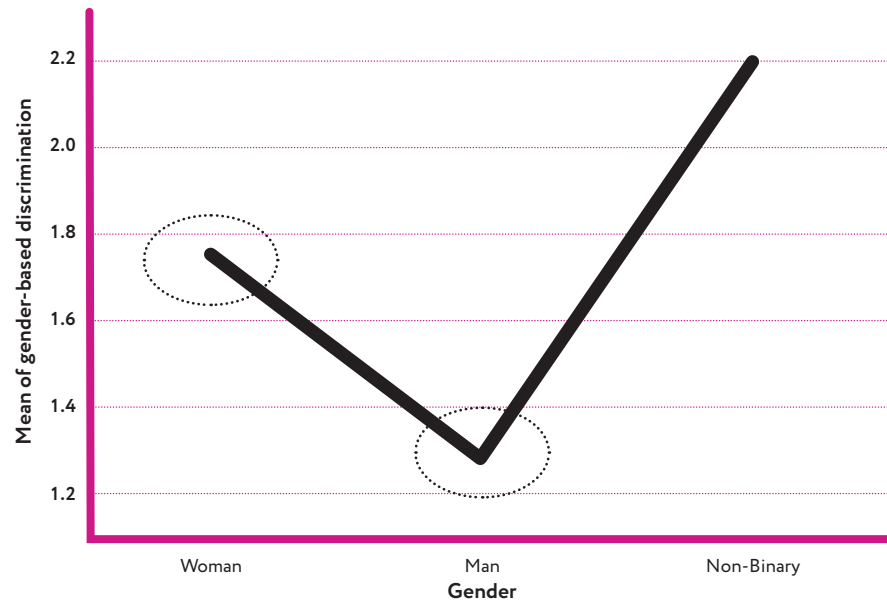
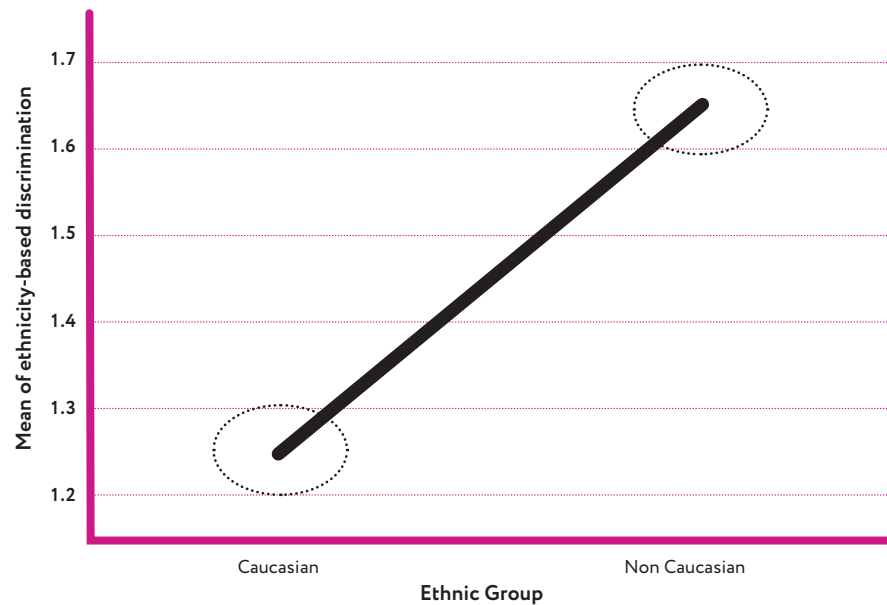


Figure 1.30
Ethnicity-Based
Discrimination &
Ethnicity



1.2.9. Gender- and ethnicity-specific organisational discrimination

We have taken a thorough look into organisational discrimination faced by people due to their gender or ethnic group. To this end, we first examined whether participants were subject to reprimands or discriminatory behaviours because of belonging to these groups.

The overall relation between gender and gender-based discrimination is not statistically significant. However, as shown in figure 1.29, when comparing the subgroups, there was a statistically significant difference between men and women, meaning that that women felt more discriminated as a result of their gender than men ($p < .001$).

Figure 1.30 shows the perception of ethnicity-based organisational discrimination in our sample. As for gender, there is no statistically significant relation between ethnicity and ethnicity-based forms of discrimination; but there is a statistically significant difference between Caucasian and other ethnic group participants on the level of feeling discriminated against because of their ethnicity ($p < .05$). Yet again, the stronger feeling of experiencing ethnicity-based discrimination is represented by a higher level in the figure.

Also, we conducted additional analyses to investigate gender inequalities in work contracts and levels of responsibility. We first explored the hypothetical correlation between contracts by gender and director's gender on one hand and the gender inequality index on the other. Surprisingly, we found a significant negative correlation between current contract type and the gender inequality index for men ($p < .01$), indicating that for them, more national gender inequalities were associated with shorter contracts.

Next, we studied the potential link between the level of responsibility by gender and the sexist atmosphere. More generally, we analysed possible differences in terms of level of responsibility or current contract according to diversity variables. No significant differences were found in any of these cases.

In addition, we found that, in our sample, institutional sexism was negatively correlated with what we understood as a non-professional sexist atmosphere ($p < .01$). More precisely, we investigated whether the issue of gender was discussed among colleagues in different situations, including conversations unrelated to work. We thought that discussing this topic could be representative of an environment that is aware of the need to manage sexism. The unexpected and counterintuitive negative relationship that was found here suggests that participants might have misunderstood the question about the atmosphere.

Institutional sexism was also positively linked to non-mixed interpersonal discrimination ($p < .05$).

1.2.10. Diversity of and discrimination towards actors

In the literature we consulted, two specific positions in the theatre appeared more likely to face sexism, namely: actors and stage directors (Angot, Anne & Alexis, 1995; Kerbel, 2012; Freestone & the Guardian, 2012). Of course, each position suffers from its own kind of discrimination. We chose to focus on these two occupations because of the reasonable size of our sample and because of their impact on cultural representations. Yet, given the lack of directors, we were only able to examine the situation of actors.

First, no significant differences were found in terms of the number of central roles played on average per year or in terms of the language adopted on stage between dominant and non-dominant groups.

Here we will show the results concerning the diversity of roles played by actors according to their gender, ethnic group, sexual orientation and trans⁺ or cis identity. The status of abled or disabled was not examined here because none of the actors in our present sample indicated that they were disabled.

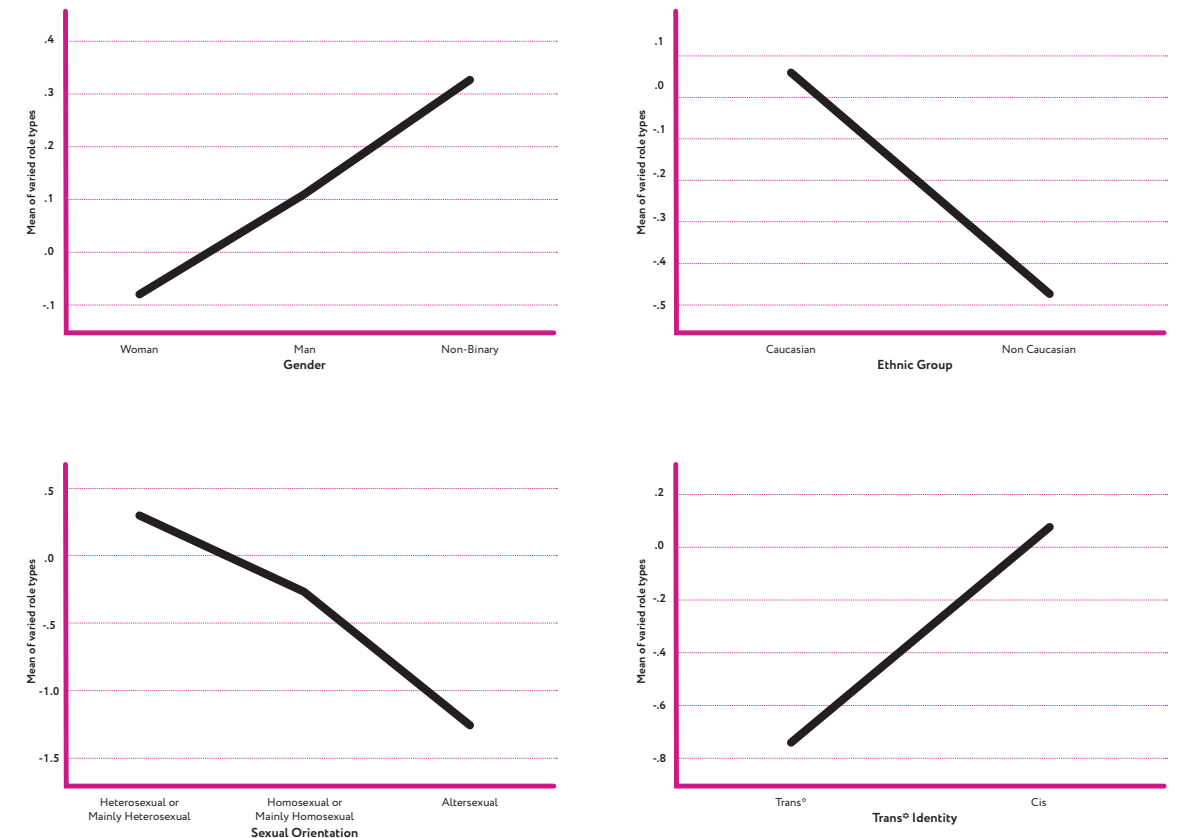
The first set of figures (figures 1.31 to 1.34) illustrate how participants judged the diversity of the roles they had played so far. These relations are not statistically significant (or have too few participants per category to be reliable), but they point to some tendencies. A higher level on these graphs represents a stronger impression of having played varied roles.

The second set of figures (figures 1.35 to 1.38) present the participants' opinion on how stereotyped the roles were that they had played so far. Again, these correlations are not statistically significant and have to be considered as general tendencies. In these graphs, a higher level corresponds to a stronger impression of having played stereotyped roles.

As it can be seen from both sets of figures, except for non-binary people, all other minority group members perceived their roles to be very homogenous while women, non-Caucasian, altersexual people felt they had played more stereotypical roles. Speculating on these results, we can make the hypothesis that it is still difficult nowadays to think that members of minorities can play anything other than a character who matches their characteristics.

Figures 1.31 to 1.34

Varied Role Types & Gender, Ethnicity, Sexual Orientation and Trans⁺ Identity

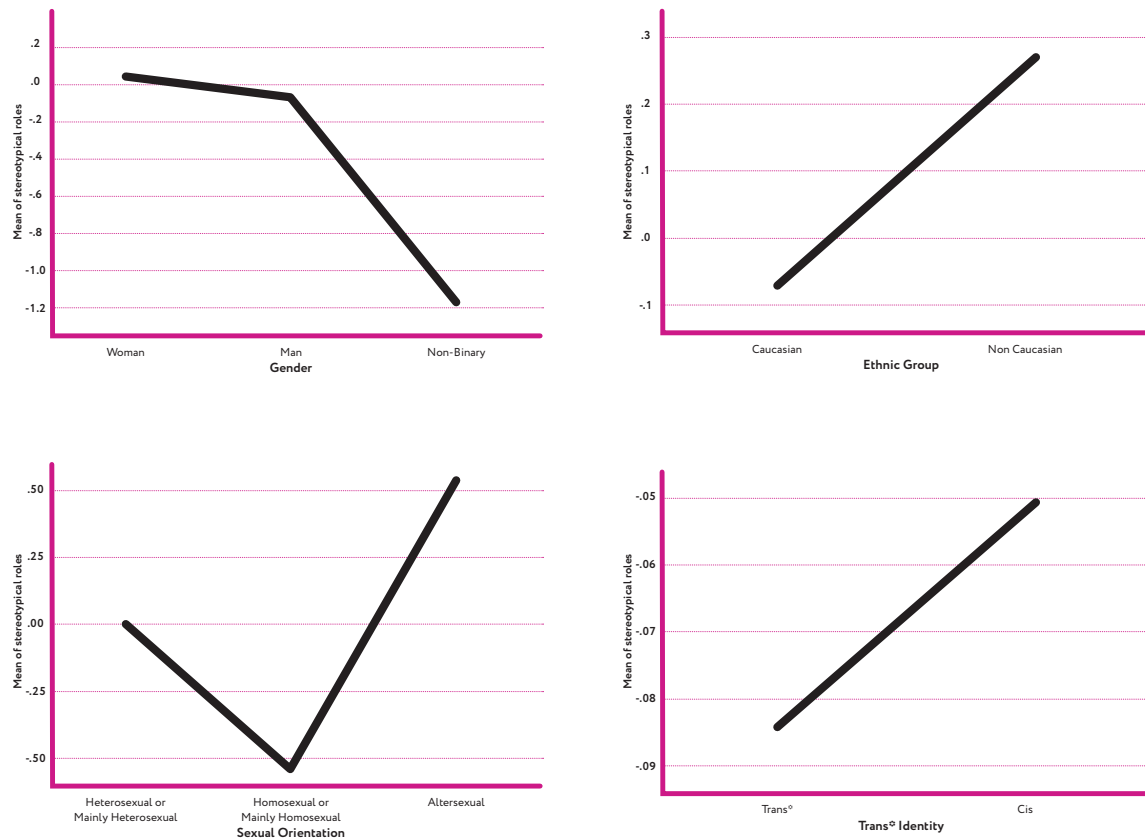


1.2.11. Organisational anti-discrimination policies

We focused on two forms of anti-discriminatory organisational policies: gender-specific ones and ethnicity-specific ones. We did not consider policies concentrating on people with disabilities: the insufficient number of respondents with disabilities did not allow us to test our hypotheses.

Only among women, perceived organisational anti-sexism policy was negatively linked to gender-based discriminations ($p < .001$) and to feeling bothered because of gender-focused humour ($p < .001$). It means that the more women perceived the presence of an organisational anti-sexism policy, the less they perceived to be discriminated against based on their gender and the less they reported being bothered by gender-focused humour. Moreover, perceived organisational anti-sexism policy

Stereotypical Roles & Gender, Ethnicity, Sexual Orientation and Trans* Identity



is negatively linked to institutional sexism among both men and women ($p < .001$). That is, for all workers, the awareness of such a policy was linked to lower perception of sexist discrimination caused by the institution.

Perceived organisational anti-racism policy was not significantly linked to ethnicity-based discrimination but was negatively linked to institutional racism both among Caucasian ($p < .001$) and non-Caucasian people ($p < .01$). That is, our respondents reported significantly more institutional racism when they perceived that the organisation’s anti-racism policy was less present.

Finally, we found no significant link between having an organisational gender equality policy (as mentioned by directors and/or HR managers) and the respective national gender inequality index.

1.2.12. Different forms of sexism

Beyond exploring the forms of discrimination among ETC member theatres, this survey also investigated sexism at different levels.

At the individual level, we checked whether the respondent’s gender had an impact on their essentialist representations. That is, whether gender had an impact on the question of (dis)agreeing with the fact that a male actor can play a female character and vice versa. We found no significant differences on this point.

Still, at the individual level, ambivalent sexism was positively linked with age ($p < .05$) and the gender inequality index ($p < .001$). It was also marginally linked to gender ($p = .051$). In other words, older respondents as well as participants coming from a country with a higher gender inequality index showed more ambivalent sexism; men showed slightly more ambivalent sexism than women.

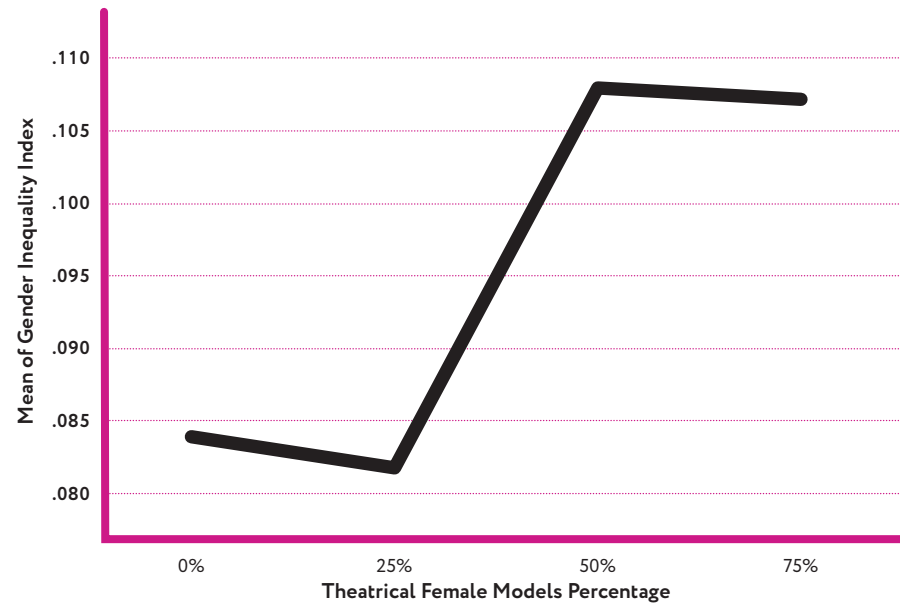
A series of questions were asked to participants regarding their education, such as the number and percentage of women in the theatre they worked at and professional role models they had studied, the possible perception of professional gender inequality during their apprenticeship, and their potentially gendered training (for the detailed results, see Appendix 2**).

We found a significant positive correlation between the gender inequality index and the presence of female role-models in theatre ($p < .05$) and between the gender inequality index and the percentage of female role-models in theatre ($p < .05$) (figure 1.42). In both analyses, results were checked for gender differences. Our hypothesis was that people from more egalitarian countries would be more aware of the lack of female role-models in theatre and would more accurately report their limited presence. This result seems to support our hypothesis. No other differences were found as a function of the gender inequality index or gender.

Most of our participants reported having known one or more female role-models during their apprenticeship or working life. Nevertheless, it is interesting to note that a sizeable number of participants (almost 20% in each case) reported that they had not known such role-models.

** Appendices are available on ETC’s website: www.europeantheatre.eu

Figure 1.42
Country's Gender
Inequality Index &
Female
Theatrical Role-
Models



In terms of the social climate, we examined whether gender equality was discussed during professional conversations, conversations unrelated to work, as well as during the preparation of the theatre's programme. When we tried to connect it with the gender inequality index, there was no significant correlation (for the detailed results see Appendix 2**).

** Appendices are available
on ETC's website:
www.europeantheatre.eu

1.3. Results of the directors and/or HR managers questionnaire

1.3.1. Sample

The population of this questionnaire was composed of the sum of ETC member theatres (including those that joined the association at the end of 2019) for a total of 44 theatres. Of these 44 theatres, we received answers from 22 of them (50%). The answers given by the directors and/or the HR managers are based on a total of 4,191 workers.

As the vast majority of ETC theatres are public institutions, they are all mainly publicly funded (around 12% of sponsorship on average).

1.3.2. Gender by function and contract

In the original questionnaire, 19 professional categories were reported

(see Appendix 3 for more details**). These were then reduced to seven categories for the analyses. Below are the frequencies of male and female workers in the seven functions.

** Appendices are available
on ETC's website:
www.europeantheatre.eu

The differences in this first set of categories are statistically significant. There are:

- more men in the category "Technical/sound/lighting" than women ($p < .01$);
- more women in administrative functions than men ($p < .001$).

In this second set of categories, the differences are marginally significant. We notice that there are:

- marginally more male directors than female ones ($p = .057$);
- marginally more men on stage than women ($p = .052$).

No significant differences were found for the last categories.

We also investigated the proportion of men and women by type of contract. There are statistically significant differences among:

- full-time employees, with more men than women ($p < .05$)
- employees with a permanent contract, again with more men than women ($p < .05$).

1.3.3. Gender equality initiatives

In order to assess different forms of gender equality initiatives, we looked at the presence of a gender equality policy within the theatre as well as the reason why this policy was implemented. Moreover, we asked about the presence of childcare services – as theatre workers often have irregular schedules and women are still the main caregivers in families (Bereni, Chauvin, Jaunait & Revillard, 2012) – and about the potential collection of data on gender inequalities by the theatre among its staff members. Among our 22 respondents, 63.6% of theatres have an organisational policy focusing on gender equality.

Looking at the reasons for implementing a gender equality policy, one-third of the theatres (36.4%) did not give any answer, one third (31.8%) reported being partially or totally forced to implement one; a little less than a half (45.5%) had partially or totally initiated the implementation; 4.5% implemented it for other non-specified reasons.

Concerning the presence of childcare services, 4.5% of theatres did not respond to the question of whether they had one. Only 13.5% of theatres reported having implemented such a service.

Only 18.2% of theatres answered that they collected data about gender inequalities while 9.1% did not answer this question.

1.4. Reflections for future research

1.4.1. Final report

A general overview of the results obtained from the completed questionnaires reveals a diversity in ETC theatres that is characterised by a noteworthy presence of women as well as a noteworthy absence of other “minorities”. In this sense, it seems that there is still much to be done to achieve a level of diversity that at least corresponds to the one in our European societies.

The scarce diversity in our sample is complemented by several inequalities between “majority” and “minority” subgroups. This is particularly true for non-dominant sexual orientations (both homosexuals and altersexuals) and ethnic and gender identities, as well as for people with disabilities. Indeed, these groups are not only more precarious compared to the others, but they also occupy less prestigious or artistic positions in the theatre structures. Moreover, it seems that horizontal segregation is more common among these groups. Indeed, in accordance with a certain stereotypical view, it appears that homosexual people are more likely to have a position involving artistic creation or expression, while ethnic minorities and disabled people are more likely to be employed in administrative and technical functions.

Contrary to these trends, we found clear and coherent indications of progress towards gender equality in the surveyed sample. Indeed, women not only constituted a large portion of our sample, but were also amply present in many positions. The well-known phenomena of vertical (i.e. the absence of women in positions of power) and horizontal (i.e. the fact that women and men tend to occupy positions in line with gender stereotypes) gender segregation have thus not been confirmed by the present data.

Nevertheless, this positive picture contrasts in part with the information obtained from the questionnaire completed by directors and human resources managers. Indeed, these data indicate that women remain more present in stereotypically female occupations and clearly less present at the top of the hierarchy. Moreover, their contractual situation appears less secure than the men’s, who are more likely to have an indefinite full-time contract.

The results also showed interesting trends concerning discrimination. Unsurprisingly, at the individual level, women feel more discriminated against because of their gender than men, and non-Caucasian people feel more discriminated against because of their ethnicity than Caucasians. Moreover, sexist humour is perceived as being particularly embarrassing by non-binary, altersexual and trans* people, suggesting that, most likely, these individuals are more aware of sexist practices and consequently more sensitive to this issue.

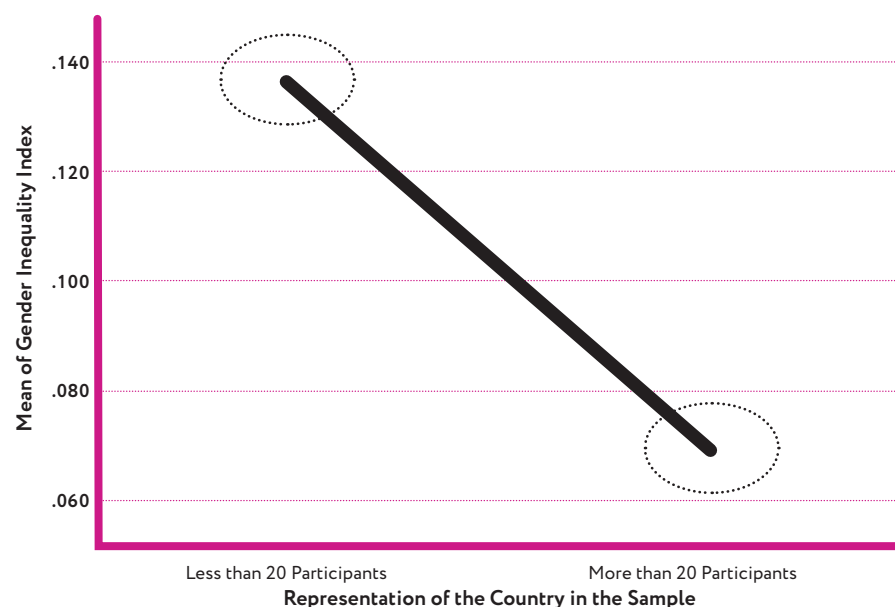
Finally, and most interestingly, our results show that the issue of discrimination is primarily related to the pro-egalitarian and diversity management policies, as well as to the organisational and societal culture. In this sense, we found that the absence of organisational anti-sexism and anti-racism policies went hand in hand with the existence of institutional sexism and racism, as well as that sexist attitudes (e.g., ambivalent sexism) being stronger in non-egalitarian national contexts.

1.4.2. Limitations, perspectives and recommendations

The first limitation of the present study is the fairly low response rate that goes along with a potential lack of representativeness of our sample.

First, we are not aware of the total number of people comprising the entire population supposed to be studied. Yet, just knowing that 14% of the people that opened the link decided not to answer the questionnaire gives us a clue about the existence of potential issues, corresponding to the classical self-selection bias in participants. That is, it is plausible to imagine that peculiar motives pushed our respondents to answer the questionnaire and that one with such a motive could have greater sensitivity to equality issues. Additionally, we did not manage to receive answers from the personnel of 11 theatres (out of 44). This is probably due to the choice we made of sending the questionnaire only in English. Still, one can imagine that more awareness could have been raised to convey

Figure 1.43
Gender Inequality
Index & Represent-
ation of Each
Country in the
Sample



that this study has the potential to help ETC take action in the sense of empowering the theatre world.

Yet, even among the participating theatres, the number of participants per theatre varies a lot (ranging from 1 to 64 people). This imbalance in the number of respondents might have been a source of bias. Looking at the data, it appears thus that there is a clear overrepresentation of northern countries, such as Germany, Norway or Austria, together with Portugal (corresponding to over 60% of the sample).

If we consider the gender equality index of these countries (mean value = 0.07) and we compare it to the one of the countries poorly represented in our sample (mean value = 0.14), we are forced to observe that the former is significantly lower ($p < .001$) than the latter (figure 1.43). This indicates that the observed tendency towards equality between men and women could be due more to the impact of the particularly egalitarian national contexts than to a real change of trends in the theatre milieu. The fact that, beyond gender and, to some extent, sexual orientation, other minorities have difficulty breaking into this world seems to support this hypothesis. All these elements suggest that our results lead us to potentially overestimate the gender equality in ETC theatres.

A second set of limitations is certainly due to the length of the questionnaire. For this first round of data collection, we decided to be as exhaustive as possible in the choice of variables relevant to the inequality analysis. We ended up with a quite demanding and time-consuming questionnaire. This may have discouraged some participants or made it more difficult for others to fill it in entirely.

In follow-ups, thus, it would be interesting and potentially more efficient to develop a shorter questionnaire focussing on specific variables that have proved to be particularly pertinent to tackling equality issues in ETC theatres. Moreover, this shorter version could be more easily translated into other languages. Appendix 5** indicates the variables and analyses that appeared to be the most relevant for pursuing the monitoring of social inequalities in this study.

A third set of limitations concerns our lack of knowledge, as researchers in psychology, of the theatre world and more specifically of ETC and its members. This may have led to some inaccuracy and incongruity in our questionnaires (e.g., about the different types of contracts). It could have been interesting to combine our expertise as researchers with the informed view of some ETC theatre workers, such as HR employees or diversity officers.

Also, conducting a survey in so many different countries raises the question of contextual suitability. Some questions might be irrelevant for one country and deeply relevant for another. It could be beneficial to modify the wording and items according to the country concerned. It would therefore be essential for each theatre to adapt the questionnaire, which is proposed in the following recommendations, to its situation.

** Appendices are available on ETC's website: www.europeantheatre.eu

Figure 2.1
Proportion of Shows by Country

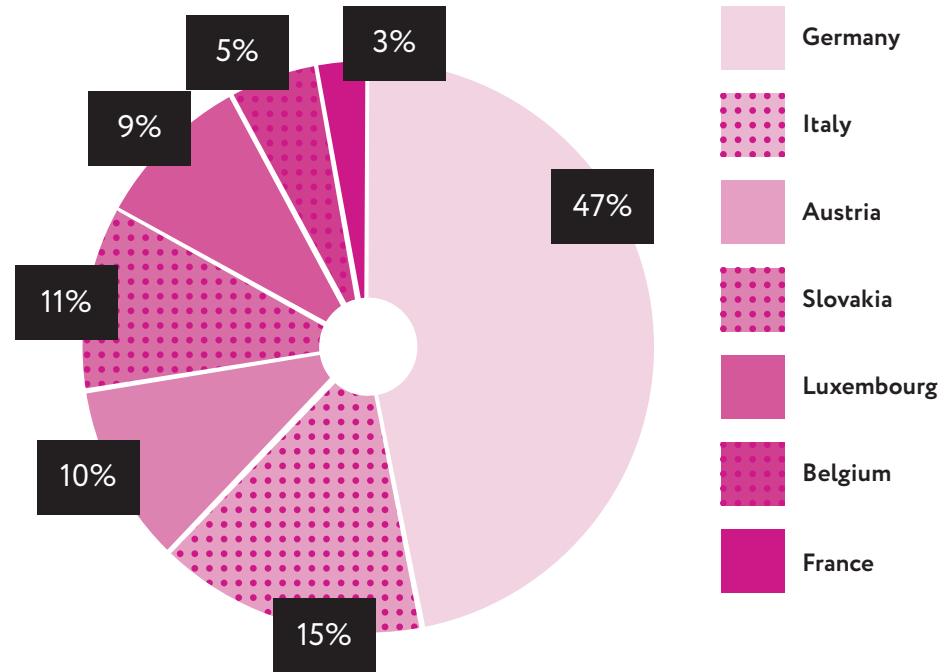


Table 2.1
Theatres and Shows by Country

Country	Number of Theatres	% of Total	Number of Shows	% of Total	Shows/Theatre Average (Standard Error ^o)
Germany	8	47.04	311	47.48	44.28 (0.88)
Italy	3	17.65	97	14.81	36.25 (1.20)
Austria	2	11.75	63	9.62	31.70 (0.31)
Slovakia	1	5.89	72	10.99	72
Luxembourg	1	5.89	59	9.00	59
Belgium	1	5.89	34	5.20	34
France	1	5.89	19	2.90	19
Total	17	100	655	100	38.53 (3.95)

^o See Glossary page 49

Part 2 Equality and diversity in programmes

The objective of this second part is to analyse gender visibility in ETC member theatres' programming. For this purpose, we have analysed diversity in the programme brochures. These do not reflect all the people who have collaborated in a show; rather, they only include the people who are recognised and made visible by the theatre.

Theatres asked to provide their programme brochures for the season 2018/2019:
38 from 22 countries

Provided programmes: 19 from 10 countries

Programmes that could be coded and analysed by the research team:
17 from 8 countries

2.2. Results

2.2.1. Sample

Theatres and performances

Our sample of programmes included a total of 655 shows (i.e. observations). Germany is overrepresented in our sample, accounting for almost half of the theatres and shows. On average, 38.53 shows were counted per theatre during the 2018/2019 season, but the Slovak theatre in our sample produced 72 shows alone while only 19 French shows could be collected (figure and table 2.1).

The functions

The number of persons or groups mentioned in the programmes is 11,594. However, the sex of 60³ of them could not be established with certainty. The following analysis therefore considered the 11,534 individuals whose sex could be established. The cast (actor, dancer, performer, etc.) represented half the population. However, it should be noted that there is an information bias due to the methodology. Indeed, these results are based on programmes that do not always or consistently refer to all stakeholders. Thus, some professional areas, such as hairdressing or production, seem to be doubly underrepresented. So while it is plausible that fewer people are actually performing these functions it is equally

³—Most of the 60 cases excluded from the analysis corresponded to collective entities; therefore, they represented well over 60 people. These excluded cases explain that, for some shows, some important functions, such as cast, are not included.

Figure 2.6
Cumulative
Percentages of
Women and Men
by Country

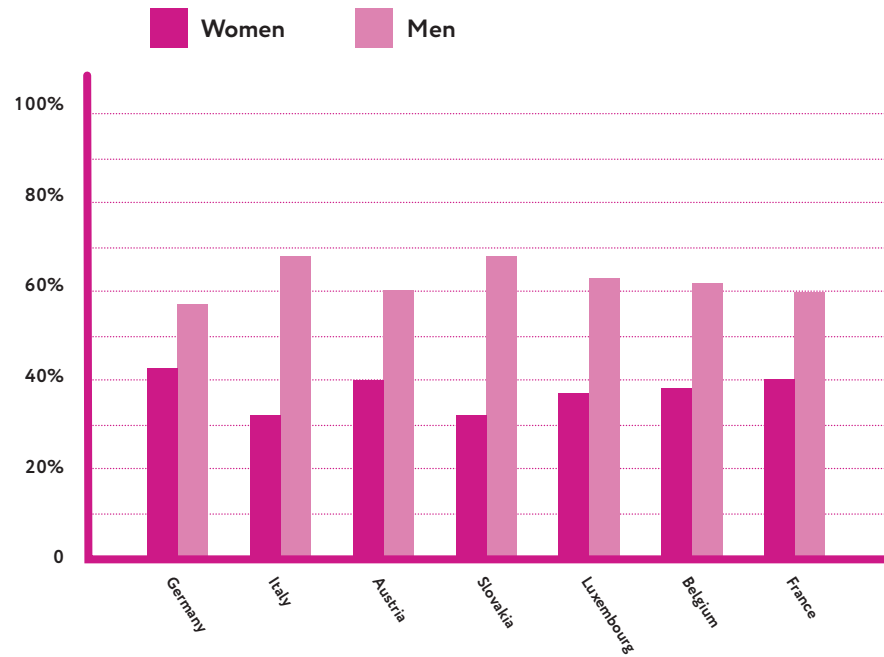


Table 2.5
Distribution of Women and Men by Country

Country	Number	Women		Men		Men – Women	
		Number	% [CI95%]	Number	% [CI95%]	Difference in means (SD)	P Value
Germany	5,393	2270	42.09 [39.93-44.25]	3123	57.91 [55.75-60.07]	2.85 (6.63)	<0.0000
Italy	1,134	368	32.45 [29.56-35.34]	766	67.55 [64.66-70.44]	4.40 (4.18)	<0.0000
Austria	1,156	468	40.48 [37.03-43.93]	688	59.52 [56.07-62.97]	3.49 (5.69)	<0.0000
Slovakia	1,550	524	33.81 [30.68-36.93]	1023	66.19 [63.07-69.32]	6.97 (6.19)	<0.0000
Luxembourg	1,247	448	35.93 [32.45-39.40]	799	64.07 [60.60-67.55]	5.95 (5.69)	<0.0000
Belgium	552	214	38.77 [34.02-43.52]	338	61.23 [56.48-65.98]	3.65 (4.77)	0.0001
France	272	108	39.71 [31.44-47.97]	164	60.29 [52.03-68.56]	2.95 (5.61)	0.0344
Total	11,534	4498	39.0 [37.6-40.3]	7036	61.0 [59.7-62.4]	3.87 (6.13)	<0.0000

as likely that many of them are simply not included in the programmes. Obviously, the fact of being named in the programmes indicates which professions are considered more prestigious; and the distribution of men and women among these less prestigious functions will be significant.

Cast is always the most important subpopulation. We can hypothesise that the auctorial section (directors, playwrights, dramaturges, choregraphs, composers, etc.) is the one that holds more decision-making power in the theatrical world.

2.2.2. Overall diversity and diversity by country: a rather masculine world

When all categories are combined, women represent 39% of the people mentioned in theatre programmes. In other words, there is an average difference of 3.87 more men than women per show. Theatre therefore remains a rather masculine universe overall.

If we group the shows by country, it appears that the ratio is 3–4 women to 7–6 men (figure 2.6 and table 2.5)⁴. The differences in means are always significant and always to the disadvantage of women. France and Germany⁵ are the most egalitarian countries. Slovakia and Luxembourg have the most male-dominated programmes.

2.2.4. Diversity by type of function

Women and men were not equally divided among functions. The programmes provide eleven recurring functions: author, director, cast, technical, set, costume, hairdressing, choreography, music, translation, production and other unclassifiable functions.

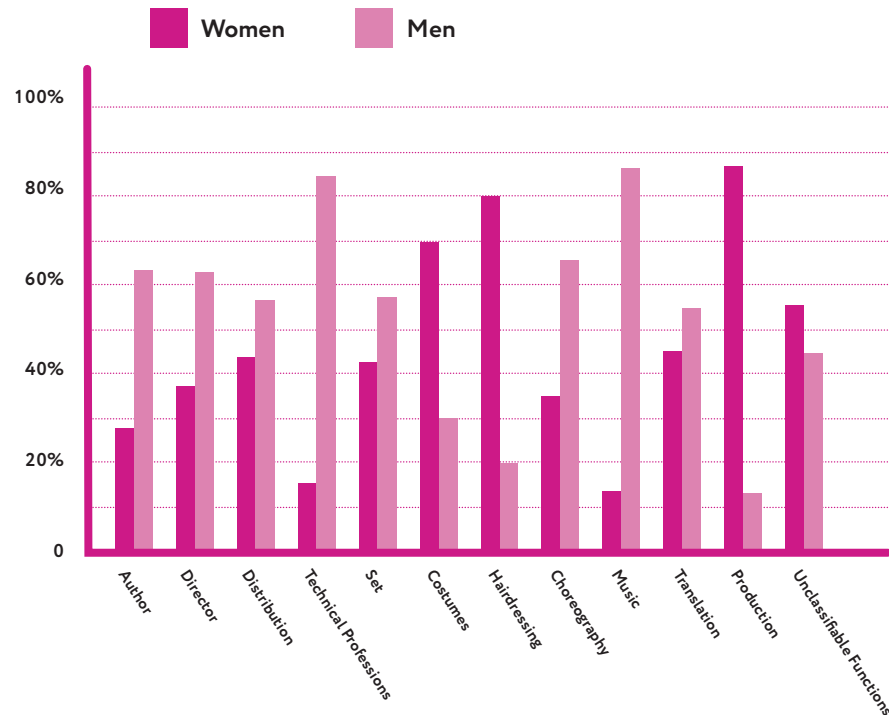
It appears that – apart from translators and unclassifiable functions, where the difference between women and men is not statistically significant – the data indicate a gendered distribution (figures 2.8 and 2.9, table 2.6). The categories “author”, “director”, “technical” and “music” are male-dominated. The categories “costumes”, “hairdressing” and “production” are female-dominated. This distribution is very statistically significant (p<0.000 for all functions – except for “translation” and “unclassifiable”).

First of all, it must be stressed that men occupied the most prestigious professions, especially those that concentrated power in creative expression. Indeed, it is authors and directors who set the tone of

4–The second to last column in table 2.5 shows the average difference between men and women. When the number is smaller than 0, it is in favour of women; when the number is greater than 0, it is in favour of men.

5–The weight of Germany, which represents 50% of our sample, had a significant influence on the average and overall results.

Figure 2.8
Distribution of Women
and Men in Cumulative
Percentages by
Function



theatrical programmes. It was also men who composed the music. As noted above, it was these professions in particular that were present in the programmes. We presented the specific results of these positions of power in the following section.

Behind the scenes, gender distribution reproduces social stereotypes since men occupy technical professions (sound, image, lighting) while women design costumes and hairstyles. It is also interesting to note that while the names of technicians are often specified, the names of hairdressers are only specified 25 times. This confirms what we pointed out earlier: some professions that appeared to be more prestigious (given the fact that they were named in the programmes) were the ones with higher concentrations of men.

On stage, the distribution between male and female actors was a little more egalitarian, even though there were more men. This suggests that 56.7% of the characters were male and 43.3% were female⁶. However, it is impossible to know whether these women held leading roles or were

6—It is possible that the sexes of the actors and characters do not coincide. Indeed, a woman can play the role of a man and vice versa. Since the programmes do not reveal which actor holds which role, this is information that we could not verify. We started from the premise that women take on female roles.

secondary characters since the information in the programmes was not very specific.

2.2.5. Diversity by gender of the authors & directors

We tested the hypothesis that the gender in decision-making positions (i.e. of authors and directors) influences the gender of other people mentioned in the programmes.

To that end, we created five categories concerning the gender of shows' authors & directors⁷. Namely: the show was written/directed solely by men, the show was written/directed by more men than women, the show was written/directed by as many men as women, the show was written/directed by fewer men than women and the show was written/directed solely by women. Authors and directors represented 2,323 persons in the corpus and 67.84% of them were men (see table 2.8). It should be noted that no show was written and directed solely by a creative team of men. However, the vast majority (n=6565; 71.27%) of people worked under a predominantly male direction (author or director).

7— See 2.2.1. Sample: in the present study, this statistical category includes: directors, playwrights, dramaturges, choreographers, composers, etc.

Results indicated that the more male authors and directors there were, the more likely they were to employ men on their staff. Whereas when the show is directed solely by women, the distribution comes closest to perfect equality (50–50). Generally, the difference in means becomes non-significant as soon as there are more women in decision-making positions. In all other cases, the difference in the employment of men and women, to the disadvantage of women, is significant.

2.2.6. Multiple linear regression

These analyses aim to explain, in multivariate models, the variation in difference in means between men and women in programmes, overall and by function. It is therefore a question of verifying the linear relationship between several variables (independent variables or predictors) and the difference in means between men and women (dependent variable or response). The independent variables incorporated in the models were “country”, “type of performance” and “gender of authors/directors”.

For each independent variable, the results show the difference between each of the subcategories and a reference category (coefficient=1). For “country”, the reference category is the most favourable average situation (in terms of diversity): Germany (with an average difference of +2.81 men).

Figure 2.9
Distribution of
Women and Men
in Cumulative
Percentages by Job
Category

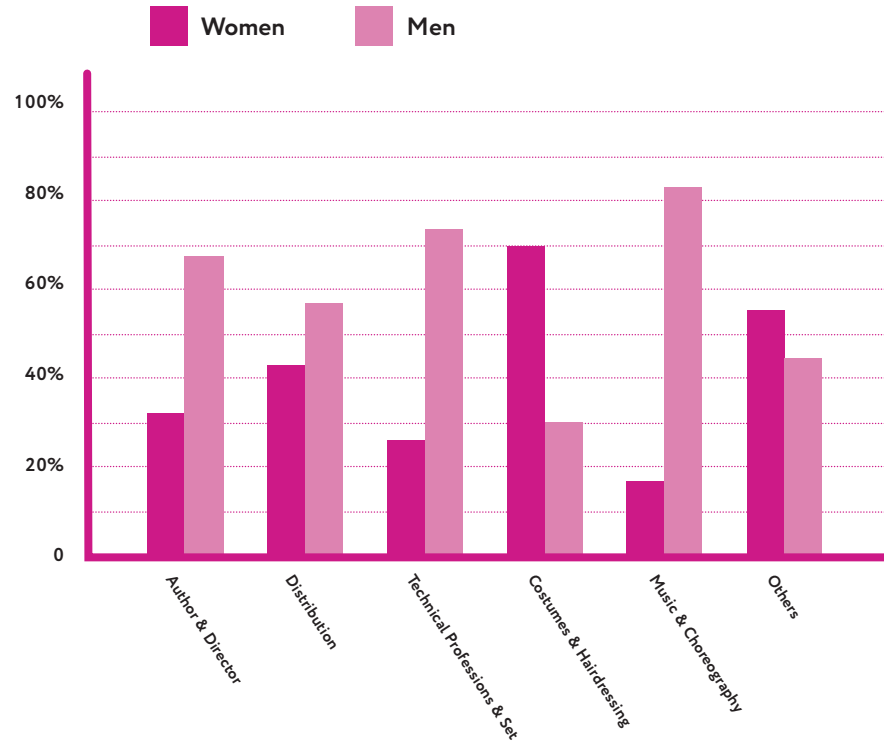


Table 2.8
Distribution of Women and Men by Job Category (Categorised Functions)

Functions	Number	Women		Men		Men – Women	
		Number	% [CI95%]	Number	% [CI95%]	Difference in means (SD)	P Value
Author & Director	2,323	747	32.15 [29.90-34.41]	1,576	67.84 [65.59-70.10]	1.27 (2.16)	<0.000
Distribution	5,796	2,508	43.27 [41.36-45.18]	3,288	56.73 [54.82-58.63]	1.19 (4.24)	<0.000
Technical Professions & Set	1,415	386	27.28 [24.90-29.65]	1,029	72.72 [70.34-75.10]	0.98 (1.88)	<0.000
Costumes & Hairdressing	713	501	70.27 [66.92-73.60]	212	29.73 [26.40-33.07]	-0.44 (-1.88)	<0.000
Music & Choreography	932	161	17.27 [14.82-19.72]	771	82.72 [80.27-85.18]	0.93 (1.34)	<0.000
Others	355	195	54.93 [49.65-60.20]	160	45.07 [39.8-50.34]	-0.05 (0.76)	0.0722
Total	11,534	4,498	39.0 [37.6-40.3]	7,036	61.0 [59.7-62.4]	3.87 (6.13)	<0.000

Given the gradation observed in the bivariate analysis, the reference category for authors and directors is the one where there are more men than women (as a reminder, there are no shows written and directed solely by men).

In table 2.10, each column corresponds to an explanatory model of the difference in means between men and women (the gender difference). For example, the “Author & director” column presents the influence of predictors on the difference in means men-women (mean of men minus mean of women) for the author and the director. For the “Author & director” model, the difference in means is significantly different in Italy and Slovakia (smaller difference in means compared to Germany).

In table 2.10, the predictors of the models are presented in rows. Reading in rows allows us to account for the overall influence of the predictors (or independent variables). The coefficients for Italy, Slovakia, Luxembourg and Belgium tend to be significantly different from those for Germany, albeit in varying degrees and different directions, depending on the function.

The relationship between the gender of people in decision-making positions (i.e. of authors and directors) and the gender of other people mentioned in the programmes still appeared in favour of more women where there were more women authors/directors. Although the coefficients were not always significantly different from the reference situation (where more men than women wrote and directed the show; coefficient=1), the coefficient moved further away from 1 as more women are decision-makers. The feminisation of the authors/directors seemed to be associated with greater differences in the model in the “Cast” function, but this may be due to the fact that this function was the most important in our sample.

2.3. Discussion

2.3.1. Key findings

In this part, our objective was to analyse gender visibility in ETC member theatres’ programming. For this purpose, we have analysed diversity in the programmes of 17 theatres among the 41 ETC members. Germany was overrepresented in our sample with almost half of the shows. Our analysis

Table 2.10
Multiple Regression Models of Difference in Means for Each Professional Function

	Author & Director	Distribution	Technical Professions & Set	Costumes & Hairdressing	Music & Choreography	Others	Total without Author/Director	Total with Author/Director
Country								
Germany	1	1	1	1	1	1	1	1
Italy	.581*	.095	.484	.498****	-.228*	.128	.977*	1.86***
Austria	.178	.486	-.089	.235	-.321*	.080	.390	.531
Slovakia	.850***	2.17****	-.198	.203	.313*	.108	2.60****	3.86****
Luxembourg	-.055	1.29**	1.41****	-.413*	.402	.022	2.72****	2.78****
Belgium	-.284	.863	1.30**	.0763	-.293	-.279	1.67*	1.22
France	.287	-.300	.884*	-.136	-.0122	-.038	.396	.530
Gender of Author & Director								
Men > Women	-	1	1	1	1	1	1	-
Men = Women	-	-.790*	-.0217	-.0342	-.182	.142	-.886	-
Men < Women	-	-1.40	-.0518	-.2216*	.0320	-.052	-1.70	-
Women	-	-2.23****	-.628**	-.0592	-.579***	-.044	-3.53****	-
Constant	0.73	0.63	0.76	-0.67	0.47	0.06	1.25	2.10

*p<0.05
**p<0.01
***p<0.001
****p<0.0001

included 11,534 individuals whose sex could be established. Cast was always the most important subpopulation.

Four women for every six men. This is the figure that emerges from the content analysis. This is the overall result. It is also the ratio representative of people on stage and behind the scenes. France and Germany are the most egalitarian countries. Slovakia and Luxembourg have the most male-dominated programmes.

It must be acknowledged that men are concentrated in the most prestigious professions, the creative ones (author, director and choreographer) and, behind the scenes, the technical ones. Women only exceed 50% in the positions of hairdresser, costume designer and producer.

As for the characters in the plays, the lack of information does not allow us to deepen the observation. Women represented 43.3% of the comedians employed. However, it is impossible to know if women played main or secondary characters. It is even less possible to know whether they held stereotypical or progressive roles.

A major finding that emerged from our statistical analysis was the influence of the sex of the author or director on the gender of people employed in other positions. The more male authors and directors there were, the more men they employed on their staff. When the show was directed by women, alone or in majority, the differences in the gender ratio were no longer significant. In all other cases, the difference in the employment of men and women, to the disadvantage of women, was significant. Multivariate analyses confirmed the importance of the sex of the authors and directors.

Our results are in line with those of Gilbert (1998) and Kerbel (2012). Gender stereotypes still have an influence on the choice of programmes. Overall, women remain less visible than men and are concentrated in low-prestige positions. The gender impact of decision-makers is, in this sense, remarkable. Female authors and directors demonstrate a clear trend towards gender equality compared to their male colleagues, who are in the majority and who make men more visible.

2.3.2. Limitations

Due to the small common sample size, it was not possible to cross-analyse Part 1 and Part 2.

These programmes do not reflect all the people who have collaborated in a show but only the people who are recognised, named and made visible by the theatres.

It was impossible to conduct a content analysis on the other diversity factors such as race, class, disability, religion, sexual orientation. The data provided by the programmes were not sufficient.

The **scope of the research** was limited from the time the report was commissioned. It was decided not to code youth theatre, for example. However, it can be hypothesised that it is a field where women hold higher positions.

The collection method introduced a number of biases that limited the validity of our results and possible inferences:

- Selection bias: Germany is overrepresented while entire countries are absent. The German data, which represent almost half of the shows analysed, have a disproportionate influence on the overall results. Self-selection bias: It is possible that the theatres that voluntarily submitted their programmes are those that are most sensitive to gender equality issues and therefore have the fewest gender imbalances. In this case, our results underestimate gender inequalities. Attrition bias: Collectives without any information on the number (and of course gender) of people in them had to be removed from our sample.
- Information bias (instrumentation): The assignment of sex to each individual was made according to first names. In addition to the fact that this meticulous work required a heavy investment (it involved coding more than 11,500 people), it may, despite all our precautions, have resulted in misinterpretations due to the culture of the researchers (in particular, the Eastern European countries required numerous re-checks). Moreover, the content of programmes tends to render certain functions invisible to the detriment of the most expected ones (e.g., it is plausible that extras and technicians regularly go unmentioned). Finally, the

level of precision and exhaustiveness in the list of persons involved is probably different from one theatre to another, or even from one show to another.

- Bias of confusion: The small number of control variables (e.g., age of individuals) did not allow us to adjust our results and may have introduced a bias in the interpretation of the relationships between dependent and independent variables.

The corpus itself has made some analyses impossible. This corpus is composed by the programmes of the theatres. This corpus has been coded by a single researcher who does not know all the shows presented and the people quoted in the programs. A decision was made to only code the information present in the texts of the programmes. It turned out that this information was sometimes fragmentary.

2.4. Perspective and recommendations

This type of research only becomes fully relevant when it is conducted longitudinally. Results from a single year are limited. Indeed, a particular social or cultural context may influence the programming. Ideally, therefore, the research should be repeated for several years in a row or every two years in order to obtain figures for five seasons.

Diversity issues other than gender could not be explored due to lack of information. However, it seems essential to be able to verify other types of diversity as well: race, class, age, disability, sexual orientation, religion. With regard to programming, it seems essential in particular to study those forms of diversity among authors and directors (a category that proved crucial in our results).

In order to be able to deal efficiently with forms of diversity beyond the gender of the characters and the people who play them, and expanding them to include the themes and stories of the plays, it seems important that programmes' data be encoded by people close to the theatres. These people should not only be familiar with the shows and the people who created them but also with their themes and characters. They could, while sticking to the shows and people cited in the programmes, encode broader information (such as the age or sexual orientation of the staff and

cast members, the themes conveyed or information about the characters). To this end, we have designed analysis grid for the programmes, a coding guide and a guide for the application of statistics that members of the association can use. These tools are available in Appendix 5.**

** Appendices are available
on ETC's website:
www.europeantheatre.eu

Finally, it could be beneficial to compile a catalogue of best practices or interesting examples that could inspire the programming of other members.

We conclude by underlining the courage of the steps taken by ETC. It is not always easy to perform this kind of self-analysis. Yet these are essential questions for society and the cultural field. Given that few analyses of this type have been carried out, we believe it would be advantageous for the association to publish the results of our analyses in order to stimulate debate and get others to follow suit. It would also be interesting if the grid and coding guide developed at the end of this first report could be publicly shared so that others can use and even improve it.

General Conclusion

The general aim of the present study was to verify the state of diversity in the member theatres of the European Theatre Convention (ETC). When considering cultural diversity, two aspects can be accounted for: the diversity of the people who make up the culture and the diversity represented in cultural productions. This study tackled these two aspects by examining the diversity of the staff in theatres and by analysing the diversity of cultural programming.

The first part of the research aimed at analysing the current diversity within ETC theatres' human resources, tracking potential discrimination incurred by the individuals belonging to minority groups as well as considering equality policies implemented by the theatres' directions. Two questionnaires (one for the theatres' staff and one for the theatres' management) were distributed in order to achieve these objectives. The first questionnaire comprised questions on diversity, participants' occupation and economic situation, and discrimination experienced at the individual, interpersonal, professional and organisational level. It was filled in by 296 participants belonging to 33 theatres. The second questionnaire was composed of questions on the number of employees by function and gender, the number of different kinds of contracts by gender, and gender equality policies. It was filled out by 22 out of 44 theatres.

The main results show that ETC theatres are characterised by a noteworthy presence of women as well as a noteworthy absence of other minorities (such as homosexuals and altersexuals, ethnic minorities, trans* and individuals with disabilities). These minority members (except for women) are more precarious and occupy less prestigious or artistic positions in the theatre structures compared to the majority members. On the contrary, concerning women, the phenomena of horizontal (i.e. the fact that women and men tend to occupy positions in line with gender stereotypes) and vertical (i.e. the absence of women in positions of power) segregation are not confirmed by the present data. Nevertheless, this positive picture is not confirmed by the results obtained through the questionnaire completed by directors and HR managers. Indeed, these data indicate that women are more present in stereotypically female occupations and less present at the top of the hierarchy. Also, their contractual situation appears to be less secure than the one of men. Finally, the issue of discrimination is primarily

related to the pro-egalitarian and diversity management policies, as well as to the organisational and societal culture.

Concerning cultural production, the objective of the content analysis was to analyse gender visibility in ETC member theatres' programming. The programmes of 17 theatres among the 41 ETC members have been analysed. Our analysis included 11,534 individuals who appeared in the programmes and whose sex could be established.

Men were the most numerous in the programmes, i.e. men were more visible than women. They represented 60% of the persons named in the programmes. Men are doubly favoured because they are also dominant in prestigious positions. The distribution between men and women is gendered as the categories "Costumes & hairdressing", and "Production" are female-dominated; while "Author & director", "Technical" and "Music & choreography" are male-dominated. The sex of the author and/or director of the show is crucial. Results revealed that the more male authors and directors there were, the more likely they were to employ men on their staff. The more diverse the directing team was, the more diverse the cast.

It is complicated to propose general conclusions, since data from only seven theatres are common to both parts of the study. Furthermore, while gender diversity could be studied in both chapters, it is not the case for other forms of diversity.

However, both in the surveys and in the content analysis, results show that people from minority groups are less present in prestigious professions. The same holds true for women, who appear less in high-level positions both in the actual organigrammes and in the programmes analysed. However, it seems that the more diverse the management functions – whether in the theatre's management or in the artistic direction – the more diverse the teams and productions. In the programme analysis, we saw that this has an impact on casting. It is interesting to note that there is a good amount of women in high positions among the theatres that participated in the survey, which could imply that these women-led teams are more aware of diversity management issues and of the corresponding stakes. **If ETC wants to take action on diversity, arguably, the most important step would be to support people from minority backgrounds in gaining access to positions of power in theatres and in the arts.**

A comparison between two specific elements highlighted in the two parts of the research shows that there is, indeed, a need to deepen the results. Analysis of programmes reveals that casting is relatively egalitarian (56.7% men and 43.3% women [point 2.2.4]). However, the HR survey allows us to add nuance to these numbers. Indeed, the actors and actresses who answered the questionnaire report having had the impression of having played stereotyped roles (point 1.2.10). Beyond the figures, it would therefore be important to be able to check whether the increase in casting diversity were reflected in an improvement in the roles represented. For the analysis regarding theatres' programming, it presupposes coding information that the programmes do not provide and therefore calls for a transformation of the methodology (cf. conclusion of Part 2). For the diversity of the teams within the theatres, it should be checked whether the positive evolution in terms of gender equality can be ascertained for all the members of the association and over time. It would be interesting to continue collecting data for the other diversity criteria. If ETC wishes to promote diversity in teams and cultural production, **this would appear to be a second step: to repeat data collection (through a defined monitoring) over time (every one or two years).**

It seems, indeed, essential that regular monitoring be carried out and, if the association has the time and resources to do so, to commission additional research on a regular basis. The difference between the two lies in the level of precision of the analyses and statistical processing being carried out. Monitoring is simpler and allows verification of the evolution of the situation. The data are then generally processed in the form of descriptive statistics (average, percentage, etc.). Research presupposes an understanding of the links between the results and uses inferential statistics. Monitoring could be conducted annually by members of the association and every five years the data could be analysed by statisticians or researchers.

Based on the lessons learned during this research, we have developed guidelines that could help the association develop tools to design programme-monitoring and team surveys (see appendices and codebook guides, which are provided separately). To develop the system, it will probably be necessary to obtain external occasional help from someone who specialises in this type of study and knows how to handle statistics and encode tools.

The association brings together members working in very different cultural, linguistic, political and economic contexts. This is obviously an enrichment, but it also complicates this type of research. It would be thus very interesting for ETC to create a multinational and multidisciplinary network of researchers and specialists. This would make it possible, for example, to set up scientific committees to support monitoring and research. This network would be especially relevant if the teams from the association's member theatres already involved in diversity policies agreed to share their experience. It is not impossible that this type of research – especially if overseen by scientific and professional committees – could be of interest to certain funding bodies or institutions (for example, institutions working on cultural or equality issues at the European level).

We conclude by emphasising the overall value of doing this type of self-analysis for a network such as ETC. These are essential questions for the cultural field and society in general. Given that few analyses of this type have been carried out, we believe it would be more than relevant for the association to share the results of this research openly in order to foster the debate and encourage emulation. It would also be useful if the methodological tools could be shared publicly so others could use and even improve it. ●

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Glossary of Statistical Terms

Confidence Interval (CI): The confidence interval (CI) proposes a range of plausible values for an unknown parameter. The interval has an associated confidence level that the true parameter is in the proposed range.

Mean and Difference in Means: When working with a large data set, it can be useful to represent the entire data set with a single value that describes the “middle” or “average” value of the entire set. In statistics, that single value is called the central tendency and mean is one of the ways to describe it (other ones are median and mode). To find the mean, add up the values in the data set and then divide by the number of values that you added. A mean value can be compared to another, and thus a “difference between means” or “difference in means” can be found.

Mean of log: Refers to the mean value obtained using logarithmically transformed data. This transformation is applied when the original data distribution is too skewed, too asymmetrical. The logarithmic transformation (log) it is useful to artificially reduce the skewedness and thus to meet statistical analysis requirement

p-value: the p-value (short for “probability value”) measures the strength of evidence in support of a null hypothesis. If the p-value is less than the significance level, the null hypothesis is rejected.

Standard Deviation (SD): The standard deviation is a measure of the amount of variation or dispersion of a set of values. A low standard deviation indicates that the values tend to be close to the mean (also called the expected value) of the set, while a high standard deviation indicates that the values are spread out over a wider range.

Standard Error (SE): The standard error (SE) of a statistic is the standard deviation of its sampling distribution.

AUTHORS

Annalisa Casini, *Professor at UCLouvain/Belgium*



Annalisa Casini is work and social psychologist. She is professor at UCLouvain (Belgium). She conducts research on the gendered dimension of work and its implications on men's and women's career choices and evolutions (e.g. glass ceiling effect) and their well-being at work. She is the French-speaking co-

president of Sophia, the Belgian gender study network www.sophia.be.

Sarah Sepulchre, *Professor at UCLouvain/Belgium*



Sarah Sepulchre is professor at the Université catholique de Louvain. She mainly develops research on media cultures, TV fictions, characters, gender studies. She edited the book *Décoder les séries télévisées* (2017). She is co-founder of the 'Groupe interdisciplinaire de recherche sur les cultures et les

arts en mouvements' (Gircam), member of Sophia www.sophia.be and vice-president of the International Association of researchers in popular literature and media culture lpcm.hypotheses.org.

ABOUT ETC

Founded in 1988, the European Theatre Convention promotes European theatre as a vital social platform for dialogue, democracy and interaction that responds to, reflects and engages with today's diverse audiences and changing societies. ETC fosters a socially engaged, inclusive notion of theatre that brings Europe's social, linguistic and cultural heritage to audiences and communities everywhere. As the largest network of public theatres in Europe, it has more than forty European theatre members from twenty five countries, reflecting the diversity of Europe's vibrant cultural sector.

Diversity is a core pillar of ETC's ongoing four year ENGAGE programme, together with youth, digital and participatory theatre. A key aim of ENGAGE is to promote theatre formats which empower larger and more diverse audiences to discover and enjoy theatre. This comprehensive, ground-breaking programme is supported by the Creative Europe Programme of the European Union.

ETC MEMBERS*

ALBANIA National Theatre of Albania (Tirana) / **AUSTRIA** Schauspielhaus Graz, Landestheater Linz, Volkstheater Wien / **BELGIUM** Théâtre de Liège / **BULGARIA** Theatre and Music Centre Kardjali / **CROATIA** Croatian National Theatre (Zagreb) / **CYPRUS** Cyprus Theatre Organisation THOC (Nicosia) / **CZECH REPUBLIC** Národní divadlo – National Theatre Prague / **FRANCE** CDN Nancy-Lorraine, La Manufacture / **GEORGIA** Kote Marjanishvili State Drama Theatre (Tbilisi), Kutaisi Lado Meskhishvili Professional State Drama Theatre / **GERMANY** Deutsches Theater Berlin, Staatstheater Braunschweig, Theater Dortmund, Staatsschauspiel Dresden, Theater und Orchester Heidelberg, Badisches Staatstheater Karlsruhe, Theater Magdeburg / **HUNGARY** Pesti Magyar Színház (Budapest), Weöres Sándor Színház (Szombathely) / **ITALY** Fondazione Teatro Due (Parma), Teatro Stabile di Torino – National Theatre / **LUXEMBOURG** Escher Theater (Esch-sur-Alzette), Les Théâtres de la Ville de Luxembourg / **MALTA** Teatru Malta (Żejtun) / **NETHERLANDS** De Toneelmakerij (Amsterdam) / **NORWAY** Det Norske Teatret (Oslo) / **POLAND** JK Opole Theatre / **PORTUGAL** Teatro Nacional D. Maria II (Lisbon) / **ROMANIA** “Alexandru Davila” Theatre (Pitești), “Marin Sorescu” National Theatre of Craiova, Timisoara National Theatre / **SERBIA** National Theatre in Belgrade / **SLOVAKIA** Slovak National Drama Theatre (Bratislava), Divadlo Jána Palárika (Trnava) / **SLOVENIA** Slovensko Narodno Gledališče Nova Gorica / **SWEDEN** Göteborgs Stadsteater / **UNITED KINGDOM** Belarus Free Theatre (London)

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Honorary Members: Ola E. Bø (Norway), Christa Müller (Germany)

*Membership as of February 2021

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ETC PUBLICATIONS

Gender Equality & Diversity in European Theatres – A Study is a study by the European Theatre Convention. It is the latest in a long line of ETC's artistic research and publications on European theatre developments.

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ETC CONTACT

European Theatre Convention

Head office

c/o Deutsches Theater, Schumannstr. 13a, 10117 Berlin

EU office

c/o European House for Culture, Sainctelettesquare 17, 1000 Brussels

convention@europeantheatre.eu

+49 (0)30 / 284 41 402

www.europeantheatre.eu



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Theatre is an essential part of Europe's cultural diversity. Yet too often staff and artistic performances struggle to reflect the diverse realities of the cities and countries we live in, and to offer representation and equal opportunities to all citizens—regardless of gender, disabilities, sexual orientation, ethnicity, class, or religious and philosophical backgrounds.

Gender Equality & Diversity in European Theatres is a landmark research document commissioned by the European Theatre Convention (ETC), Europe's network of public theatres, to assess current progress on diversity in theatres across the continent. It spans 22 European countries, answering for more than 4,000 permanent theatre staff and over 11,000 people involved in 655 performances at ETC member theatres. In this way, the study also grapples with the complex challenge of producing a standardised response to diversity in theatre staff and productions across a vast and often fractured continent.