

Promoting gender equality through the arts and creative industries: a review of case studies and evidence

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Executive summary and key findings

This report was commissioned by VicHealth and contains findings and recommendations that are intended to inform individuals, industry organisations, funders and governments, who seek to contribute to the goal of achieving gender equality through the arts and creative industries. The [VicHealth Action Agenda for Health Promotion](#) (2016–19) recognises that gender equality is a critical determinant of health and wellbeing and a fundamental human right that benefits us all. Efforts in this area currently focus on improving outcomes for women and girls, and the *Action Agenda's* approach builds on VicHealth's strong partnerships with the health, sport, business, media, research, human rights, education, justice, arts and community sectors. The Victorian State Government's Gender Equality Strategy, *Safe and Strong*, highlights the role that the arts and creative industries can play in shaping gender norms, and thereby the potential to challenge restrictive expectations of women and girls through the same means (Victorian Government 2016).

Artists have long been involved in art for social change. Often this is pursued through individual art projects, powerful works that have a strong impact on their immediate audience. A growing commitment to promoting gender equality exists across a range of sectors in Victoria and the arts are also involved in pursuing and promoting this long overdue commitment to cultural change.

This research examined arts-based projects undertaken across a diverse range of countries that had as their primary motivation, an engagement with gender, or had potential to be applied to this end. Through a study of over 100 projects, and detailed analysis of around 30, a range of inspiring, engaging and poignant artistic activities and creative products are highlighted. These range from intimate interactions in a public space with an elderly woman lying in a bed, to a never-ending game where players collect, confiscate and fire tampons at one another online. Virtual reality is deployed in some projects to provide an insight into the lived experiences of women, as they face harassment walking down a street, or approaching an abortion clinic. Other projects empower young women within the music industry, both as producers and as audience members at concerts and festivals.

Promising approaches to audiences and strategic partnerships in initiating, funding and producing projects, are highlighted, demonstrating the potential for small projects to reach

wider audiences, and for large projects to be realised through shared investment on the part of government and corporate support.

The report consists of two parts. Part One contains an analysis of arts projects, highlights particularly effective initiatives in the arts and creative industries, and presents a set of findings. Part Two contains details of over 40 projects and organisations that represent promising approaches to gender equality or, if not specifically related to gender equality, that adopt strategies that could be used towards gender equality.

Aspects of gender equality pursued through the arts and creative industries

Through an analysis of over 100 projects we identified the following roles that these projects played in intervening into areas of gender equity.

1. The arts proved to be a useful vehicle for providing an illustration of what it is like to experience the world as an 'Other'. This was achieved through immersive technologies such as virtual reality, which provided men with the perspective of being a woman in a hostile male environment.
2. The arts are a crucial mechanism whereby identities are formed and performed, and hence are an important vehicle whereby gender stereotyping can both be reinforced, and disrupted, with arts projects exploring different ways of being a man or a woman, or indeed disrupting the notion that one must be either.
3. The arts fulfil a significant role in terms of telling stories about our past, our present, and our futures, and as such it is crucial that the stories being told are inclusive of the diversity of gendered experiences.
4. The arts can be a site for truth telling; revealing aspects of cultures and behaviours that might otherwise be taken for granted. Most notably, it can shine a light on unhealthy and unsafe environments that can be found in exclusively male or highly male dominated sporting clubs, workplaces and environments.
5. The arts allow for, and validate, self and collective expressions and are a means whereby fulfilment is gained through being heard and being visible in public spaces. Hence all sections of our communities, howsoever identifying in terms of their gender and sexuality, must be seen and heard within our public performance and displays of art.

Maximising engagement and impact of projects

We identified techniques, and design consideration that contributed to the impact achieved by particularly innovative projects.

1. The design of a project should consider not only the intended audience for the project, but also the potential to broaden the scale and geographic scope of an audience through additive technologies, and components.
2. Technology enables arts projects to deliver outcomes to initial audiences far beyond those within an immediate community.
3. A key factor in an artwork or project seeping into the public consciousness is its 'durability'.
4. Durability can be heightened through extension into other media, scaling the project through enabling much wider participation than in the initial production, or a self-reproducing cycle of performances.
5. Art projects can have long term impact through leaving a legacy of skill and/or infrastructure that is enjoyed and deployed far beyond the life of the immediate project.

Partnerships

Through examining the range of organisations involved in the projects we identified the key role that partnerships played in both realising and extending the audiences of projects.

1. Arts projects can leverage content generated through existing gender equality research, campaigns and documentation, sourced through partnerships with universities, government, public health and social change agencies.
2. Corporate partners can provide financial support, in-kind support and co-investment when the arts projects align with its commercial and brand interests.
3. Gender equality projects that had a diverse range of cross-sectoral partnerships, e.g. with universities, established arts organisations, corporates, and non-government organisations had the capacity to extend beyond immediate target audience.

Recommendations

This section contains a range of recommendations to inform future activities in this area on the part of organisations, agencies, funders, and practitioners

Social practice art

1. Frame a call for projects that engage with gender equality through partnering an established social practice artist with an established arts organisation and/or festival. The key element is that the artist has a significant reputation that will ensure publicity and interest beyond those that are usually attracted to arts projects. This might mean approaching a small number of artists and inviting them to submit a proposal as one would with a major public art commission.

Partnerships

2. Pursue sponsorship or pro bono support from, or partnerships with, corporations who share a commitment to gender equality to produce projects and interventions that reach the widest possible target audience. The principal targets for such partnerships are likely to be media and public relations companies, legal and financial companies who may be seeking to assert their gender credentials, and science, technology, and engineering companies who can both provide in-kind support for digital developments and have their own interest in gender equality in terms of recruitment.

Collaborative funding

3. Develop a collaborative funding program with funders who are already actively engaging with issues of gender equality in the arts and creative industries. Collaborative funding will (a) encourage more strategic policy thinking about the value of the arts for promoting gender equality across a range of portfolios/agencies; (b) put gender equality on the arts programming agenda; and (c) encourage the development of projects that have a wider footprint and longer life span than might be achieved through a single source of funding.
4. Build evaluation into the design of the collaborative funding project, and indeed all projects for social change. A dedicated evaluation team would evaluate both the funders collaborative as an experimental funding strategy to promote gender

equality through arts programming, as well as the impact and value of the funded projects. Evaluations would assess the degree to which a project connects with its target audience, the proportion of the target audience that it reaches, the longevity of the project and its legacy.

Higher education partners

5. Establish forms of co-investment with innovative creative industries partners to extend the reach and sophistication of creative projects working with and for gender equality. A partnership between higher education institutions, technology companies, arts organisations and key interest groups could explore the potential of arts and creative industries projects to build empathy and raise consciousness. This could be pursued through an Australian Research Council (ARC) linkage project.
6. Partner with academics and with sporting associations to commission a documentary on sport and gender equality, which would also encompass recent and ground-breaking discussions about the eligibility of trans and intersex athletes to compete at elite levels, to say nothing of highlighting the success of Australian sportswomen. This too could be the focus of an ARC Linkage grant, as it would require a rigorous research component.

Crowd sourced content

7. Build a network of artists and creative practitioners who will devise short performance pieces drawing on crowd sourced anecdotes of gendered experiences. Commencing with a call for short stories, these could then be performed as improvised sketches and ultimately be incorporated into an event which could be called *Random Acts of Gender*, combining the successful elements of [Random Acts of Culture](#) with those of [For One Day All St Paul's a Stage](#).

Screen/media content

8. Develop creative products that can be shown at screen-based venues and events. [The Representation Project's](#) trailer is an example of a powerful short message about equality of representation. The documentary [Her Sound Her Story](#), has potential to be seen by a large audience and could be the impetus for additional profile of gender equality activities in the wider community and/or adapted to include women musicians from the Asia Pacific region for maximum international impact.

Project specific partnerships

9. Promote creative development within specific arts and creative industries organisations and funders, in ways that promote gender equality, such as:
 - a. a gender equality themed short film competition in conjunction with the Melbourne International Film Festival (MIFF) and FilmVic that would then showcase top quality productions during MIFF
 - b. a gender equality script development project for film or theatre
 - c. a commission for a work of public art in a prominent public space such as Federation Square, Spring Street, or outside Town Hall that engages with issues of gender equality. The process itself could create a lively community conversation – as proposals can be put on public display
 - d. a collaboration with Museums Victoria to identify gaps in the stories it tells about women, and to expand its outreach and education capacities in the area.
10. Include education partners, artistic and creative personnel, and distribution partner and or channel to extend project reach, scale and durability in all gender equality projects:
11. Encourage a major construction company/project – (Metro Tunnel, East West Link); or media companies – to commission street art on prominent building sidings and billboards.
12. Partner with sporting associations to gain access to specific target audiences, for example enlist a football league to incorporate a presentation at a Grand Final that involved footballers – male and female – reading out empowering stories of gender diversity drawn from fan’s contributions.
13. Invite digital media practitioners and start-ups, such as [Girl Geek Academy](#) to explore ways in which street art that intervenes in or disrupts gender stereotyping can reach a wider audience through digital distribution, YouTube, Instagram and social media.

Scaling/stretching projects

14. Identify existing creative projects that address gender equality with a view to scaling up the activity for a wider audience and impact. Projects will have already demonstrated success and may only require minimal additional funding to present

the work in an alternative medium which will reach wider audiences and be part of wider conversations.

15. Explore ways in which street art that intervenes in or disrupts gender stereotyping can reach a wider audience through digital distribution, including YouTube, Instagram and other social media platforms.

Monitoring and evaluation

16. Monitor gender equality in the creative output of the arts and creative industries.

This could be by way of highlighting the regular reports produced by [The CoUNTess Report](#) and [The Stella Count](#), and instigate a comparable project to that of the [Bechdel test](#) measuring the gender representation in cast and content in Australian film and/or theatrical productions.

17. Devise a methodology that will enable evaluation of the impact of arts projects that seek social change outcomes, and ensure that factors that contribute to impact and durability are built into such projects from the outset.

Chapter one: Arts and cultural practices and gender equality

Arts and cultural practices play a complex role in relation to gender equality. As noted in the 2016 report produced by Culture Action Europe, questions of gender equality raise the fundamental issue of 'who in the community holds the power to define its collective identity?' (Pujar 2016, p. 7). Viewed from this perspective, arts and cultural production are used to define cultural and collective identities. The arts can both reflect inequalities that are present in a community, and can, in the absence of an intervention, perpetuate these inequalities through the persistence of images and stories. This is the first basis on which gender equality matters in the arts and creative industries: it is a measure of the degree to which our cultural content enables all members of the community, or population, to find themselves in forms of collective cultural expression, and to expand thinking more broadly as to what is possible or achievable by all members of society.

The arts are also an important vehicle through which individuals tell their own stories, to find freedom of personal expression, and to be able to see one's own identity reflected in cultural and creative expression. This plays an integral part in creating a sense of individual wellbeing and belonging. If gender equality does not exist amongst content producers in the arts and creative industries, then its cultural products and the experiences offered to participants and audiences will fail to embrace the full gender diversity of our community. This is the second basis on which gender equality matters in the arts: it determines the degree to which men and women fulfil their own right to artistic expression through self-representation, telling their own stories, and making an individual contribution to the cultural and creative landscape.

The purpose of this research project is to identify and document an international evidence base of arts and creative industry programs and initiatives that could be used to promote gender equality in the Victorian community. The primary audience for this review is policy-makers, funders and arts and culture makers/shapers in a range of sectors (creative industries, government, health, NGO), and it is intended to inform future gender equality programming, investment opportunities and research. The research has been undertaken with a view to providing strategies and projects that might be adopted at a range of levels in the community. To this end we have focused on a wide range of arts-based projects that

were designed to have an impact on gender equality, and an understanding of gender fluidity, at an individual, community and societal level. These range from local community-based activities, to major participatory art events and multi-sited global projects using digital technologies. Case studies have been drawn from a variety of cultural settings, however out of necessity we have relied only on English language documentation, which has limited the geographic scope of the project. Rather than a comprehensive audit of all such activity – a somewhat unrealistic task – we have sought to present snapshots of practices that might be scalable, translatable, and viable in a range of Victorian settings.

The review is designed as an inquiry into gender equality, which implicitly opens up questions regarding gender diversity. This both highlighted the need to acknowledge gender is no longer perceived to be a male/female binary, but also drew attention to the diversity of masculinities and femininities. VicHealth recognises the diversity of Victorian women and the significant social and economic disadvantage experienced by a number of groups of women, including Aboriginal women; women from culturally diverse communities; women with disabilities; lesbian, bisexual, trans and intersex women; women with lower incomes or education levels; and women living in rural and regional areas. The broad range of projects that are presented are therefore chosen because they address or have the capacity to be adapted to engage with, a broad range of women and encompass the realities of the intersectional pressures that impact many women's lives

Arts and creative activities have been widely adopted as a mechanism to work with disenfranchised and minority communities to empower and build resilience and wellbeing. This begs the question of how to intervene, and indeed where to intervene to encourage shifts in aspirations, attitudes and the broader imaginaries of women and men. The short answer is everywhere. To this end, we have brought together interventions that seek to achieve gender equality amongst our cultural producers, and that have sought to achieve gender equity through cultural activities.

The policy environment

In 2016 the Victorian government adopted [Safe and Strong: A Victorian Gender Equality Strategy](#): a strategy for state-wide action through alliances and partnerships to deliver gender equality. The strategy noted that gender inequality can be compounded through

other forms of disadvantage and discrimination, and noted particularly that Aboriginal women, women from culturally diverse communities, women in rural and regional settings, women with disabilities, and trans and gender diverse people are likely to experience greater economic inequities and face direct discrimination (Victorian Government 2016). Research on the prevalence of violence against women highlights the role that the unequal distribution of economic resources and power along gender lines plays in perpetuating violence (CHANGE 1999, Heise 1998). As quoted in the VicHealth publication *Preventing violence before it occurs*, Heise observes ‘any analysis of violence (against women) must recognise the primacy of culturally constructed messages about the proper roles and behaviour of men and women and the power disadvantage that women bring to relationships by virtue of their access to power and resources’ (VicHealth 2007).

Influenced by this research, [Change the Story: A shared framework for the primary prevention of violence against women and their children in Australia](#) (Our Watch 2015), highlights that ‘gender inequality is at the core of the problem and it is the heart of the solution’ and highlights that factors including ‘beliefs and behaviours reflecting disrespect for women, low support for gender equality and adherence to rigid or stereotypical gender roles, relations, and identities’ predict or drive violence. The Victorian government strategy highlights the role that ‘idealised depictions of women’ and ‘rigid constructions of masculinity and femininity’ play in contributing to unhealthy, and violent, relationships between men and women (Victorian Government 2016, p. 31). *Change the Story* outlines key sites that can influence cultural change – long term investments in all those places where we live, work, learn and play will be required. The arts and popular culture are identified as an important site to support and influence such a cultural shift towards greater gender equality (Our Watch 2015, p. 38).

The focus of this paper is on art practices that promote, or have as their aim the promotion of, gender equality or changing people’s attitudes to gender equality. In so doing, these practices can in some way shift power and resources by enabling women and men to imagine and realise different ways of being in the world. An emphasis is placed on *practices* as other sectors will be taking the lead on gender segmentation and representation at an industry level. The Australian arts community, and those engaged in social change advocacy more generally, have embraced participatory arts practices as a mechanism to expand

audiences and, more particularly, as a way in which individuals and communities can find space to collectively shape culture. The art practices examined include, but are not limited to, participatory practices that seek to create transformative experiences. We also include larger scale projects that have the capacity to change the public debate beyond the reach of any single participatory project, and small-scale projects that, through innovative use of technology or by way of a strategic intervention in the value chain, become self-generating.

If gendered constructions of masculinity and femininity contribute to gender inequality, then it follows that these assumptions can be reduced or dismantled through alternative depictions of gender. We know that attitudes towards gender are formed early in our lives, and, furthermore, that they are not innate. Research conducted on the perception of their own gender, and the perceptions of others on their own gender, undertaken with pre-school children, found that watching television had an impact on children's considerations of what other people thought about their gender. A child who consumed daily amounts of between three to four hours of television is 'twice as likely to say that others think boys are better compared with a child who watched no television' (Halim et al. 2013).

As noted in *Change the Story*, 'the arts are a valuable medium for exploring and challenging social norms and encouraging community participation' (Our Watch 2015, p. 39). Perceptions of gendered roles and rigid binary definitions of gender are transmitted and subsequently reinforced through media, culture and the arts. The report proposes a strategy to attack gender inequality more generally and draws together drivers of violence directed at women: women's lack of independence, limited through male control of decision-making; rigid gender stereotypes and constructions of masculinity and femininity; and male peer relations that emphasise aggression and disrespect towards women. These key drivers have also informed our analysis of the way in which projects in the arts and creative industries can address gender inequality in society more generally.

Scope and qualifications

A thorough search of projects in the arts and creative industries was undertaken relying predominantly on desk-based data searching and searching of key terms, augmented by specific reports and scans of activities of known stakeholders, such as arts councils, foundations, and industry organisations. This produced an extensive data base of projects,

which were then reduced to those arts and creative industries projects that met our criteria of being either related to gender equality or containing strategies that could be adapted to pursue gender equality. The search strategy, together with a summary of the selected projects, organisations, and/or activities, is set out in Appendix A. It is important to note that the projects examined in the course of this research do not constitute a complete compendium of gender equality projects in the arts. Rather they are indicative of the types of arts and cultural industries activities and projects that seek to enhance gender equality. Details of the projects are contained in Part Two of the report, and it is intended that this might operate as an ongoing documentation of gender equality projects in the arts and creative industries with additional projects added to over time.

The focus of this report is more specifically targeted at participation in, and experiences of, the arts and creative industries. The Victorian Government's Gender Equality Strategy, *Safe and Strong*, acknowledges that the culture within the creative industries is also in need of change. It notes that young women and girls have high participation rates in the creative industries. However, the opportunity for advancement to leadership and decision-making roles appears limited and the incumbents in these positions are overwhelmingly male (Victorian Government 2016, p. 32). While a focus on employment patterns within the arts and creative industries sector is beyond the scope of this project, it is unfortunately the case that the arts sector itself contributes to a lack of economic independence on the part of women through its employment profile. Furthermore, the report observes that a significant majority (70%) of nominees for Australian arts awards are male despite the number of men and women being roughly equal within the artist population, and that less than 25% of all films are about women or include women as principal characters (Victorian Government 2016, p. 32).

Nonetheless, it is critical that in addressing issues of gender inequality in the community more broadly, we do not reproduce it within the strategies adopted. In other words, if our focus is on achieving gender equality in all areas of the arts and cultural sector then all interventions must aim for gender equality within these initiatives. The arts and cultural sector is an important mechanism whereby stereotypes are produced and reproduced, and can be equally powerful in terms of undoing, and recalibrating gender norms. In recent years there has been a greater recognition of the constructed nature of the gender binary

itself. A reference to gender diversity alludes to this. It reminds us that not only are gendered stereotypes harmful in that they assume that there are a limited range of possible ways of being a man or being a woman, but that the very assumption that one must either be a man or a woman has been overtaken by a recognition of gender as a fluid process, and identity as a work in progress.

Chapter two: A typology of gender equality themes

In this chapter we present a typology of the range of gender equality themes that were explored in the artistic and creative projects examined. These projects sought to achieve gender equality (i) within arts and cultural sector's creative output; and (ii) through participation in and engagement with arts and cultural activity. Together with the analysis in the following chapter, it leads us to a series of findings, able to assist in developing a framework for devising of projects in the Victorian context, adopting strategies from elsewhere but translating these to the local context and local set of challenges.

Empathic experiences

Several compelling projects created an experience that sought to create for a viewer an experience of everyday life of being a woman in a masculinised culture. These projects ranged from giving a perspective on sexual violence from the point of view of a female, to the everyday harassment that girls, young women and indeed all women face in public space, and the excruciating experiences that arise in a workplace when subjected to 'mansplaining'. The technologies utilised included virtual reality, ironic billboards, performances and storytelling.

The strategy of putting people through the everyday experience of the 'other' is used in a variety of settings to engender empathy and support. Empathy-based activities are frequently adopted in rape prevention programs (Foubert and Perry 2007; Foubert and Masin 2012). We had initially sought to identify these projects as examples of 'walking a mile in her shoes'. The phrase has been adopted as a rallying cry for men's marches in protest at violence against women and seeks to engender empathy for women through bringing men together 'on a designated path at the designated time and place, men walk one mile wearing women's high-heeled shoes and often other stereotypical "feminine" attire' (Bridges 2010, p. 6). Now an international phenomenon with activities in the United States, Australia and elsewhere this seemingly inclusive attempt to engage men as allies in a campaign against violence, has been criticised as politically ambiguous. As Bridges argues, while clearly creating empathy by men understanding the difficulty of walking in high heels, through participant observation of five 'walk a mile in her shoes' marches, Bridges concludes that at least with these marches, the preservation of gender and sexual

boundaries through a performance of heightened gender and sexual difference, outweighed any actual empathy that was produced.

Empathy through performance has long established precedents. A ground-breaking project devised by Jane Elliott and documented in the film *Blue Eyes Brown Eyes* subjected blue-eyed people with the types of racial prejudices experienced by those with brown skin in the United States of America. Byrnes and Kiger (1990) undertook an evaluation of *Blue Eyes Brown Eyes* to determine its effectiveness as a method of reducing prejudice. They observe that the rationale for simulation exercises as effective prejudice production tools is the consistent finding that 'knowledge alone is not an effective means of changing attitudes and behaviours' (p. 341). The simulation exercise designed by Jane Elliott involves separating the blue-eyed students from those with brown eyes and creating an environment which was overtly prejudiced against blue-eyed people. Signs were posted around the classroom that replicated the types of prejudice directed at African-Americans, per example, 'would you want your daughter to marry a blue eye?'; a sign at the drinking fountain read, 'no blue eyes'.

Activities involved excessively praising non-blue-eyed students and overtly criticising and undermining blue-eyed students. Byrnes and Kiger (1990) concluded that the experience was meaningful for the vast majority of the participants and there was moderate statistical evidence of prejudice reduction. However, they also reported stress on the part of nearly all participants. This last finding led to a subsequent piece of work by the same researchers who questioned the ethics of such simulation exercises. A more recent, and more light-hearted example of empathy-based racial understanding is included in the cabaret/queer performance artist Taylor Mac's *A 24-Decade History of Popular Music*. He demands of his audience that they simulate 'white flight' and vacate their prime seats in the midsection of the theatre for black members of the audience (Neher 2017). Those white members are forced to squeeze into the side bleachers and experience the overcrowding of low income accommodation in US cities.

The arts and creative industries have, at their heart, the opportunity for audiences and participants to imagine the circumstances of other people. Story telling gives us insights into other peoples' lives and, at its best, enables us to empathise and understand an other's

experiences. This can be achieved in a variety of ways, through direct interpersonal experiences, and more recently through the technology of virtual reality.

Bed – passers-by came across an older woman lying on a bed apparently abandoned in a public street or mall, leading them to either walk past, or spend some time in an intimate exchange with a stranger, prompted by an initial thought of ‘is she alright’? The ‘performer’ would share something of their life as an older member of the community, the audience gained an insight into feelings of invisibility on the part of those living hidden lives, and an intimacy was created and at times the audience member would also share their story. A co-production between Entelechy’s Artistic Director, David Slater, Sculptor and Digital Artist Malcolm Buchanan-Dick and members of Entelechy’s Elders Performance Company. Commissioned by Without Walls, Brighton Festival and Winchester Hat Fair. Supported by Arts Council England and London Borough of Lewisham.

Compliment – a virtual reality project which provides others with an experience of being the subject of harassment, developed by Lucy Bonner in response to the persistent catcalls and harassment that she was experiencing in New York. She sought to convey how unwelcome and disruptive these so-called ‘compliments’ were. The virtual reality technology allowed the male user to experience the sensation of being reduced in size, compared to others on the street, thereby instilling in many a rare sense of vulnerability. The work was produced during Bonner’s Master of Fine Arts studies at Parsons School of Design, New York.

Across the line – a virtual reality video which uses the real words and slurs of anti-choice protestors as women (and men) enter women’s health clinics, in order to access health services. The immersive experience puts the viewer in the shoes of women running the gauntlet of protestors as they drive or walk into the clinic and the effect this has on them (and the health care workers) once they enter the centre. The work was commissioned by the Planned Parenthood Foundation of America and produced by immersive media company, emblematic, founded by Nonny de la Peña, in a co-production with Brad Lichtenstein and Jeff Fitzsimmons of 371 Productions, *Across the Line* premiered at the Sundance Film Festival in 2016.

Filling gaps in the historic record and being seen and heard in the present

The term herstory emerged from 1970s feminism and a desire to ‘emphasise that women's lives, deeds, and participation in human affairs have been neglected or undervalued in standard histories’ (Miller and Swift 1976). While the term herstory has not gained a permanent foothold within the Academy, it remains a powerful reminder of the fact that the writing of history is value laden and many achievements of women have not been adequately documented. June Purvis (2004) credits Sheila Rowbotham’s *Hidden from history: 300 years of women's oppression and the fight against it* as being a catalyst for the

emergence of a research focus on women's history in the United Kingdom. Women's history committed itself to 'the act of making sure women are visible in history, of changing the ways they had been represented, and of analysing male power'. It was to some extent strongly associated with the emergence of social history, as both sought to expand the points of view from which history had been written: Women's history highlighted the male dominance of history makers, and social history identified the role of ordinary people and collective and community action as opposed to valorising the role of singular individuals.

In Australia, a range of research projects and organisations have focused on telling stories of forgotten women and filling the gaps in our histories. Academics have told the stories of women on the land (Henningham and Morgan 2018), in industry (e.g. Wood 2018) and medicine (McCarthy 2006). The theatre company [*Somebody's Daughter*](#) tells the stories of women in the prison system, and the Parramatta Female Factory Precinct Memory Project seeks to retrieve the stories of girls in a former state-controlled child welfare institution. The social engagement project [*Barangaroo Ngangamay*](#) highlights that Barangaroo, the recently developed entertainment and commercial site on Sydney Harbour, takes the name of the Cammeraygal woman Barangaroo and draws attention to the ongoing connection that Indigenous women have with this place. Telling our own stories on an individual level is concerned with the need for women's voices to be heard within the cultural landscape and to ensure that in all aspects of life, women's concerns and perspectives are taken into account. This then provides the rationale for specific government departments dealing with women, and organisations such as the [*Victorian Women's Trust*](#) that seek to highlight the contribution that women make to society, and informs campaigns to include more women in Parliament. [*Her Story*](#) is an initiative working to establish a public space in which to celebrate women's history, and currently develops online resources and temporary exhibitions to bring women's stories to public attention.

In terms of arts projects, the review uncovered a number focused on drawing attention to historical figures that had not been acknowledged in conventional histories. The mechanisms used to achieve prominence for these figures varied from a community-devised performance of an historic event, to a sophisticated virtual reality experience that enables users to become 'virtual statues' against city backgrounds.

[The Whole Story Project](#) – This US based app is designed for users to insert statues of notable, yet unacknowledged, women in the virtual public space. Images are uploaded and through a combination of augmented reality and GPS, users can ‘see’ the statues of historical identities. Virtual statues appear in Columbus Circle and at Mount Rushmore. The app was produced by the marketing company Young & Rubicam, together with The Whole Story Project. On their website Young and & Rubicam refer to the project as being part of an initiative in support of the UN’s Sustainable Development Goal to achieve gender equality and empower all women and girls.

[School for Revolutionary Girls](#) – A collective participatory event that involved young women reflecting on the circumstances of women in Ireland in 1916, comparing it with their own experiences. The work was created through a collaboration that included social practice artists Suzanne Lacy and Nicola Goode, historian Liz Gillis, The Irish Museum of Modern Art (IMMA), and Grizedale Arts, an independent residency and commissioning organisation.

The need to ensure that women are equally able to tell their own stories is not only an issue for female creative producers, but is also an issue of the right to self-expression and the nature of the stories that we tell about ourselves. A considerable amount of literature addresses this issue through drawing attention to the male dominated nature of many of our creative industries; in film and television (Screen Australia 2015) and theatre (Lally and Miller 2012). It is also an issue of the visibility of women and their stories in the public sphere. The [Bechdel Test](#) is a measure of women’s underrepresentation in film. It was first popularised by a character in Alison Bechdel’s comic strip *Dykes to Watch Out For*, in 1985. A film passes the Bechdel Test if it meets the following criteria: “(1) there are more than two females (who have names); (2) the female characters talk to each other; and (3) they talk to each other about something other than a man” (Scheiner-Fisher and Russell 2012). A range of projects reviewed sought to give girls and young women the skills and opportunities to tell their own stories, or to convey those of women close to them. Other projects placed images of women front and centre in the public sphere, or amplified voices not yet heard.

[Rachel Funari Prize](#) – This prize is open to all women, female identifying and non-binary writers, and is named after the founding editor of the Australian feminist magazine, *Lip*.

[The Stella Prize](#) – This prize is named after Stella Maria Sarah ‘Miles’ Franklin. The Stella Prize also runs events at bookshops, festivals and universities around Australia, as well as the Stella Schools Program, an initiative that aims to get students critically engaging with their own reading habits and imagining a future not limited by their gender.

[Alison Lapper, Fourth Plinth](#) – Located in Trafalgar Square the Fourth Plinth, the only one of the four plinths in Trafalgar Square to not have a statue on it, has become a site for temporary public art installations. A particularly powerful statue was made by Marc Quinn and featured a sculpture of Alison Lapper. Lapper was born with phocomelia, manifested in shortened legs and no arms, and was depicted naked and, as she was at the time of making, pregnant. The Fourth Plinth Project was prompted by a letter to a newspaper in 1994 by the then director of the Royal Society of the Arts, suggesting that something be done with the empty plinth. No consensus emerged as to the appropriate statue, which led to the concept of temporary installations. The City of London took up the initiative, and now convenes the Fourth Plinth Commissioning Group, which comprises noted representatives of the arts world.

[Silver Action](#) – This work, staged at the Tate Modern London, examines the beginnings of activism through personal political commitment. It brought together 400 women who staged four one-hour performances which involved staging kitchen table discussions about their first experiences of activism in areas including disability and environmental movements, feminism and the miners’ strike. Sponsored by BMW Live Tate series, the project was also supported by the *Sisterhood and After*, a project by Dr. Margaretta Jolly, Sussex University, the Gender Studies Institute of the London School of Economics, The Southbank Centre and Forster Communications.

[The Shatterbox Anthology](#) – A collection of short films, commissioned by Refinery29, a women-focused website, wanting to promote women-led productions and to increase the representation of women in film. A new short film was uploaded each month, directed by twelve different women ranging from established actors to newcomers. The project worked in conjunction with the Sundance Film Festival.

Unpacking and contesting masculinity, and gender binaries

One strand of gender studies research highlights the need to explore the ways in which men are also victims of rigid gender constructions. The notion that there are indeed multiple masculinities has revealed the possibility of different ways of being a man. Michael Messner highlights the fact that shifting gender regimes ‘can provide an emotional foundation for this identification with narrow interests of dominant men’ (Messner 2004, p. 87). One form

of masculinity is particularly dangerous to both men and women: toxic masculinity. Kupers describes this as 'the constellation of socially regressive male traits that serve to foster domination, the devaluation of women, homophobia and wanton violence' (Kupers 2005, p. 714). Toxic masculinity is particularly exaggerated in all-male regimented environments: prisons and correctional facilities, military institutions and, conceivably, male sporting teams. In 2008 Michael Kimmel published the book *Guyland: The Perilous World Where Boys Become Men*, which proposed an area of study that focused on involving both men and women in gender equality. Kimmel has gone on to work with the United Nations to develop a series of workshops for men on college campuses.

A recent article by Jim Burns notes parts of the military where one can find 'particularly toxic patterns of violent masculinity, necessarily radicalising individuals and creating bonding communities that embody an official hatred of others' (Burns 2017, p. 178). Also advocating for focusing on the problem of masculinity within educational settings is Jeremy Posadas, who argues that 'if we want to eradicate sexual violence, we must transform the apparatuses by which boys are subjectified into toxically masculinised men' (Posadas 2017, p. 178). Posadas' work involves students preparing letters to men in their lives that set out their own understandings of the readings that they have been undertaking during their studies. Educators are highlighting the steps that are required to work with young men and boys to fight gender inequality, not only to benefit women, but to bring about broader cultural change (Elliott 2018).

In the spirit of unpacking masculinity, and perhaps pre-empting toxic masculinities, many projects worked with men in ways that enabled them to explore other ways of being a male, ways that would open up wider possibilities for them, and their relationships, as well as contributing to gender equality more broadly.

[The Mask You Live In](#) – A film that explores how boys and men cope with narrow definitions of masculinity, and the damage caused to men and boys by their representations in American cultural life. The film is produced and directed by Jennifer Siebel Newsom, and follows her earlier film, *Miss Representation*.

[De tu puño y letra \(By Your Own Hand\)](#) – This project built on an earlier project in which Ecuadorian women wrote testimonies about their lives in letters, many of which documented their experiences of family and sexual violence. In the subsequent project conceived by Suzanne Lacy, hundreds of men attended workshops on masculinity and violence, and then ‘adopted’ one of the letters, without knowing its author, and used this letter to explore his understanding of family violence. A final ‘performance’ involved reading the letters aloud, in a bullfighting ring in Quito. The project was produced in conjunction with Centre de Arte Contemporáneo, with support from the American Embassy in Ecuador, Agency of German International Co-operation, together with corporate and municipal financial and in-kind sponsors.

[ManQuestion](#) – This organisation presents workshops in strongly masculinised environments, such as low socio-economic neighbourhoods and maximum security correctional facilities. The workshops will often lead to some form of theatrical performance, and the material that is gathered through the workshops is drawn on by company to produce their own productions. The annual New Masculinities Festival in New York emerged out of the ManQuestion workshops; the Festival seeks to present work that challenges audiences by new possibilities for expression of gender. The ManQuestion is led by a small group of collaborators.

[Locker Room Talk](#) – a memoir writing and storytelling workshop that was conducted with high school football players. The workshop is designed to confront the hyper masculine culture the boys inhabit and redefine what it means to be men, through inspiring them to find their own authentic self. It is run by the TMI (Too Much Information) Project, a not for profit organisation that aims to Change the World One story at a Time. TMI Project has led many workshops and performances with more than 1500 participants, and presented to audiences in schools, colleges, prisons, mental health clinics, theatres, community centres and the United Nations. The Locker Room Talk program is being turned into a documentary by Stockade Works (a film and tech non-profit organisation).

Other projects focus on the impact that male dominated environments have on women, establish alternative means of distribution and seek to create space for women to participate both as performers and as audiences. These have focused particularly on the live music scene: a place where the line-ups are predominantly male and the venues can be hostile to women (Music Victoria 2015). A range of projects seek to encourage women to

maintain an interest in performing music, through workshops and music camps for young women, whereas other focused on intervening into the live music scene to both change the mix of performers, and to make festivals and the industry more broadly, a more welcoming place for women.

[Women in Sound Women on Sound](#) – Women in Sound Women on Sound (WISWOS) is an international hub of networks made up of individual artists, researchers, technologists, musicians and archivists with an interest in sound, technology and education. They tackle issues of inequality and gender bias and play a role in interventionist activity. Their current project, Research in A Box, is a physical and virtual toolkit where young women can learn about technology, sound and music.

[Equal Listers/Key Change/Yours and Owls](#) – Equal Listers commenced a campaign in 2017 which invited subscribers to an online platform to suggest female bands and singers to include in festival line-ups, in response to claims that there is a lack of female talent. Key Change is a collaboration of music festivals across Europe who have committed to gender parity on programming by 2022. Yours & Owls is an Australian music festival that set out to program 50% female artists: solo artists or band with a female member.

[Listen](#) – Listen is a grass roots, volunteer-run organisation with a feminist perspective promoting the visibility of women, gender non-conforming and LGBTQIA+ people, indigenous and people from culturally diverse backgrounds, those with disabilities and those who are marginalised in the Australian music scene. Listen’s Facebook page operates as a listing service.

[Safe Gigs for Women](#) – a private initiative that works on a voluntary basis with gig goers to create safer environments for women, by calling out harassment. Festivals now contact SGFW and ask them to attend. While they recognise that some acts and songs are offensive to women, the organisation has stated that it will still attend these festivals as ‘we are there for the gig goers first and foremost’.

A third group of projects do not so much seek to promote gender equality as to problematise the binary framing of gender altogether. These projects are arguably an extension of undoing gender stereotypes, but in terms of their constituency they are more focused on those who identify as intersex and trans. These projects create spaces for trans histories and culture to be presented and encourage self-expression on the part of trans performers and creatives.

[Gender Unbound](#) – The Gender Unbound Art Fest is based in Austin Texas, and features performances by trans and intersex artists. It is connected with [Gender Portraits](#), an artist’s project that paints portraits and tells the stories of people whose bodies and gender identifications lie outside societal norms and advocates for sex and gender minorities through art.

[Tilde](#) – Tilde is a Melbourne based film festival that presents films from and about trans and gender diverse people. First staged in 2014, it also conducts film making workshops, encouraging trans people to tell their own stories.

[Museum of Trans Hirstory and Art](#) – The Museum of Trans Hirstory and Art (MOTHA) is a speculation by Chris E. Vargas on the possibility of a museum that exhibits the art of trans people and tells the history trans culture. While semi fictional, the Museum has staged exhibitions at a variety of venues including at the New Museum in New York, and the Yerba Buena Center for the Arts in San Francisco.

Conclusion

The arts and creative industries present an opportunity to engage participants, audiences, health promoters, governments, NGO’s and activists with opportunities to explore and imagine many different ways of being a woman or being a man in our society and, in turn, contributing to greater gender equality. The range of projects examined achieve this through exploring vastly different themes: bringing intimate discussions into the public space, ensuring that women feel comfortable in a highly masculine music scene, providing an opportunity for men to experience the impact that sexism can have on women’s experience of being in the world; populating gaps in our understanding of women’s historic contributions; and ensuring that women and girls are more visible , not only in the arts and creative industries, but through the arts and creative industries, in all aspects of public life.

Chapter three: A typology of strategies and engagement techniques

In this chapter we explore the modes of engagement evidenced by key projects. This analysis is prompted by the fact that there is a paucity of publicly available evaluations of the types of projects discussed in this report. There are many reasons for this – not all project budgets will include an evaluation, not all projects will have explicit goals against which an evaluation would take place, and similarly, projects conceived as part of an artistic practice rarely set out to be evaluated in any programmatic way. In any future work in gender equality and the arts and creative industries it is important to set goals. As we demonstrate in this chapter, such goals should then influence the project design. If impact is considered a goal, and this can be assumed to be the case in relation to most of the projects discussed, then it is possible to consider what characteristics appear to ensure higher levels of impact. Several projects are given more detailed analysis: their evolution tells us how particular approaches might produce significant impacts beyond what one might have envisaged at the outset. We have described these as value chain projects – small investments at crucial stages that added exponentially to the project’s impact. The investment is not always financial, it can be opportunity, publicity, or prominence. The second part of the chapter examines specific strategies that extend and enhance a project’s impact. In some cases, this was built in to the design, in others it was a result of unexpected outcomes. Nonetheless, the project itself was clearly conducive to being extended, stretched or scaled up.

Value chain project descriptions

[*The Vagina Monologues*](#) (1996) – Based on interviews with over 200 women, *The Vagina Monologues* opened off Broadway in 1996. It has been performed by high profile entertainers and musicians, by an all transgender cast, and translated into Marathi, an Indian language. One day a year, the rights to the play are forfeited and it is produced all over the United States at benefit events. Colleges have adopted the tradition of V-Day, in February each year and produce the original, or *The Vagina Memoirs*: an adaption of the original work with participants telling their own stories. The tradition continues today.

[The Vagina Monologues](#) is an example of theatrical production that has extended its impact far beyond its initial performance season). Written and directed by Eve Ensler, the play was first performed off-Broadway in New York in 1996, and first published in 1998 (Ensler 1998). One of the reasons that the production connected so strongly to the cultural core at the time can be attributed to Ensler's ethnographic method: she conducted 200 interviews with women to develop content that touched on sexual violence (including rape, incest and genital mutilation), sexuality, and female empowerment and told through a monologue performance format.

Ensler's production has been adapted hundreds of times; performed by celebrities, adapted for television, and performed by a cast of transgender individuals (which Ensler herself notes in the face of criticism for a limited representation of gender). However, the play — which is very much a manifestation of 1990s feminism — has attracted its fair share of criticism for its lack of intersectionality (Gillespie 2017). Nonetheless, it continues to evolve and in 2017 [Deafferent Theatre](#), a company for deaf and non-deaf audiences, presented *The Vagina Monologues* at the Melbourne Fringe Festival. *The Vagina Monologues* has remained in the public spotlight through its ability to be adapted to contemporary concerns, enabled in part, by Ensler waiving her rights to the play for a defined period each year, thereby enabling 'activists in colleges, communities, high schools, or youth groups around the world to present select benefit events during and leading up to V-Season' (Ensler 2012). V-Day takes place on 14 February, most usually celebrated as Valentine's Day; a day on which traditional gender roles are highlighted. The producers of V-Day's rights free performance of [The Vagina Monologues](#) are directed to use the events to raise money for local charities and groups working to end violence against women and girls.

Ensler's activism has retained its artistic and performative roots. [One Billion Rising](#) is a global movement, founded by Eve Ensler, to end rape and sexual violence against women. It started in 2012 as part of the V-Day movement and has adopted a signature dance (choreographer Debbie Allen's movement for Tena Clark's 'Break the Chain'), with performances of interpretations and versions of the dance, lending itself to flash mobs and protest events. Allen and followers of One Billion Rising have produced online videos, making the [Break the Chain](#) dance accessible for individuals from around the world to continue to popularise the performance of the activism.

[Miss Representation](#) (2011) – A documentary film that included interviews with high profile women from the media, entertainment and politics. It highlighted the disparity between the number of men who get to tell their stories and the number of women. It has reached audiences the world over, continues to inspire and has, through its offshoot, the representation project, maintained a powerful presence online and in social media.

Directed and written by Jennifer Siebel Newsom, the film *Miss Representation* premiered at the Sundance Film Festival in 2011 with an estimated production budget of \$750,000 (IMDB *Miss Representation* 2011). The film highlights the ways in which women and girls are represented on screen, and included interviews with American celebrities such as Katie Couric, Jane Fonda and Geena Davis as well as politicians, public servants, advocates and academics. The film follows a documentary format, diving into the history of advertising, mainstream media and entertainment to make a case that the representation of gender can have lasting damage on individuals, communities and societies. Moreover, the film argues that one of the core ways in which women are represented, misrepresented and under-represented is that it is predominantly men who tell the stories as directors, writers, politicians, and public figures – all of whom are likely to portray women through a cis-male (male born male) focused lens (*The Representation Project* 2018). These images are then fed back via mainstream media outputs, affecting self-esteem, sense of empowerment and body image, as well as fundamentally ‘othering’ women who do not conform to a mainstream idea of feminine beauty.

Newsom’s second film, [The mask you live in](#) (2015), explores how boys and men cope with narrow definitions of masculinity, and argues that representations of men and boys in American cultural life are damaging. More than 10 million people have seen the films, and they have received extensive media coverage from major international news outlets (*The Representation Project* 2018).

Miss Representation has inspired subsequent activities, including the founding of the highly influential The Representation Project (therepresentationproject.org), which directs its efforts towards political advocacy, developing a pledge for individuals to commit: ‘I pledge

to use my voice to challenge society's limiting representations of gender'. According to the website, over 100,000 people have taken this pledge (The representation project 2018).

The Representation Project had 97.8K followers on Twitter and has spearheaded social media campaigns including; #Askhermore (addresses sexist reporting at major entertainment and sporting events); and #Askmoreofhim (inviting men to join the conversation around gender issues and advocate against gender violence).

[Cartas de Mujeres](#) (Women's letters) (2011–12) a letter writing campaign and [De tu puño y letra](#) (By Your Own Hands) (2015) a performance event produced by Los Angeles based artist Suzanne Lacy, based on the letters. Lacy is a social practice artist, whose work addresses social themes and issues through public art events, film and installations. In 2011 a UN project invited women to write letters reporting gender-based abuse, which produced 10,000 testimonials from Ecuadorian women. Some years later, on International Day for the Elimination of Violence Against Women, Suzanne Lacy staged an event in Quito involving male performers reading aloud 600 letters, with events leading up to the event drawing attention to gender-based violence. The reach of the project is reflected in the number and diversity of the funders and supporters.

Those participating in [De tu puño y letra](#) (By Your Own Hands) (2015) joined a series of workshops in the lead up to the event which encouraged men to understand their role in promoting or passively participating in gendered violence through the development of the work. Lacy's skill with developing targeted media strategies for her artwork meant that *De tu puño y letra: Diálogos en el ruedo* had extensive media coverage internationally, even before the performance, coverage that was used to spark a conversation about gendered violence and *Cartas de Mujeres* beyond the event. Coming out of the project, a men-only, public educational program was developed and reportedly adopted as curriculum by partners like the medical school from the Universidad de las Américas.

The project brought together a significant number of partners. This in part reflected the fact that it drew on an existing body of work – the letters written as part of the 2011 United Nations project, already ensuring the involvement of influential partners including the

Municipality of Quito and the Contemporary Art Centre, UN Women and the German Society for International Cooperation (GIZ). Suzanne Lacy conceived of the work while she was a participant in the prestigious *Rockefeller Foundations' Bellagio Centre Residency Project* that brings together scholars, artists and innovative thinkers (The Rockefeller Foundation 2018). The work was presented by the Fundación Museos de la Ciudad and the Secretaria de Cultura through the Centro de Arte Contemporáneo de Quito. Other partners include the US Embassy in Ecuador, The Diners Club, A Blade of Grass Fellowship for Socially Engaged Art, Creative Time's Global Residency Program funded by the Robert Sterling Clark Foundation, Universidad de las Américas, Universidad San Francisco de Quito, and ForYourArt. The role of the community in contributing to the work in development and performance is a key signifier of Lacy's career. Lacy has created a body of work using large-scale public installations and created development periods embedded in local communities to address gender issues. Audio-visual products of her work were included in the [2018 Sydney Biennale](#).

[Tampon run](#) (2014) was made by two high school students who attended a [Girls who Code](#) program. They produced a web-based video game called Tampon run, available as a web game and received pro-bono support from Pivotal Labs to create and publish a mobile version of *Tampon run*. They have toured the United States talking about the experience and in 2017, their book about the experience won the New York Public Library Best Book of the Year.

In 2014, high schoolers Andrea Gonzales and Sophie Houser created *Tampon run* as attendees at Girls who Code, a not-for-profit program designed to close the gender gap in tech (a similar, Australian-based program is Melbourne's [Code like a Girl](#)). This mobile game went viral, in large part due to its attempt to demystify menstruation in a fun and entertaining way. Since its foundation by Reshma Saujani in 2012, more than 90,000 girls have participated in [Girls who Code](#) programs, which include summer intensives, campus and club programs.

[Tampon run](#) is an 8-bit game that combines information about menstruation followed by a never-ending game where players collect, confiscate and fire tampons at one another. The

game addresses the stigma around menstruation, which manifests in different ways across the world, from simply a taboo subject for conversation, to measures that prevent hygiene and dignity for menstruating women. There were also numerous cultural and political inspirations for this game, including an incident in 2013 in Texas where state troopers confiscated tampons, pads, condoms, and other ‘potential projectiles’ from individuals trying to enter the Texas State Capitol. Ironically, the state troopers were not confiscating guns, which are legally allowed into the Capitol building (Lavender and Wing 2013).

Houser and Gonzales received pro-bono support from Pivotal Labs to produce the mobile version of *Tampon run* which is free to download for iOS. They have also published a book about the experience: *Girl Code. Gaming, Going Viral, and Getting it Done* (Gonzales and Houser 2017), and the web game and mobile app has been seen by 500,000 people. Houser and Gonzales have also created a second feminist game called *Catcall run* (it was a finalist at a Stanford Hackathon). In *Catcall run*, ‘the player flings “tools of empowerment” like pencils, computers, and notebooks at oncoming catcallers, who then switch over into ‘graduation garb because they had been educated’ (Tiku 2015).

Engagement and impact

The projects discussed above have been highlighted because of the way that they have combined several creative components. Not all components would have been anticipated at the outset of the project or factored into its design. Nonetheless, the original action: letter writing, a script, a game devised in a coding workshop for young women, a documentary film, proved to be durable. Like all the projects in this report, various means are used to engage with key publics – namely audiences and/or communities – on the issue of gender inequality. The diversity of engagement strategies points to the myriad ways in which the arts and cultural industries can be used as vehicles for social change and dialogue. The following section is an analysis of four key domains to be considered in developing and delivering arts and creative projects that address gender inequality: Audiences, communities and publics; Accessibility; Durability; Legacy.

The analysis that follows demonstrates that there is no one correct pathway to ‘success.’ Rather, the variation *within* the domains we identify below highlights the ways in which a

project can take many forms in delivering value to project stakeholders. In short, there is no one 'right' way to develop a high-quality arts project on gender (in)equality.

Audiences, communities and publics

The projects reflect the complexity and diversity of target audience(s) and/or community(ies) with which the project seeks to engage. Understanding the target audience for the project and the means by which you will engage with the audience is key. Some projects are designed to address specific gaps in the storytelling market for particular audience segments. This may include engaging audiences as co-creators. Other projects are designed to what may be considered accidental audiences via public exhibitions. What they all share are different engagement strategies for various communities.

There is a large body of literature on audience development and diversification, which is tied to relationships with communities. It is beyond the scope of this project to review this body of work in depth. Yet best practice reports in engaging audiences, communities and publics start with understanding the ways in which they are shaped by and shape the sociocultural contexts in which they live, including but not limited to racialisation, class, gender, age, sexuality, ability, locality, citizenship, language, history and so forth (Walker-Kuhne and Wolfe 2005). Additionally, communities can be based on purpose, identity, geography, heritage, professions, memberships, and more. Communities can be spatially bound, or virtual/networked or both. Most people have memberships in multiple communities simultaneously. Thus, understanding that audiences come from communities; that communities are intricate and intersecting places and spaces; and that publics are composed of multiple communities, is an important dimension of understanding the success of these projects.

Communities' art

Some projects engage with specific communities to activate and animate the stories of those whose voices are overlooked and/or marginalised in mainstream society. This can be a particularly powerful frame for using the arts as a tool to promote gender equity, as it both places a focus on the degree to which gender inequality is normalised as part of daily life, and furthermore points to the degree to which mainstream arts and culture fails to engage with systemic inequality in subject matter. For example, the South African-based artist Zanele Muholi was commissioned to work with local economically disadvantaged

women in Philadelphia on a year-long project to develop multi-layered portraits, including self-portraits, of the participating women. During the project, the women received training in photography, video, graphic design, writing, and public speaking. The works then toured the state in a mobile museum – [Women’s Mobile Museum](#). The [Entelechy Elders Arts Company](#) worked to draw attention to the loneliness of the elderly, and the sense of being hidden from the world, resulting in elderly women lying in beds in the main street, open for a conversation.

Audiences as co-creators

As noted in the thematic analysis, several of the projects adopt audience engagement and interaction as central to the project design in driving home the experiential dimensions of gender inequality. This can happen through interactivity, as in numerous VR experiences ([Compliment](#), [Mansplained At](#), [The Party](#)). Other examples of audience co-creation are linked to project scaling (more follows) whereby audiences and communities adopt and adapt elements of the project as their own. Rich audience co-creation also takes the form of several intergenerational projects we located. For example, the collaborative web series [Grandmas Project](#) invites young filmmakers around the world to make a film about their own grandmother, exploring the relationship between them and something of their family’s heritage. Audiences, are also invited to share photos and memories of their grandmas on the website, thus expanding the scope of the project and building a global collection of grandmothers’ stories and recipes. In January 2016 *Grandmas Project* received UNESCO’s patronage for its work in raising awareness about intangible cultural heritage.

Public notices

Several projects function as disruptive elements in public spaces. The audience is the public at large who transit through a particular space as part of local daily lived experiences and tourism. The public profile of these projects is underpinned by their location in high traffic, prominent public places. This requires high level support and commitment from key public and private sector partners as appropriate to the exhibition of the work. The public profile of these projects tends to be extended through general and at time international media engagement for an extra value-added in terms of the stimulation of public debate. Excellent examples of these include the [Fourth Plinth](#) in Trafalgar Square, and the [Fearless Girl](#) on Wall Street.

Accessibility

The question of accessibility is a logical extension of audience/community/public strategic choices. Accessibility in the context of arts and cultural production, distribution and consumption include a range of factors, including distance/location and physical access, cost, and other potential socio-cultural barriers to participation for audiences, communities and publics. The projects identified herein *enable* access to new experiences and understandings of gender equality that audiences may not otherwise consider or encounter in mainstream cultural projects and products. For example, [Across the Line](#) project enables audiences to access real world lived experiences of health care providers and patients seeking abortion services through the safety of virtual reality. While the content may be very confronting, the experiential context in which the content is consumed is, compared to the 'real' world context, safe. The digital nature of the virtual reality experience may also function as a limiter as not all can access the digital technology; at the same time, digital projects may also assist to *overcome* geographic and or physical barriers to participation, enabling access for multiple and distant audiences and communities. Thinking through questions of accessibility for audiences, communities and publics is always in terms of the opportunities and challenges the location, cost and modes of delivery present.

Durability

Durability refers to the 'life span' of the project. The durability of the project is in part related to the medium. Screen-based products, recorded music, murals (if preserved), sculptures and paintings, for example, often have an inherent durability that enables the project's life to endure for years and in some cases, decades. Thus, projects with high media durability enable the project to be exhibited over time in various locations in their original format. The context in which the project is exhibited, and the subjective position of the audiences, communities and publics who engage with the project will affect and shape its reception, of course. Yet the key point is that the project remains intact as originally produced with the potential, over time, to gain value as an historical reference point.

Other media generate projects that are comparatively ephemeral. Live performances, for example, have an immediacy that can deliver very powerful impacts, but are short lived experiences as particular staged productions. Similarly, the ephemerality of street art is a defining feature of the practice. Thus, projects that are short in duration but deliver

powerful experiences can deliver high impact to audiences, communities and publics who were able to experience them ‘in the moment.’

Durability can be built in to a program from the outset. A small production, a single image, or a conversation, can endure if it is conducive to being distributed through digital technology. A live performance’s durability, for example, can be extended and preserved through audio-visual recording. A film, such as *Miss Representation*, or a piece of sculpture such as *The Fearless Girl* engages audiences, communities and publics through exhibition in high profile locations. Equally, it is important to consider how a project’s duration may be scaled, stretched and/or extended. Thus, it is important to think through the various dimensions of a project’s duration in relation to its medium and design in the first instance.

Extension

Several projects have multiple components that can stretch the reach of the project and/or extend its scope of practice and engagement. Project extensions are additive, meaning one element of the project builds upon and in some way changes or extends previous work that falls within the project as an idea/series of linked ideas. For example, the *Cartas de Mujeres* project (2011/12) drew on existing testimonies of experiences of family and sexual violence. Suzanne Lacy extended that project through *De tu puño y letra*, in which hundreds of men attended workshops on masculinity and violence.

Scaling

Other projects have scalable elements connected to an ethos of audience co-creation. These projects scale up over time through use of multiple storytelling and engagement platforms that enable the core IP to be taken up in a number of different contexts by different communities over time. Thus, the project both carries the imprimatur of the ‘creator’ but also allows various audiences and co-creator communities to make it their ‘own.’ [The Vagina Monologues](#) is an excellent example of project scaling in which the core project functions as a trans-media and interdisciplinary platform for audience engagement and co-creation. The enduring life cycle of this project originally billed as a ‘whirlwind tour of a forbidden zone’ that scaled internationally, now includes print, theatre, dance and screen. The *Economist* reports that as of 2018 the [V-Day Campaign](#), ‘has raised over \$100m, used to fund educational campaigns about violence against women—including marital rape and

female genital mutilation—and to fund more than 13,000 anti-violence programs and shelters internationally’ (R.D. 2018). This also points to the ways in which projects can also grow beyond their original scope in terms of partners and impact. We call this stretching.

Stretching

Project stretching occurs when the original design and concept of the project moves beyond the original framework to encompass new content, activities and domains of engagements that complement the original project concept. Stretching is similar to extension but may happen concurrently with the project itself in various iterations. A good example of stretching is the [Fourth Plinth Schools Awards](#) that accompany the Fourth Plinth installation in Trafalgar Square. The awards invite students to imagine what they would like to see on the Fourth Plinth, the world’s most high profile public art commission. The 2018 competition yielded 3841 entries from schools in every London borough.

Stretching is often leveraged through the development of partnerships, in which new project partners introduce additional skills, networks, audiences and resources to enhance the reach and scope of the project as a suite of related activities. [Artolution](#) designs and delivers gender equality focused art projects with a large range of local, national and international partners across both public and private sectors.

Legacy

Project legacy refers to the lasting impact that the project aims to leave on the audiences, communities and publics with which it engages. The projects reviewed here aim to interrogate, question, disrupt and/or reform gender relations in different ways through a diversity of means. Our reference to legacy is more specific, and two-fold. First, legacy projects can be thought of in terms of project interventions that are designed to disrupt not just what kinds of stories are being told, but the pool of professional storytellers themselves early in the pipeline. [Girls Make Games](#) and [Girls Rock!](#) are two excellent examples of gender equity project interventions designed to leave a long legacy by encouraging young girls into fields in the arts and cultural industries where women are severely under-represented. Secondly, legacy projects can be thought of as those which leave a permanent legacy for the community at large more generally. The Design Studio for Social Intervention’s 2014 [Light up the Bridge](#) turned an unsafe, unlit space under a commuter rail bridge into a bright and inviting space with the installation of lights and a ‘red carpet’. The

installation only lasted for two days, but as a direct result of the project, the bridge gained permanent new lighting.

Partnerships

Partnerships played a significant role in the realisation of many of the projects. These partnerships often contributed much more than financial support, opening up networks, technological access and distribution outlets. In some cases, partners were in possession of material that had been collected previously, but not with the intention of being part of an art project. The United Nations were one of the partners in Suzanne Lacy's [*De tu puño y letra*](#) but had collected the letters some years before. This project also drew on support from Universities in Ecuador and a range of prestigious arts funding organisations. While partners can ensure longevity and reach of a project, the project itself must be capable of carrying such substantial support. The importance of an established artist with a record of success in social change art projects on a large scale, cannot be underestimated and Suzanne Lacy's success is in no small part due to her professional reputation.

Nonetheless, leveraging off existing creative works or documentation has the advantage of an already existing and engaged partner. Two recent Australian examples demonstrate this principle. Ilbijerri has succeeded in obtaining Victorian Government support for *bagurk*, which will use letters of protest from Koorie women to government officials as the foundation for a theatrical production. Clare Wright wrote the book *Forgotten Rebels of Eureka* (2013) based on a postdoctoral research project at Latrobe University funded by the Australian Research Council. The book was awarded the Stella Prize in 2014 and in 2015 the broadcast company Ruby Entertainment bought the screen rights to the book. The project has now gone full circle and Latrobe University has reinvested in the project financing the development of a series outline and pilot script.

Given the potential of projects in the arts and creative industries to circulate through different platforms and artforms, many of the most viewed or experienced projects have resulted from a collaboration of public and private stakeholders. In the technology field, a demand for content means that companies are willing to sponsor projects through use of their sophisticated technology, eager to find the breakthrough content that will popularise the technology itself. Technology companies appear to be attractive collaborators in

promoting innovative creative projects that focus on social change, including gender equality, as for a number of these companies this aligns with their brand aspirations.

For a small investment, technology and media production companies have enabled women and girls to acquire skills in production. [Tampon run](#) and [The Whole Story](#) were small scale projects, but with investment from Pivotal Labs and Y&R respectively, the projects became more sophisticated technologically and capable of reaching a wider audience. A desire on the part of corporations to signal their credentials in gender equality can work with creatives to make a statement, lead to significant media coverage and generate conversations. Brand positioning provided the motivation on the part of McCann New York, State Street Global Advisors when they commissioned [The Fearless Girl](#), and installed the work in Wall Street, staring down the bull for maximum impact. A web platform and media company, Refinery29, is a gateway for women to access information and news relevant to their interests. It commissioned [The Shatterbox Anthology](#), supporting women creators to develop short films as content that will bring more traffic to its website. The production of short films then led to a partnership with a film festival resulting in a different audience and a different conversation, but still promoting the works and their producer. This is not to criticise these instigators, nor to diminish their commitment to gender equality – these projects are successful because of an alignment of interests between corporate interests and those of social change advocates.

Public sector arts and cultural institutions have provided an auspice or host for a range of projects. The Irish Museum of Modern Art commissioned [The Revolutionary School for Girls](#) and other galleries and museums have partnered with smaller art projects to provide an exhibition space.

It is important to note that many of the projects that had a wide impact were as a result of what might appear to be serendipitous events. Not all were designed for the roles that they subsequently achieved. But the conditions for success were present at the outset by bringing together women: young women, older women, women from culturally diverse backgrounds, and providing even modest amounts of financial resources and tools at the outset that could enable existing ideas and stories to take shape as artistic creations. Once a project has proved successful, that is attracted attention and realised its goals on a smaller scale, more substantial public or private support can multiply the impact exponentially.

Chapter four: Findings and implications

The previous chapters have presented the outcome of our detailed analysis of projects, interventions and strategies operating in the arts and creative industries to advance gender equality, or which have the capacity to advance gender equality. This analysis has identified spheres of activity, strategies and high-value projects that present a range of productive sites for future activity. In this chapter we draw out the key findings from our research and identify strategic approaches for future interventions: devised so that they can sit alongside organisations' strategic directions in health promotion, arts and cultural activity, and gender equality. The findings and strategies acknowledge existing relationships and suggest new partnerships, and strategic imperatives that can improve gender equality through the production and promotion of, and participation in, arts and cultural activities.

Gender equality issues addressed through the arts

A range of arts projects demonstrated the potential of arts and cultural experiences to develop greater empathy for the circumstances of those with very different lived experiences. Particularly promising in this area is the growing use of virtual reality technology which seeks to provide men with an immersive experience of the impact that hostile male environments have on women. These projects placed men in an experience of walking through streets facing harassment, of being in workplaces and being patronised, and of the fear that is engendered through toxic masculinities. Other means whereby empathic awareness was facilitated, or opportunities presented for one-on-one communication, included the [Bed](#) project, in which shoppers and passers-by encountered an older woman lying in a bed in the main street. Having approached the woman, perhaps to see 'if she was alright', they found themselves in a profound conversation with a complete stranger, acquiring an understanding of the loneliness that can define the experience of older women.

Finding: The arts can provide a vehicle for an experience of what it is like to be in the world of an 'Other'. This was achieved through technologies such as virtual reality, which provided men with an immersive experience of being a woman in a hostile male environment, and unexpected encounters in public spaces.

The performative nature of arts practice creates many opportunities for the presentation and indeed disruption of gendered identities. Our research identified projects that intervened in this area through comedic presentations of the impact of stereotyping, such as [Nanette](#), [The Real Man Catalogue](#) and [Macho Man](#), and the absurd expectations that we have of gender and heteronormative performance. An important aspect of a number of projects was creating space for young people to occupy: with their voices, their public presence and their music, these included [Rock and Roll Camp for Girls](#), [The School for Revolutionary Girls](#) and [Notes to My Father](#). Newer technologies and, in particular the online environment, are often male dominated and a number of projects created opportunities that seek to redress this gender imbalance and allow girls and women to occupy the digital public space. In addition to challenging gender stereotypes: what it is to be a man or a woman, projects sought to dismantle the pervasive nature of the gender binary, that is, the assumption that one must be either a man or a woman.

Finding: Gender stereotyping can be disrupted through arts projects that explore different ways of being a man or a woman, or indeed disrupting the notion that one must be either.

Storytelling is fundamental to arts and creative practice and is the way in which we convey the paths from our history that lead us to the present. Expanding the archive, correcting the record, completing the story, provided the motivation for a range of projects. The absence of women as the subject of artistic productions, is in large part due to their absence from the historic record, and then subsequent artistic interpretations and representations of history. A range of projects presented stories of overlooked women of history, interrogated the historic struggles of women and restaged not so historic performances by women.

Finding: The arts fulfil a significant role in terms of telling stories about our past, our present, and our futures, and as such it is crucial that the stories being told are inclusive of the diversity of gendered experiences.

A range of projects focused on the issue of toxic masculinities – hostile and aggressive cultures that emerge within highly gendered environments such as the military, sporting associations and correctional facilities. These focused on the danger that such cultures present not only to women but the limitations that they impose on the male participants and their immediate families and associates. Work in this area focused not only on highlighting the phenomenon of toxic masculinity, but of devising creative ways in which

participation in the arts, performance and self-expression can begin to break down this phenomenon on an individual level.

Finding: The arts can reveal aspects of cultures and behaviours that might otherwise be taken for granted. Most notably, it can shine a light on unhealthy and unsafe environments that can be found in heavily male dominated leisure or sports, workplaces and environments.

Finding: The arts allow for and validate self and collective expressions and are a means whereby fulfilment is gained through being heard and being visible in public spaces. Hence all sections of our communities, howsoever identifying in terms of their gender and sexuality, must be seen and heard within our public performance and displays of art.

Engagement and impact

Having established the aspects of gender equality which have been pursued through arts and creative practices, we then examined the ways in which these projects have the capacity to achieve a wider impact. As we emphasised, there is no one strategy that guarantees success, but rather a range of characteristics and qualities that maximise the likelihood that a project will have impact extend beyond one single exchange.

Finding: Projects should be designed, developed and delivered in ways specific to the audiences, communities and publics with whom they aim to engage.

Audiences, communities and publics are diverse and take many forms. All of them have gendered dimensions. Understanding the commonalities and diversity of audience and community dynamics is a precondition for meaningful engagement and impact. An audience may be sympathetic to a particular art project, but that may not achieve a change in attitude or belief. Similarly, a project that is overtly challenging, without creating the conditions for an open reception and considered follow-up may prove counter-productive. In other words, an intended audience needs to be met on its own terms initially, if it is to be taken somewhere else.

Finding: Projects that specifically engage with questions of gender *enable* access to new experiences and understandings of gender inequality that audiences may not otherwise consider or encounter in mainstream cultural projects and products.

As noted above, the arts and creative industries are one means by which gendered social relations are performed and adopted in the public sphere. Thus, offering counter-narrative stories that challenge these relations is an important aspect of social change. Digital technologies may be particularly useful in enabling access for particular communities by overcoming geographic and or physical barriers to participation, enabling access for multiple and/or distant audiences and communities. Digital immersion projects using virtual and augmented reality also provide a physically secure opportunity for audiences to access subjective experiences of threatening situations that women face as part of their daily lived experiences.

Finding: A project's medium and design will shape the durability, or lifespan, of the project. High media durability projects tend to have longer lifespans, thus increasing their capacity to reach more audiences, communities and publics.

A key factor in an artwork or project seeping into the public consciousness is its durability. Projects in mediums that enable their preservation and exhibition in their original format will have a much higher chance of reaching a larger audience over time. A longer project lifespan also increases the opportunity for project message amplification through audience and professional reviews, media coverage, and social media engagement strategies.

Finding: Project scaling, extension and stretching are highly effective strategies to increase audience/community engagement, enhance the project's durability, and leverage strategic partnerships through expanding the reach and scope of the project itself.

The example of [The Vagina Monologues](#), then [The Vagina Memoirs](#), and [V-Day](#) campaign demonstrate how an original creation, in this case a script, turns into a transmedia art product that becomes participatory and reaches audiences on a number of levels. Artworks can stretch into other terrains: the artwork can provide the basis for the development of teaching kits for use in schools; a major single art project, such as the fourth plinth, can produce replica projects in other media, and locations.

Finding: Art projects can have a long-term impact on gender equality through leaving a legacy of skill and/or infrastructure that is enjoyed and deployed far beyond the life of the project itself.

Legacy is a form of capacity building: it may build a larger skill base among women in a particular art form or leave a piece of infrastructure that will enhance and empower young women in their everyday lives. A participatory project that engenders skills within young women, and an appetite for telling their own stories, will produce long-term impacts in the industry, not only through the women's own output, but as role models for others.

Partnerships

Partnerships were a feature of the vast majority of projects. The range of organisations involved in the projects included universities, galleries and museums, federal and state government, foundations and corporations as both commercial partners and sponsors – financially and in-kind, charities, not for profits and international aid and health organisations, embassies, cultural ambassadors, unions, infrastructure agencies, local council, industry associations, festivals, and of course arts organisations, and artists. Partnerships served to both build financial and practical support for a project, but also provided content, sometimes in existence prior to arts project's commencement, and at other times, provided platforms for distribution. Private corporations provided significant support for projects where they aligned with the commercial interests and brand position or enabled innovative use of their technology.

Finding: Arts projects can leverage existing gender equality research, campaigns and documentation, as content, momentum and inspiration, predominantly sourced through partnerships with universities and social change agencies.

Finding: Corporate partners can provide financial support, in-kind support and co-investment when the arts project aligns with its commercial and brand interests.

Appendix: Research strategy

This research project aimed to identify strategies through the arts and creative industries, that could be utilised by a range of organisations including health, government and non-government agencies across Victoria to promote gender equality. Our approach was to undertake as exhaustive a search as was possible that would identify case studies of art projects that explicitly focus on challenging gender norms and inequities. While such research is time limited, and hence we cannot claim to have identified every project that fell within the scope of our research, we did reach a saturation point where projects were being identified with very similar characteristics to those we had already analysed. This gives us a degree of confidence that the typology developed in the following chapter is comprehensive.

It would be desirable to be able to point to rigorous evaluations to assess the impact of these approaches. However, there were few examples identified where this type of evaluation was undertaken over the longer term. So, the projects are presented as examples of art practices and projects that aim to challenge stereotypes of gender, to educate communities, and to build positive social practices through various forms of arts practice and engagement. We identified a far wider range of projects that enact performative and participatory methodologies but focus on other aspects of social change. Some of these are discussed herein, to highlight the transferable nature of the participatory practice.

The search strategy was developed through discussion with VicHealth and sought to identify English-language resources and projects that related to gender equality within and through the arts and creative industries. Given the particular focus of this review did not venture into areas of gender equality in employment within the arts and cultural sector: while an important determination of content produced by the sector, efforts to address gender equality within employment lay outside the scope of the remit, and will be taken up through other mechanisms.

From an initial proposal by the research team, an agreed search strategy was arrived at, and key terms identified. These were:

Search Terms

Strategy/ies | Arts Programs | Arts/Artists | Creative Industries | Digital | Design thinking | Creatives | Social justice | Activism | Women/Men | Young People/Young women/Young men | Gender Equity | Gender Equality | Participation | Engagement | Production | Performance | Creation | Social movements | Social Change | Arts Activism | Online/digital | Virtual Reality | Population Groups

The geographical scope included United States, United Kingdom, South Africa, Canada, Australia, Northern Europe. No regions were explicitly excluded and choices were made based on whether the context in which the work was produced, created or presented was comparable to a Victorian context. We included within the scope of the research projects that could conceivably have impact at a national, state, local, community and industry level. Single artist works were not excluded if they had impact on a wide range of people and works with large numbers of participants but no ongoing presence or resonance tended to be excluded. Many of the latter tended to be exchanges between multiple participants and say, a government representative: write a letter to a member of parliament or write a letter to someone from another culture that you do not usually engage with. Not all projects were specifically addressing gender equity issues, or gender at all for that matter, but we could envisage a way in which a project might be adapted to focus on this area.

It had initially been hoped that there would be academic literature and project evaluations that might enable an assessment of the degree to which any project or strategic intervention brought about positive outcomes in terms of gender equality. Leaving aside the not insubstantial difficulties with designing research that would enable such a question to be answered, let alone to be confident about the nature of the causalities, this level of detail was found to be lacking. Nonetheless, we identified common characteristics of projects and interventions that were promising in terms of outcomes. Principal sources for project descriptions were Industry Associations, Unions and Professional Associations, Government Departments, Arts Councils and social justice collaborations, and organisations directly

engaged in art and community. Additional information was sourced from newspaper reports and online media.

The academic research was useful in that we did access a range of findings that supported the need for intervention in areas in which the impact of gender inequality is made manifest and which in turn it can be addressed. This is dealt with in greater detail in the next chapter where we analyse and categorise the projects but broadly speaking the gender research that informed the project was concerned with the impact of stereotypes, the importance of being able to tell one's own story, the need to be able to recognise yourself in popular culture, the role that empathy can play in understanding the lived experiences of an 'Other', and the need to interrogate normative expectations of masculinity.

Iterative searching, with varying combinations of search terms produced an initial list of over 100 projects, organisations and activities. These were chosen because they met the key criteria of this project: that they address issues of gender and/or that they involved some form of participatory or public engagement or activity in a way that might inform projects that dealt with gender equity. At times the search revealed extraordinary works of art and creative production but if there had been no greater participation, distribution or conversation, beyond the immediate audience, these projects were in the main excluded. Where projects appeared to address similar themes, and were delivered in an identical fashion, duplications were removed. A distinction was made between (i) actual artistic and creative projects, the focus of the research, and (ii) what might be regarded as platforms and interventions, mainly festivals and actions, and (iii) organisations and creative collaborations that auspiced or funded creative projects.

The project team reviewed the examples of artistic and creative projects and through robust interrogation according to the criteria of novelty, degree of participation, apparent impact, and longevity. These criteria produced 42 artistic and creative projects summarised in the table below, together with the other categories. Additional details of these projects, and initiatives, festivals and funding organisations, appear in Part Two of this research.

Artistic and creative projects

Project	Country	ArtForm/Media
Across the Line	USA	Virtual Reality
Bed	UK	Performance
Compliment	USA	Virtual reality
Crystal Quilt	USA	Performance/Installation
Dangerous Women Project	USA	Mixed media
De Tu Puño Y Letra	Ecuador	Performance
Dirty Laundry	South Africa	Public Art Installation
Fourth Plinth	UK	Public Art
Grandmas Project	International	Short Films/Web Based
I'm Fine	UK	Visual Art
Light Up the Bridge	USA	Installation/Public Art
Listen Records	Australia	Music
Little Acorns	Australia	Web Series
Locker Room Talk	USA	Story Telling
Macho Man	USA	Comedy/Film
Man Question/Masculinities Festival	USA	Performance
Mansplained	UK	Virtual Reality
ManUp!	USA	Multi Media Exhibition
Miss Representation/ Mask You Live In	USA	Film
Museum of Trans Hirstory and Art	USA	Visual Art
Myths of Rape	USA	Performance
Nanette	Australia	Comedy/Film
Notes to My Father	India	Virtual reality
Random Acts of Culture	USA	Public opera performance
Rock and Roll Camp for Girls	USA/International	Music
School for Revolutionary Girls	Ireland	Performance
Serenading Adela	Australia	Public Theatre
Silver Action	UK	Performance
Smashing Times	Ireland/Europe	Performance
Stop Telling Women to Smile	USA/global	Public Art
Tampon Run	USA	Online Game
The Fearless Girl	USA	Public Art Statue
The GenderHouse	Denmark	Performance
The Mask you Live In	USA	Film
The Mobile Women's Museum	USA	Visual Art
The Party	USA	VR
The Real Man Catalogue	USA	Visual Art
The ShatterBox Anthology	USA	Film
The Vagina Monologues/Memoirs	USA	Performance
The Whole Story	USA/International	Virtual Public Art
The Women's Circus	Australia	Physical Performance, Circus
The Young Women's Music Project	UK	Music
Women on the Move	USA	Pop Up Performance/Events

Festivals, actions and prizes

Festival/Action	Country	Description
Equalisters	Sweden	Gender equality in music line-ups
For One Day	USA	Improvised performances across the city
GenderUnbound	USA	Intersex and Trans festival
Keychange	Europe	Coalition of festivals pledging gender equality
HerPlace	Australia	Presents exhibitions and resources
LadyFest	USA/International	Music and arts festival for women artists
Listen	Australia	Promotes gender diversity in music
Legendary Women	USA	Gender themed short story competition
Rachel Funari Prize	Australia	Themed fiction for female/non binary identified
Safe Gigs for Women	UK	Harassment free music gigs
The Countess Report	Australia	Tally of representation of women visual artists
The Stella Prize	Australia	Prize and tally of gender disparity in literature
The Vida Count	USA	Tally of gender disparity in literature
Tilde	Australia	Trans and Inter sex film festival
WO-MAN-ITY	UK	Inclusive space for young women musicians
Women in Sound	UK	Tackles inequality in sound and music technology
Yours and Owls	Australia	Music Festival with Gender Equality

Resources, auspices and organisations

Organisation	Country	Focus
A Restless Art	International	Fosters community arts practice
Artolution	USA/International	Community-based public art initiative
Design Studio for Social Intervention	USA	artistic research and development consultancy
Knight Foundation	USA	Arts funder and producer that encourages risk and innovation
League of Creative Interventionists	USA/International	A network of people working to build community through creativity
The Baring Foundation	UK	Works to ensure that cultural and arts activities are available to those over 60
The Geena Davis Institute	USA	Research and advocacy, targets on-screen representation of women

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Part Two: Project and Organisation Descriptions and Credits

Across the Line

Key creative personnel: Executive producer, Dawn Laquens; Co-creator, Nonny De La Pena

Production company: Emblematic Group

Partners/Instigators: Planned Parenthood Federation of America

Year of production: 2013

Country: USA

Across the Line is an eight-minute virtual reality video which uses the real words and slurs of anti-choice protestors as women (and men) enter women's health clinics, to access abortion health services. The immersive experience puts you in the shoes of women 'running the gauntlet' of protestors as they drive or walk into the clinic, and the effect this has on them (and the health care workers) once they enter the centre. The slurs are vitriolic and abusive. They represent a montage of voices that have been gathered from around the country. As the viewer, you are surrounded by people screaming words like 'You're a whore,' 'Shame on you' or 'Baby Killer' at you. Co-creator Nonny De La Pena, considered to be the 'Godmother of virtual reality' describes the project as immersive journalism. The video uses a mix of 360-degree photography and CGI, literally putting the viewer in the position of those who wish to access abortion services. The project was designed to promote a more civil debate around abortion and to step away from these vitriolic conversations. *Across the Line* premiered at the Sundance Festival in 2016 as a walk-around experience.

Sources:

emblematicgroup.com/experiences/across-the-line/
[youtube.com/watch?v=RbQxThml2uo](https://www.youtube.com/watch?v=RbQxThml2uo)

A Restless Art

Key creative personnel: François Matarasso

Partners/Instigators: Self-funded

Year of production: Ongoing

Country: International

A Restless Art is the name of Matarasso's website, focusing on community and participatory art: what such practices are, how people think about them, why they are done and what happens because of them. The website contains a range of material drawn from many countries and includes case studies; descriptions of individual projects; resources such as guides, handbooks, reports, journals and more; as well as links to an extensive range of participatory art forms, networks, and types of projects.

Source:

arestlessart.com/

Artolution

Key creative personnel: Co-directors Max Frieder and Joel Bergner

Partners/Instigators: International Rescue Committee (across Europe), Save the Children, Global Citizen, Norwegian Refugee Committee, UNICEF among others.

Year founded: 2015

Country: USA and international

Artolution began in the USA in 2009 as a community-based public art initiative, developing into an international organisation in 2015. Its mission is to encourage and create positive social change through collaborative art-making and it has been involved in projects in more than 30 countries. Many of Artolution's projects focus specifically on gender inequality and/or issues related to promoting gender equality. For example, in 2016, a series of murals and public performance pieces were developed by young people in the slum communities of Delhi and Mumbai, India. Through the murals and performance pieces, both boys and girls explored issues like gender-based violence, female infanticide and street harassment and the effect these issues were having on their communities.

Sources:

artolution.org/
artolution.org/gender-equality-1/

Bed

Key creative personnel: Entelechy Arts

Production Company: Co-production between Entelechy Arts, sculptor/digital artist Malcolm Buchanan-Dick and members of Entelechy Elder's Performance Company

Partners/Instigators: Commissioned by Without Walls, Brighton Festival and Winchester Fair; supported by Arts Council of England and London Borough of Lewisham.

Year of production: 2016, 2017 and 2018

Country: UK

Entelechy Arts is a small participatory arts organisation based in a poor district of South East London. The work was devised by elderly members of the company, who had first developed the ideas for the performance when sitting on a bed, as an intimate space that they then thought would make a great piece of public performance. This involved an elderly woman lying in mobile bed, in a public street or mall. The piece consisted of members of the public being drawn to the very intimate space of the bedside, at first seeking reassurance that she is 'alright?' and exchanging words with the 'performer' who then tells them something of a story about her life, and family – a daughter that lives far away, how important her dogs are, and soon the audience member begins to share their own story.

Sources:

www.withoutwalls.uk.com/bed/
[facebook.com/pg/entelechyarts/videos/](https://www.facebook.com/pg/entelechyarts/videos/)
<https://arestlessart.files.wordpress.com/2018/05/ara-cse-bed-150518.pdf>

Compliment

Key creative personnel: Lucy Bonner

Partners/Instigators: Designed and created for Oculus Rift (a virtual reality system)

Year of production: 2015

Country: USA

This is a virtual reality project that was devised by a Parsons Film School student, based on her daily experience of being cat called and harassed as she walked through the streets of Brooklyn. She felt that her descriptions of the experience did not fully convey the impact that this had. Bonner developed the VR as a way of trying to capture the 'cumulative atmosphere of silencing and objectification' that she as a woman was experiencing. The men depicted in the project were more than six-foot tall, heightening the viewer's experience of how vulnerable women feel in the face of these daily intrusions.

Source:

lucymbonner.com/compliment.html

Crystal Quilt

Key creative personnel: Suzanne Lacy and other artists, including PBS Live Broadcast produced by Emily Goldberg

Partners/Instigators: Sponsored by Minneapolis College of Art and Design, the Humphrey Institute of Public Affairs, KTCA Public Television and Minnesota Board of Aging and others.

Year of Production: 1985 – 1987

Country: USA

Crystal Quilt was the culmination of the Whisper Minnesota Project, a participatory public artwork project empowering and giving voice to older women, and celebrating their leadership roles. The project was developed over a two-year period by Suzanne Lacy who created a series of workshops, events, classes, film screenings and a mass media campaign with two dozen artists and volunteers. Integral to the project was an Older Women's Leadership Series designed by Sharon Anderson which brought women leaders together from around the state in seminars at the Humphrey Institute. The research process fed into a large-scale performance installation on Mother's Day in a shopping complex with a crystalline roof. Featuring 432 Minnesota women over sixty years of age, they were seated at tables on a huge square rug designed like a quilt. Pre-recorded sounds were mixed in with personal stories, social commentary and analysis of the underutilised potential of the elderly. The women constantly changed the position of their hands thereby changing the design of the quilt. The women were then joined by 3000 people swirling scarves to create a wild quilt of colour. The performance was broadcast live on television and now exists as a video, documentary, quilt, photographs and as a sound piece. Documentation from the project was also on display in The Tanks at the Tate Modern in 2012.

Sources:

www.suzannelacy.com/the-crystal-quilt/

www.tate.org.uk/context-comment/blogs/work-week-crystal-quilt-suzanne-lacy

Dangerous Women Project

Key creative personnel: The Dangerous Women Project team

Partners/Instigators: Institute for Advanced Studies in the Humanities, University of Edinburgh

Year founded: 2016 ongoing

Country: UK

This project operates as a clearing house for responses to the provocation: 'What does it mean to be a dangerous woman'. The project collected 365 responses to the question from International Women's Day 2016 to International Women's Day 2017. The intention is that these contributions will form the basis of creative interventions on the part of creative practitioners, journalists and any other women drawn to the project.

Source:

dangerouswomenproject.org

Design Studio for Social Intervention (ds4si)

Key creative personnel: Kenneth Bailey and Lisa Horn.

Partners/Instigators: Lighting up the Bridge was commissioned by Fairmount/Indigo Line CDC Collaborative

Year founded: 2006

Country: USA

Ds4si is an artistic research and development consultancy organisation that uses design thinking and practice to tackle social justice work in new and creative ways. It works with activists, artists, academics and the public, and an extensive network of organisational partners and clients across the USA, designing and testing social interventions with and on behalf of specific communities. Rather than applying conventional solutions to social problems, ds4si uses the way artists see the world to come up with diverse strategies. There is an emphasis on imagination, creativity and play. The work of ds4si includes creative place-making, civic engagement, interventions, creativity labs, writings, and events. An example of their approach was the Light up the bridge project (2014) in Boston, an 'intervention' that involved, for two nights, turning a dark and unlit space under a commuter rail bridge into a bright and inviting space with the installation of lights and a 'red carpet'. The dark space had previously been experienced as dangerous, particularly by women, but by creating what ds4si called a 'productive fiction', it was transformed for the benefit of all. As a direct result of the project, the bridge gained permanent new lighting.

Sources:

ds4si.org/#test-section

springboardexchange.org/ds4si/

ds4si.org/interventions/2015/12/29/light-up-the-bridge

De tu puño y letra: diálogos en el ruedo (by your own hand)

Key creative personnel: Suzanne Lacy with collaborators including Curator, María Fernanda Cartagena; Producer, Oderay Game; Executive coordinator of Centro de Arte Contemporáneo, Paulina Leon; Scriptwriter, Gabriela Ponce, and many others.

Partners/Instigators: United States of America Embassy in Ecuador, The Rockefeller Foundation Bellagio Center, Agency of German International Co-operation, A Blade of Grass Fellowship for Socially Engaged Art, Diners Club and others

Year of production: 2015

Country: Ecuador

De tu puño y letra evolved from the UN backed *Cartas de Mujeres* project (2011), in which women in Ecuador were invited to give testimonies about their lives through the writing of letters. In three months, a total of 10,000 letters from women in all parts of the country had been collected, almost half detailing experiences of family and sexual violence. As a response, the city of Quito, a partner in the project, made sexual harassment of women in public places a criminal offence. Building on the *Cartas de Mujeres* project, Suzanne Lacy's *De tu puño y letra*, involved hundreds of men attending workshops on masculinity and violence. Each man 'adopted' one of the letters, without knowing its author, and used this letter as a way to explore his understanding of family violence. Working with local artists and activists, under the overall leadership of Suzanne Lacy, the men co-created an hour long participatory performance involving music, readings from the letters, and personal testimonials. The event took place in a bullfighting ring in Quito.

Sources:

suzannelacy.com/recent-works/#/de-tu-puno-y-letra-2/

<https://assets.rockefellerfoundation.org/app/uploads/20180409162706/Suzanne-Lacy-BCAF.pdf>

Dirty Laundry

Key creative personnel: Jenny Nijenhuis and Nondumiso Msimanga

Partners/Instigators: Amnesty International, Big Fish, five8ths, Funlock and Slide, Gender Equity Office (University of the Witwatersrand, Johannesburg) and others

Year of production: 2016

Country: South Africa

In conjunction with 16 Days of Activism for No Violence, the organisers collected 3600 pairs of used underwear which were strung up in Johannesburg streets on a 1.2 km-long washing line. The organisers established a hashtag #[SasDirtyLaundry](#), calling for donations of underwear, and a Facebook page, [Pantiesplea](#). Collection points were located across Johannesburg. The installation was intended to provoke a public dialogue about the very high numbers of rape in South Africa – one of the highest rates in the world. There was some criticism of the work: the daily number of rapes claimed by the organisers was disputed, which highlights the limitations of using metaphoric means to make empirically verifiable claims. The organisers responded that the work was intended as a conversation starter and that it created a space for women to tell very personal stories of their experiences. They also highlighted the under-reporting of rape.

Source:

theguardian.com/world/2016/dec/02/dirty-laundry-washing-line-art-highlights-south-africas-epidemic

Equalisters

Key Creative Personnel: Sofia Embren (CEO), Equalisters

Partners/Instigators: NGO Jamstalld Festival

Year of Production: Founded in 2010

Country: Sweden

Equalisters is an equality project which seeks to correct the imbalances of representation across media, culture, business and other contexts. It is a non-profit organisation started by Lina Thomsgard in 2010 in Sweden. In 2017, they commenced a campaign focusing on the music industry, and through subscribers and users of their online platform, tackled the notion that there is a talent pipeline problem or that female musicians don't draw sufficient crowds to music festivals. In a week-long campaign, Equalisters called on their 135,000 subscribers to recommend bands and singers they wanted to see on stage during the coming festival season. Hundreds of suggestions across all genres (including hard rock, hip-hop & R'n'B, techno and house, jazz) were made to music festivals for inclusion of female bands and singers in their line-ups. The aim was to broaden the festivals' focus and go beyond the usual suspects. Equalisters plan is to roll out this initiative beyond Sweden. They received support and assistance from the NGO Jamstalld Festival who compiled lists of suggestions and collected links to band sites on the internet.

Source:

<https://rattviseformedlingen.se/equalisters/>

For One Day: All St Paul's a Stage

Key creative personnel: Theatre of Public Policy

Production company: Theatre of Public Policy

Partners/Instigators: The Knight Foundation

Year of production: 2015-2016

Country: USA

All St Paul's a Stage was a project designed to send 'improvgram' (improvisational performance telegrams) messages from people who wanted to connect with other people in their city. Essentially a co-creation process, ideas and feedback were gathered on what messages to send. The Theatre of Public Policy then pulled together 54 performers for a day-long event. The improvisers were split up into a three-person team and dispatched to various locations around the city, delivering improvgrams to people in offices, parks and homes. The messaging was a twist on the singing telegram. Comedic in style, unique because improvisation is a one off, nonetheless the project had huge impact as a rare arts engagement event that took over the city and connected people through co-created messages in an entertaining fashion. This project was funded by the Knight's Art Foundation Arts Challenge.

Source:

knightfoundation.org/grants/2015888834/

Fourth Plinth/Alison Lapper

Key creative personnel: Marc Quinn

Partners/Instigators: Founded by Prue Leith, then chair of the Royal Society of Arts, funded by The Mayor of London's Fourth Plinth Program

Year of production and display: 2005-2007

Country: UK

The Fourth Plinth is in Trafalgar Square, which unlike the other three plinths, has had no sculpture for 150 years as the original commission of a sculpture of William IV, failed due to lack of funds. From 2005 onwards the Fourth Plinth Commissioning Group has commissioned artworks to be temporarily installed on the plinth in this iconic London location. One of the most discussed works was a sculpture by Marc Quinn, of the artist Alison Lapper. Lapper faces profound physical challenges, having been born with phocomelia, manifested in shortened legs and no arms. The marble sculpture occupied the Fourth Plinth from 2005 to 2007. Its impact was enormous, reinforced by the fact that when Quinn made the sculpture of Lapper, she was seven months pregnant. A replica of the sculpture featured prominently in the 2012 Summer Paralympics opening ceremony.

Sources:

london.gov.uk/what-we-do/fourth-plinth-past-commissions

independent.co.uk/news/uk/this-britain/the-woman-on-the-plinth-the-story-of-alison-lapper-64676.html

Gender Unbound

Key personnel: Drew Riley, Jae Lin, Sharky Althen, and Dukes
Partners/Instigators: Austin Creative Alliance and Gender Portraits
Year of first production: 2016
Country: USA

The Gender Unbound Art Fest is based in Austin Texas, and features performances by trans and intersex artists. It is a multiform art festival, with film, performances and music.

Sources:

<http://www.genderunbound.org/about-the-festival/>
<http://www.genderunbound.org/2017-recap/>

Grandmas Project

Key creative personnel: Jonas Pariente
Partners/Instigators: Initially crowd-sourced, received patronage from UNSECO in 2016
Year of production: 2016
Country: International

Grandmas Project is a collaborative web-series, initiated by Jonas Pariente, inviting young filmmakers around the world to make a film about their own grandmother, exploring the relationship between them and something of their family's heritage. The concept has three simple rules – the film must be 8 minutes long, the filmmaker must film his or her own grandmother, and the grandmother must demonstrate one recipe. In season one, 30 films were made and released as a free, online series. People, regardless of whether they want to make a film, are also invited to share photos and memories of their grandmothers on the website, thus expanding the scope of the project and building a global collection of grandmothers' stories and recipes. In January 2016 Grandmas project received UNESCO's patronage for its work in raising awareness about intangible cultural heritage.

Sources:

grandmasproject.org/
doclab.org/2016/grandmas-project/

Her Place

Key creative personnel: Project Based
Partners/Instigators: Funded through Victorian Government Gender Equity Strategy
Year of establishment: 2014
Country: Australia

Her Place honours the public achievements of Australian women, through temporary and touring exhibitions, displayed across the state often as pop up shows, and as online exhibitions. It produces teaching resources alongside the exhibitions that can be used in schools, at primary and secondary level.

Source:

<https://herplacemuseum.com/>

I'm Fine exhibition

Key creative personnel: Sophia Compton, Max Hayter and Dulcie Menzie.
Production company: Curated by Brainstorm.
Partners/Instigators: Exhibited at Copeland Gallery, Peckham
Year of production: 2017

Country: UK

When Dulcie Menzie's father committed suicide, his family had no idea of what was really going on inside his head. This prompted *I'm Fine*, an exhibition in London dealing with masculinity and mental health. Artists such as Frank Lebon, James Massiah and Wilfrid Wood joined 50 others who were asked to 'break down the wall' and creatively investigate brittle gender roles for men, such as not asking for help, putting on a brave face and suffering in silence. The exhibition included photos, drawings and films. Some of the images can be accessed from the link below.

Source:

itsnicethat.com/news/im-fine-brainstorm-male-mental-health-exhibition-131217

Keychange

Key creative Personnel: Initiated by Reeperbahn Festival, Germany, Keychange and PRS Foundation

Partners/Instigators: led by PRS Foundation and supported by the Creative Europe programme of the European Union, in partnership with Musikzentrum Öst, Reeperbahn Festival, Iceland Airwaves, BIME, Tallinn Music Week, Way Out West, Liverpool Sound City and Mutek.

Year of Production: 2017–2018 ongoing

Country: Europe

Keychange is a European initiative backed by the PRS Foundation seeking to empower women to transform the music industry. Initially proposed by the Reeperbahn Festival in Germany, the goal is to achieve 50/50 gender parity across all festivals line-ups and conferences by 2022. It is a collaboration with numerous festivals who have pledged to increase the number of female musicians and artists to give them an equal footing. Some fifty festivals and events initially signed up, including Brighton's The Great Escape, Iceland Airwaves and the BBC Proms. New festivals that have now made the pledge include Annie Mac Presents Lost and Found (Malta) and the EFG London Jazz Festival, taking the total number of Keychange festivals to eighty-five.

Sources:

keychange.eu

www.bbc.com/news/entertainment-arts-43196414

www.independent.co.uk/arts-entertainment/music/features/keychange-initiative-women-festival-lineups-gender-balance-wireless-isle-of-wight-shirley-manson-a8229321.html

Knight Foundation

Key creative personnel: Knight Program Directors

Partners/Instigators: Knight Foundation (Knight cities include Akron, Ohio, Charlotte and Miami)

Year of Production: 1975 and ongoing

Country: USA

US philanthropic Knight Foundation invests in journalism, the arts and in the success of the cities where the Knight brothers once published newspapers. The goal is to foster informed and engaged communities. The model for Knight's work within the arts world focuses on a two-pronged strategy: funding young grass roots organisations (embracing risk) and aiding established arts institutions to think outside the box (invigorating existing arts practice). Knight works in 18 small to mid-sized communities in partnership with local community

foundations. Each city benefits from one or all of Knight's arts programs: Knight Arts Challenge (see For One Day – All St Paul's a Stage), Community Arts Making and Random Acts of Culture (featuring pop-up performances of opera or ballet where you least expect them, such as shopping malls). If an arts project successfully engages one city or community, it is often scaled out to others.

Sources:

artshistory.knightfoundation.org/
knightfoundation.org/

Ladyfest

Key creative personnel: Sarah Dougher, Sleater-Kinney and Teresa Carmody.

Partners/Instigators: LadyFest, volunteers

Year of production: 2000 and ongoing

Country: Initially USA, now international

LadyFest is a not-for-profit music and arts festival for feminist and women artists. It evolved as a grassroots organisation; the first LadyFest took place in Olympia, Washington in August 2000. The inaugural LadyFest was a five-day event, where over 2000 people attended, raising more than \$3000 for local women's projects and organisations. After that festival, attendees were urged to go and out and create LadyFests in their own towns. Although individual LadyFests may differ, they usually feature a combination of bands, musical groups, performance artists and visual artists, films, lectures and workshops. It is organised by volunteers and its global reach is extensive (from New Orleans to New Zealand).

Sources:

en.wikipedia.org/wiki/Ladyfest
ladyfestatlanta.wordpress.com/

League of Creative Interventionists

Key creative personnel: Hunter Franks

Partners/Instigators: Project dependent; for example, 500 Plates Project was funded by the Knight Foundation, Robert J. Events and Catering and The City of Akron

Year Founded: 2014

Country: USA and international

The League was founded by Hunter Franks in San Francisco and has become a global network of people working to build community through creativity. With chapters around the world, its mission is to create public art and cultural programs with communities that tell real and just narratives, create empathetic spaces, and develop powerful leaders. The League has undertaken a wide range of innovative and creative participatory projects. The focus is on creating shared spaces and experiences that break down social barriers and create and build connections between individuals and communities. Projects include a 500-person meal on a freeway, a storytelling exchange to connect disparate neighborhoods, a public display of first love stories, and a vacant warehouse turned community hub. The League also run a fellowship program that fosters local leadership.

Sources:

creativeinterventionists.com/
creativeinterventionists.com/neighborhood-postcard-project
creativeinterventionists.com/500-plates
creativeinterventionists.com/fellowship

Legendary Women Contest

Key Creative Personnel: Margaret J.B. Bates & Elizabeth De Razzo, co-founders of the Mission of Legendary Women, Inc.

Partners/Instigators: Volunteer based relying on donations

Year of Production: 2018 (previous contests in 2016 and 2017)

Country: USA

Legendary Women Contest is a short story literary competition organized by the Mission of Legendary Women, Inc., a volunteer organisation that promotes the empowerment of women both in the media and in women's everyday life. In the first year of the contest (2016), the theme was strong heroines. Stories submitted in the second year had to pass the Bechdel Test. In the third year of the contest, what constitutes a 'legendary woman' is up to the writer to decide, but in essence, it means a woman going for greatness and not doing things by half-measures. The rules for the competition include that every story must have a woman protagonist (a person who identifies as a woman), it must be an original work, must not glamorise or glorify prejudice and bigotry and while being sex positive, must not exceed an R-rating. Winners and place getters of the competition receive a small monetary prize plus an interview and publication of the story on the website.

Source:

<http://legendarywomen.org/contest>

Light Up the Bridge

Key Creative Personnel: Design Studio for Social Intervention and Risa Horn, Artist in Residence.

Partners/Instigators: US Department of Transportation, The Boston Foundation and Great Neighbourhoods Initiative of the Massachusetts Smart Growth Alliance, and the Fairmont/Indigo Line CD Collaborative

Year of Production: 2014– 2105

This was part of a larger project that worked with local communities, residents and business to activate areas along a train line. Light up the Bridge consisted of an installation or intervention that re-claimed an uninviting and intimidating public space and provided an impetus for associated community activities. An artist in residence worked to create a temporary lighting installation and sought feedback on its impact. The organisers of the project described the activities as follows: 'People old and young, walked, biked, skipped on the red carpet! As people walked through, we gathered their comments on how lighting the bridge would transform their experiences and perceptions. It was clear that the need for more light was felt by everyone who came through and that this had been their sentiment for years.' The temporary installation was described as a Productive Fiction, allowing an imagining of might be, and because of the project, permanent new lighting was installed.

Source:

www.ds4si.org/interventions/2015/12/29/light-up-the-bridge

Listen / Listen Records

Key creative personnel: Evelyn Morris, Chloe Turner and others

Production Company: Listen

Partners/Instigators: LISTEN Conference 2016: Feminist Futures was supported by the City of Melbourne and Creative Victoria's Music Works Grants Program

Year of Production: 2014 ongoing

Country: Australia

Listen is a grass roots, volunteer-run organisation with a feminist perspective promoting the visibility of women, gender non-conforming and LGBTQIA+ people, Indigenous and people from culturally diverse backgrounds, those with disabilities and those who are marginalised in the Australian music scene. The organisation was created in 2014, when Melbourne based musician Evelyn Morris posted some thoughts on-line about the exclusionary space around music which provoked a groundswell of support and interest. It has grown into the Listen project, which presents live music events, community discussions and holds a biannual conference. The 2016 conference covered issues such as the pros and cons of the 'call out culture' and gender binaries in music. With a focus on inclusivity, the conference provided childcare services, Auslan interpreting and affordable ticket prices. Their website provides valuable resources for women and shares information about gigs and support networks for female musicians. They also profile new artists and run an off-shoot record label, Listen Records.

Sources:

www.listenlistenlisten.org

listenrecords.com.au

Little Acorns

Key creative personnel: Trudy Hellier, Maria Theodorakis and Eyvonne Carfora

Partners/Instigators: Financed by Screen Australia

Year of production: 2016

Country: Australia

Little Acorns is a comedic web series set in a childcare centre. In exploring the endless drama, chaos, tears, tantrums and laughter at a child care centre, the web series represents women as mothers, as professionals and at times being just plain silly, expressing the many failings we have as people. Unable to initially garner any funding interest from traditional sources, the creators made a self-funded teaser with the help of cast and crew who worked on it for free. This trailer then enabled them to attract funding from Screen Australia's Multi-Platform program for the creation of the web series.

Sources:

abc.net.au/news/2016-09-05/child-care-comedy-web-series-little-acorns-launches/7809792

melbournwebfest.com/2017-official-selection-little-acorns-aus/

Locker Room Talk – A TMI Project

Key creative personnel: TMI Project

Partners/Instigators: Tides, Prestige Kingston (NY), 12 Months of Giving, Community Foundations of the Hudson Valley and others. Patrons include Ulster Savings and BMW of the Hudson Valley

Year of Production: 2018

Country: USA

Locker Room Talk is a memoir writing and storytelling workshop for a group of high school football players. The workshop is designed to confront the hyper masculine culture the boys inhabit and redefine what it means to be men. It is run by the TMI (Too Much Information) Project. TMI Project has led many workshops and performances with more than 1500 participants, and presented to audiences in schools, colleges, prisons, mental health clinics, theatres, community centres and the United Nations. Their workshops, writing retreats and performances focus on getting participants to become both personally empowered as well as agents of social justice change, by sharing the “too much information” parts of their stories, the parts they usually leave out because they’re too ashamed or embarrassed to reveal them. The Locker Room Talk program is being turned into a documentary by Stockade Works (a film and tech non-profit organisation).

Sources:

www.tmiproject.org/about

www.tmiproject.org/lockerroomtalk

Macho Man: A Comedy Film About Masculinity

Key Creative Personnel: Adrian Gray

Producer: Amy George

Year of Production: 2018

Country: UK

A film based on Adrian Gray’s stand-up routine that documents his fictional accounts to become more masculine.

Sources:

www.independent.co.uk/arts-entertainment/comedy/features/stand-up-comedy-and-masculinity-a8223421.html#comments

www.youtube.com/watch?v=E5KNp4UA5LM

Manquestion

Key creative personnel: Wil Fischer and Michael Wilson

Production company: Manquestion

Partners/Instigators: The New Masculinities Festival is being held in partnership with The Center (The Lesbian, Gay, Bisexual and Transgender Community Centre). Past partnerships include Re:Gender and The Applied Theatre

Year of production: 2012 onwards

Country: USA

This project consists of workshops in strongly masculinised environments, such as low socioeconomic neighbourhoods and maximum security correctional facilities. The workshops will often lead to some form of theatrical performance, and the material that is gathered through the workshops is drawn on by the company to produce their own productions. Manquestion describes its mission as using theatre to address the following provocations: ‘to reimagine masculinity; to recreate possibilities of a gender expression; and to restore community’. In rethinking masculinity, the company challenges the workshop participants and the audiences of their theatrical performances to rethink their own attitudes to masculinity and seeks to open up greater possibilities for the expression of emotions and seeking intimacy. The Masculinities Festival emerged from the ManQuestion, which first took place in 2012 and featured a play that had been devised by inmates at Ghana correctional institution. The festival puts out a call for performances that

‘passionately and curiously investigate how expectations of masculinity impact people's lives’.

Sources:

www.manquestion.org/

[www.roanoke.edu/events/asking the man question 7 years of peeking up the skirt of masculinity?recurrence=4%2F4%2F2018](http://www.roanoke.edu/events/asking_the_man_question_7_years_of_peeking_up_the_skirt_of_masculinity?recurrence=4%2F4%2F2018)

<http://brackety-ack.pages.roanoke.edu/2018/04/06/man-question-challenges-perceptions-of-masculinity/>

Manup!

Key creative personnel: Various artists, curated by Rowan Stollenwork

Partners/Instigators: Exhibition held at Wignall Museum of Contemporary Art, Chaffey College, California

Year of production: 2017

Country: USA

This multimedia exhibition featured artwork by both male and female artists, described by the Museum as ‘an exhibition of artworks that explore and upset our assumptions about masculine behaviour and challenge accepted ideas about the representation of masculinity’.

Source:

huffingtonpost.com.au/entry/art-masculinity-queer-man-up-exhibition_us_5874ebe1e4b02b5f858b0bb0

Mansplained At

Key creative personnel: Yasmine Boudiaf, producer

Production Company: Serious Datum

Year of production: 2017

Country: UK

A virtual reality production that enables male participants to experience the point of view of women working in technology and business environments. The vignettes used in the production were drawn from contributions from 250 women who were asked to contribute examples of work place behaviours that they have experienced. Boudiaf added her own experiences as someone who had regularly been pitching ideas to start-ups. When wearing the virtual reality headset, the male participants gain insight into the experience of being told to take notes at a meeting, missing out on promotion to a less experienced male colleague, or having the very mundane aspects of items on an agenda being explained to them. The term mansplaining is now understood as referring to the widely observed male behaviour of unnecessarily explaining things to women, along with other behaviours that undermine women’s contribution in the workplace.

Sources:

www.standard.co.uk/news/techandgadgets/vr-simulation-gives-men-a-taste-of-what-its-like-for-women-who-are-mansplained-at-in-the-office-a3704956.html

Miss Representation and The Mask You Live In

Key creative personnel: Jennifer Siebel Newsom (founder and CEO)

Production company: The Representation Project

Partners/Instigators: From earned income, foundation, corporation and individual funding.

Year of production: 2010 ongoing

Country: USA

Jennifer Siebel Newsom's film *Miss Representation* first screened at the Sundance Film Festival in 2011. Her film explored the mainstream media's representation of women in positions of power and influence, or more to the point, the lack of it. The film provoked an overwhelming public demand for ongoing education and action. As a result, Newsom founded The Representation Project in 2011 to inspire individuals and communities to free themselves from limiting gender stereotypes and social injustices. Her second film, *The Mask You Live In* was inspired by parents and educators asking her to bring boys and young men into the conversation. Both films have been seen by more than ten million people world-wide. These films have formed the basis for a range of projects and programs, including Media and Literacy Curriculum for distribution to schools and educators (over 6000 have been distributed), the *#NotBuyingIt* and *#AskHerMore* social media campaigns which encourage people to call out behaviour that continues to diminish or denigrate women. Ambassadors for the project include Sally Field and Taylor Shilling.

Source:

therepresentationproject.org/

<http://therepresentationproject.org/film/miss-representation/>

<http://therepresentationproject.org/film/the-mask-you-live-in/>

Museum of Trans Hirstory and Art

Key creative personnel: Chris E Vargas

Partners/Instigators:

Year of conception: 2013

Country: USA

The Museum of Trans Hirstory and Art (MOTHA) is a speculation by Chris E. Vargas on the possibility of a museum that exhibits the art of trans people and tells the history trans culture. While semi fictional, the Museum has staged exhibitions at a variety of venues including at the New Museum in New York, and the Yerba Buena Center for the Arts in San Francisco.

Sources:

www.chrisevargas.com/motha/

www.artpractical.com/feature/an_open_letter_introducing_the_museum_of_transgender_hirstory_art/

www.newmuseum.org/exhibitions/view/motha-and-chris-e-vargas

Myths of Rape and Three Weeks in January

Key creative personnel: Suzanne Lacy and Leslie Labowitz, with participating artists including Barbara Cohen, Melissa Hoffman, and Jill Soderholm

Partners/Instigators: Los Angeles Department of Public Works and various local organisations and government officials, Los Angeles, California.

Year of production: 1977 and restaged 2012

Country: USA

The Myths of Rape was first performed in 1977 as part of Three Weeks in January, a three-week performance by Suzanne Lacy in which she accessed the Los Angeles Police Department daily reports and documented the instances of rape on a large map of Los Angeles. Coinciding with the monitoring of rape reports were three weeks of activities and events that highlighted the conditions of women. The Myths of Rape was a public art

staging, which involved thirty signs held by women, with Myths of Rape on the outside – and when opened up, revealed the facts of rape. In 2012, the work was revived once again, drawing attention to the prevalence of rape in the City of Los Angeles and what if anything had changed in the intervening years. The map produced in the 2012 iteration of the project was displayed in front of the Los Angeles Police Department. Both projects involved wide participation on the part of women, with a focus on taking up space in public spaces and making their voices heard.

Sources:

suzannelacy.com/three-weeks-in-may/

<https://archive.org/details/MythsOfRape-SuzanneLacyLeslieLabowitz-starus-Interview>

Nanette

Key Creative Personnel: Hannah Gadsby

Partners/Producers: Netflix

Year of Production: Stand Up show, 2017, Netflix 2018

Nanette has been performed live by Hannah Gadsby for over a year, and won best comedy show at Edinburgh Fringe in 2017. It is an autobiographical piece of work about Gadsby's experience as a lesbian growing up in Tasmania, together with a critique (and self-critique) of comedy's ability to bring about change, and intended to be Gadsby's final comedy performance.

Sources:

www.netflix.com/au/title/80233611

www.youtube.com/watch?v=5aE29fiatQQ

www.newyorker.com/culture/culture-desk/the-comedian-forcing-stand-up-to-confront-the-metoo-era

Notes to My Father

Key creative personnel: Jayisha Patel

Partners/Instigators: My Choices Foundation, Oculus from Facebook's VR Good creative lab

Year of production: 2015, 2016

Country: India

This virtual reality documentary tells the story of human trafficking from the point of view of a young woman who was married off by her father in the hope that it would provide a better outcome for her, but which led to her being trafficked. It was produced by My Choices Foundation, an organisation that conducts education, research and awareness campaigns into the factors that influence supply of and demand for sex trafficking, without shying away from examining masculinity and power. In Notes to My Father, the use of virtual reality enables the work to place the viewer in the position of the young woman being trafficked. Particularly compelling is the scene in a train carriage, described as a 'vivid and uncomfortable experience' for viewers, experiencing what it is like to be the subject of the male gaze.

Sources:

notestomyfather.vrfilm.com/#

notestomyfather.org/#thefilm

Rachel Funari Prize for Fiction

Key creative personnel: The Lip Crew

Partners/Instigators: *Lip* Magazine with support from Writers Victoria, Wakefield Press, Verandah Literary Journal, Queensland Writers Centre, Pilot Press, Express Media, Books & Publishing, Emerging Writers' Festival, Scribe Publications.

Year of Production: 2013 and ongoing

Country: Australia

Named after the founding editor of *Lip* magazine, Rachel Funari, who went missing in 2011 while on holiday in Tasmania, the annual Rachel Funari Prize for Fiction is a themed short fiction competition open to all women, female-identifying and non-binary writers. The 2018 competition theme is 'Metamorphosis', with a focus on women's stories.

Source:

<http://lipmag.com/about/the-rachel-funari-prize-for-fiction/>

Random Acts of Culture

Key creative personnel: Dennis Scholl and Opera Philadelphia

Partners/Instigators: Dennis Scholl/The Knight Foundation, Opera Philadelphia

Year of production: 2011 ongoing

Country: USA

The Knight Foundation's Dennis Scholl developed the idea of crafting Random Acts of Culture. Funding was provided for Opera Philadelphia to perform in downtown's Reading Terminal Market, a food hall packed with people on a Saturday afternoon with a cross section of the city's population. Casually dressed opera singers burst into song. Both singers and the crowd reported a wonderfully visceral experience. The surprise performance became a viral video sensation with more than three million hits. This was followed by a subsequent Random Act of Culture, featuring Handel's 'Hallelujah Chorus' inside a downtown Philadelphia Macy's which garnered more than eight million YouTube viewings. Using this formula, the Knight Foundation has sponsored 1250 Random Acts of Culture across the country and is producing a documentary on the movement.

Source:

<http://artshistory.knightfoundation.org/knight-arts-programs/random-acts-of-culture/>

Rock and Roll Camp for Girls

Key creative personnel: Founder, Misty McElroy

Partners/Instigators: Rock and Roll Camp for Girls, Girls Rock Camp Alliance, volunteers

Year of production: 2001 ongoing

Country: Originally USA and now international

Originally conceived in Portland, Oregon, and documented in the film *Girls Rock!*, the Rock and Roll Camp for Girls is a not-for-profit organisation that has inspired the Girls Rock Camp movement of youth organisations around the globe. Girls between the ages of 8–18 are given the opportunity to learn rock instruments, create bands and perform. This DIY movement, essentially run by volunteers and with female staff, seeks to empower and promote self-esteem amongst young girls through mutual support within a rock and roll framework. Each camp is created by the community it represents, and although run independently, organisers exchange ideas and approaches through the international Girls Rock Camp Alliance. There are almost forty Rock Camp groups with an online presence on

Facebook and Twitter and although primarily a North American phenomenon, rock camps have been held in Paris, London, Spain and Australia.

Source:

www.girlsrockcamp.org/

Safe Gigs 4 Women

Key creative personnel: Tracey (surname not provided)

Partners/Instigators: Volunteer gig-goers who work in partnership with music festivals, music venues and bands

Year of Production: 2015 ongoing

Country: UK

Similar to Girls Against, Safe Gigs for Women grew out of a blog Tracey wrote after being groped at a gig. Safe Gigs for Women is an initiative run by regular gig-goers who want to create safe spaces for women at live music events. They have almost 4000 followers on Twitter and work with venues, promoters, artists and gig-goers to fight sexual harassment at live music events. They are currently active in the UK music scene and work in partnership with festivals (most recently Festival Republic). Part of the campaign involves volunteers attending festivals to spread the word about harassment-free enjoyment of events. They also get bands on board to educate and spread the word.

Source:

<https://sgfw.org.uk/about/>

School for Revolutionary Girls

Key creative personnel: Suzanne Lacy, Nicola Goode and Irish historian, Liz Gillis

Partners/Instigators: Irish Museum of Modern Art (IMMA), Grizedale Arts, CREATE (Ireland)

Year of production: 2016

Country: Ireland

This work was commissioned by the Irish Museum of Modern Art, in conjunction with a larger project, A Fair Land, which explored the conditions of pre-1916 Ireland, through the creation of a village in the grounds of the Museum. The aim was to reveal 'a vision for society informed, and led by creativity and artistic practice'. The School for Revolutionary Girls involved 20 young women between 14 and 17 meeting together in what was described as a consciousness-raising exercise, involving group discussions, performances and seeking to develop the participants' 'public voice'. Joined by historians and the museum staff, the participants were encouraged to consider what life was like for young women in pre-1916 Ireland, what it is like now, and to imagine what it could be like. The project produced a series of speculative manifestos, actions and performances.

Sources:

www.suzannelacy.com/recent-works/#/school-for-revolutionary-girls/

www.irishtimes.com/life-and-style/people/girls-of-the-revolution-a-look-at-life-for-irish-teens-over-100-years-1.2768339

Serenading Adela

Key creative personnel: Lyrics and music written by Jeannie Marsh, Dave Evans and Stephen Taberner.

Partners/Instigators: Creative Victoria, City of Moreland Council, Victorian Trades Hall Council, CPSU (Victorian Branch), 36 individual donors

Year of production: 2018

Country: Australia

Serenading Adela was inspired by a newspaper clipping about the incarceration of Adela Pankhurst, an anti-conscription activist of the Pankhurst suffragette family, in Pentridge Prison. Pankhurst had been arrested while addressing a women's anti-war march. This coincided with the 1916–1917 conscription referendums, of which the Australian people voted no. Upon news of Pankhurst's jailing, a choir gathered outside the prison walls to serenade her. These events were recreated in a community produced opera performance with professionally commissioned compositions and lyrics. The performances took place in the grounds of Pentridge Prison before an audience, with a street band, brass band, actors and community choirs.

Sources:

<https://brunswickcoburganticonscription.wordpress.com/serenading-adela/>
www.theage.com.au/national/victoria/street-opera-celebrates-forgotten-flawed-wartime-firebrand-20180104-h0dnnu.html

Serenading Adela, Program, Brunswick Coburg Anti-Conscription, 7 January 2018.

Silver Action

Key creative personnel: Suzanne Lacy. Curated by Catherine Woods for The Tanks at Tate Modern.

Partners/Instigators: Sponsored by the BMW Tate Live Series, with support from *Sisterhood and After* at the British Library, the Gender Studies Institute of the London School of Economics, The Southbank Centre, Forster Communications, and the staff of Tate Learning.

Production: Tate Modern

Year of production: 2013

Country: UK

Through narratives offered by women involved in or influenced by activist movements from 1960–1985, Suzanne Lacy's *Silver Action* examines the beginnings of activism through personal political commitment. 400 women converged at the Tate Modern for a live unscripted performance. Throughout the five-hour performance, four sequential one-hour 'acts' took place featuring a hundred women simultaneously talking to each other at small tables. These recountings of first experiences of activism were simultaneously broadcast live on wall projections and in a Twitter campaign using the hashtag *#silveraction*. In another space, four 'kitchen table' conversations by well-known activists were shot on video. An audience of 1000 people wandered amidst the tables. Women who contributed through workshops included those from the miners' strike, disability, ecology and feminist activists, and the project drew on the resources of *Sisterhood and After*, an oral history project of the British Library.

Sources:

suzannelacy.com/silver-action-2013/

tate.org.uk/context-comment/video/suzanne-lacy-silver-action
tate.org.uk/whats-on/tate-modern/bmw-tate-live-2013-performance-events/bmw-tate-live-suzanne-lacy

Smashing Times

Key creative personnel: Artistic director Mary Moynihan, Company Manager, Freda Manweiler.

Partners/Instigators: Dublin City Council Arts Office, ESB ElectricAID Ireland, HSE, Department of Foreign Affairs and Trade's Reconciliation Fund, Erasmus+, the Europe for Citizens programme of the European Union, Community Foundation for Ireland, Dublin Bus Community Spirit Awards, Arklow Mental Health Week, Aviva Stadium Community Fund and Lloyds TSB.

Year founded: 1991

Country: Ireland

Smashing Times is a professional theatre and film company established in 1991 by a group of women actors who met at the Focus Theatre, Dublin. The company is involved in performance, training, and participation and takes a rights-based approach to the work they do. They develop cutting edge projects, merging art, culture and politics, while promoting gender equality, peace, social justice and other similar goals. One of Smashing Times current projects is Women in an Equal Europe. This transnational project involves four European partners from Ireland, Spain, Croatia and Serbia. Through theatre and film and online resources, the project aims to ensure women's voices and stories are equally heard and represented. The project identifies 20 positive stories of change experienced by women (five from each partner country) that have come about as a result of belonging to the EU. These stories are used to create a research and resource document; an EU Equality and Human Rights drama workshop and a performance/film on the role of women in Europe. Through public events and performances, citizens, artists and activists are then brought together to discuss, debate and network on issues such as gender equality, human rights and the role of the EU.

Sources:

smashingtimes.ie/aboutus/
smashingtimes.ie/women-in-an-equal-europe/
smashingtimes.ie/wp-content/uploads/2018/04/Smashing-Times-Ireland-Women-in-an-Equal-Europe-Project-Information.pdf

Stop Telling Women to Smile

Key creative personnel: Tatyana Fazlalizadeh

Partners/Instigators: Rush Philanthropic Arts foundation

Year of production: 2012 ongoing

Country: USA

A single authored intervention that uses posters and paste-ups of drawings of women with statements directly addressed to passers-by. The Stop Telling Women to Smile Blog states: 'This project takes women's voices, and faces, and puts them in the street – creating a bold presence for women in an environment where they are so often made to feel uncomfortable and unsafe'. It is intended that the project might be adopted more broadly and expand its presence; the project is described as 'an ongoing travelling series' but at this stage it is not clear what wider influence it has had.

Sources:

[stoptellingwomentosmile.com/
youtube.com/watch?time_continue=45&v=oHgD56wZRws](http://stoptellingwomentosmile.com/youtube.com/watch?time_continue=45&v=oHgD56wZRws)
youtube.com/watch?v=qx8Uc0X7HSU

Tampon Run

Key creative personnel: Sophie Houser, Andrea Gonzales

Partners/Instigators: Pivotal Labs

Production company: Created by Houser and Gonzales at Girls Who Code

Year of production: 2014

Country: USA

Teenage creators Sophie Houser (17) and Andrea Gonzales (16) met during a summer program run by the not-for profit Girls Who Code. They devised a simple, online game called *Tampon Run* where the girl character throws tampons to destroy her enemies who will confiscate the tampons if she lets them pass. Weaponised tampons are a reference to a 2013 incident where Texas state troopers confiscated tampons as potential projectiles, but not guns, from visitors who were trying to get inside the Texas State Capitol to observe a controversial vote on abortion restrictions. The game attracted enormous attention for its gender message, particularly in the toxic male world of gaming. A more sophisticated version of *Tampon Run* was re-launched as an app, with help from Pivotal Labs, who volunteered their expertise pro bono for seven weeks. Pivotal is a development consultancy working with clients like Twitter.

Sources:

<https://careerswithstem.com.au/tampon-run/>
theverge.com/2015/2/3/7964667/tampon-run-feminist-game-girls-who-code

The Baring Foundation

Key creative personnel: The Baring Foundation

Partners/Instigators: Arts Councils, Winston Churchill Memorial Trust, British Council

Year of production: 1969 and ongoing

Country: UK

With a focus on people over the age of sixty, the Baring Foundation seeks to ensure that the fundamental right to take part in cultural and arts activities is available to those who are at risk of loneliness and isolation as they age. Since 2010, they have actively created programs around participatory arts with people over sixty facing discrimination or disability. They collaborate with other civil society organisations and have co-funding relationships with other Arts Councils, the Winston Churchill Memorial Trust and the British Council. *No Negatives by Age*, a photography and artwork exhibition which toured across Northern Ireland, is an example of a program funded by the Foundation. The project captured images of older people taken by older people, showcasing their rich and diverse lives.

Source:

<https://baringfoundation.org.uk/programme/arts-and-older-people/>

The CoUNTess Report

Key creative personnel: Elvis Richardson

Partners/Instigators: Cruthers Art Foundation, NAVA (National Association for the Visual Arts), an Advisory Committee, paid and unpaid assistants.

Year of production: 2014

Country: Australia

The CoUNTess Report (2014), a benchmarking project and online resource on gender equality, builds on Elvis Richardson's work since 2008, on her blog, CoUNTess: Women count in the art-world. The Report is a compilation and analysis of publicly available data on education, prizes, and funding in the contemporary art sector. When compared with data collected since 2008, the 2014 study shows some positive changes to gender representation, such as a higher percentage of female artists exhibiting in some types of Australian galleries and exhibitions. However, it also reveals that at the more prestigious, lucrative and powerful end of the art world, women remain under-represented. Counting gender representation is an established tool of feminist research methodology and has been a strategy employed by feminists in a number of countries in relation to a range of creative fields, including publishing, the film industry, music and the art world. Although it is difficult to establish a clear cause and effect link, there is some evidence that counting strategies like The CoUNTess Report, do make a difference and can lead to improvements in gender representation. Such initiatives are also crucial in terms of providing data for future benchmarking.

Sources:

thecountessreport.com.au/

theconversation.com/still-counting-why-the-visual-arts-must-do-better-on-gender-equality-87079

The Fearless Girl

Key creative personnel: Kristen Visbal

Partners/Instigators: McCann New York, State Street Global Advisors

Year of production: 2017

Country: USA

Initiated for International Women's Day 2017, and commissioned by State Street Global Advisors through McCann New York advertising agency, a statue of a young 'Fearless Girl' was installed on a prominent section of Wall Street so that it was facing off against the iconic Charging Bull statue. A brilliant brand intervention, Fearless Girl became a global icon, and in the first 12 weeks there were 4.6bn Twitter impressions, and 215,000 Instagram posts. It also attracted criticism, the work being seen as an instance of the cynical nature of corporate feminism, with Cara Marsh Sheffler writing in *The Guardian* that: 'Corporate feminism always ends up betraying women's struggle for justice'.

Sources:

businesslive.co.za/redzone/news-insights/2018-04-09-fearless-girl-the-campaign-that-went-viral/

mccann.com/work/fearless-girl

youtube.com/watch?v=G3ApQ2H6zFs

theguardian.com/commentisfree/2017/mar/14/fearless-girl-statue-whats-wrong-feminism-today

The Geena Davis Institute

Key creative personnel: Founder, Geena Davis

Partners/Instigators: Mount Saint Mary's University, USC Viterbi and Google

Year of production: 2004 ongoing

Country: USA

The Geena Davis Institute on Gender and Media targets on-screen representation of women with the catch cry, 'If she can see it, she can be in it'. It is the first research-based organisation working within the media and entertainment industry to provide advocacy on the commercial viability of female led projects, to educate and influence content creators, marketers and audiences about the importance of 'unconscious bias' and to create scripted material with strong female characters for children aged 11 years and under. The Institute's research is cited frequently in major media outlets such as *The New York Times*, Good Morning America and CNN. Using GD-IQ (developed through a partnership with USC Viterbi and Google), the Institute is able to calculate and process massive amounts of media content in real time, providing content analysis on gender imbalance and representation of specific demographics. It has conducted education workshops for industry leaders across major US studios and networks. Its primary source of funds comes from Mount Saint Mary's University and it claims to have influenced 68% of industry leaders to change at least two productions to create stronger roles for women and the spread of female characters in storytelling.

Source:

seejane.org/about-us/

The GENDERhouse Projects

Key creative personnel: Andreas Constantinou

Partners/Instigators: Bora Bora – Dans og Visuelt Teater, Denmark; The Danish Arts Council; Aarhus Municipality, Denmark; Nordisk Kulturfond; Bikubenfonden; Dansevaerket, Aarhus, Denmark; Warehouse9, Copenhagen, Denmark; Trinity Laban Conservatoire of Music and Dance, London, UK; Teatri Di Vita, Bologna, Italy; Aerowaves16 and Aerowaves17, Europe; ITAK Regional Dance Centre, Finland

Production company: HIMHERANDIT Productions

Years of production: 2013-2018

Country: Denmark

The GENDERhouse projects, a performance-research initiative and brainchild of dancer and choreographer Andreas Constantinou, comprised a range of artistic and educational activities, including symposia, dance and theatre pieces, immersive performances, community projects and a festival, held over a six-year period from 2013–2018. His production company, Himherandit Productions have toured nationally and internationally with many of the GENDERhouse performances. A month-long arts festival, the GENDERhouse Festival, is due to take place in Aarhus, Denmark, in September 2018 addressing themes of contemporary genders, sexualities and identities. The aim of GENDERhouse has, and continues to be, the sparking of debate and discussion around the topic of gender, in particular, promoting diversity and challenging established attitudes about what it means to be a man or a woman and whether it is possible to think beyond a binary of gender. The first three years of the project focused on exploring and challenging the concept of masculinity, while the second three years have focused more on femininity.

Sources:

himherandit.com/the-genderhouse-projects

www.thegenderhousefestival.com/about-the-festival

lgbtqarts.com/2016/01/29/739/

youtube.com/watch?v=IFQjrgVyfjs

The Party

Key creative personnel: Director, Rose Troche
Partners/Instigators: Rose Troche, Specular Theory
Production company: Specular Theory
Year of production: 2014
Country: USA

This VR film about a campus sexual assault allows the viewer to experience two perspectives. A young woman attends a college party with the intention of shedding her shy-girl persona. A young man at the same party is seeking a similar reinvention. They meet, they drink. But misinterpreted signals lead to things that cannot be undone. *The Party* was produced and distributed by Specular Theory, a cutting edge, immersive technology company based at Venice Beach in California. In official selection at Sundance in 2015, *The Party* was directed by filmmaker Rose Troche and is the first chapter in the 'Perspective Series', VR films exploring social justice issues.

Source:

speculartheory.com/perspective/

The Real Man Catalogue

Key creative personnel: Jack Daly
Partners/Instigators: Jack Daly
Year of production: 2018
Country: USA

Daly's photographs are in the style of advertising images and contain slogans that expose the absurdity of the masculine stereotypes of a 'real man', and the limitations they place on the potential roles that boys and young men might aspire to. Using humour, the images contain slogans including 'Stop Being a Girl: Man Up' alongside a product that is guaranteed to 'get rid of all emotions', and 'it's just a phase: a maximum strength homosexual suppressant'.

Sources:

www.jackdaly.me/the-real-man-catalogue/
inews.co.uk/culture/arts/catalogue-toxic-masculinity-real-man/
www.hungertv.com/feature/photographer-jack-dalys-satirical-80s-ads-challenge-the-concept-of-masculinity/

The Shatterbox Anthology

Key creative personnel: Anu Valia, Chloë Sevigny, Courtney Hoffman, Gabourey Sidibe, Jessica Dimmock, Pamela Romanowsky, Meera Menon, Roja Gashtili, Julia Lerman, Tiffany Shlain, Jessica Sanders, Robin Cloud
Partners/Instigators: Refinery29, Sundance Institute
Producer: Refinery29 (and additional producers on each film)
Year of production: 2016
Country: USA

The Shatterbox Anthology is a collection of eleven short films, directed by twelve different women from diverse backgrounds, with the intention of redefining identity and imagination, and seeing the world through the female lens. The project was initiated by Refinery29, an American digital media and entertainment company, focused on providing media content to

young women. Refinery29 claim to have a global audience footprint of 550 million across all platforms and produce editorial and video programming, live events and social, shareable content. When Refinery29 began to develop their original video assets they had difficulty finding women creators to make their projects, resulting in a decision to launch their own program targeted at female creators. By partnering with the Sundance Institute, they were able to tap into a talent pool of women filmmakers. The short film focus was the result not just of financial constraints, but the enthusiasm of so many women eager and able to make shorts. There are a range of other film initiatives targeting women in countries across the world, but Shatterbox is seen as unique, not just for giving its filmmakers both time and money to make their films, but, through Refinery29, a huge platform on which to distribute their final product. Many of the films have also premiered at prestigious film festivals such as Cannes, TriBeCa, Sundance and SXSW.

Sources:

indiewire.com/2017/11/refinery29-shatterbox-shorts-female-filmmakers-1201893467/
corporate.r29.com/about/#about-intro
www.refinery29.com/female-directors-shatterbox-anthology

The Stella Prize

Key creative personnel: Caroline Ryan – Board Chair, Megan Quinlan – General Manager.

Partners/Instigators: Organisations and individuals who make financial donations

Established: 2013

Country: Australia

The Stella Prize was established in 2013 by a group of 11 women writers and publishers to address the poor representation of books by women in Australia's top literary prize, the Miles Franklin Award. The Stella has become a major literary award in its own right, celebrating Australian women's writing, and championing cultural change. The prize is named after one of Australia's iconic female writers, Stella Maria Sarah 'Miles' Franklin. The Stella Prize also runs events at bookshops, festivals and universities around Australia, as well as the Stella Schools Program, an initiative that aims to get students critically engaging with their own reading habits and imagining a future not limited by their gender. In addition, the organisation now compiles the annual Stella Count, tracking the number of books by men and women reviewed in major Australian newspapers and literary magazines. Publisher, Aviva Tuffield, and author and academic, Sophie Cunningham, both co-founders of The Stella Prize, claim that it has been instrumental in dramatically increasing the numbers of women who have won literary prizes generally in the last six years. There is also evidence that some publications have significantly improved the representation of books by women authors in their reviews over the five years of the Stella Count.

Sources:

thestellaprize.com.au
womensagenda.com.au/latest/soapbox/six-years-of-stella-the-importance-of-symbolic-acts/
killyourdarlings.com.au/article/making-waves-six-years-of-the-stella-prize/

The Vagina Monologues (and V-Day and Vagina Memoirs)

Key creative personnel: Eve Ensler

Partners/Instigators: Eve Ensler

Year of production: 1996

Country: USA

The Vagina Monologues, a series of fictional monologues written by Eve Ensler, premiering in New York in 1996. The Vagina Monologues explores a range of issues about body image, sexual experiences, reproduction and more, through the eyes of women of various ages, races and sexualities. Following the success of the play, Ensler and a group of women in New York City, established V-Day on Valentine's Day, 1998. The mission of V-Day is a demand that violence against women and girls must end. To do this, once a year, in February, Ensler allows groups around the world to produce a performance of the play, as well as other works created by V-Day, and use the proceeds for local projects and programs that work to end violence against women and girls. There are now over 5,800 V-Day events annually. The Vagina Memoirs, a college-based project, is one of those V-Day projects, whereby a cast of female college students each develops her own vagina monologue in a consciousness-raising/writer's workshop, and then the pieces are performed as part of V-Week events.

Sources:

www.evensler.org/plays/the-vagina-monologues/
theguardian.com/culture/2013/feb/04/how-we-made-vagina-monologues
vday.org/index.html
vday.org/about/why-vday-started.html
feminist.com/activism/collegeactivism12.html
hercampus.com/school/wwu/breaking-silence-through-vagina-memoirs
<https://deaffrenttheatre.com>

The VIDA Count

Key creative personnel: Volunteers

Partners/Instigators: VIDA: Women in Literary Arts, volunteers

Year of production: Annual since 2010

Country: USA

The VIDA Count is a key initiative of VIDA: Women in Literary Arts, an American non-profit feminist organisation whose aim is to create transparency around the lack of gender parity in the literary landscape and to amplify historically-marginalised voices, including people from culturally diverse backgrounds; writers with disabilities; and queer, trans and gender non-conforming individuals. The VIDA Count is undertaken by volunteers who manually make an annual tally of the gender disparity in major literary publications and book reviews across the United States. Since 2015 they have expanded the Count to take an intersectional approach, examining race and ethnicity, gender, sexual identity and ability. Some progress has been recorded, for example, the VIDA Count 2012 figures showed that *The Paris Review's* publishing favoured men by a 20/80 ratio, but after pressure from these results, in 2013, the magazine published a 50/50 gender balance. It is, however, relevant to note the argument made by some, that it is not possible to make a definitive link between those improvements and the VIDA Count.

Sources:

vidaweb.org
www.vidaweb.org/the-count/
wheelercentre.com/notes/why-the-vida-count-matters
www.huffingtonpost.com/claire-fallon/does-the-vida-count-work_b_4855664.html

The Whole Story Project

Key creative personnel: Marketing firm Y&R

Partners/Instigators: Y&R, Women in the World Summit

Year of production: 2017

Country: USA and elsewhere

The Whole Story Project is a crowd-sourced app that allows users to see and add 'virtual' statues of female figures from history alongside existing public statues of men. The aim is to commemorate female figures from history and redress the imbalance in the recognition of historical figures in the public space. It is hoped that the project will provide a necessary impetus in redressing this imbalance in the material world, just as the app allows this to occur in the virtual world. The app combines augmented reality and GPS software enabling users to be at specific locations, where they can see the statue using the app on their phone. As of 2017, there were virtual statues in New York, Washington DC, Mount Rushmore, London, Prague, Milan and Rome. In Central Park, where there are 22 statues of men, users of the app have uploaded virtual statues of women, who stand alongside the statues of men.

Sources:

<https://thewholestoryproject.com/>

www.yr.com/work/the-whole-story

money.cnn.com/2017/05/05/technology/virtual-statues-women-augmented-reality/index.html

trendhunter.com/trends/whole-story-project

The Women's Circus

Founding personnel: Donna Jackson, Sally Forth, and Elizabeth Walsh

Key creative personnel: Penelope Bartlau (Creative projects Director) and participants

Partners/Instigators: Creative Victoria, Maribynong City Council, The Arts Wellbeing Collective, Theatre Network Australia, Arts West

Year of production: Founded in 1991 and ongoing

Country: Australia

The Women's Circus is a feminist organisation that started as an opportunity for survivors of sexual assault to change their relationship with their body, to gain physical confidence and to be empowered through a public performance. Since 1991 it has included a range of offshoots that work with women from many different backgrounds, developing skills and community.

Source:

www.womenscircus.org.au/

The Women's Mobile Museum

Key creative personnel: Zanele Muholi

Partners/Instigators: VIA Art Fund, Philadelphia Photo Arts Center, Zanele Muholi

Year of production: 2017 to 2019

Country: USA

This project addresses the questions: Whose portraits are represented in art museums? and Who is art for? by commissioning South African-based artist Zanele Muholi to work with local economically disadvantaged women in a year-long project that will develop multi-layered portraits of the women, including self-portraits. During the life of the project, the women will receive training in photography, video, graphic design, writing, and public speaking. A mobile exhibition will travel around Philadelphia, culminating in an exhibition at Philadelphia Photo Arts Center. The project is funded through the VIA Art Fund in Boston.

Source:

viaartfund.org/grants/zanele-muholi-womens-mobile-museum/

The Young Women's Music Project

Key creative personnel: Young women

Partners/Instigators: Partners with schools, hospitals, health services; collaborates with venues such as Modern Art Oxford, the Ashmolean and Pitt Rivers Museums; funding support from the Arts Council

Year of production: 1990s ongoing

Country: UK

The Young Woman's Music Project (YWMP) is an educational charity based in Oxford. The organisation grew out of The Young Women's Band Project which released compilations of music by young women across Oxfordshire. In 2006, with Arts Council support, a film was produced called Young Women Rock. YWMP provides an inclusive and supportive environment for young women between the ages of 14–21 to develop skills and express themselves as young musicians. They hold gigs, events and workshops. YWMP collaborates with venues across Oxford, including Modern Art Oxford, the Ashmolean and Pitt Rivers Museums to provide opportunities for young women to organize events, curate artwork, perform and share their work alongside established artists. They partner with hospitals, schools and health services to help young people to challenge issues affecting them in a creative and productive way, such as class, race, gender, sexuality and mental health.

Source:

ywmp.org.uk/herstory-1/

Tilde

Key creative personnel: unknown

Partners/Instigators: Presented in 2018 at Footscray Community Arts Centre

Year of production: First staged 2014

Country: Australia

Tilde is a Melbourne based film festival that presents films from and about trans and gender diverse people. First staged in 2014, it is also presenting a filmmaking workshop for trans and gender diverse people to encourage trans people to tell their own stories.

Sources:

<http://www.tildemelbourne.com/>

<http://footscrayarts.com/event/tilde-melbourne-trans-gender-diverse-film-festival-2017/>

WO-MAN-ITY

Key creative personnel: Women from The Young Women’s Music Project

Partners/Instigators: Curated by The Young Women’s Music Project; Team Drum (one of their projects) has received support from Oxfordshire County Music Service, Readipop, Fusion Arts, Ark T, and My Normal. They also have had participation with venues such as Modern Art Oxford and the Pitt Rivers museum

Year of Production: 2013 and ongoing

Country: UK

The first WO-MAN-ITY Festival held in 2013 grew out of revelations of widespread sexual abuse amongst young people in Oxfordshire. Seeking to create a safe and inclusive space for young women musicians, the Festival was forged out of a desire to challenge cultures of sexism and abuse. The Young Women’s Music Project (YWMP), a registered educational charity, curates the festival. WO-MAN-ITY Festival holds panel discussions, workshops on everything from looping to self-defense, and of course, performances. The festival has been such a success that it is now held as an annual event to coincide with International Women’s Day.

Source:

ywmp.org.uk/news/2017/2/6/wo-man-ity-2017

Women on the Move

Key Creative Personnel: S.A. Bachman and Neda Moridpour

Production Company: Louder Than Words

Partners/Instigators: #NOTGUILTY and lone wells.

Year of Production: 2018

Country: USA

Women on the Move is a project of the Louder than Words art collective which defines itself as a cross-cultural, intergenerational art collective that targets violence against women, sexual harassment, human trafficking, women's reproductive health, women’s immigration and homophobia. The *Women on the Move* project involves the transformation of a 26-foot truck into a mobile billboard and resource centre, addressing sexual assault, harassment and domestic violence. The emphasis is on the most marginalised women, those who, for one reason or another, are afraid to report their experiences because of their relationships with law enforcement and/or who fear being detained and deported. Using the billboard truck, *Women on the Move* travel to cities across the country, stopping at public spaces (shopping malls, parks) where people gather. ‘Pop-up’ events such as street interventions, workshops and video screenings are staged and volunteers engage people in conversation and answer questions about the issues. Participating members of the public can access the artist-designed resource centre which is equipped with video, oral histories, educational information and artwork.

Source:

www.louder-than-words.org/

Yours & Owls Festival

Key Creative Personnel: Yours and Owls

Partners/Instigators: Sponsors include the music, triple j, blender, Coopers, Batlow Cider, sailorjerry, South Coast party hire

Year of Production: 2016 ongoing

Country: Australia

Yours & Owls is a music festival based in Wollongong. HuffPost Australia called it 'Australia's coolest small festival.' It has won plaudits, not just for being a well-run and enjoyable festival, but because without deliberately setting out to do so, they booked a line-up where 50 percent of the acts were either female solo artists or included female members in 2016.

Sources:

www.huffingtonpost.com.au/2017/10/23/female-musicians-on-why-music-festivals-need-gender-fairness_a_23249683/

yoursandowls.com.au/sponsors/

Women in Sound Women on Sound

Key Creative Personnel: Linda O'Keefe (founder, director and curator), Rebecca Collins, Tony Doyle.

Partners/Instigators: Octopus Collective, Peter Scott Gallery, Lancaster University, Goldsmiths University and others

Year of Production: 2015 ongoing

Country: UK

Women in Sound Women on Sound (WISWOS) is an international hub of networks made up of individual artists, researchers, technologists, musicians and archivists with an interest in sound, technology and education. They tackle issues of inequality and gender bias and play a role in interventionist activity. Their current project, Research in A Box, is a physical and virtual toolkit where young women can learn about technology, sound and music. The kit provides CDs from female musicians to assist in building electronic instruments. Their website also provides online tutorials on sound engineering, sound design and live coding. WISWOS is one of many networking organisations that seek to educate women in this field and provide tutorials, workshops and events. Other organisations working in this space include Women's Audio Mission and Yorkshire Sound Women's Network whose mission it is to inspire and enable girls to explore sound and music technology.

Sources:

<http://wiswos.com/>

<https://theconversation.com/women-in-sound-addressing-the-music-industrys-gender-gap-85132>

www.womensaudiomission.org/

<https://yorkshiresoundwomen.com/>



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