

Making change

Nordic Examples of Working Towards Gender Equality in the Media



Maria Edström & Ragnhild Mølster (eds.)

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Contents

Preface	7
Gender equality in the media - is there a Nordic way? <i>Maria Edström, Ulrika Facht & Ragnhild Mølster</i>	9
FILM	
The Nordic celluloid ceiling <i>Anne Gjelsvik</i>	15
Counting heads and keeping an eye on the content <i>Terese Martinsson</i>	21
Gender equality in Swedish film <i>Johan Fröberg</i>	25
Making change or at least letting things happen <i>Marjo Valve</i>	29
Let us move the world forward together! <i>Agnete G. Haaland</i>	35
Doris Film - the struggle for an equal film industry <i>Lisa Lindén</i>	39
A-rating: A campaign for women's representation in film <i>Ellen Tejle</i>	43
JOURNALISM	
Nordic journalism with gender parity and problems <i>Maria Edström</i>	47
It all takes effort - notes from K2 and beyond <i>Suzanne Moll</i>	53
Gender equality in the newsroom <i>Gunnar Falck</i>	57
Gendering television - time and counting matters <i>Lotta Strömland</i>	61
News from a feminist perspective <i>Anna-Klara Bratt</i>	65
Being female in a man's media world - an 'I' story <i>Kristin Helle-Valle</i>	69
Twenty years of training in women's leadership <i>Cecilia Zadig</i>	75
COMPUTER GAMES	
'Start telling the story of female gamers and developers' <i>Johanna Koljonen</i>	79
Donna - inclusive game development by example <i>Isabella Billgren, Mathilda Bjarnehed & Jenny Brusik</i>	85
Empowering girls through technology <i>Andrea Hasselager & Nevin Erönde</i>	89
Gender and computer games in the construction of identity <i>Silje Hommedal</i>	93
ADVERTISING	
Nordic regulation of gender discriminatory advertisements <i>Eva-Maria Svensson</i>	99

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Towards an industry in balance 2020 <i>Christina Gillberg</i>	107
Taking action against retouched advertisements <i>Runa Fjellanger</i>	113
The great Scandinavian gender war <i>Anne Glad</i>	115
INITIATIVES	
Women experts exist! Danish KVINFO leads the way <i>Anita Frank Goth</i>	121
Visual communication in higher education <i>Joanna Rubin Dranger & Johanna Lewengard</i>	127
A Nordic project about counteracting antifeminism <i>Ole Bredesen Nordfjell</i>	133
Twenty-two years of media activism <i>Maria Jacobson</i>	139
Media and business women in Iceland <i>Þórdís Lóa Þórhallsdóttir</i>	143
Equalisters – crowdsourcing for diversity <i>Aurora Percovich Gutierrez</i>	145
Queering Sápmi – indigenous stories beyond the norm <i>Elfrida Bergman & Sara Lindquist</i>	149
NORDIC GENDER AND MEDIA FORUM	156
SEMINARS	
Film seminar: The Nordic film industry remains male dominated	158
Journalism seminar: The gap – on gender equality in journalism	160
Gaming seminar: Where are the females in the gaming industry?	162
Advertising seminar: Stereotypical images in the urban space	163
The Bergen Conference: Time to step up	166
STATISTICS ON GENDER AND MEDIA compiled by NORDICOM	
Information about the data <i>Ulrika Facht</i>	168
Tables and figures	174
RESOURCES	
Nordic doctoral dissertations on gender & media	204
International commitments and resources	212

Preface

Sharing good practices is vital. This book is a result of the involvement of many people in the Nordic countries. The Nordic Council of Ministers has a 40 year history of gender equality cooperation in the Nordic region. The editors of *Making Change* would like to thank the Nordic Council of Ministers for financing the project. Nordicom's assignment is to intensify the work with gender equality in the media through the project Nordic Gender & Media Forum. *Making Change. Nordic Examples of Working Towards Gender Equality in the Media* is a result of these efforts.

Media analyst Ulrika Facht at Nordicom has compiled available statistics on men and women in the film industry, journalism, the computer game industry and advertising. Medianorway, Statistics Finland and Statistics Iceland have contributed with data, input and comments as well as good advice on available sources of information for each country. Many other institutes have been helpful in delivering data. Thank you.

Thanks to Göteborg International Film Festival for hosting the Film seminar, Media Days in Gothenburg for hosting the Journalism seminar, Hanaholmen /Hanasaari for hosting the Gaming seminar, KVINFO for hosting the Advertising seminar, the Nordic Media Festival in Bergen and the Department of Information Science and Media Studies, University of Bergen, for good collaboration in putting on the conference Time to Step Up, Nordic Council of Ministers' information office in Lithuania and the European Institute for Gender Equality, EIGE, for making the book launch possible in Vilnius.

We are also grateful to Nordic Information on Gender, NIKK, for the collaboration on disseminating results and to Jenny Gustafson for providing us with a website.

Last but not least, more than 40 people have taken the time to contribute to the book – a sincere thanks to all the authors and to Carina Kågström for the cover.

Göteborg & Bergen, November 2014
Maria Edström and Ragnhild Mølster

Gender equality in the media – is there a Nordic way?

Who decides what you see on television? Which issues are important, and who gets to speak their mind in the news? How are women and men featured in texts, photos, computer games, advertising and movies? The media can both hinder and accelerate the development towards gender equality. They can communicate results of gender equality efforts but can also contribute to the production of gender stereotypes. There is an increasing pressure on media to step up and take measures to ensure women's access to the media industry and to combat gender stereotypes. The UN member states committed to this already in 1995 in the Beijing Platform for Action, *but how gender equal is the Nordic media?*

Gender equality has been a hallmark for the Nordic countries for decades and they are used to being among the top five in the Gender Gap Index conducted by the World Economic Forum. There is a political consensus that society should ensure that both men and women have the same rights, obligations and possibilities. In the media sector, however, the male dominance persists in many areas, both in the industry itself and in the output. However, in the Nordic region there are examples of steps towards gender equality in the media. This book can be seen as a meeting point where people from different areas of the media discuss strategies for change. They speak up as individuals or as representatives with different perspectives on how to tackle the issues of gender equality and misrepresentation in the media.

Making Change. Nordic Examples of Working Towards Gender Equality in the Media presents both a collection of media practices in the Nordic region and a compilation of comparative data on gender equality in the Nordic media sector (film, journalism,



PHOTO: Lars Lanhed

PHOTO: Lars Lanhed

PHOTO: Zulfikar Fahmy

The Authors

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Ulrika Facht is Analyst and Research officer at Nordicom, University of Gothenburg. She has a special focus on media development in Sweden and is responsible for the compilation of the Nordic data in the appendix.

Ragnhild Mølster, PhD, is Adviser and Research officer at Nordicom, and is based at the Department of Information Science and Media Studies, University of Bergen.



The Nordic Countries

There are currently 25.1 million inhabitants (2012 figures) in Denmark, Finland, Iceland, Norway, Sweden and the three autonomous territories (the Faroe Islands, Greenland and Åland).
Image: Erik Eliasson

computer games and advertising). Contributing authors are representatives from academia, civil society, activism and the media industry. As many of the contributors to this book point out, gender as a structuring force in society cannot be isolated from other structuring processes and norms.

The structure of the book

The book is divided into two parts. The first part provides both overviews and hands-on descriptions of good practices from different areas, on the theme ‘This is how we do it’. The articles are divided into sections of film, journalism, computer games and advertising. The first part also contains a section called ‘Initiatives’, which crosses over all media sectors.

The second part is a collection of statistics, resources and a summary of the activities within the Nordic Gender and Media Forum project, www.nordicgenderandmediaforum.se. The project gathered people for four seminars and a conference. Several hundred people joined the conversation and shared good practices and ideas on how to move forward. Some of them also wrote material for this book. There is also a list of Nordic doctoral dissertations in the field of gender and media. The list is probably not complete as it is becoming increasingly difficult to define what ‘media’ is and therefore also what ‘media research’ is. Media research can be found in many areas. In the early years it could be found mostly in the humanities and social sciences, but today you are just as likely to find media research in schools of technology and life sciences. The list of doctoral dissertations gives an indication of how different Nordic academic fields problematise the role media plays within the field of gender. Just the number of dissertations gives you an idea: Denmark (16), Finland (15), Norway (27) and Sweden (61).

Nordic media statistics – creating a baseline

Gender equality has many qualitative definitions. One is that women and men have equal opportunities to shape society and their own lives. But without statistics how do you know what the problem is and where we are going? We measure what we treasure. This is true for both agencies/authorities and industry. In quantitative terms, gender equality implies an equal distribution of women and men. If a group consists of more than 60 per cent of one sex, the group is dominated by that sex (Statistics Sweden, *Women and Men in*

” Media freedom (including editorial freedom) and gender equality are intrinsically interrelated.

Gender equality is an integral part of human rights. Freedom of expression, as a fundamental right, goes hand-in-hand with gender equality.

Council of Europe, Recommendation CM/Rec(2013)1 of the Committee of Ministers to member States on gender equality and media

Sweden 2014). While compiling data in this project, Nordicom came across a number of difficulties. For example, the Nordic countries have quite different views on whether it is important to collect sex-disaggregated data at all.

Some of the lessons learned about gender-based statistics in the media are:

- There is a lack of consistent, reliable and comparative data on the gender equality situation in Nordic media.
- Counting board members and CEOs might be a good way to make some structures visible, but it is not enough. More data about the whole organisation of the media is needed, from management to junior positions.
- The film industry can be seen as a front-runner. One reason for this is that it has support systems that demand monitoring and feedback on gender equality. Support systems like these can be used in others areas of the media industry for the same purpose.
- In order to compare the situations and progress made in the different countries, a limited number of data/indicators need to be collected, in the same way, in all countries. Otherwise it is not possible to compare the situation or progress.



Facts

Nordicom has a long tradition of disseminating knowledge about gender equality in the media. In 1993, an anthology on Nordic research on women and media brought together research on the representation of women and the power structures in journalism: *Nordisk forskning om kvinnor och medier* [Nordic research on women and media]. (Ulla Carlsson (ed), Nordicom 1993.)



Special topics

Special research topics have received their own publications by Nordicom, such as *Femme Fatalities*, *Representations of Strong Women in the Media* (Rikke Schubart and Anne Gjelsvik eds., Nordicom 2004) and the Nordicom International Clearinghouse on Children, Youth and Media publication *Young People and Gendered Media Messages* (Maria Jacobson, Nordicom 2005), just to mention a few titles.

- Every country should be responsible for collecting their own data, since each country has its own special media market. However, there needs to be a dialogue between data collectors in order to create overviews (Since 2013 the EU calls on the members states to report gender equality indicators for the media).

Share knowledge and good practices – let's make change

Is there a Nordic way to deal with gender equality in the media? As the contributors to this book will show you, there is not just one way or one solution. Every step forward must be locally and culturally situated. The lack of gender equality in the media is often an echo of lack of gender equality overall.

Making change and altering limiting norms in the media is not about one individual project, nor can one legislation or self-regulation change everything. But everyone can contribute from their position and share knowledge and good practices and make change. Maybe that is the Nordic way – a plurality of ways to make media gender equal.

Film



The Nordic celluloid ceiling

The glass ceiling within international film production is well documented. Over the last 16 years, the Centre for the Study of Women in Television and Film at San Diego State University has collected employee statistics for the 250 top grossing U.S. films. Last year this report documented that women only accounted for 16 per cent of all directors, executive producers, producers, writers, cinematographers and editors. Female producers ranked the highest at 25 per cent, while composers and sound effect designers were at the bottom of the list at 2 per cent (Lauzen 2014). As if these numbers were not disheartening enough, Martha M. Lauzen's report also showed that female representation in Hollywood productions is in fact decreasing, and is now lower than in 1998.

The Nordic countries are considered to be at the forefront in gender equality and usually score highly in rankings of gender balance in politics and economics. In Norway, gender quotas have been applied in the public sector since the 1980s, and in 2002 the centre-right wing government initiated a controversial quota law for the private corporate sector. The law, requiring 40 per cent women on corporate boards (in public limited companies), was implemented in 2008 and had an immediate effect on the number of women on corporate boards, and after previous decades of failing mentoring programmes, gender research, and seminars, this measurement accordingly has been deemed a success (Bolsø & Sørensen 2014). In six consecutive years, the Global Gender Gap Index has ranked four out of five Nordic countries at the top of their list (Iceland, Finland, Norway and Sweden, with Denmark a little behind).¹ In last year's report (2013), the Nordic countries had managed to close over 80 per cent of the gender gap, making these countries useful both as role models and benchmarks.

¹ The full report can be found here http://www3.weforum.org/docs/WEF_GenderGap_Report_2013.pdf



The Author

Anne Gjelsvik is Professor in film studies at the Department of Art and Media Studies at the Norwegian University of Science and Technology. Her work has focused on popular cinema, film violence and ethics, and the representation of gender in the media. Her recent publications include *Hva er film* (2013) and the co-edited anthologies *Eastwood's Iwo Jima. A Critical Engagement With Flags of Our Fathers & Letters from Iwo Jima* (2013) and *Adaptation Studies: New Challenges, New Directions* (2013).

However, when it comes to the film industry, the gap is still considerable and the progress relatively slow, even after a period where these issues have been both well documented and heavily debated. Statistics collected by Nordicom show that 85 per cent of domestic feature films that premiered in the Nordic countries in 2012 were made by male directors.² The role of director in particular is highly dominated by men, with a 100 per cent male dominance in Iceland, 93 per cent in Sweden and Norway being the best scorer with 78 per cent men. Another survey on Danish cinematographers covering the 291 movies produced 2000-2013 documented that of the 82 people credited as directors of photography, only three were women – a number that leaves the female representation in the trade at 4 per cent. These statistics demonstrate that progress in this field is slow, despite several initiatives in the public film policy to encourage gender equality on screen and behind the camera.

Based on the report *Tallenes tale* (meaning ‘what the numbers tell us’), in 2006 the Norwegian government set new goals for gender representation in film production in their white paper titled *The Pathfinder* [Veiviseren] (named after the Norwegian success film from 2000). The goal was set to 40 per cent of each gender in key positions, here understood as scriptwriting, direction and production, within a time frame of four years. In order to reach the goals, moderate affirmative action should be implemented in public funding of film. However, the goal was not met within the target time frame.

Accordingly, in 2010 Bransjerådet³ published the report *Ta alle talentene i bruk!* [Make use of all our talents!], suggesting more and stronger measures to encourage female representation and participation, such as holding back funding if producers did not fill enough positions with female staff and increasing the funding for films with female protagonists. Other measures suggested were mentoring schemes, debutant scholarships and support to develop film projects.

Although the ambitious 40 per cent goal (which originally would in fact mean more or less a doubling of women in key positions

within four years) has not yet been reached in 2014, this does not mean that the measures have not worked at all. While women only filled 18 per cent of key positions in the Norwegian film industry 2002-2006, in 2012 the share was 33 per cent. Two areas stand out as more equal than others: the number of female producers in Norwegian film is increasing, and more female directors work within documentary than within fiction film. One relatively pessimistic explanation for the gender equality in documentary film is that there is less money and prestige involved in this part of the industry.

In March 2014, culture minister Thorhild Widvey announced that achieving 40 per cent women in key positions was no longer a goal in Norwegian cultural politics. Consequently, fewer concrete goals and less governmental interference is the likely line of policy for the new rightwing government in the years to come (Bahr 2014).⁴ This is in line with the so-called ‘freedom reform’ [frihetsreform] for culture politics in the Norwegian government’s policy platform that first and foremost calls for more private investments and initiatives and less governmental involvement in arts and culture.

The discussions on gender equality in film usually evolve around two different issues: women behind and women in front of the camera. The latter has recently gained substantial critical attention even outside the film production environment, not least because of the popularity of the so-called Bechdel test in the media. In order to pass this test, a film needs to have two named women talk to each other about something other than a man – a simple criterion that an alarming number of Nordic films do not fulfil. The newspaper *Klassekampen* looked at the most popular Norwegian films 2010-2013 and found that six out of ten, *Kon-Tiki* (2012), *Hodejegerne* (Headhunters 2011), *Trolljegeren* [Troll Hunter 2010], *Kongen av Bastøy* [King of Devil’s Island 2010], *Fritt vilt 3* [Cold Prey III, 2010] and *Tomme tønner* [Empty Barrels 2010], did not pass this less than ambitious test (Vollan 2013). The test, originating from a comic strip created by Allison Bechdel, serves as a tool for illuminating female stereotyping and the importance of giving women a voice, yet it was not intended as a research tool or to be used as a certificate of gender equality. Accordingly, more developed statistics, such as the numbers collected by the Nordic Gender & Media Forum

2 See http://www.nordicom.gu.se/sites/default/files/medieforskningstatistik/7099_ngmf_filmseminar_giff20140129.pdf

3 Consisting of Norske Filmregissører, Norske film og tv-produsenters forening, Norske Dramatikeres Forbund, Norsk Skuespillerforbund and Norsk Filmforbund.

4 A new film policy white paper from the Solberg government is due in 2015.

initiative, are very welcome. Both the Norwegian and Swedish film institutes have carried out systematic work on gender equality, including compilations of statistics and annual reviews, for quite some time. Using such statistics we are now able to have a clear view of the conditions for women in the film industry, and these facts will enable us to know more about why women are held back and give us some better indications of the measures required to achieve change. From my point of view, without a policy that encourages producers to fight gender bias, less progress is to be expected.

We can usually find a causal relationship between production and representation in terms of gender, as women writers and directors tend to tell more stories about women than men do. In that respect there is a clear connection between production and representation. However, after an all-time low in 2012, when the Amanda Film Award jury did not find more than two actors to nominate for best female performances, the last two years have seen a major change in representation.⁵ In 2013 the winner of best film *Som du ser meg* [I Belong] had a notable cast of female characters, and in 2014 two of the nominees for best film had female protagonists (*Blind* and *Tusen ganger godnatt* [A Thousand Times Good Night]). All of these films were written and directed by men, all of whom were among the most respected contemporary Norwegian directors (Dag Johan Haugerud, Eskil Vogt and Erik Poppe). Also, this year saw women nominees in the Amanda Award categories for scriptwriting, editing, sound design and visual effects (although no woman was nominated in the categories of photography and directing). When it comes to directors, we have seen more female debutants and more women getting international recognition than in a long time (notable names include Anne Sewitsky, Iram Haq and Jannicke Systad Jacobsen).

I have been a proud member of the jury for the Norwegian Edith Carlmar prize (named after the first female director in Norway) awarded to a female film professional who has shown integrity, a brave capacity for innovation and the will to break barriers, and it has now been awarded to one editor (Zaklina Stojcevska), two directors (Margreth Olin and Solveig Melkeraen) and one producer

(Maria Ekerhovd). From my point of view, such recognition and highlighting of female creators is of vital importance; by being foregrounded as role models, they may encourage more women to break visible and invisible barriers in film.

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⁵ The Amanda Film Award was established to increase the quality of and further the interest for Norwegian films and is organised by The Norwegian International Film Festival Ltd. in co-operation with the Norwegian Film Institute.

Counting heads and keeping an eye on the content

Can the qualitative methods and accomplishments of the studies and analyses within Cultural Studies be combined with the quantitative methods of statistical analysis, often used within the social sciences? As a student of both practices, I wanted to give it a try.

The results of my study of Nordic domestic premiere feature films that premiered 2012 proved gender imbalance both in who made the films and in who were portrayed and in what way. Men held an average of 78 per cent of the key positions and 64 per cent of the lead roles. In general, women were depicted in more passive positions or were active subjects only in relation to men. The imbalance may be connected to the overall dominance of male filmmakers and the normalisation of men as both consumers and narrative protagonists.

The aim of revealing habitual practices of gender stereotyping – and other types of power imbalances – can be accomplished, by forcing different research traditions to interact.

Dissemination of knowledge is crucial if we are to overcome imbalanced social structures. By managing, rather than rejecting or disparaging, former studies within the field and using them in a broader context, the aim is for the study to contribute with a widened academic perspective on a complex subject.

The making of the study

The starting point is data on the feature films released in 2012 in the five Nordic countries (Denmark, Finland, Iceland, Norway and Sweden), and plot summaries of a total of 98 films. The result is a comparative study of the Nordic countries: On the one hand a quantitative study, looking at the gender balance in key positions (director, producer and scriptwriter), and at the balance among the

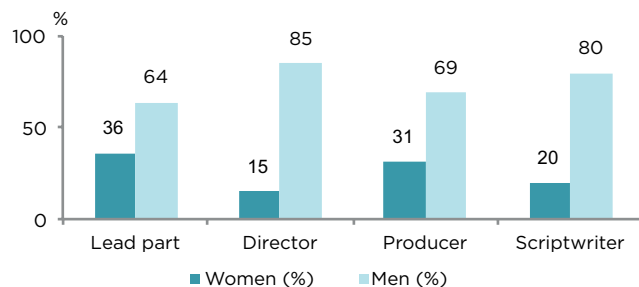


PHOTO: Terese Martinsson

The Author

Terese Martinsson has a bachelor's degree in Cultural Studies from the Department of Cultural Sciences, University of Gothenburg. The statistics in her BA thesis on Nordic domestic feature films that premiered in 2012 were collected on behalf of Nordicom. In 2014 she started a two-year training to become an International Project Manager for the cultural sector at Kulturverkstan, an Advanced Vocational Education in Gothenburg.

Women and men in lead part and key position in Nordic domestic premiere feature films 2012 (per cent)



Data based on 98 domestic feature films with cinema releases in the respective domestic markets in Denmark, Finland, Norway, Iceland and Sweden in 2012. Source: Martinsson, Terese (2014). *Beyond the Habitual. Studying the gender balance in the Nordic feature film releases of 2012*. Bachelor's thesis, University of Gothenburg.

lead roles. On the other hand a qualitative study, through narrative analysis of plot summaries.

To study feature films is a choice made to make the statistics more comparable, between films and countries. Supported by for instance the Swedish Film Institute's (SFI) reports, *Hur svårt kan det vara?* [How hard can it be?] and *00-talets regidebutanter och jämställdheten* [The debuting directors of the 2000s and gender equality], another reason for the choice is the broader commercial, economic and audience impact of feature films than of short films or documentaries. 'Counting heads' in both key positions and lead roles does not capture all complex connections within cinema as a whole. It does shed light, however, on the general structures that the film industry consists of. The statistics thus bind together a geographical region of five countries that are close to one another both geographically and culturally.

The results and analysis in short

Both the quantitative and qualitative material revealed gender imbalance, in terms of both who made the films and who were portrayed. As discussed in reports by SFI and Women In Film and Television (WIFT) Sweden, men's perception of life is prevailing. What was obvious in the thesis was the way of depicting men as

dominant and active in favor of women as the more passive and dependent. The taken-for-granted consumer of films as well as the norm of a human being or narrative protagonist is male. This is one of the most significant conclusions, prevalent in all discourses in one way or another.

Placing the study in a broader context

It is a reasonable assumption that role models and depictions are interrelated with gender identification, and thus are of significant importance when it comes to cinema as a medium. An analysis of the cinematic releases, based on the question of who is telling a story about who, is therefore of theoretical relevance. It has a scientific role to play, by bringing quantitative and qualitative empiricism and analysis together. To lean on former studies, follow them up and provide for future studies is a crucial and conscious purpose with the study. Its basis in both political instruments and theory as well as practice within humanities and social science implies many possibilities but also enhances the importance of following up as well as get followed up. To not leave this subject unattended, which might be both sensitive and also crucial due to its thematic of social structures.

Further studies of this type are essential to get a grasp on changes and to make deeper analyses. Both who is visible and what representations are shown on screen are up to those with the responsibility for production.

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About the study

The study is inspired by the doctoral thesis *Att se och synas* [To See and Be Seen] by Ingrid Lindell (2004), also consisting of a statistical part as well as content analysis. The conclusions from my analysis are to some extent coherent with the conclusions from reports by SFI and w.i.f.t Sweden, such as *Att göra som man brukar* [Acting out of habit]. Their emphasis on the naturalisation of men's perception of life as filmmakers and storytellers, not at least the connection between this naturalization and the way men are set as norm of the market interest and as consumers. This is closely connected to 'who talks about whom' in the stories.

Gender equality in Swedish film

Film is a powerful way to portray both the present and the past. In order for Swedish film to be representative, the stories told have to mirror contemporary society. Only by allowing women to have the same chance as men to tell their stories through film will the films produced be able to convey a fair representation of our time.

The importance of regulation

Since 1963 Swedish film production has been subsidised by the Swedish Film Institute, founded through an agreement between the Swedish State and the Swedish film industry. The Film Agreement, which is renewed regularly, defines the remit and the tasks of the Institute and as such sets the agenda for the activities. Not until the Film Agreement for the period 2005-2010 was gender equality emphasised. The signees of the Agreement decided it was time to set a target: support for the production of film was to be divided evenly between women and men. In terms of numbers, both women and men were to be represented at a level of at least 40 per cent for the key roles of screenwriter, director and producer. In the present Agreement, covering 2013-2015, the goal is sharper. The support shall be divided equally between women and men by the end of the period – to us this means 50/50.

A shared responsibility

There are between 40 and 50 Swedish feature-length films released each year, counting both fiction films and documentaries. About 30 of these have support from a film commissioner at the Swedish Film Institute. This means that roughly a third of the released films are produced without our influence. Consequently, it is not only by



Facts & Figures

The advances towards reaching a more gender-equal film industry and the action plan have garnered considerable international attention. Since presenting the action plan in Cannes in 2013, we have been invited to participate in discussions on how to promote women in several countries around the globe. We are also closely involved in a project run by the European Women's Audiovisual Network creating common practices to describe gender in film production.



Photo: Johan Bergmark

The Author

Johan Fröberg, Head of Strategic Intelligence and Statistics at the Swedish Film Institute. Previously, Analyst at the Swedish Research Council. Directs studies on the film industry, e.g. on economy, gender, film consumption on different platforms and audience preferences, presented for instance in the yearly *Facts & Figures* or in reports such as *Financing of Film*, both available at www.sfi.se.

our own activities that the goal of gender equality is met – we share the responsibility with the film industry as a whole.

How to reach set priorities

It is clear to us that we can only reach our goals by letting the gender perspective permeate everything that is done at the Institute, to let it be central to all our activities. In order to achieve this ambition we set out an action plan focusing on five different areas. All these five themes can be viewed as responses to common arguments and explanations met when focusing gender equality in film. The actions include setting up a website, *Nordic Women in Film*, which, by showing the plethora of successful Nordic women in film, will refute the argument that there are only a few competent women filmmakers.

Furthermore, it is often stated that the reason for the gender bias is that women don't get to make their second and third films. Another key action is therefore a change programme which, by sharing experiences and best practices between more and less experienced women filmmakers, will empower the participants to overcome structural obstacles when pursuing their careers.

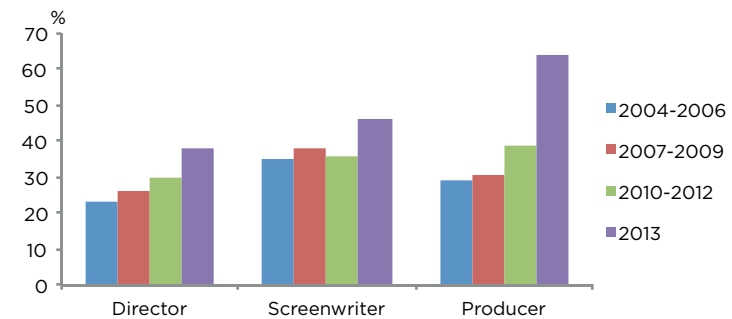
A third common argument is that young women to a lesser extent than young men dream of becoming filmmakers. We are convinced this is wrong; it is a question of different attitudes, and the initiative in this area is aimed at highlighting role models and mentors for young women. In addition we are promoting long-term gender equality initiatives at the entry point to filmmaking, i.e. in film education, film festivals, talent development and film camps.

An often used explanation to the slow change is that the gatekeepers have no desire to see change happen. Again, we believe this not to be true. Instead it is a lack of knowledge of where these structural obstacles arise and how to deal with them. We have therefore initiated a research project in which researchers at the Royal Institute of Technology/Fosfor will shed light on this issue.

Having numbers is key to progress

The fifth action concerns intensifying our monitoring of gender bias in different support schemes and other activities. In contrast to the view of many, we believe that counting does make a difference. This way we can identify patterns and reveal structures, which will help us identify working approaches to

Sweden: Share of funded films with a woman in key position



create a gender-equal film industry and strengthen our arguments to get them in place.

Production support from the Swedish Film Institute is often essential for the projects to be completed. How the support is distributed between women and men is therefore carefully monitored and reported. We are gradually putting more attention on other functions behind and in front of the camera, as well as on the characters portrayed, apart from the positions already mentioned. The chart above shows the share of feature-length fiction films with funding from a commissioner in 2013 with a woman in one of the above-mentioned key positions, and compared to the average for the three previous three-year periods. The limited number of films supported each year motivates comparisons of averages over longer periods.

We're on the right track

Many will witness the slow processes involved when changing something which to a large degree is an effect of hidden structures. However, effects of the actions taken since gender equality was put in focus in 2006 are present in the statistics. In addition, women have been the recipients of four of the most prestigious Guldbagge Awards during the last four years – three of them after being part of specific actions towards gender equality. The awards recognize the new perspectives these women have brought to themes already treated by others. Thus, emphasizing a perspective and setting goals in regulating documents and action plans does make a difference.



Facts & Figures

While progress has been made in terms of representation, there are still considerable differences when it comes to resources. For instance, the average budget of the eight feature fiction films directed by men that received support in 2013 was 20.6 MSEK, while the five films directed by women on average had a budget of 13.9 MSEK. The average funding for the films directed by men were 40 per cent higher than for the films directed by women.

Making change or at least letting things happen

At the Finnish Film Foundation, we have no clear-cut agenda for gender equality in filmmaking. Unlike some other Nordic countries, we don't have the film agreement system that would be the natural platform for such strategic decisions. In our system, the Ministry supervises, the board controls and the operational management implements all activities of the Foundation. There is a consensus that the Foundation's strategy should not restrict the commissioner's freedom to choose which films to support too much. But in a situation where there are no written rules, there still are accustomed ways of thinking. A change in the way things are is only possible after the current state of the matters has been recognised. We cannot change something we don't see or that somebody denies.

Sex and gender

For me it is easier to grasp the idea of gender equality by dividing the term gender into two, sex and gender, with sex being mainly defined by our physiology and gender being the social role we grow into. Most of us are born with a definable sex (male or female). However, nature also makes some of us undefinable, so even the question of sex is not black and white. The question of gender on the other hand is totally blurry, culturally related, and ever changing. With sex we fall mainly into two categories (male or female), whereas gender is a wide spectrum. We show our gender with our habitus and outlook and it has – among many things – to do with our values and the social roles we adopt. We can also shape our own gender at will. If there is inequality between males and females, it concerns both sex and gender.

It is relatively easy to achieve consensus on the idea that both sexes should have equal opportunities for example in the labour market, before the criminal law, in education and in healthcare. Some say



The Finnish Film Foundation

The Finnish Film Foundation supports and promotes the Finnish film industry by funding professional film production and the exhibition and distribution of films. It is also responsible for the cultural export of Finnish film and provides support for the international promotion of Finnish films.

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Photo: Maija Karhula

The Author

Marjo Valve is currently working as a Film Commissioner at the Finnish Film Foundation. Before that, she worked for a decade in film and media training. She has been a member of the State Film Council (2007-2009) and also held the chair for a few years (2010-2012), and was at a same time a member of the State Art Council. She has been active in both the film directors' association and the film workers' association. She had a career in filmmaking in the late 1980s and early 1990s.

▷▷▷

The Finnish Film Foundation receives its funding through the Ministry of Education and Culture from state monopoly lottery and pools funds allocated for promoting film art. The Foundation was founded in 1969 as an independent foundation operating under the supervision of the Department for Cultural Policy of the Ministry of Education and Culture. In granting support, the Foundation is guided by the State Aid Act, The Film Promotion Act and Decree as well as the European Commission Notification on State Funding for Film. The Managing Director of the Finnish Film Foundation is Irina Krohn.

that we already have this type of equality and if somebody feels differently it is a personal problem, not related to the person's sex. Some people think that the possibilities are fairly divided between the sexes the way they are now since there are natural differences between the sexes. It is easier to continue the dialogue with people of this opinion if we agree to divide the idea of gender into sex and gender. It is important to think of gender as something that is culturally related and more importantly unrelated to one's sex. In this perspective, the alleged natural state of things can be seen as a combination of cultural impact, social patterns and maybe survival skills in a hostile environment.

A renowned scholar, Peter Senge, uses the term *mental model* when he describes the kind of things we feel are natural and unchangeable. If some people think that women are inferior to men by nature and not as a result of the conscious actions of mankind in the past thousands of years, we are dealing with a mental model, which is a difficult thing to change. The process of changing the mental model is called deep learning and it cannot be achieved by means of a vaccine or an enema. Instead, it requires a willing and conscious mind. Changing one's mental model is always a turning point in real life and throughout history many of our collective mental models have changed. We no longer for example think that Earth is flat.

Equality and diversity

In trying to find a way to discuss the gender issue with people who don't see it, it can be fruitful to team equality with diversity, although some problems may arise from that as well. It is difficult for anyone to find any downsides of diversity. Let all the flowers bloom! Diversity is often related to the idea of different minorities getting their voice heard. When seeing equality in a diversity context, we easily hear the rightful reminder that women are not a minority. It is just that with people possibly thinking there is no real inequality between men and women, diversity has proved to be the common ground from where to start the conversation. If we can point out that the female voice is less heard in films than the male, we can demand more room for women in the name of diversity.

Think tank

On April 23, 2014 the Finnish Film Foundation held a convention with close to 100 film professionals gathered to brainstorm around

and discuss equality and diversity in Finnish film industry. The objectives of the think tank were:

- To address the gender issue from many different points of view.
- To explore the idea of diversity in the film art and culture.
- To gather work material for the equality working group to be established later.

An advisory group of about ten people chose one core question and then gave eight answers to that question. The core question was: What does equality mean in the film business? The eight answers were: Equality in the film business means...

1. Equal opportunities to get into the business.
2. Equality of the film makers.
3. Diversity of the stories and their accessibility to audiences.
4. Transparency of the processes and the operational culture.
5. Diversity in stories, subject matters, active characters and points of view.
6. Diversity of the genres and ways of expression.
7. The gatekeepers being in a key position in promoting equality.
8. The diversity of quality indicators.

All think tank participants were randomly divided into eight groups led by one member of the advisory group. Each group focused on one of the eight answers. In the working process the answers were again transformed into questions. For example, for the answer 'Equality in the film business means equal opportunities to get into the business', the new question was 'What does the equal opportunity to get into the business mean?' Each group gave again eight answers to their specific question. So at the end of the day we had eight times eight answers to the core question of equality.

After the working groups had presented their answers to all other participants, the conversation started. Since the topic was already covered from so many angles, the conversation easily focused on conclusions and productive can-do attitude was in the air; that is



The feature drama Tähtitaivas talon yllä [Stars Above] follows the stories of three women from the same family across three different decades – year 1942, 1978 and present day. Each woman is at the age of 30-40 and at a crossroads in their lives and in need of making choices. It was the only Nordic domestic feature film that premiered in 2012 where women were in all key positions.

Screenplay & director Saara Cantell, producer Outi Rousu, lead parts by Elin Petersdottir, Meri Nenonen and Irina Björklund. ©Pystymetsä Oy.

until somebody came up with the question of the quotas and the crowd was divided.

Quotas

During the preparation of the think tank we also talked within the advisory group about the quotas. These are some of the comments that came up on these occasions. Some people stated that all quotas are by nature against equality. Some said that since there is a structural inequality between the sexes and genders, the quotas are needed. Others held that there is no real inequality because some people are just more talented and suitable for filmmaking than others and shame on those who try to improve their situation by playing the sexual oppression card. It was also said that only those who fear to lose their position have reason to be against quotas. Some said that the inequality starts when we are born, so if we try to correct things when people are adults it is on the wrong end of the line – thus too late.

The Finnish Film Foundation is undoubtedly a key enabler in relation to who will be a filmmaker or what kinds of stories come to life on screen. But many decisions have already been made, doors opened or closed, before even a screenplay application is sent to us. At film schools, the sexes are more or less equally represented but later in professional life men form the majority of the applicants.

At the Finnish Film Foundation we have no quotas and don't systematically monitor the applicants and their applications or the approvals in relation to gender. I think the management policy is to rely on the broadmindedness of the commissioners. I personally could live with quotas but it makes me a bit sad to think that we have created a world where they are so easy to justify.

Power of story

Equality is needed at all the levels of filmmaking. Any position in a camera crew should be available to members of both sexes. Stories told by women should find their way to the screen. Companies run by women should have possibilities to grow and flourish. Audiences should have the possibility to see on-screen female characters with the power to reshape the world, yet equally important are the stories that merely show us the way things are. Film art can change the way we see the world, and films seen as pop culture products are possibly even more powerful tools. Many times change starts as a dream and films are collective dreams.

Further reading

The Film Act and Decree:
http://ses.fi/fileadmin/dokumentit/Film_promotion_act_and_decree.pdf

Let us move the world forward together!

I believe in counting. Counting tells us something about reality that cannot be hidden. It shows pure facts and gives us the opportunity to decide if we are happy with the current situation or not.

I also strongly believe that talent is equally shared between the sexes.

That is why it was a total shock for me to see the results when we counted male and female leading parts, directors, script writers and producers in the Norwegian film industry. The numbers speak for themselves: In the last 20 years, 20 per cent of all leading parts, directors, scriptwriters and film producers have been women. The rest have been men.

I was the president of the International Federation of Actors (FIA) for four years. FIA is a worldwide federation of over 100 member unions in 77 countries. Gender equality has always been important to FIA and a Gender Charter was adopted in the early days of the federation.

To reflect the fact that women are important and present at all levels of society, FIA encourages all film and theatre producers to use female actors in non-gender-specific parts, such as presidents, carpenters, postal workers, and judges.

In 2008, FIA launched a research project on Gender Portrayal and Employment Opportunities. The project report, titled *Changing Gender Portrayal: Promoting Employment Opportunities for Women in the Performing Arts*, was presented in the European Parliament at a special event hosted by MEP Proinsias de Rossa in January 2009.

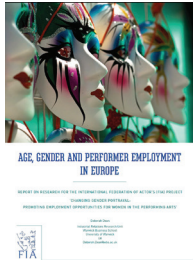
The report was based on an online questionnaire to actors and is a snapshot of career experiences of performers across the EU in relation to their age and gender. The findings were depressing but not surprising:



Photo: Fredrik Arff

The Author

Agnete G. Haaland is an Actress and Artistic Director, Den Nationale Scene in Bergen, Norway and former president of the International Federation of Actors (FIA).



Changing Gender Portrayal: Promoting Employment Opportunities for Women in the Performing Arts. The study from 2009 was carried out by Dr Deborah Dean of the Industrial Relations Research Unit of Warwick University, UK.

- Female performers have shorter careers than men.
- There is a greater proportion of women in the lowest income groups and a much smaller proportion in the top bracket.
- Women performers all across Europe consider their gender a disadvantage across all aspects of their careers and working lives.

This is well known to actors all over the world. We know this from experience. But the report was necessary in order to raise awareness about the problem. And it made clear that we need to change reality! We need to find solutions. And we need to see what good practices we can learn from. Consequently, FIA produced a handbook of good practices. It includes more than 50 good practices on combating gender stereotypes and promoting gender equality in theatre, film and television from twelve European countries: Belgium, Croatia, Denmark, Finland, France, Ireland, Italy, Norway, Slovenia, Spain, Sweden and the United Kingdom.

The FIA project Engendering Change was structured around a series of five regional seminars and a final conference. The aim of these events was exchange and mutual learning and the identification and sharing of good practices. The focus was on coming up with strategies both at the level of individual performers' unions and at the level of political advocacy at national and EU level. The handbook *FIA Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe*, published in 2010, is a practical tool, intended to empower and support performers' unions to undertake action on this issue. Equally it can serve as a blueprint providing examples of possible effective political action that decision-makers can pursue. It also highlights ways in which the industry can work from within to change gender portrayal and do away with stereotyping. The good practices identified in the handbook are:

- Setting qualitative and quantitative targets
- Ensuring gender equality in management and promoting gender sensitive management
- Rethinking professional training for stage and screen
- Challenging gender representation on stage and screen

- Mainstreaming gender equality in film, television and theatre
- Creating networks to provoke a change
- Monitoring gender equality and gender stereotypes
- Raising awareness about gender equality and gender stereotypes

I believe that art can change society. But then the art must be brave and curious. It must not be based on a content that only reflects society as it was 30 years ago or portray stereotypes. To do 'as one has always done' has never moved the world forward. But art can – especially if all talents are given the opportunity to portray all the nuances of human life.

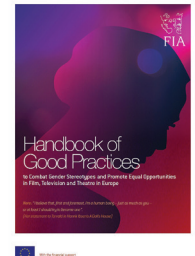
Half of the world's population is female. They all deserve to see a film, a television drama, a play, even a commercial that relates meaningfully to their own lives, their own age, their own experience, their own sex. Acting is portrayal. And the main question is, what kind of lives are we given the opportunity to portray?

So start counting. Start creating awareness in the industry, among the artists, among politicians and within ourselves.

As an artistic director of one of the national theatres of Norway, I always count to make sure that I give both men and woman the possibility to make great theatre productions. I am lucky to be a decision-maker now and a gatekeeper who can put this into practice.

The time when men choose men and women choose men is over.

It is time to start moving the world forward and create art that reflects the society we want. And that is a society where talent and not sex decides what stories to tell. But this will not happen until both sexes are given equal opportunities.



The FIA Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe from 2010 was produced by project consultant Richard Polacek. www.fia-actors.com

Doris Film – the struggle for an equal film industry

For over fifteen years, Doris Film has had the representation of women, both in front of and behind the camera, on the agenda. In 1999, Doris was established in Gothenburg as a network for people in the film industry. In 2003, the world's first film manifesto written by women was created – the Doris Manifesto.

The purpose of the Doris Manifesto was to explore over a three-year period whether film, TV and media would look different if more women were in charge:

- All scripts should be written by women
- All scripts should have a female leading character
- All primary decision making functions should be held by women.
- All original music should be composed by women

To this end, short film script contests were arranged for three straight years. In total over 700 scripts were submitted by women who wanted to vouch for the Doris Manifesto and Doris Film. All the scripts were judged anonymously by jury groups consisting of professionals from the film industry, all women. From 2005 to 2009 eight short films, 75 minutes in all, were produced: *Fäst vid dig* [Attached to you], *Grodan* [The frog], *Mon 3*, *Fish*, *Susanne blir singel* [Susanne goes single], *Skjut mig* [Shoot me] and *Doris*.

The films portray different stages in life and had classical themes like love, sorrow, friendship, sexuality and violence – but always in what could be seen as a 'female' perspective.

All the films have been financed individually by regional film pools, Swedish Public Broadcasting Television and the Swedish Film Institute. The films were compiled into a feature film and



PHOTO: Pamela Cortes Bruna

The Author

Lisa Lindén is a Dramaturge and board member of Doris Film. She holds a master degree of Gender Studies and has worked with gender equality issues since 2001.

distributed by Folkets Bio. The Doris feature film had its world premiere in 2010 at the World Wide Short Film Festival in Toronto, Canada. The short films have been shown individually and together in over forty-five countries and on practically every continent. The competence of women has been made visible, and nobody can any longer say that women can't or don't want to make film.

Regional, national and international work

Over the years, Doris Film has acted at different levels and within different geographical districts. In 2008 Doris developed tutoring material for its films – discussion and analysis guides – for use in schools. The material has been used in schools around Sweden. Today the material has been translated to English, Serbian, Russian and Spanish.

Under the heading 'Doris in School', Doris Film has shown the films and held lectures about gender equality in the western region of Sweden. From 2009 to 2010, Doris Film met over 400 teachers who discussed, together with their colleagues, the films and how gender equality and equal treatment are approached in schools. Doris Film has visited international film festivals and cultural exchanges in, for example, India, Turkey, Spain, Australia, Belgium, Lithuania, Rwanda, Norway and Finland. Since 2011, Doris Film has had the support of the Swedish Institute and Creative Force in northwestern Russia and the eastern Balkans in various endeavours. Doris has visited film education institutions, libraries and schools and has held different seminars for students, teachers, media and various NGOs. The purpose of these activities is to strengthen international contacts and inspire to highlight female competence, human rights and equality.

Doris computer game – Alex & the Museum Mysteries

In 2011 Doris Film initiated a new project – the Doris computer game, *Alex & the Museum Mysteries*. If a gender perspective is applied to the world of computer games, a clear picture emerges: the game market is heavily segregated by gender and the worlds of boys and girls are kept apart. The games aimed at boys usually focus on action while games targeting girls tend to be passive and revolve around beauty and relationships. The boy is the norm for the children and the gender that both boys and girls are encouraged to identify with. In cooperation with the University of Skövde and their newly formed

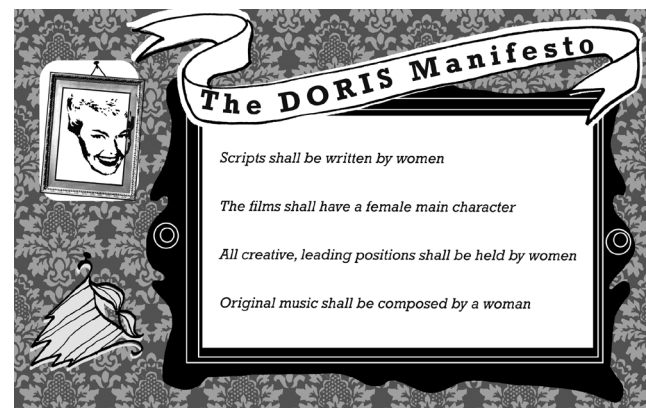


ILLUSTRATION: Vendula Hellstrand

feministic group Donna, Doris Film has begun development of a computer game for all children. The game is currently in production and is estimated to be released in spring 2016.

Effects and reach

Doris has produced evaluations and reports and in 1999 the book *Doris's Days* was released to give a voice to several women in the film industry and their experiences of it. At the Gothenburg Book Fair in 2009, the book *Doris x 12*, consisting of all the winning short film scripts, was released.

In 2014 Doris Film Iceland was founded, and Iceland – the world's most gender equal country – was the first country to fully adopt the Doris Manifesto. Script competitions have already been held and over 100 scripts have been submitted for the Icelandic short films.

Understanding Doris now and in the future

Equality will never happen on its own. It's a process of education and enlightenment. Doris Film can be seen in a film political context but also in a feministic and a women's policy context where action and the organizing are central. We don't think it's a coincidence that the Doris Manifesto was created in Sweden. The Swedish model for equality has been and is a strong source of inspiration for many countries wanting to develop democracy and strengthen women's rights. Through the films and the coming computer game, Doris believes that Sweden will strengthen its position as a forerunner when it comes to gender equality work.



Doris Genius

Since 2009 Doris Film gives out an annual award to a female genius in the film industry in order to highlight female competence and encourage other women.

2013

Bianca Kronlöf

2012

Ewa Cederstam

2011

Christina Herrström

2010

Hanna Sköld

2009

Andrea Östlund

A-rating: A campaign for women's representation in film

A rating [A-märkt] is a way to raise awareness about female (mis)representation in the film industry. The A-rating was launched in late 2013 by four independent cinemas in Sweden that are all part of the National Association of People's Parks and Community Centres, and also involved in the Swedish branch of Women in Film and Television (WIFT) and the Equalisters. For a film to be rated A (the 'A' stands for Approved), a YES must be given to each of the following three questions:

1. Are there two or more women in it, and do they have names?
2. Do they talk to each other?
3. Do they talk to each other about something besides men?

Alison Bechdel formulated these three simple questions back in 1985 for the so-called Bechdel Test. It is important to stress that the A-rating has nothing to do with the quality of the film; it doesn't say whether it is good or bad, equal or not. Instead it is a tool that highlights the representation of women in film – and it has been very positively received around the world.

The A-rating was initially used by the four Swedish cinemas that started the project: Bio Rio (Stockholm), Roy (Göteborg), Spegeln (Malmö) and Röda Kvarn (Helsingborg). But the news spread quickly and in just a few weeks other cinemas and festivals around Sweden and all over the world had followed suit. With more than 80 unique interviews, the campaign got widespread media coverage, for example by The New York Times, BBC, Chinese TV, India Times, The Guardian, El País and ABC.

After learning about the A-rating system, writers, directors, distributors and festivals have publicly stated that they've become

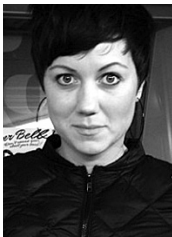


PHOTO: AMIE BRAMME

The Author

Ellen Tejle is Director of four cinemas in Sweden and one of the initiators of the A-rating campaign. She is an entrepreneur interested in combining politics and culture.

Gender inequality is obviously a problem and the film industry indeed holds a responsibility. Film influences people, and therefore a conservative film industry will hamper progress. First step for change is awareness, and then shared responsibility to make film something bigger and better than the story of men by men.

*Ellen Tejle in
The New York Times,
21 November 2013.*

more aware of the norm that dictates how stories are told in films. With this discovery they've now taken a more active role to make positive changes.

Before the A-rating was launched, Alison Bechdel gave her blessing to the project:

'This is an amazing idea, and a great honor! I would absolutely endorse this remarkable scheme. Thank you so much for contacting me, and for being so innovative in your programming approach! Sincerely, Alison'



ILLUSTRATION: Jennifer Nystedt

A-markt.se / #amarkt



Journalism



Nordic journalism with gender parity and problems

Journalists pride themselves in revealing injustices and scrutinising power. But when it comes to gender equality in the media, there are still some major blind spots and problems. In its essence, journalism is a matter of choice. One story is chosen ahead of another. Often the news stories are about men. The lives and issues of women still have problems reaching the news, and the newsrooms in the Nordic countries are no exception.

As mentioned earlier in this book, gender equality is important for the Nordic countries. There is a political consensus that society should ensure that both men and women have the same rights, obligations and opportunities. Parental and fathers' leave, childcare provided by the municipalities and active measures for gender equality in the workplace are examples of general legislation that of course also affects the media industry and the newsrooms.

Even though there is a long history of women in the Nordic press history, journalism continued to develop as a male-dominated field until the 1970s and the concept of 'good' journalism has continued to be male gendered even though more women have entered the profession (Djerf Pierre 2007). Today, Finland has the highest share of female journalists with 57 per cent and Iceland the lowest with 44 per cent. In terms of numbers, there is parity at many of the lower levels in Nordic news organisations, such as reporters and middle management. The data from the *Global Report on the Status of Women in the News Media* indicates that the Nordic countries are in the forefront in that they have achieved parity at some but not all levels (32 news companies from Norway, Sweden, Finland and Denmark participated in the IWWMF survey, which covered 59 countries; see Byerly 2011). A recent EU study also indicates that there is generally higher female representation in Swedish, Danish



PHOTO: LARS LÄNHED

The Author

Maria Edström, PhD, is a Senior Lecturer in journalism at the University of Gothenburg and a Project Manager at Nordicom for the Nordic Gender & Media Forum. She has been involved in many gender and media projects, including the IMWF study and the Global Media Monitoring Project. She is currently involved in two research projects: (1) Market- and democracy-driven Freedom of Expression and (2) Comparing Gender and Media Equality across the Globe.

and Finnish media companies compared with the EU mean (EIGE – the European Institute for Gender Equality, 2013).

During the last ten years, there has been an increase in the number of women in high editorial positions, especially in Sweden where the number of women editors-in-chief reached 42 per cent in the printed press in 2013. In Finland the share was 37 per cent. Denmark and Norway, however, had much lower shares (see figure) and none of the two Icelandic daily newspapers had a female editor-in-chief.

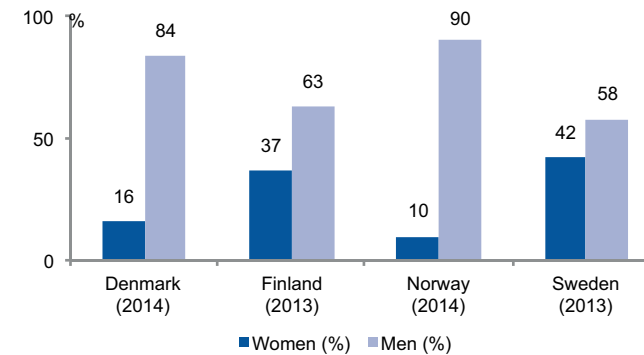
It is worth noting that despite the many women in high editorial positions, the financial decisions within media houses are more likely to be made by men. The high share of female editors-in-chief in Sweden is contrasted by the low share of women as board members and CEOs, as those positions are usually held by men. Sometimes the male presence is even bigger than in the business sector, which is often held as the most male-dominated occupational domain in Sweden (for more quantitative data please consult the media statistics at the end of the book).

Male dominance in the news content

One would expect the high numeric gender parity in the news organisations to show in the news content. Although this is true for some news, overall the news content is still very male dominated when it comes to representation and gender equality (Edström, 2012). The Global Media Monitoring Project, GMMP, indicates that, globally, only 24 per cent of the news subjects are women. The Nordic countries generally have a slightly higher share, ranging from 23 per cent in Iceland to 32 per cent in Sweden (Global Media Monitoring Project 2010).

The numbers for Sweden have been more or less the same since 2000 when Sweden first took part in the GMMP (Edström et al. 2012). A Swedish Official Report (SOU 2007:102) points out the problem of male norms in the news and the lack of human rights perspectives in the reporting. Maybe it is time for the newsrooms to start thinking more about ‘whose news?’ and who is silenced by the current news logic. Worth noting is that the lack of women in the news in the Nordic countries does not reflect the respective societies, where women take an active part in the workplace, hold power positions and play sports, just to mention a few popular subjects of interest for the news media. This indicates that something in the newsroom culture is part of the problem.

Women and men as editor-in-chief of daily paid-for newspapers in the Nordic countries 2013/2014 (per cent)



Note: When the title editor-in-chief is not in use, publisher has been included. There are two daily newspapers in Iceland, both have men as editors-in-chief. Denmark based on the 12 largest daily paid-for newspapers (nearly 80 per cent of daily circulation) Sources: Newspaper websites; 2014; The Finnish Newspapers Association/Suomen Lehdistö 7/2013; Høst, Sigurd, Avisåret 2012, Høgskulen i Volda; Nordicom.

The comparative studies such as the GMMP and IWMF and now also the EIGE make an important starting point for discussion on democracy and freedom of speech. When looking at the annual world map of freedom of speech by Reporters Without Borders and comparing it with the Global Gender Gap Index Heatmap, it becomes clear that gender equality and media freedom (including editorial freedom) are ‘intrinsically interrelated’ as the Council of Europe describes it in its recommendation from 2013 to the member states on gender equality and the media.

Searching for news models

The UN, the EU and the Council of Europe are pushing the agenda on gender equality in the media, yet the development seems to have been hampered by the recent economic crisis. The Nordic news media is facing major challenges in their business models, like all conventional media today. Women are more likely to be found in part-time jobs and temporary positions. Lay-offs have become every-day news. In this time of crisis, there are positive examples of newsrooms that include gender and diversity as a core part of

their future strategy in order to be relevant for their readers and viewers. Some of them are presented in the coming chapters. Giving more women a voice in the news is not only a matter of rights and democratic values; these media companies can also use the business argument that more women in the news leads to better journalism and attracts more readers, which leads to increased financial stability. These more gender-aware newsrooms show that the lack of women in the news can be tackled by gender awareness, gender-sensitive leadership and regular monitoring and measurable goals (see also Edström 2012). Greater diversity in the news, in terms of gender, ethnicity, and age, can make the news more interesting and engage more people.

The technological shift opens up for new business models and ideas. However, it has also opened for more misogynist voices against feminist media and journalists through social media. In general, both male and female journalists face threats. In fact, this is almost a natural part of the profession, especially if you are reporting from conflict areas or about controversial issues. But women journalists seem to face more sexual harassment and sexualised threats of various kinds than men. Some female journalists have chosen to speak openly about the threats through the media, and this seems to have yielded positive results. Here, much more research is needed.

Self-regulation has been the main strategy for the media industry. Many politicians have been reluctant to take action concerning gender equality in the media as a more regulated media industry could be seen as a form of censorship or a way of limiting freedom of expression. On the other hand, it is time to ask ourselves whose freedom of expression is being protected or hampered. This is why in 2006 Agnès Callamard from the NGO 'Article 19' coined the expression 'gender-based censorship' to describe how the news media logic fails to include women in the news. Journalism still has gender equality problems. Systematic, transparent self-monitoring could be a first step in addressing the lack of gender sensitivity in the media industry. Authorities can also take action, like in Iceland where structural measures have been taken to learn more about gender equality in the media by demanding monitoring of the output through their Media Act from 2011. Sweden has also recently sharpened the demand on public service broadcasters by requiring that their programming as a whole be operated on the basis of a

gender equality and diversity perspective (Govt. Bill 2012/13:164). In 2013 the EU Council of Ministers agreed on three indicators for the media organisations, as a follow-up to the Beijing Platform for Action, and called for the member states to include these indicators in their annual reports: (1) proportions of women and men in decision-making posts in media organisations, (2) proportions of women and men on the boards of media organisations and (3) policies to promote gender equality in media organisations. It is yet to be seen if this will happen and/or if the Nordic countries will make any common efforts. Choices can be made to make journalism become more inclusive. With more knowledge and courage, the situation can change.

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It all takes effort – notes from K2 and beyond

We did not want to be overambitious so we named our association ‘K2’ after the second highest mountain in the Himalayas. It was a great summer day in August 2006. We were around 30 women seated in a room in the middle of historic Copenhagen. And we wanted to make history. For decades, women had been entering the media scene as journalists, but too few had gone beyond the jobs as reporters and anchors and made it to management level.

Our goal was to make the sad statistics a news story, casting light on this and supporting each other in getting to the top. Besides the women in the room, we had the support of some of the few prominent media leaders who happened to be women. Our credo was simple:

- Always insist that job vacancies should be made public in order to prevent the informal ‘network’ from ‘picking one of the boys’.
- Always recommend women for any vacancy we heard of.
- Never speak badly about other women when asked for recommendations.
- We would close ourselves down when we reached forty per cent female representation at management level and above.

K2 reward and punishment

Over the years that followed, K2 met several times. We invited guests to speak on various issues. For example, the editor-in-chief of a new newspaper explained how he created his management team. When asked why there were no women, he responded provocatively, ‘We could not find any’, and then we booed him. Other guests included two women who at the time were heading a public television



PHOTO: Per Arnesen

The Author

Suzanne Moll is an experienced media leader in Denmark, with over 25 years in the business. Suzanne Moll was the co-founder of K2, a network that coaches and promotes women in the media industry, and has also supported other gender-related projects. Since 2006 she has worked internationally as a media adviser in countries such as Myanmar, China and South Sudan with coaching, broadcasting and newspapers. From 2014 she works as a Press Officer at KVINFORM, the Danish Centre for Information on Gender Equality and Diversity.



K2

K2 was a Danish women leadership network that existed from 2006 to 2012. Among other things, the network named and shamed newsrooms according to how well their gender statistics progressed.



Danish gender equality minister Manu Sareen (radical) at the K2 award ceremony in 2011.

PHOTO: Karen Garhn

channel. They described in detail how they shared the workload and managed their time, thus making it achievable to have a career and lead a normal life. We also invited several male media leaders, who described their frustration that women were too nervous to grab the opportunity and accept a job with management responsibility.

K2's biggest success, however, was by far the surveys we did in cooperation with the Danish Journalistic Union. Every other year we counted the number of women in the news media. Once the statistics were in place, we made an event to create attention. At the event we gave out two prizes: one to the media leader who had improved the statistics of the respective media and one 'shaming' prize to the media leader with a backlash. Needless to say the last prize was the most controversial. The numbers were questioned and debated. And we were more than happy for the attention. And as it turned out, at the next 'headcount' the statistics had improved for whoever had been ousted last time for showing declining statistics. Sadly, as it turned out, these efforts were not enough in the long run.

Danish Radio (DR) has been the showcase of conscious policy for improving female leadership in a Danish context. Being the biggest environment for journalists with over 1000 employees, it is a natural centre of attention for media trends. In the 1990s, an informal group of women was created and held meetings a couple of times a year. Not only was this an opportunity to discuss all kind of issues in- and outside DR, it was also an informal display of the potential leaders within the organisation. Alongside this informal project, formal leadership training was institutionalised and recruitments were made with a focus on gender equality. As an overall result, today the male/female representation at Danish Radio is almost 50/50.

With the experience of K2 and the Women in News programme, it seemed obvious to investigate the possibilities in another context. So I proposed that the Danish-based NGO International Media Support (IMS) should develop a gender-specific component in Morocco. Through a local contact, we announced a Danish-Moroccan programme. We formed a group of 12 journalists/editors from Morocco and teamed each of them up with a Danish partner from the K2 network. The two groups met twice in Denmark and Morocco to discuss subjects of common interest. The smaller groups of two also made visits to the media of their peer, and afterwards showed a better understanding of work and life conditions on both

sides. This initiative resulted in several professional friendships and the Moroccan ladies to this day have a very vibrant organisation.

Where do we go from here?

The same is sadly not true about the K2 initiative. Two years ago the founding mothers and steering committee called for new members to take over and arrange meetings etc. The response however was silence... as much as the members took part in the meetings we arranged, no one seemed willing to pick up the work. We held a meeting where we discussed whether to keep K2 alive. Why become the sad old ladies with an outdated agenda? So we closed down K2 long before we reached our predicted goal of 40 per cent women leaders.

It remains a mystery why so few news media have deliberate policies on recruiting women. We live in a world where half of the population are women. They too use news media, and with readership in free fall and newspapers as we know them dying out, it seems obvious that a 50/50 representation in management might improve not only the culture of the newsroom but also create some content that might make a difference in the end.

After working more than 25 years in the news industry, I am still fascinated by news and love the vibe of the newsroom. But experience shows that unless you deliberately work to recruit women, nothing will change.



WIN

WIN, Women In News, is a program initiated by WAN-IFRA, World Association of Newspapers and News publishers. WIN works with newspapers and their high-potential female employees to overcome the gender gap in management and senior editorial positions. It does so by equipping programme participants with sustainable strategies, skills and support networks.

www.womeninnews.org



IMS

IMS, International Media Support, is a non-profit organisation working to strengthen the capacity of media to reduce conflict, strengthen democracy and facilitate dialogue. IMS developed a special gender-specific Danish-Moroccan programme in collaboration with K2 members.

www.mediasupport.org

Gender equality in the newsroom

The question was and is: If a newspaper wants to be useful to its readers, is it important to publish stories of the everyday reality of your readers?

The obvious answer is of course yes. Well, at least it was for us at *Västerbottens-Kuriren* back in 2002 when a survey of our content revealed that women were the main character in only 23 per cent of our stories and news – even though 51 per cent of our readers were women. In the sport pages, the figure was even lower, 18 per cent!

That was twelve years ago. Today we pride ourselves with the fact that now women are the main character in 49 per cent of the news. This is thanks to a dedicated newsroom, a lot of hard work and new ways of tackling news.

A dedicated newsroom is essential if you want to change the way you produce content. It was easy to make everyone agree on the importance of getting more women in the news, finding women experts and getting more women to contribute on the debate page. But we would never have achieved any change had we not measured our progress. Every four weeks we count every page, every article and every picture. That way we can show the newsroom how quickly we could change the figures for the content that we controlled, the planned content. The content where we can decide who to interview or to portray is not a problem. In that part of our daily content we quickly reached a gender balance of 50/50.

That was only the first step in reaching gender equality, but a very important step for the newsroom. It proved to everyone that it was possible to change a bad habit.

But we quickly realised that if we were to achieve gender equality in all of our news content, we had to work differently.



Västerbottens-Kuriren

Founded 17 May 1900. Situated in Umeå (population 118,349). Daily paper (except Sundays), circulation 31 000. Unique users 142 000/week, pageviews/week 1 650 000 (top three in Sweden). Unique users mobile 91 000/week, pageviews/week 775 000. Part of the corporation Västerbottens-Kuriren Media AB, which also consists of the daily paper Folkbladet, a free weekly paper, two radio stations and a printing house www.vk.se

PHOTO: TEODOR FALCK



The Author

Gunnar Falck is the Managing Editor of *Västerbottens-Kuriren*. At the newspaper, he has worked as news reporter, sports journalist, head of the sports department, news editor and managing editor. He has a journalism degree from the University of Stockholm.



Photo: Curt Dahlgren

Planning the content. Reporter Josefin Isaksson and news editor Stefan Åberg discuss how to find the women in a story about a huge increase in house prices in Umeå.

It is one thing to say that half of the news stories shall have women as the main character; it is another thing to achieve it.

There is still no such thing as 50 per cent women when it comes to politicians and business leaders. And everyone knows the amount of news these two groups generate. Every political decision, every new legislation, international, national, local, affects the everyday life of men and women.

That is also true about the decisions made by business leaders. Every time they hire more people, let them go, expand or shut down – its news.

And the problem is that they are men. In abundance.

That was also the problem we were facing when aiming for 50 per cent women in our news stories. The stories we as a newsroom react to are events, proposals and decisions. If we were to find the women in the news we would have to dig deeper, work differently. Because there was one thing we wouldn't do, and that was avoid writing news we knew our readers needed to know just because there were no women in the story. For us this wasn't simply an equality project, this was finding women in the news because our readers deserved it and the paper needed it.

From then on we asked ourselves the same question at the beginning of every news story: Where do we find a woman in this story?

Sometimes we can't. And that is okay – the story itself is always the most important thing. But if you give a story some effort and diligence, you are bound to find a woman – working as a policeman, as a teacher, as lender at the bank. Almost every news story has a consequence and at the end of the chain you will find a woman, sooner or later. And it's our job to try hard enough.

We also took advantage of having a big university in Umeå. In Swedish media, most experts on any given subject are men. But you can be certain that if there is a male expert, there is also a female expert. And there are many of the latter at Umeå University. We made a long list of these individuals and used it regularly.

We started to use the structure of the paper to achieve our goal. If there was a day when it was hard to find women in the news, we used our feature stories to balance the paper. We made sure there was an equal number of men and women in pictures and in the stories we chose to highlight on the front page every day.

We told the reporters doing the so-called daily question, where we ask three persons the question of the day and take their picture, that two of the three individuals had to be women. And this turned out to be more difficult than expected. Up to that date, reporters had often come back with three men, because 'the women didn't want their picture taken'. But when everyone in the newsroom was behind our quest for 50 per cent women, this problem vanished as the reporters always came back with two women answering the daily question.

And it all paid off. We started off with 23 per cent and accumulated the numbers by counting the women in the newspaper one week every month. The whole newsroom could see the numbers going up to where we are today, 12 years later – 49 per cent.

And the sport section has made the same journey. Now they talk to the female athletes instead of their male coaches. The proportion of women has climbed from 18 to 41 per cent.

The journey isn't over. We can't in these times of global decline in newspaper reading say that our efforts have given us more readers, but maybe we have lost less. And we can say that our paper is better. More women are taking part in the public debate in our newspaper, more voices are being heard.

And we still have 51 per cent women readers.



Measuring gender the VK way

We decided to measure our gender equality by quantity. Since we wanted to increase stories involving women, measuring by quality wasn't the way to go. Every four weeks we count the male and female main characters in every article and main picture in the paper for a week. We started in 2002. Then it was 23 per cent women. Today it has grown to 49.

Gendering television

– time and counting matters

Count the participants every day, put pressure on the managing editor and talk about it continuously. These are three ways to reach gender equality on the screen.

I work at a TV station in Umeå in the north of Sweden (SVT, the Swedish public service television company). As a public service broadcaster we are obliged to take gender equality into account in accordance with the European Broadcasting Union (EBU) commitments from 1995, but also as a part of the far-reaching SVT gender equality policies for content and the workplace.

In 1998 I worked in the regional newsroom in Umeå. There we realised that even if there was a reasonable balance between women and men on the editorial board, the participants in the news were mainly men. We agreed that changes had to be made, and counting heads became our method. It was not easy to convince the editorial board to start counting, but we managed to implement a test month. The result was interesting: barely 30 per cent of those interviewed were women, the rest were men.

After the test we set up a goal – to achieve 35 per cent female participants. It took some time but 15 years later we've reached our goal. Since 2007 the representation of women in the regional news, *Västerbottensnytt*, has never been under 43 per cent. And in 2013 the station crushed a big barrier by having 50 per cent female representation.

Västerbottensnytt accomplished this by having simple rules that everyone can follow:

1. Have goals that are reachable. Do not ask for the moon in the beginning. Instead raise the bar as you go.
2. Do the monitoring every week. Gender equality is boring



PHOTO: OJA GERHARDSSON

The Author

Lotta Strömblad is the Editor-in-chief of the television show *Go'kväll* at SVT, Swedish Television. For many years she also worked with the SVT regional television news.



Photo: Ola Gerhardsson

Jenny Gustafsson and Lotta Strömblad discussing the participants in the television show Go'kväll. The editorial meetings have moved from being reactive to being more proactive.

day-to-day work. It's like doing the dishes – you have to do them after every meal if you want to keep your kitchen clean. When you think you know how to do it and the work is done, new dishes are piling up.

3. Have ongoing discussions on why goals are reached or why not. Analyse and give feedback. If you don't know what's stopping you, you won't know what will make you succeed.
4. Active leadership. Gender equality is a management issue. You need to coach both the group and the individual. Clarify structures and communicate why gender equality is important. On a daily basis, remind everyone of the importance of finding women to interview. If you look for women every day you can actually reach a representation of 50/50.

(The model of *Västerbottensnytt* from 2005, translated by Edström; the original document is in Swedish.)

The news model of counting has been an inspiration to the rest of our colleagues at the TV station and other SVT newsrooms. Nowadays we count female and male participants in every programme we edit.

The overall goal for our broadcasting company (SVT) is that all programme categories should have equal representations of men and women with a maximum deviation of 10 percentage points, based on a calendar year. This means having strategies for gender equality in place when planning programmes.

Lifestyle shows and other programmes

Go'kväll is the largest lifestyle programme at SVT with 800 000 viewers daily. Every year we edit 175 shows with a total of 850 guests and 40 recurring experts.

Most of our viewers are women and one of our goals is to attract men. One tool to this end is identification through male guests, male experts and male interests. Having mostly women as viewers could be a problem when you try to be gender equal. For us it's not an issue because, on the whole, men are dominating the news and other television programmes.

In *Go'kväll* we have many artists performing and the goal is gender equality. However, in reality we are far from that. In spring 2014, 60 per cent of the featured artists were men, 28.5 per cent



Photo: Marilda Sandberg

Go'kväll is SVT's largest lifestyle programme with 800 000 viewers daily and 175 shows, 850 guests and 40 recurring experts per year, with a goal of meeting the company's diversity policy.

were women and 11.5 per cent were mixed groups. The numbers since 2010 are 54 per cent men, 37 per cent women and 9 per cent mixed. We are improving the numbers, but the problem with male dominance in the music industry remains and is reflected in our choice of artists.

To reach equality you have to be patient.

How do we do it? We count each person interviewed, we talk about our goals several times a week and we are forward-looking and implement the goal in daily meetings. We have changed our meetings from being reactive to being more proactive.

We also try to convince the hesitant potential participants and encourage young women to be interviewed. We try to be aware of the role in which the person is being a subject – as a person in charge or as more of an everyday person?

The editorial board and managing editors must stand behind the importance of gender equality and diversity in the media. As a leader you need to be involved and realise the value of gender equality.

So start counting and keep it up – persistence pays off.



Facts

Sveriges Television (SVT) is the Swedish public service television company. It started in 1956 with one channel and a second channel was launched in 1969. Today SVT operates several channels – (SVT1, SVT2, SVT24, SVT B – a children's channel and, together with the Swedish Educational Broadcasting Company (UR), Kunskapskanalen) and one international (SVT World).

News from a feminist perspective

In 2010 the Swedish media landscape was, from a feminist perspective, insufferable. For gender scholars, feminist writers and feminist journalists, it was clear that feminism was out of style; all the good practices and representation projects in use were dismantled and experts in the field were finding it increasingly difficult to find a job. The continuous digitalization of media and the subsequent crisis of printed media were reflected through major dismissals of staff and freelancers. Simultaneously, a media landscape of hatred, anonymous threats and anti-feminism began to flourish.

It was in this situation we started the online weekly magazine *Feministiskt Perspektiv* [Feminist perspective]. The response was overwhelming. In less than a week we acquired over 1 500 paying subscribers – an essential number in order to qualify for Swedish press subsidies. The lack of interest in gender issues and the lack of representation of women in and by the mainstream media had created a hunger for these very issues.

Over 100 freelancers with feminist- or gender-related expertise, from all over the world, contacted us within the same week, all with the same message: the editors at home showed no or little interest in ideas concerning women and their situation. Whether the journalists worked for public radio, newspapers, magazines or television, they all saw a lot of regular and important news being under-reported due to the lack of interest in women's issues in the domestic press.

Feministiskt Perspektiv was founded by a handful of experienced journalists and researchers with an extended global network, a dozen organizations and many individual providers and experts, experts who were not represented or present in mainstream media at the time. Today over 2 500 people have contributed with texts



PHOTO: Peter Holmqvist

The Author

Anna-Klara Bratt is the Editor-in-chief of *Feministiskt Perspektiv*. She is also the former editor-in-chief of *Arbetaren* [the Worker], where she strived to create gender balance in the newsroom. She is also the co-author of the book *Könsbalans. Så jobbar du jämställt* [Gender balance. How to work gender equal] (Mian Lodalen & Anna-Klara Bratt, DN förlag 2007).

or photos – many voices that would not have been heard without *Feministiskt Perspektiv*.

It is also fair to mention the importance of social media and the possibilities provided by the rapid development of internet. The internet has meant a great deal for a movement with little or no financial resources, but also for women as individuals, writers and reporters. Right now *Feministiskt Perspektiv* is publishing a series of articles about women bloggers in Africa and the MENA region who have contributed significantly to the overall reporting from the region during what is commonly referred to as the Arab Spring. There was never a lack of stories to tell, report or reflect on. Rather, it was the means and channels for women that were lacking.

Looking closer at what women report on in the media sector, there are still enclaves with a female overrepresentation: health, cosmetics, design and possibly culture. Finance and foreign correspondence are still male dominated, and so is the sport section – the section with probably most challenges remaining. One of the reasons for *Feministiskt Perspektiv* also having a sport section is that despite the generous coverage of sport in mainstream media, women's sport and female athletes often receive little attention – coverage of women in sport is often even missing. Furthermore, the unequal allocation of funding for women's and men's sport is an issue that is rarely or not at all problematized in mainstream sport journalism.

Today *Feministiskt Perspektiv* has 2 500 paying subscribers but reaches over 100 000 readers on a monthly basis. While other media outlets are facing crisis and shut-downs, this is an expanding media field. *Feministiskt Perspektiv* contains a domestic and a foreign section, as well as finance and culture pages combined with an open space for debate and in-depth feminist discussion. Finding stories to report on has never been a problem. Nor has finding experts and educated journalists to do it. The number of issues we can report on is only limited by resource constraints.

Feministiskt Perspektiv is not an isolated phenomenon; rather, it is part of a European trend. The Basque online magazine *Pikara Magazine*, the Catalan News Agency *La Independent* and the French *Les Nouvelles News* all started around the same time and met in a seminar arranged by *Feministiskt Perspektiv* in Malmö, Sweden, at the conference 'Nordic Forum – New Action on Women's Rights' in June 2014 to discuss conditions, similarities and means to meet the physical and digital sexual harassment and threats on women

The screenshot shows the website's header with the logo 'Feministiskt Perspektiv' and a navigation menu including 'STARTSIDAN', 'INRIKES', 'UTRIKES', 'OPINION', 'EKONOMI', 'KULTUR', 'SPORT', 'FEMINISM', 'PRENUMERERA', and 'KONTAKT'. A quote at the top reads: 'Jag skulle tusen gånger hellre vilja att sjukhusen var rena än att vårt hus är det.' Below the navigation is a search bar and a list of articles. The main article is titled '#antifeminism: Liten krets koordinerade Scum-drev' and includes a detailed diagram of the network of bloggers and organizations mentioned in the text.

An example of investigative reporting by *Feministiskt Perspektiv*: A mapping of the small group of bloggers who created a roar on social media against a theatre performing Valerie Solanas' SCUM Manifesto.

working in media. The conclusions from the discussions will be published in a book on how to deal with hatred and threats against women journalists. *Feministiskt Perspektiv* also collaborates with Latin American networks and the Mexican feminist news agency *Cimac*, with over 20 years in business. We see many similar problems, but also big differences, especially when it comes to funding.

The crisis that media has gone through has sparked an important transformation. A new media situation where more voices are being heard, as a reaction against the 'old' media's poor representation of humanity; from a feminist perspective it is fair to say that we are facing a new era of journalism.



Facts

Feministiskt Perspektiv has 2 500 paying subscribers. The open access articles reach over 100 000 readers on a monthly basis. The magazine contains a domestic and a foreign section, a sport section, as well as finance and culture pages combined with an open space for debate and in-depth feminist discussion.
www.feministiskt-perspektiv.se

Being female in a man's media world – an 'I' story

I have worked in the TV industry for more than 20 years; 12 years for NRK, Norway's non-commercial state broadcaster, and 10 years for TV2, the largest commercial TV channel in Norway.

In this article I want to share my personal experience regarding two aspects of gender: the work environment, and the media itself and its content.

Working environment is culture

My experience from this culture stems from different departments like news, current affairs, children's programmes, drama and acquisition. I have worked as a production assistant, floor manager, project manager and editor.

I started at NRK in 1972. At this time, NRK mirrored the political status of Norway, and the struggle for equality between the genders was on the agenda. Being a feminist was largely considered an honour. Feminism was understood as equal rights for women.

I started out in the news department. The environment was clearly dominated by men. It was one of action and fun, and verbal fights for attention. Being part of the banter required accepting a role as someone to flirt with, more or less subtly.

There was an embedded attitude among most of the men, that women were less interesting than men regardless of efforts and results. One of the news anchors consequently announced women's sports results after the men's, regardless of medals or ranking. My female colleagues and I objected to this – to no avail. The same frustrating feeling hit me when the editor-in-chief once opened the door to the newsroom with only women in it and called out: Where is everybody?

I once said something impolite to a famous reporter in the



NRK and TV2

NRK - Norwegian Broadcasting Corporation is state-owned and the Parliament (Stortinget) has given the mandate and the owner-role to the Ministry of Culture.

TV2 started in 1992 and is the largest commercial television station in Norway. The headquarter is located in Bergen. TV2 is owned by Egmont.

Photo: ToveLise Mosserad



The Author

Kristin Helle-Valle (born in 1951) is the founder and Director of The Literature House in Bergen. She is trained in NRK as a Production Manager and has extensive experience from Norwegian television. She worked for NRK for 10 years, in the news, current affairs and drama departments, and for two years as Head of Development. Helle-Valle also worked for the commercial channel TV2 for 10 years – first as part of the team that started up the channel and later as editor for documentaries and children's programmes and as head of drama.

newsroom, irritated by how he treated and ignored me. He shouted back for everybody to hear: ‘You fucking cunt!’ The whole room fell silent and time stood still. Nobody said a word. My face was burning, but I managed to respond, ‘Don’t talk to me like that!’ and then continued to work.

A while later in a popular hangout for media workers, he toasted me from the other side of the room: I decided to interpret this as a male form of respect.

Another colleague, a well-known reporter and anchor, once pinched my butt as he passed by. I turned around and pinched him back! We laughed and I considered it a flirt – I did not feel offended. The difference between the two was both the age span, the first being 20 years older than me, the other approximately my age, and the playfulness and my acceptance of being played with in the second case.

As a young woman in my 20s, I was subject to attention from these men. The hardest thing for me was behaving politely and at the same time rejecting sexual attention from much older men.

NRK’s drama department was of a quite different culture. The focus was on content. It was serious theatre. Maybe the men were as flirty as in the news department, but in an emotional and sophisticated way. All this was quite exciting and energising, so I had my share of fun and enjoyed it!

In the 80s, I got married, had children and moved to Bergen to study. In 1992 I got a job for TV2. Ten years had passed since I left NRK. I was 40 and gender equality was a norm in my life as I knew it. I was about to learn otherwise.

As a commercial channel, TV2 is all about audience and attention. This is paramount. It’s business; satisfy your advertisers.

Looking back at my TV career, I must say that TV2 has given me the most important possibilities and lessons. Learning from the best in its genre, I learned to see the industry in a broad perspective, in addition to all of its technicalities. And I learned to fight.

At TV2, I was asked what salary I felt I deserved. I answered that the important thing for me was to do a good job and help TV2 become a success. As a result I was paid over NOK 100 000 less than my younger, less educated and less experienced male colleagues. When confronting my leaders I was told that I was paid according to my job importance and position. It took me many years of fighting to be considered equal to the men.

A female colleague also asked for an increase in her salary. Her boss told her she should be happy as she probably earned more than her mother ever had.

I was from the beginning regarded as a Redstocking. A description I actually like as it implies fighting, but now it made me stand out in an aggressive and foolish way. My editor-in-chief never failed to ridicule me as such.

At TV2, I verbalised my opinions, well aware of the position I put myself in. Gender equality was a no-no. It was not ‘sexy’. And sexy means money. To me it meant that being a well-educated female of 40 was of less worth than being 20 and attractive.

TV is increasingly turning into a business. And in show business you must deserve attention to get it: opposites, clichés, exaggerations and sex are the mantra. Females are the subject of male assessment. The different status between men and women manifests itself in the competition for jobs and influence. It is invisible and cannot be proven. Men have the power of definition. At TV2, all directors and department heads were men. They chose each other for the important jobs. Their answer to the evident imbalance was always that it was pure chance.

I quit TV2 at after 10 years when I was head of drama. I had gone all the way, both professionally and politically. I had to leave because I had chosen to go on fighting and therefore was no longer wanted by my superior.

I was head-hunted back to NRK and offered an important position in the drama department. However, I was not given the freedom of creative work I was promised, and I was kept out of the inner male circle. Fear of failure and lack of experience made my superior do the same thing that the men at TV2 had done – choose the ones closest and most similar to you: friends, and men.

Too late I discovered what I should have learned along the way. Although I see myself as independent and brave, I have never really understood the art of politics. I have felt strongly about things, I have learned to behave in social settings, but I have not learned to think strategically and plot in ways that benefit me. I have been naïve.

The media itself and its content

NRK and TV2 are two very different TV channels. Both are seeking high ratings, but a commercial channel must earn its position daily by satisfying its advertisers. NRK still has some



Helle-Valle timeline

1973 – 1981: NRK
 1986 – 1991: Studies at
 University of Bergen
 1991 – 2002: TV2
 2002 – 2005: NRK
 2013 – Director
 and founder of the
 Literature House in
 Bergen



PHOTO: Maria Edström

Former journalist Kristin Helle Valle is the founder and director of The Literature House in Bergen . The Literature House was also the location for the Nordic Gender & Media Forum-conference Time to step up.

safe havens where content and not ratings is important, but times are changing. NRK is grounded in the Norwegian community and is a carrier of all that is Norwegian and what Norwegians have in common.

TV2 was established in a competitive era with a lot at stake, financially, status-wise and culturally. At TV2, this led to fear of failing among the risk-takers, who will do anything to succeed. That is, take no chances: Choose the ones closest to you as your partners and follow the recipe of commercial success.

A commercial TV channel is often dominated by competitive people. Usually this pertains to men. And as long as men have the power of definition, you can only hope to be fortunate when it comes to your boss – and be very careful with how you present yourself as a woman, if you wish to climb in the hierarchy. A commercial channel is not a place for democracy: If you can't stand the heat, get out of the kitchen!

Women must learn early on to seek backing and support from their colleagues before starting a fight. And don't start a fight you are not prepared to lose. Never end up becoming the victim; nobody respects a whining underdog! Pick your fights and don't chase all the balls that come your way. It can be useful to give a damn!

Don't underestimate the power of good humour, fun and a laugh! Ridicule can also be a good tool if you master it.

And girls, remember to support your female colleagues, even if they are competing with you!

Twenty years of training in women's leadership

Women are present as leaders in Swedish news media, but the most important decisions have moved further up in the media corporations. This is one conclusion of a recent survey presented in the report *Kvinnor och ledarskap i svenska medier* [women and leadership in Swedish media].

Almost 250 women have participated in Women's Leadership and Investigative Journalism, an award-winning leadership development course run by Stockholm University for women newsroom leaders. In autumn 2014 the course celebrated its 20th anniversary by presenting a study on how women who had been involved in the course as students or instructors perceived their situation as leaders.

The study shows that many of them no longer work for independent media houses. Women are in the position of operational power, dealing with the decision making of news. However, as the media landscape is changing, more newsrooms are part of larger corporations and the economic decisions are taken elsewhere.

The study also indicates the importance of networking. Their best leadership advice is to create networks, get a mentor and make allies with women and men who want change.

The intention with the course Women's Leadership and Investigative Journalism is to develop women journalists' leadership and management skills for their current or impending editorial leadership positions. The course also covers coaching skills regarding investigative reporting.

Description of the course

The participants take the course alongside an editorial job, since several components relate to the daily execution of leadership. The course combines three different areas of knowledge: 1) organisation,

”I was inspired by all the renowned wise leaders we met during the course. To hear these women candidly talk not only about their successes, but also about their misfortunes went straight to the heart”

Sofia Taavitsainen,
Programme
Manager,
Swedish Radio

PHOTO: Paulina Westerlund



The Author

Cecilia Zadig was appointed 2010 Leadership Developer of the Year in Sweden. She designed the concept for *Women's Leadership and Investigative Journalism* in 1995 and is still the course manager. In 2007, she co-published the book *Media Amazonerna - om kvinnors ledarskap* [the media Amazons - about women's leadership]



The book *Kvinnor och ledarskap i svenska medier* [Women and leadership in Swedish media] (Zadig and Oleskog Tryggvason 2014).

leadership and gender, 2) coaching of investigative journalism and 3) media law, labour law and editorial economy.

A personal leadership philosophy and ‘self-leadership’ based on good self-awareness is developed to help women clarify their role in the leadership position. This also includes rhetorical exercises in how to appear before a group. Furthermore, participants are trained in the formulation of important components of a creative editorial leadership, which includes coaching on investigate reporting methods.

The course also highlights the managerial role at the strategic level in relation to media law and labour law. Another topic is how financial steering mechanisms can be used as policy instruments.

Commissioned course

Women’s Leadership and Investigative Journalism is a commissioned course at the Department of Media Studies, Stockholm University, providing 7.5 higher education credits. The participants meet for 8 days during a six month period for seminars, lectures, workshops, group work and discussions with senior media leaders.

Method

The methods of the course include experience-based learning and reflection. The course also includes themes such as conflict and leadership, communication styles and group dynamics. Another important element is the notion, ‘first lead yourself’. Attention is given to how one’s own behaviour can affect the outcome of one’s leadership. Between course meetings, each participant expresses herself in papers about leadership, gender and organisation and her personal leadership.

The book *Media Amazonerna* [the media amazons] was published in 2007. It portrays six female media leaders – Amelia Adamo, Christina Jutterström, Lena K. Samuelsson, Katrin Säfström, Cecilia Krönlein and Anne Lagercrantz – who had been part of the course, as lecturers or participants. It also contains a survey of the 143 women who had participated in the course so far.

Annual Media Amazon Award

In 2010, a network was created, *Kvinnor som Leder Medier*, KLM [women who lead the media], and the annual ‘Media Amazon’ award was founded in the name of the network. The prize is given to a prominent female leader in the media sector who is creative in her journalistic leadership.

Computer games



‘Start telling the story of female gamers and developers’

Writing about women in games in the Nordic countries is really writing about women in games in the world. The medium’s audience is uniquely global and the industry’s employment market is characterized by its international nature and high mobility.

With annual revenues currently at 75.2 billion USD and rapidly growing, games are by far the largest entertainment industry in the world. Mainstream media have not on the whole covered the growth of the games industry in a serious manner. Indeed even the misconception that games are a somehow marginal medium is still wide-spread among culture writers, tastemakers and many academics. Perhaps gamers are under-represented in these groups – but they are certainly abundant everywhere else.

According to Newzoo Games Market Research, 1.2 billion of the earth’s 6.4 billion inhabitants play digital games. A useful comparison is the number of people connected to the internet: about 2.8 billion.

Just over half of US households own a dedicated console (a device used primarily for gaming). 48 per cent of game players in the US are female, and of the most frequent purchasers of video games 50 per cent are female. Trends in the Entertainment Software Association’s latest report are worth quoting at length:

Women age 18 or older represent a significantly greater portion of the game-playing population (36%) than boys age 18 or younger (17 per cent). The number of female gamers age 50 and older increased by 32 per cent from 2012 to 2013 ... Adult gamers have been playing for an average of 16 years, with adult men averaging 18 years and adult women averaging 13 years. The average age of the most frequent game purchaser is 35.



PHOTO: Birke Pedersen

The Author

Johanna Koljonen is a Finnish broadcaster, writer, critic and media analyst working primarily in Sweden. She is an expert on the game design tradition of progressive Nordic Larp and designs as well as teaches transmedia. In 2011, she won the Swedish Grand Journalism Award in the Innovator of the Year category. She is a founding partner of the public service production house Rundfunk Media AB.

77 per cent of gamers play with others at least one hour per week ... 18 per cent play with parents. 32 per cent play with other family members ... 14 per cent play with their spouse or significant other.

The above statistics seem to support the mainstream understanding that games historically skewed male. But they also demonstrate that equal numbers of female players have enjoyed gaming for a long time. The rapid increase in female players over the age of 50 probably reflects smartphone penetration, since all demographics using these devices enjoy casual games. But another aspect is that the generation that started gaming in the late 70s and early 80s in arcades, and eventually at home on devices such as the Commodore 64, Apple II or Atari 800, are moving into the 50+ age bracket. Many of them never stopped playing, and a portion of them were always women.

The question of 'women in games' includes a cluster of issues that are in no way unique to games. The low presence of women in the industry, particularly in engineering positions, reflects the relative absence of women in technology in general. (A recent International Game Developer's Association survey, for instance, puts women at 22 per cent of respondents; the actual number is assumed to be lower. The Swedish computer games industry reports 16 per cent women.) The often stereotypical and sometimes sexist portrayal of female characters in game fictions is traditional to entertainment targeting heterosexual young males, as is sexually suggestive marketing. The treatment of women in those social environments around gaming that are predominantly or historically male is often poor – or even inexcusable – but again not all that different from other boys' clubs.

Still, it is surprising that the role of women in the field has become a topic for discussion only relatively recently. This goes both for serious study of working conditions and access, feminist criticism of the works themselves, and popular debate about the validity of such questions, exemplified in 2014 by the so called #gamergate controversy.

As we are going to print, #gamergate is still unfolding, but I shall attempt a brief description. What began as the disgruntled ex-boyfriend of a female games developer making claims on the internet that she had slept with games critics for better reviews – claims that have since been entirely debunked – rapidly developed

into two separate but intimately connected online movements, both using the hashtag #gamergate on social media.

One is a well-documented organized campaign of harassment and terror aimed at female game developers (especially of small-scale games outside the commercial mainstream), feminist and other politically progressive critics of games, female and feminist games scholars, and journalists and games reviewers writing favourably about the previous categories, or taking a stand against the #gamergate lynch mob. Targets are harassed online as well as in their homes after the addresses of many of them have been made available online.

On top of your run-of-the-mill cyberbullying, targets have been subjected to hacking and other cyber attacks, as well as threats of violence, sexual violence and death. One incident involved the threat of a school shooting at a university campus where a #gamergate target was to give a talk. #Gamergate has already resulted in some women resigning from work with the games industry, not because working conditions in themselves are intolerable, but because elements of the audience are just too toxic to interact with.

The other part of #gamergate is a less organized, but numerically significant, campaign for 'ethics in games media', ethics vaguely understood to be undermined by personal relationships between developers and critics. This part of #gamergate nonsensically claims to be ideologically unrelated to the harassment campaign, although it was triggered by the false claims reported above, and seems to focus its ire on small independent games companies and small-scale progressive games media, as well as on female games writers and developers perceived to have a 'social justice agenda' (which in #gamergate parlance is a bad thing).

The well-known dependency of big commercial games media on the largest advertisers, including longstanding practices of trading access for favourable reviews, are at least at this time largely untouched by #gamergate rage, even though such practices arguably hurt the industry more than indie games fans being privately acquainted with indie games developers.

It is questionable whether #gamergate will affect ethics in games reporting, although that would of course be welcome. But it has drawn attention to the traditional idea of digital gaming being dominated by a subculture of 'hard-core gamers', the predominantly male group for whom specific types of gaming is an identity, and

for whom #gamergate purports to speak. Such gamers do exist, although the group includes women too. But digital gaming today also includes many other types of gamers and gaming, the very fact against which #gamergate conservatives are fundamentally now reacting.

Most of the challenges limiting women in gaming circle back to the factually false narrative in which *games* are made by men for men, and where *gaming culture* is produced and consumed by men. Mainstream media (and many games media) have for decades consistently reproduced this story, forcing self-identified female gamers to negotiate their position relative to a norm that others them. A norm that partly exists, it should be added, because of its value to those male gamers who construct masculinity through their participation in typically male-coded 'hard-core gamer' subcultures.

This vocal minority is financially significant to the industry and has been culturally powerful, although the criminal behaviours of the #gamergate mob is making that affiliation less attractive to many hardcore gamers of a more reasonable nature (and over time, I predict, for advertisers and employers too). Even so, the increasing presence of other types of games and female gamers in the marketplace was hardly a threat in any practical way to the interests of the hegemonic Gamer Male.

The already existing broad presence of women in the pastime has not diminished the market for games aimed at young men, just as the movie-going habits of middle-aged women are no threat to the summer blockbuster. But a correction in the *narrative* of what the word 'gamer' can mean would probably undermine group identities historically based around exclusivity, expertise and gender.

Perhaps the rage some male gamers display at progressive critique of the field should be understood like that of some Christians at the presence of female clergy, gay weddings or heavy metal-themed masses in churches. Obviously conservative Christians can still choose other services, but one can understand why some would see such changes as threatening to modify a group identity that has great personal importance to them.

That said, it would be utterly unreasonable to protect a niche group's feelings by pretending that women are not already in games – playing them, making them, engaging with them, portrayed in them. If they weren't, we should be fighting for their admittance; as it is, we should look at how inclusive the environments are, at the

processes affecting selection into professional careers in the field, and at whether the industry stands up for its female employees in the face of the misogyny of a segment of its customer base.

The presence of women in games is actually very similar to that of women in film. Just as in games, there are clearly many hurdles for women working in that industry. But we would never portray a female moviegoer as a fascinating exception to a cultural norm, as often happens with women who play games.

Since arguing for equality between the sexes is not in itself a controversial position in the Nordic region, this is, finally, a cultural space where our women in games – and their male allies – could perhaps stand up for change. But faced with an immediate online audience, operating in a global marketplace, and often at games studios owned by international corporations, this is no small thing to ask for. Even so, industry groups in Sweden and Finland were among the first to protest #gamergate harassers in their own customer base.

The burden to act for equality in games is shared by all the other forms of media. We must start telling the story of the female gamer and the woman game developer, not as a rare unicorn, nor indeed as a member of a victimized minority, but as she is today: ever-present. The rest will follow.

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Donna – inclusive game development by example

In Sweden, several universities and schools offer programmes in computer game development. At the University of Skövde, we host over 500 active students in the field spread over five different bachelor's programmes – Music, Sound, Programming, Graphics, Game Design and Game Writing – and two master's programmes – Serious Games and Media Aesthetics and Narration. Unfortunately, we have severe difficulties attracting female students to our programmes, in particular to the more technical ones such as programming and game design.

In an attempt to break this pattern, we initiated Donna with the outspoken goal to increase the number of female students in our programmes in order to achieve (gender) inclusive game development, which includes diversity in both teams and game design. Donna is currently organised into three different sub-groups, a steering group, DONNAstudent and Donna Network. Donna's ambition is to bring the issue of gender equality and diversity in the game community to the political agenda.

Donna activities

We have given game design workshops and attended several high school expos in an attempt to recruit students. We have also presented Donnas and discussed gender equality in the games industry at game expos and conferences, for example at Gotland Game Conference 2013 and at Nordisk Forum in 2014. We are also an active part in a research project, Diversi, which aims to work with diversity in all relevant areas including (but not limited to) education, game content, game communities and companies. Donnas has furthermore arranged workshops for the teaching staff at the Game Development Programmes in Skövde in order to increase their competence in norm criticism and gender equality.

The Authors

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Jenny Brusk, PhD, is the Director of the Computer Game Development-Design Program, University of Skövde, Sweden, and initiator and coordinator of Donna. Jenny has been part of the game industry since 1996 when she started as a game programmer at Tati/Vision Park. Since 2003 she has worked with the game educations at the University of Skövde and at the former University of Gotland (now University of Uppsala Campus Gotland).



PHOTOS: Private

PHOTO: Cecilia Fransson



Diversi

Diversi started in 2013 as an initiative by Dataspelebranschen (Swedish Games Industry) and the research company Praxikon with support from the Vinnova (Swedish Innovation Agency) project Genuslabbet. In 2014 Diversi started a petition for diversity and equality, against hate, threats and sexism #gamediversity. In just a few days, thousands of people connected to games in Sweden have signed and taken a stand.



The janitor's closet in the game Alex & the Museum Mysteries. @Jarnimal Studios



Facts

The purpose of inclusive game design is also to make the game developers feel more welcome. Two thirds of the team behind the game Alex & the Museum Mysteries are women, which is a very rare group composition within both game education and the game industry.

Jenny Brusk

In 2012 Jenny Brusk received the local Anna Lindh Award for her work on gender equality in the gaming industry (the award is named after former Swedish Minister of Foreign Affairs Anna Lindh, who was assassinated in 2003).

In 2012 we were approached by Doris Film, who wanted to collaborate in creating a game following their manifesto. This resulted in the game Alex & the Museum Mysteries created by a team of students as part of their course work. Below, we will introduce the game and our experiences of working with gender inclusive game development.

Alex & the Museum Mysteries

Alex & the Museum Mysteries [Alex & museets mysterium] is a point-and-click PC game. The player controls Alex and solves various puzzles with the help of Hedvig the ghost, once an infamous scholar who now roams the museum searching for her lost research. With the help of a magnifying glass and a flashlight, the player searches every dark corner of the old museum to discover its secrets. The player explores the museum in both the present and the past through time travel. Thus, time and the story's progression become crucial elements in both the story and the structure of the game.

The game allows children to curiously explore a game world without receiving commercial or gender stereotypical messages. By working with inclusive gender game development, the goal has been to create a game that both boys and girls can enjoy. Girls and women are often expected to identify with male characters, but not the other way around. By simply applying the Bechdel test to recent top box office films, the pattern is made very clear. By playing as Alex, boys get to experience an adventure through a female avatar. For girls, Alex is an avatar similar to those they can identify with, and also a powerful, curious and positive character.

The game has the goal of sparking an interest in science and encourage a child's curiosity and yearning for discovery. Science is combined with thrilling mysteries while the player is driven to explore, experiment and solve problems. The game is primarily focused on the natural sciences, but each chapter has its own theme introducing a new research area. Apart from the main thematic story the player delves into archaeology, anthropology, mathematics and engineering. In Chapter one, Alex and Hedvig travel to the 1800s where they meet Alexander Rhind, an archaeologist who needs help solving a mystery with aid ancient Egyptian mathematics.

There are both female and male characters in the story, and their parts are not assigned according to stereotypical gender roles. By showing female scientific personalities we create new role models

for young boys and girls with the help of potential role models who have not been given much light throughout history.

To further increase the inclusiveness, the game mechanics are designed to be simple and intuitive so even children with little or no computer skills can understand the game. Instead, the challenge can be found in the game's puzzles for which time travel and classic elements of the point-and-click genre lay the foundation. The puzzles are built to encourage curiosity, experimentation and logical thinking. As players progress, they are rewarded with a new piece of the story. The story is structured into chapters, where the completion of one gives the player an additional piece to the main puzzle: finding Hedvig's lost research.

The purpose of inclusive game design is also to make the game developers feel more welcome. Two-thirds of the team behind the game are women, which is a very rare group composition both within game education and the game industry. While it's impossible to draw any definite conclusions, the team members have noticed two main differences between this gender-balanced team and other teams. Firstly, it has been okay to voice concerns about subjects such as gender, ethnicity and sexuality, and about what kind of message the game sends to the player. In other projects, it's not uncommon for people to dismiss such issues as boring and as attempts to be politically correct, and thus to say they'd rather just ignore such considerations and simply make a 'fun' game. Such dismissals are rarely based on bad intentions, but from a position of privilege it can be hard to see that something that is considered a joke to one person might be insulting or uncomfortable for someone else. However, in a balanced team like this one, all thoughts have been okay to share. Secondly, it has been easier to create female game characters. It's probably not a coincidence that there are few female game characters (especially playable ones) and few women in the industry. People want to design, draw and write characters they identify with and feel that they understand. Thanks to several female designers and graphical artists on the team, it has been easy to create two strong and non-stereotypical female protagonists.



Alex, one of the characters from the Alex & the Museum Mysteries, a point-and-click PC game, created at the University of Skövde in collaboration with Doris Film. The game allows children to curiously explore a game world without receiving commercial or gender stereotypical messages. @Jarnimal Studios

Empowering girls through technology

With Game Girl Workshop we wanted to set out to change something. We wanted to make a difference and try to have an impact on the current media picture, especially within the computer games industry. The industry today consists overwhelmingly of a male workforce and the games released are for the most part very stereotypical, one-sided and genderfied. A Game Girl Workshop is a short and intensive workshop where young girls are inspired to have fun with technology and to develop computer games built on their own stories. The girls get introduced to audio, graphic and coding programs in order to build their own computer game – based on their own imagination and experiences.

We, Nevin Erönde and Andrea Hasselager began Game Girl Workshop as a response to the significant lack of women working in the games and technology industry. Through positive motivation and inspiration, we create a dynamic learning environment in which the teenage girls discover the various methods of game development – with the objective of providing them with, both educational and professional skills, in order to take advantage of the opportunities in the computer science industries of the future.

Game Girl Workshop is also a response to the ‘Western, white male’ perspective that we see in so many computer games today. Being women in a very male-dominated industry, we naturally got together.

At the Nordic Game Conference 2010 in Malmö, during a talk by Business Analyst Samer Abbas, about the emerging Arabic market, we thought that in an emerging industry, we could actually inspire some girls to get into the craft of games development and have them be part of shaping the growing industry. The idea grew


 The logo for Game Girl Workshop features the words "GAME GIRL" in a large, bold, sans-serif font. Below "GIRL" is the word "WORKSHOP" in a smaller, all-caps font. A blue horizontal line runs under "GAME GIRL" and curves upwards under "WORKSHOP".


PHOTO: PRIVATE



PHOTO: LARS EMIL TEGBJÆRG

The Authors

Nevin Erönde and **Andrea Hasselager** started the Game Girl Workshop as a response to the vast lack of women in the games and technology industry. They have created a dynamic learning environment where teenage girls can discover the various methods of game development with the objective of providing them with skills that will help them take advantage of the upcoming opportunities in tomorrow's computer science industries.

on us: What would in fact happen when you get a bunch of teenage girls together and teach them the tools to create games? This led us to run a 3-day test workshop at the Islamic Arabic Private School in Copenhagen with 10 girls from the 8th grade. The girls got introduced to open source software tools like Game Maker, Gimp, Audacity and an online music creation tool. The 10 girls were split into 2 groups of 5, and each girl had a role in the group as a coder, game/level designer, graphic artist and audio designer - just like in a real world games development production. They created two complete computer games and most importantly they were super excited! – We concluded that this was a positive experience for the girls and then formed the Game Girl Workshop group as a voluntary association.

We are often asked the question ‘Why girls only?’ – It is not that we believe in gender separation, but taking into account the already existing gender distortion in society, we see a point in giving girls a space where they can experiment with technology on their own terms. Furthermore girls and boys at certain ages do learn in different ways and we believe it is important to let the girls be in focus. Having no boys around, girls can actually take charge over technology themselves. Even though we do a lot of our work on a voluntary basis, we are still lacking sponsorships and funding. It has also proven challenging to find partner organizations (youth clubs etc.), that share our vision, and will encourage the girls to continue after we are done with the workshop.

Game Girl Workshop has several missions:

From the very beginning it was important for us to be all female teachers, to show positive female role models to the girls. The young generations are brought up learning how to ‘consume’ technology, whether it is technological gadgets or social media such as Facebook, Twitter and etc. We want to empower the girls to learn about the design behind the technology. We believe if they can take control over technology they can maybe apply this to other parts of their lives as well.

Games are cultural artifacts and as such they also shape the general media picture, if there is no variety, but only one way of portraying gender and society in general, children and young people will get a very skewed view of the world.

So far we have developed a concept that aim to change the world! We do not only teach girls how to make games, but also how to



PHOTO: Anni Lyygskær

‘For the first time in my life I have accomplished something. I feel that I’m successful’. Lujayn, Game Girl Workshop, Tulkarem, Palestine.

collaborate in a democratic process, make common decisions, take control over technology and make them try something they have never tried before.

We have run three Game Girl Workshops in Denmark and three in Palestine. We have also recently received funding for a research trip to Saudi Arabia. And have also been selected for the 20th International Symposium of Electronic Arts in Dubai 2014.

Making Game Girl Workshop a success was a big achievement for us and we would truly recommend others to keep pushing and believing in their ideas.



Facts

Ultimately, the hope of Game Girl Workshop is for more women to be included and advance within the games and technology industry, thus helping to achieve a balance in the workforce and to create a multitude of game narratives. Try the games and meet the girls here: gamegirlworkshop.org

Further reading

WIRED magazine article www.wired.co.uk/news/archive/2012-09/10/palestine-game-girl-workshop?page=all

Gender and computer games in the construction of identity

In today's society there are certain expectations as to how young women and men relate differently to computer games. Such expectations can be seen as day-to-day discourses. These discourses can be explained as understandings that guide our perceptions of ourselves and others. One of the common perceptions concerning computer games is that it is a boy thing, not a girl thing. Computers and computer games have a strong masculine connotation (Ravnberg 2005, Hommedal 2006), which can lead to assumptions like: 'Girls are not as good with computers as boys', 'Girls are not as interested in computers as boys' and finally 'Girls do not play computer games'. Although it is commonly assumed that men play more than women, the Entertainment Software Association reports that 48 per cent of the gamers earlier this year were women (ESA 2014). In an earlier project (Hommedal 2006), I found that girls and boys thought that there was a difference between what kinds of games girls and boys play, but when asked what kind of games they themselves played, the girls and boys actually had and played many of the same games. In my thesis, I take a closer look at two questions in particular: 1) What expectations about computer games are directed at young female and male gamers in our society today? 2) How do the young women and men handle the different expectations directed at them – do they incorporate them in their identity discourses or do they distance themselves from them?

Theory and method

The study is based on post-structural feminist theory, which understands gender in a cultural way, social constructivist theories, which consider society and technology as mutually co-constructed, and

PHOTO: Jan Kåre Wilhelmsen



The Author

Silje H. Hommedal has recently presented her PhD thesis *The Discourse of Computer Games – Gendered Expectations in the Construction of Identity* (2014), which focuses on how young women and men perceive computer games as gendered and how they use these perceptions in their constructions of identity. She wrote her thesis at the Department of Linguistic, Literary and Aesthetic Studies at the University of Bergen.

lastly discourse theory. Discourse theory is here used as a method to investigate the informants' understandings of games as gendered and how the informants handle the different subject positions that the discourse offers them. By looking at how the informants position themselves in relation to the discourse of computer games, the study analyses the identity discourse of each informant.

Empirical material

The empirical material in this project consists of qualitative interviews with 19 young women and men aged 16–19 who all play computer games. The topics discussed were perceptions about computer games and computer games in general.

The discourse of computer games

The following part is not a full description of the informants' shared understanding of the discourse of computer games. Instead it focuses on the assumptions that the informants articulate about computer games as gendered. Here we are looking for the subject positions that the discourse of computer games offers young women and men. These subject positions must not be mistaken for real young women and men, but must be considered as a description of how the discourse creates gendered expectations about computer games. The subject position that is available for boys is that boys have a close relationship with games and that they play a lot of shooters. According to the young women and men, the antisocial 'nerd', who plays all night, is closely tied to both the subject position available for boys and with the perception of the 'typical gamer'. The shared understanding of the subject position that is available for girls is that girls have better things to do than play computer games, and if they do play they do not play much. The popular game *The Sims* is closely tied to this subject position together with non-violent games with bright/light colours and a sweet appearance.

The young women's identity discourses

I found three different strategies that the girls use in order to position themselves in relation to the female subject position that is available to them in the discourse of computer games. I call the strategies 'the gamer girls', 'girly girls who play' and 'girls don't like shooters'.

'Girls don't like shooters'

Compared with the other female informants, these girls position themselves relatively close to the feminine subject position that is available to girls in the discourse of computer games. They all like to play puzzle and platform games online. These girls do not like first person shooter games and distance themselves from violent and dark games. This shows how they relate to the assumption that girls are not aggressive and do not like violence.

'The girly girls who play'

These girls like the fact that people normally would not consider them as gamers. The fact that people get shocked when they say they play computer games and that they do not fit properly into the female subject position is something they enjoy a lot. They play all sorts of games and don't mind playing shooters.

'The gamer girls'

These young women are secure when it comes to computer games and characterise themselves as gamers. They like first person shooters, which is what they play the most. They try to move away from the female subject position by expressing their joy of playing first person shooters even though they are girls.

The young men's identity discourses

As for the young men, I had a hard time figuring out their identity discourses and positioning strategies because of the shared assumption that there is a 'natural' connection between young men and computer games. But eventually I found three different strategies and identity discourses that the boys use in order to position themselves in relation to the male subject position that is available to them in the discourse of computer games. I call these strategies 'computer games is a boy thing!', 'more than just computer games' and 'gaming is for everyone'.

'Computer games is a boy thing!'

The majority of the young men ended up in this group, and they are the ones who position themselves very close to the male subject position in their identity constructions. These young men have different positioning strategies and like different genres, but they all assume and underline that there is a 'natural' connection between masculinity and computer games.

'More than just computer games'

The young men in this group are separated from the rest of the men by the fact that they do perceive and articulate different negative sides of computer games that they do not want to implement in their own relations to computer games. These men do not rely on the earlier mentioned 'natural' connection between masculinity and computer games alone to articulate their masculinity in their construction of gender and identity.

'Gaming is for everyone'

The young men in this group have grown up in families where the entire family plays computer games in one way or another. They are aware of the connection between men and computer games, but emphasise both that games are for everyone and that they consider most of the games they do play to be neutral. In this way they try to work against the masculine connotation they perceive in connection with computer games.

Conclusion

Even though these young women and men all relate to the discourse of computer games as valid, it does not mean that they position themselves within the discourse according to the feminine and masculine subject positions that are available to them. They all negotiate with many different discourses by incorporating or distancing themselves from many different subject positions and perceptions in order to construct their own identity discourse.

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Advertising



Nordic regulation of gender discriminatory advertisements

There are several international obligations to eliminate gender discrimination in general. These obligations also encompass gender discriminatory advertisements. However, the States have several means to choose between. Legislation is one mean, to rely on industrial self-regulation is another mean. These two means can also be combined. The Nordic countries have responded to the obligations and the ambitions in varying ways. One path is not evidently better or worse than other possible paths. It seems likely to believe that an active public debate and 'critical voices' contribute to less discriminatory advertisements.

Gender discriminatory advertisements

There is no generally accepted definition of the concept gender discriminatory advertisements, but there are some common core elements of what it is considered to be. The concept captures (1) infringements of a person's sex and (2) stereotypical perceptions of the sexes. Advertisements are gender discriminatory when men or women are reduced to sex objects, when bodies are used to draw attention to a commodity not having to do with the body, and when based on or promoting stereotype perceptions of girls and boys, women and men.

Both elements are considered as 'discrimination against women' according to the international Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) from 1979. With 'discrimination against women' is meant 'any distinction, exclusion or restriction made on the basis of sex which has the effect or purpose of impairing or nullifying the recognition, enjoyment or exercise by women, irrespective of their marital status, on a basis of equality of men and women, of human rights and fundamental



Photo: Jeffrey Johns

The Author

Eva-Maria Svensson is Professor of Law, and director of the Centre for Interdisciplinary Gender Research (GIG) at the School of Business, Economics and Law, University of Gothenburg. She leads an interdisciplinary research project on market- and democracy-driven freedom of expression. In 2006-2008, she chaired a Swedish Government Commission on gender discriminatory adverts aimed to propose new legislation (SOU 2008:5).

freedoms in the political, economic, social, cultural, civil or any other field' (Article 1).

The international context

There seems to be broad consensus about gender discriminatory advertisements being problematic and not in accordance with the basic principles and social responsibility of marketing communications (ICC Article 1 and 4). The obligation for State Parties of CEDAW to eliminate all forms of discrimination against women has been interpreted to include those forms of discrimination that are rooted in gender stereotypes (Cook & Cusack 2010:104). Gender stereotyping is considered to be an obstacle for gender equality and may constitute a form of discrimination in the convention (Article 5a).

The issue has been addressed in a EU context several times. Gender stereotypes and sex discrimination in advertisements and in the media has been the subject of two European Parliament resolutions in recent years (2008 and 2012), and discussions in the Parliament. 'Media should favour a more balanced and non-stereotyped representation of women and men in the media and promote the gender equality dimension in their regulatory and self-regulatory authorities and training programmes.'¹ The European Parliament seems to be aware of the fact that CEDAW actually obliges the States Parties to combat gender stereotypes also in social and cultural life.²

Parallel to EU, the Council of Europe has adopted a recommendation to the member states on gender equality and media. 'Media organisations should be encouraged to adopt self-regulatory measures, internal codes of conduct/ethics and internal supervision, and develop standards in media coverage that promotes gender equality, in order to promote a consistent internal policy and working conditions aimed at: (...) a non-stereotyped image, role and visibility of women and men, avoidance of sexist advertising, language and

content which could lead to discrimination on grounds of sex, incitement to hatred and gender-based violence.'³

The obligations and ambitions from international bodies put pressure on State Parties to act, but this does not mean that the states are to use legislation. They can also choose to act indirectly through encouraging self-regulatory measures. The Nordic countries have chosen different ways.

Legislation and self-regulation in the Nordic countries

The debate on gender discriminatory advertisements started in the Nordic countries in the 1970s in relation to the ambitions to adopt legislation on sex equality and the prohibition of sex discrimination. Only in Iceland, the provision on gender discriminatory advertisements came to be part of the Act on the Equal Status and Equal Rights of Women and Men. In Denmark and Norway the issue is considered to be under the scope of their Marketing Acts, and in Finland, under the Act on Consumer Protection. In Sweden, the issue is handed over to a self-regulatory body. Self-regulatory bodies are complementary to the Finnish provisions.

Denmark

Section 1 in the Marketing Practices Act (2012) states that traders shall exercise good marketing practice with reference to consumers, other traders and public interests. What good marketing practice is, is not further developed in the Act but subject to guiding principles made by the Consumer Ombudsman. In the guiding principles gender discriminatory advertising is defined as advert in which the sex has a considerable role, or in which nudity or eroticism is included as essential instruments (section 3). Every consideration of whether an advert is gender discriminatory is made in the concrete case. When an advert is considered, the guidelines in section 4 are relevant. References are made to the transformation over time of what good marketing practice is as well as to the respect for freedom of expression (The European Convention on Human Rights Article 10), and it is stated that freedom of expression also includes commercial expressions. However, the freedom of expression may be restricted due to important public interests.

1 *Combating sexist stereotypes in the media*, Report, Committee on Equal Opportunities for Women and Men, Parliamentary Assembly Doc. 12267 26 May 2010.

2 How could the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) be implemented in the EU legal framework? Directorate-General for internal policies, European Parliament, 2011, 6.

3 Recommendation CM/Rec(2013)1 of the Committee of Ministers to member States on gender equality and media

The Marketing Practices Act is an example of such restriction, and in line with other legislation. The Unfair Commercial Practices Directive (2005/29/EC of May 2005) does not cover taste and decency; therefore Member States can be able to restrict such aspects of advertising. References are also made to The EU Treaty of Lisbon's and the Danish Gender Equality Act's prohibitions of gender discrimination. To combat gender discrimination is understood as a public interest, and as such it can restrict also the freedom to communicate commercially.

The Consumer Ombudsman handles complaints from traders and consumers, and there are several cases on gender discriminatory advertising to be found on the Ombudsman's website.

Finland

The Consumer Protection Act (from 20.1.1978/38) prohibits advertising which is in conflict with good practice or otherwise unfair against consumers. Until 2008, it was not explicitly said what was in conflict with good practice, but in a case from the Marketing Court (MD 1994:7) it was stated that gender discriminatory advertisements could be in conflict with the act. In 2008 a provision was added to the Act (Ch. 2, para. 2) saying that advertising is in conflict with good practice if clearly inconsistent with general accepted public values and particularly if it is discriminatory on the base of sex and some other grounds.

The Consumer Ombudsman, part of the Finnish Competition and Consumer Agency Authority, supervises that the Consumer Protection Act is observed and to ensure that marketing activities conform to current legislation. The authority handles complaints from consumers according to a certain procedure as well as issues identified by the Ombudsman itself. If a company cannot be persuaded to cease with an unlawful activity, the Ombudsman can use certain enforcement actions or refer the issue to the Market Court. There are several cases on sex discriminatory advertisements, reachable at the website of the authority.

There is also a self-regulatory body, The Council of Ethics in Advertising, which operates under the Finland Chamber of Commerce. It can issue statements concerning good marketing practices and whether or not an advertisement or advertising practice is ethically accepted, in relation to the ICC ethical code. Consumers may turn to the Council. The Gender Equality Ombudsman is

one of the members of the Council. The available information on the website is meagre, no information is shown of the delivered statements.

Iceland

Article 29 Section IV in the Act on Equal Status and Equal Rights of Women and Men No. 10/2008 concerns the obligation for advertisers and those who design or publish advertisements to ensure that the advertisements are not belittling or disrespectful towards either sex and that they do not run contrary to gender equality in any way. Such advertisements may not be published in the media or in any other public venue. The sanctions for violating the Act are fines or compensation for financial or non-financial loss, if relevant. The Centre for Gender Equality is the supervising authority and the Gender Equality Complaints Committee examines cases and delivers a ruling in writing on whether provisions of the Act have been violated. The rulings are binding for the parties, but can be referred to the courts. There are no self-regulatory bodies comparable to the bodies in Finland or Sweden.

Norway

The Marketing Control Act (from 2009) section 2 contains the provision on good marketing practice. Marketing shall not conflict with good marketing practice. Emphasis shall, in the assessment, be given to whether the marketing offends against general ethical and moral views, and to whether it employs offensive means. The marketer and the designer of the marketing shall, according to the same section, paragraph 2, ensure that the marketing does not conflict with the equality of sexes or convey an offensive or derogatory appraisal of women or men. In determining whether the provision have been infringed, emphasis shall be given to whether the marketing stands out as particularly intrusive by reason of its design, format or scope, or other means employed.

It is the Consumer Ombudsman and the Market Council who monitor compliances with the provision on good marketing practice. The Ombudsman may consider advertisements on its own or others initiative (section 35). The Consumer Ombudsman shall base the consideration on the interests of consumers (section 34). Compliances based on section 2, paragraph 2 shall be based on

the consideration of equality between the sexes, with a particular emphasis on how women are portrayed (section 34). The Consumer Ombudsman shall seek to persuade the trader to enter into a voluntary settlement to terminate the practice. If no voluntary settlement is reached or if the practice is of principal interest, the Ombudsman may submit the case to the Market Council for a decision. There are no decisions concerning gender discriminatory advertisements between the years 1999-2013 taken by the Consumer Ombudsman (forbrukerombudet.no/lov-og-rett/vedtak) and only one case submitted to the Market Council (markedsradet.no, sak 13/1116).

Sweden

In contrary to the other Nordic countries, gender discriminatory advertisements are not handled within the judiciary system. This is despite Sweden having similar legislation on marketing, consumer protection, gender equality, and despite being a country with a gender equal self-image. For many years, several propositions for legislation have been unsuccessful due to strenuous resistance to legislation, with reference to obstacles in form of the freedom of expression. The latest proposition was put forward in 2008 (SOU 2008:5). Freedom of expression has not been seen as an obstacle in the other Nordic countries, and, what is more, has not in Sweden been seen as an obstacle in relation to the Marketing Act, an act that actually restricts the free access to communicate commercially.

In 1976, the Marketing Court considered a sex discriminatory advert as not being an infringement of the 1970 Marketing Act (MD 1976:8). The advert was actually considered to be sex discriminatory, but not as misleading in relation to consumers, which was the subject interest of the Market Act to protect. Gender discriminatory advertisements have since then not been possible to file a complaint against under the judicial system.

The Swedish Consumer Agency was for many years assigned the task to work against gender discrimination in advertisements, but this task was expired in the late 1990s. The Agency produced several reports on discrimination and stereotypes in advertisements.

In 1988 a self-regulatory organization was established (*Etiska rådet mot könsdiskriminerande reklam*) and it still runs, but now under the name The Swedish Advertising Ombudsman, although it is *not* a public authority. Its main task is to review advertising

and make sure advertising standards are kept high by self-regulating the industry. The body follows the ethical code established by International Chamber of Commerce (ICC article 4) about gender discriminating advertising. An advert can be considered gender discriminatory if objectifying, stereotyping, or in some other deprecatory way, obviously discriminating. They have no sanctions at its disposal except for the publication of its considerations, due to not being a public authority. The relatively speaking many decisions are available at the website (reklamombudsmannen.org). Over time, the self-regulatory body has become more visible and more accessible. It claims legitimacy as a neutral body.

To sum up

All of the Nordic countries, except for Sweden, consider gender discriminatory advertisement under the legislation. It is considered to be an issue under the marketing or consumer legislation in Denmark, Finland and Norway. In Iceland the provisions are in the gender equality act. Public authorities fulfil the supervision. Which authority depends on which legal area the provisions belongs to. Self-regulatory bodies exist in Finland and Sweden, in Finland as a complement, in Sweden as the only body handling this kind of advertisements. The sanctions that a self-regulatory body have are evidently not as effective as legal sanctions. On the other hand, the self-regulatory body (that is, in Sweden) handle many more cases than the public authorities in the other countries. If a self-regulatory body enjoy legitimacy among the advertisers and traders, it can of course be effective. On the other hand, why is such an important democratic issue such as discrimination in advertisement not obviously an issue worth attention from the most powerful mean a state has to deal with something, the law? Principally, the law is the norm system a society has to express democratic values and goals. It is essential out of a democratic perspective to give notice to the importance of prohibiting gender discrimination, in every context. Practically, the different ways to deal with gender discriminatory advertisement in the Nordic countries are not easy to connect to the outcome. Are advertisements in Denmark less gender discriminatory than in Sweden, for instance? It is hard to say without an extensive empirical study. Probably, it depends on several factors. One important factor may be to keep the debate alive, and to constantly have the focus on gender discriminatory advertisement.



Websites

The Danish Ombudsman
www.consumerombudsman.dk

The Finnish Competition and Consumer Authority
www.kkv.fi

The Council of Ethics in Advertising, Finland
www.kauppakamari.fi

The Centre for Gender Equality, Iceland
<http://jafnretti.is/jafnretti/default.aspx>

The Norwegian Consumer Ombudsman
<http://forbrukerombudet.no/english>

The Swedish Consumer Agency
www.konsumentverket.se/otherlanguages/English

The Swedish Advertising Ombudsman
<http://reklamombudsmannen.org/eng>

Towards an industry in balance 2020

The Swedish Association of Communication Agencies, KOMM, promotes the overall belief that communication generates growth. Our job is to increase the awareness of what good communication can bring to the world of business as well as to society as a whole. However, being a small organization within one of the world's most impactful industries, it is hard to embrace all aspects of this issue. Therefore, in 2011, we decided to establish eight different committees – Ethics, Education, Pitches, Internationalisation, Design, Growth, Contracts and Agreements and Human resources – in order to be active on several arenas, putting the spotlight on relevant issues and contributing to a positive development.

The committee for Human Resources has one single focus – How can we create an advertising industry in balance by 2020?

From a gender point-of-view, PR agencies have come the farthest, whereas advertising agencies still have a long way to go. In 2011, there was only one woman to be found on the list of the ad industry's 50 highest-paid people. Only 65 out of KOMM's 200 member agencies had a female CEO, which means that the proportion of female leaders at communication agencies is lower than that of the management boards of Swedish companies noted on the stock exchange. When it comes to ethnicity and diversity of class and socio-economic backgrounds, the communications industry is extremely closed and homogenous, whereas one would expect us to be in the frontline, acting as an inspiring role model.

#1 Changing the rules

Our first initiative was to scrutinize our own charter. If we were to enable change, we had to have clear regulations and prerequisites.



The Author

Christina Gillberg, Partner and Account Director at Det° Agency, Stockholm, has been in the advertising industry for the past 20 years. She has been actively involved in the gender issue since 2011, as the Chairwoman of the HR2020 Committee, hosted by The Swedish Association of Communication Agencies. She aims to make a difference for the coming generation in the ad industry, always through creativity and with an action plan and a smile.

Therefore, on the 21st September 2012, the board of KOMM, with Chairman Gustav Martner, executive creative director and partner CP+D Europe, proposed a change of the first paragraph: 'to actively support members to create a positive working environment and culture based on equality and focusing on leadership, working conditions and wages.' It turned out to be a historical voting, where the change in charter – the first one in 20 years – was supported 100 per cent. The change not only means that our industry has critically examined itself, wanting to actively create a balanced industry. It also means that KOMM has been assigned by the member agencies to help them achieve this change. Also, we are able to secure a long-term difference, reaching beyond organisational changes with new CEOs who might have other issues on the agenda.

#2 The survey

Our second action was to carry out a survey on equality, diversity and age segmentation among Sweden's communication agencies. The response rate was high and helped us detect that there is a balance between men and women in numbers – of all the people employed in the communications industry, 49 per cent are women and 51 per cent are men. However, at a closer look, it was obvious that there were greater differences within the various professions.

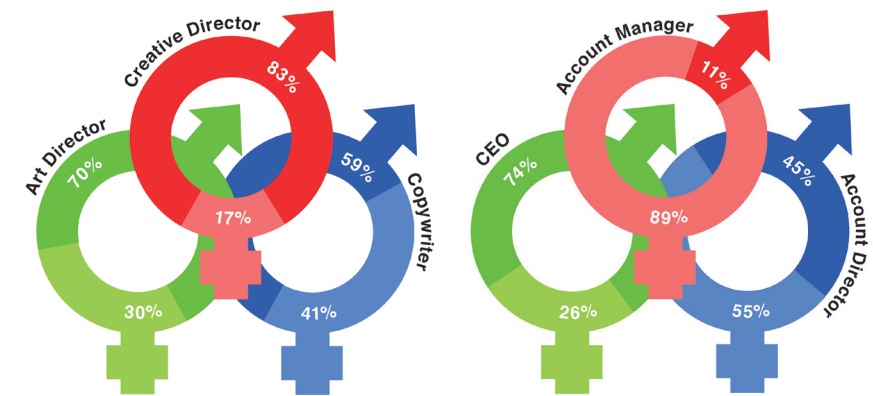
In Management groups only 36 per cent were women, 8.6 per cent of the agencies had employees with another mother tongue than Swedish and 14 per cent of the respondents answered that they had recruited someone over the age of 50 in the past year. We will continuously follow this development with great interest.

#3 Looking for role models

All initiatives to create change are aided by role models. This involves showing someone who has obviously succeeded with his or her aim and who can inspire and empower others. Therefore, our next project was to identify and present women who have succeeded in the communications industry.

One such person is Christina Knight, one of Sweden's most famous and established creative directors. She had an idea for a book that KOMM decided to publish. The result – *Mad Women – A Herstory of Advertising* – is a unique collection of stories, experiences and advice from some of the world's most successful women within advertising, communication and design, like for example

Extracts from the survey



The entire survey is available at komm.se

Mary Wells Lawrence, the first female CEO to have a company noted on the New York stock exchange and Shelly Lazarus who has been on Forbes list of the 100 most powerful women in the world several times.

'When I lecture I always get questions on what it is like to be a woman in advertising and how I have been able to stay on for so long. Young women who I mentor ask me where they can find the experiences and stories of advertising women. It is obvious that there is a lack of visible, inspiring women role models. The time was quite simply right for this book', says Creative Director Christina Knight at INGO – Part of the Ogilvy & Grey Networks in Stockholm.

After the launch the book took off completely. Christina Knight and KOMM were invited by the Swedish Government to talk about equality within the communications industry. Christina has been active in talks in Almedalen, Sweden, debated gender balance at the world's most prestigious advertising award show, Cannes Lions, spoken at The 3 per cent Conference in San Francisco, given a TED-talk on the topic, been elected as a board member of Fredrika Bremer Förbundet, lectured and taken part in panel debates all over



The following women share their stories in this unique book: Christina Knight, Sweden, Shelly Lazarus, USA, Stefanie Wurst, Germany, Kat Gordon, USA, Nunu Ntshingila-Njeke, South Africa, Susan Hoffman, USA, Nina Åkestam, Sweden, Cilla Snowball, the UK, Rabkshin Patel, India, Mary Wells Lawrence, USA, Anna Qvennerstedt, Sweden, Margaret Key, South Korea, Catrin Vagnemark, Sweden, Jean Grou, USA.



Photo: Anika af Klercker

Jessica Bjurström, CEO at KOMM.

Sweden as well as in the US, Mexico and Italy. The gender issue is strongly established on the agenda and the success of 'Mad Women' continues all over the world.

#4 Implementing an equality plan

The Swedish Discrimination Act states that every employer with 25 or more employees is obliged to establish a written plan for equality, every three years. The plan should contain the goals and initiatives needed in the workplace in order to promote and support equality and opportunities for both men and women within a range of areas.

Unfortunately, such equality plans are missing at many workplaces within the communications industry. Therefore, we took the initiative to offer seminars free of charge on 'How to establish and implement an equality plan'. With the right tools and knowledge, it is easier to shift positions in the right direction and it all starts in everyday situations, in the workplace. Today, 51 per cent of the member agencies have established an equality plan.

#5 The scholarship

An industry that plays such a large part in the public discourse, should represent and mirror society when it comes to ethnicity, class and socioeconomic backgrounds as well as language and experiences. This means we still have some way to go. In order to highlight the issue of diversity and interest people who would perhaps not normally plan or even be aware of a career in the communications industry, we decided, in 2014, to introduce a 'Scholarship of the Future' together with Berghs School of Communications.

'KOMM's and Berghs' "Scholarship of the Future" is a big step towards facilitating future needs for recruitment and creating a more heterogeneous industry', says Jessica Bjurström, CEO at KOMM.

Through the scholarship, the chosen students receive payment for half of the cost of full-time studies at a programme of his or her choice at Berghs.

Keeping up the good work

We believe that a mix of experiences and more opposing ways of thinking enrich the creative process. We also believe that diversity is a must if our industry is to continue being competitive in the future. We still have a long way to go before we have an industry

in balance. Action plans, surveys, regulations and awards are only part of the solution. It is only once you believe in the power of what a workplace in balance can bring, that results and real change can be brought about.

Our work continues.



Facts

The Swedish Association of Communication Agencies serves as a consultative and inspirational member organisation, as well as an informative interest group and creator of public opinion. Jessica Bjurström is the CEO and initiator of the HR2020 Committee.

Taking action against retouched advertisements

Ungdom Mot Retusjert Reklame [Youth against retouched advertisements] is a network that has been working against retouched advertisements since 2010. Our focus has been to work for new legislation requiring labelling of retouched advertisements. The network was started by Rød Ungdom [Red youth] and consists of several youth organisations in Norway.

Today's society has become increasingly commercialised and sexualised. We live in a world where there is huge pressure, especially for young girls, to look a certain way. Advertisements are all around us, and young people are comparing their own body with the unattainable images presented by the advertising industry. This causes self-esteem issues, eating disorders and depression amongst young people. The consequences can be severe; eating disorders are the third largest cause of death among young girls in Europe. If young boys and girls are unhappy with the way they look, they will buy more of the advertised products. In this way, the fashion, beauty and advertising industries all cash in on our poor self-esteem.

Ungdom Mot Retusjert Reklame [Youth against retouched advertisements] believes that young people should not have to compare themselves with images created in Photoshop. Therefore, we demand that the government impose legislation forcing the advertising industry to label retouched photographs. This way, people will be fully aware that the images they compare themselves with truly are unattainable.

Changes don't come easily, and we understand that if we really want progress in this area, we have to do something. We have therefore decided that until the government imposes labelling requirements for retouched advertisements, we will take action ourselves.



PHOTO: Ole Mjelstad

The Author

Runa Fjellanger has been the spokesperson for Ungdom Mot Retusjert Reklame (Youth Against Retouched Advertisements) since 2012. She was born in 1992, lives in Oslo and is currently studying to become an author.

The great Scandinavian gender war

I write this article with slight hesitation. This is explosive material. Not in Denmark, where I am from, but in Sweden.

Because there is a great risk that I will overstep certain boundaries in what I say next. Danish media regularly report from Sweden that Danes have been attacked when they participate in discussions about gender roles. We Danes often find it difficult to see where we have gone wrong in what we have said.

Please keep this in mind while reading this article. I am not a female male chauvinist. I just come from another planet.

Last year, the advertising and knowledge agency of which I am strategic director – envision – carried out a major survey of the differences among Scandinavian consumers. The results were published in the Avoid Fighting with Your Neighbours report.

The basis for the report was that we were puzzled about how often advertisers get into hot water when running the same advertising campaign in Norway, Sweden and Denmark. Because on paper, the Scandinavian countries are fairly similar, right? Small, efficient, democratic welfare states with a high level of education, low level of corruption and high standard of living. We even share much of our history. Nevertheless, major differences seem to exist when it comes to advertising.

In our survey, we asked 3 000 Scandinavians about their attitudes to television advertising. When is an advertisement good? And more specifically: What is your attitude to sex, violence and making fun of minorities in advertising? We also asked respondents to name television advertisements from the past six months that they believed to be particularly good – and to tell us why. And which ones they simply could not stand. This provided us with a very good picture of the dos and don'ts in all three markets.

PHOTO: Sofie Amalie Klougart



The Author

Award-winning copywriter and Strategic planner **Anne Glad** has been in Danish advertising for more than 16 years. She is also the co-host of one of Denmark's most popular TV programmes, in which she comments on the Danes' values, lifestyle and consumer trends.

We also interviewed 14 mixed Scandinavian married couples, who were able to provide unique insight into value differences, as well as a number of anthropologists, marketing directors, film distributors, advertising executives – and even 16 flight attendants from Scandinavian Airlines.

The most pronounced difference between Sweden and Denmark was the attitude to nudity, sex and gender roles. Several Danish advertisers have felt this in recent years. Around the time of the survey, the Danish angling magazine *Fisk & Fri* ran into problems in Sweden. For many years, the magazine had had a regular feature on their website: a pin-up portrait of a scantily dressed woman taken outdoors with a fish in her arms. Maybe not particularly tasteful, but in Danish eyes completely harmless – and something that generated a great deal of traffic to the website.

In October 2012, the magazine decided to retire the ‘angler girl’ and took the opportunity to tell the story behind the pictures in the magazine – and put the final angler girl on the front page. This generated a great deal of light-hearted coverage in Denmark. Three months later, the Swedish blogger Genusfotografen came across the front page and created a storm in Sweden. The Danes were speechless.

Based on the survey results, this shouldn’t come as a surprise. When asked ‘Is sex OK in advertising?’, almost half of the surveyed Danes said ‘yes’. 43.5 per cent to be exact. Only 28.5 per cent of the Swedes felt this way, with the Norwegians close behind at 33.7 per cent.

Danish anthropologist Jeppe Trolle pointed to the legalisation of image pornography in Denmark in 1969 as part of the explanation for the liberal Danish mindset:

‘Sweden did not legalise porn, but rather liberated erotica... While an increasingly liberal attitude to nudity developed in Denmark throughout the 1970s, in Sweden things went the other way. An almost radical feminism, which still informs the debate today, developed.’

In Denmark in the 1970s, the average Dane went to the cinema to watch soft porn disguised as comedy. Today, porn has lost its innocence, creativity and innovation in Denmark, yet the liberal attitude to nudity on film has remained an important part of the Danes’ sense of self. We are quite amused about Lars von Trier being



The report is available to download from envision.dk in both Danish (*Undgå Nabokrig*) and English (*We Know Scandinavians*).

able to cause offence with his film *Nymphomaniac*. But nudity is also closely related to Danish humour. The Danes’ choice of favourite advertisements gave a clear picture of a fairly coarse sense of humour often involving stereotypical characters (dumb blondes, grumpy old men etc.), references to everything below the belt, and slapstick. The Swedish taste in advertising, on the other hand, was significantly more sophisticated. Their gallery of characters reflected a far greater diversity than the Danish, with the ICA campaign not surprisingly being the clear favourite.

Stereotypical gender roles are widespread in Danish culture. So when the Danish households received Top Toy’s Christmas catalogue in 2013, there was an outcry. The catalogue showed little boys playing with dolls and hairdressing salons – and little girls with tools. The Danes were outraged: Political correctness had now gone too far – the natural instincts of children was not going to be held to ransom. This looked too much like Sweden!

Top Toy’s approach could be traced back to an incident in Sweden in 2008, which resulted in the company being reported to the Advertising Ombudsman, who in turn deemed the catalogue at the time to be discriminatory. Top Toy chose to enter into a dialogue



PHOTO: KVINFO

Anne Glad is attending KVINFO's debate on gender stereotypes in advertising in Copenhagen in April 2014.

with the Ombudsman and changed its entire marketing strategy – but encountered problems when its gender-neutral strategy was rolled out in Denmark.

‘Don’t they like women in Sweden anymore?’ asked a debater on a Danish newspaper website when a film by the Danish clothing company Jack & Jones Fitness Club was banned in Sweden. The campaign was about helping young men get fit and ready for all the sex the company’s new spring collection would catapult them into. When I show the Jack & Jones film in Denmark, the reaction often sounds like: ‘Well, OK, I also feel a bit Swedish about this. It clearly overstepped the mark.’ But the fact is that not one single Dane complained about the campaign.

The differences in gender politics between Sweden and Denmark are insurmountable. They have been determined by historical, political and cultural circumstances. A hierarchical, industrial Sweden with a firmly cemented notion of mutual respect against a Danish peasant society where everything can be sold, interpreted and negotiated. This can be regarded as a fundamental difference in national character. Our clear recommendation is therefore: If you are thinking of using the same marketing campaign throughout Scandinavia, avoid sex. Sex sells – just not in Sweden.

Initiatives



Women experts exist!

Danish KVINFO leads the way

For many years, KVINFO – The Danish Centre for Information on Gender, Equality and Diversity – has been working strategically to increase the visibility of women experts through its online database. The expert database at kvinfo.dk is free to access and can be used by anyone. In connection with the Irish presidency of the EU in 2013, KVINFO's Expert Database was designated 'Good Practice' on the grounds that it relentlessly promotes the existence of women experts, despite the media's persistent underrepresentation of women experts in its news coverage.

In the case of Denmark, recent studies show that only 2 out of every 10 experts featured on television are women. Age is a further factor when it comes to women and men appearing in the media. In the 19 to 34 year age bracket, men and women are represented almost equally; however, when it comes to those over 35, men dominate significantly – with a particularly stark discrepancy in the 50-64 year age bracket where men dominate with 77.4 per cent representation (Rikke Andreasen forthcoming). One of the challenges facing women experts is that younger women are given more media representation than older women, even though most experts are older than 35 due to the simple fact that it takes a certain number of years to actually become an expert. The figures from Denmark are particularly striking not only because Danish women are among the most well educated women in the world, but also because the figures have remained almost unchanged for the last 38 years. So salient are the figures that on March 8, 2014 the Danish journal *Journalisten* was published brandishing the title 'Hold kæft og vær smuk', which translates as 'shut up and be beautiful!' ('*Hold kæft og vær smuk*' is also the title of one of Danish literature's most prominent feminist works written by Vita Andersen in 1978.)



KVINFO

KVINFO, the Danish Centre for Information on Gender, Equality and Diversity was founded in 1987. It is a self-governing institution under the Danish Ministry of Culture with its own management board. There are five departments and approximately 30 employees.

www.kvinfo.dk



Photo: Peter Donner

The Author

Anita Frank Goth is Head of Communication at KVINFO, the Danish Centre for Information on Gender, Equality and Diversity. Editor at KVINFO's Web magazines; KVINFO's Web magasin written for a Danish audience and *WoMen Dialogue Magazine* written for an Arabic, English and Danish audience. She is also a member of the EU Advisory Committee on Equal Opportunities for Women and Men.

At the moment of writing, KVINFO's Expert Database contains the profiles of 1,174 women experts from all areas of Danish society – from Danish prime minister Helle Thorning-Schmidt and other politicians, to scientists, researchers, businesswomen and women from the field of culture. And with only a few clicks, journalists, conference organisers, employers – or management boards or executive committees who lack women members – can freely use the database.

Today, most new experts usually make the first move and actively request to be registered, but a designated editor also keeps an eye open for suitable candidates. In fact, we are witnessing a new trend where Danish women actually now want to become more visible. Ten years ago, 2 out of 3 women approached did not want to be registered in KVINFO's Expert Database. Today, this figure stands at just 1 in 3 – and the number of requests from women wanting to be registered in the database has never been greater. Once they have logged on to the database with their personal password, experts can then enter their personal profile into an easily accessible matrix, which can be updated or changed at a later date. By doing so, a user takes personal ownership of her profile. An editor will approve the profile content and add any relevant subject headings to optimise database searches before an expert's information becomes publically accessible.

The history of the database began in the 1980s when Danish state public service broadcaster Danmarks Radio contacted KVINFO as they were finding it difficult to find relevant sources to use in their programmes. In 1990, the initiative progressed to fundraising, enabling a journalist to be hired three years later who could co-ordinate and manage the development of the database in collaboration with leading Danish newspaper *Politiken*.

In collaboration with *Politiken*, KVINFO was able to reach out to a wide cross section of media and offer a huge network to the women experts registered in the database – and, not least, support the knowledge and credibility enjoyed by KVINFO's research library. In addition to this, *Politiken* brought a particularly valuable insight into the needs of journalists and along with important know-how of database development, which at that time was undertaken in a closed section of the Danish article database *Infomedia*.

During these years, KVINFO identified the scope of the field, was responsible for all contacts and, consequently, built up a strong

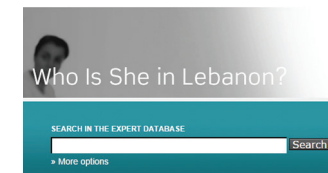
relationship of trust with women experts in Danish society. This relationship of trust meant that women experts could feel secure in publicising their CVs and in being available when approached by the media or other interested parties. Simultaneously, the partnership with *Politiken* gave the database a form of journalistic 'seal of approval', encouraging journalists to actually use it. The expert database was initially launched in 1995 under the name *Kvinder på linjen* [women on the line]. It was launched as a service aimed at Danish journalists who already had access to *Infomedia* (a general database of Danish printed media), enabling them to freely search for women sources.

That same year we realised the universal availability of the Internet, so it was a natural choice for KVINFO to make use of it and share the database with a wider audience. Consequently, the database was launched online in 1997 at kvinfo.dk and underwent a number of improvements over the following years. In 2004, the database was renamed KVINFO's Expert Database and has since introduced the inclusion of photographs of prominent and well-known experts, further enhancing its standing.

KVINFO has repeatedly built upon its original experiences gained from the database. When, for example, KVINFO began its partnership project in the Middle East and North Africa in 2006, under the Danish Foreign Ministry's *Arab Initiative* programme, it quickly became apparent for our partners that an expert database like the KVINFO model could be useful in their region.

Learning from the success of our earlier experience, KVINFO has brought in external partners who are charged with setting up the new databases. As leading players in the region, these partners bring along their already-established networks and knowledge of the country's women experts, and they are also trusted and stable. Under the title *Who is She* followed by the individual country name, KVINFO and its regional partners have established expert databases in Jordan, Palestine, Egypt and Lebanon – all using KVINFO's Expert Database as a template. The first of these databases was launched in 2010.

With its partners, KVINFO can provide IT tools and competencies, and can also facilitate knowledge sharing and exchange of experiences. Setting up and maintaining an expert database is a time- and resource-consuming task – not least in respect to constantly marketing the database in relevant contexts. All these



KVINFO and its regional partners have established expert databases in Jordan, Palestine, Egypt and Lebanon – all using KVINFO's Expert Database as their template.



PHOTO: KVINNO

Launch of Who is She in Jordan in 2010

things are easier to do for an organisation that is already known and respected and has an existing network and knowledge of local society. For an organisation that is less well-known, approaching women experts and establishing sufficient trust for them to publish their CVs online can be more difficult. However, the pay-off for those organisations that possess an expert database is that they will gain greater national prominence and connect with a more valuable network of influential women, whose skills the organisation can draw on in a wide range of other contexts.

At the same time, expert databases increase the visibility of women experts. This, in particular, is a key element in countries undergoing transition – as is the case for many countries in the Middle East and North Africa – where women, despite their tremendous involvement in the recent democratic upheavals, have been left on the sidelines when it comes to the drawing up of new regional constitutions.

Over the years, the ongoing development of the expert database has been a particular area of focus. One result of this emphasis on development has been the launching of KVINNO's expert network meetings in 2010. Currently, KVINNO's expert database is transitioning to mobile platforms, allowing us to be where our users are. Because even though social media has gained great influence, the issue of women's representation is far from solved – neither there nor in traditional media.

” Women have often been at the forefront of the revolutionary processes, but equally, women have been sidelined when the political structures need to be redrawn. An opening becomes a backlash when new political positions are established, and that's precisely what we're seeing in the Middle East now.

Nadje Al-Ali, professor of Gender Studies at The University of London, in the WoMen Dialogue article Uprisings in the Middle East – opportunity and threat, 13 May 2013.

Tips for success

KVINNO has the following tips for establishing a successful expert database:

- In building up a database, it is important to work with people from the media, so as to ensure that it contains credible consent and is convenient for journalists to use.
- If they are to be widely used, databases must be easy to find and use, be professionally designed and be free of charge.
- Have an editor who undertakes research, encourages new experts and builds relationships of trust with them.
- Put an easy search tool on the website and have technicians who can provide immediate help when something goes wrong.
- Use an easy back-end content management system, where the experts can write their own profile in specific categories.
- Nominate a specific person who confirms and proofreads the data the experts have written, so that the database is trustworthy.
- Promote the expert database to the media, to the experts and to the universities where journalists are trained.
- Place some representative pictures of some famous experts on the website. It increases the project's credibility and produces a 'snowball' effect, with more experts asking to join the database.
- Remember that women in the database are really happy to meet and network with each other.

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Visual communication in higher education

We have never before in human history been subjected to such a tremendous torrent of images as we are today. Digitalisation has revolutionised our handling of images and film and people now communicate on a daily basis through visual media. But whilst we are immersed in visual representations, which largely form our self-image and our perceptions of others – we seldom encounter critical discussions on images in the public sphere, and there is cause to address this widespread visual illiteracy.

The assertion that our culture is visual is a truism, but at the same time few people seem to reflect on the impact images have on our lives and the importance of which images are disseminated in society. For the visual communicators of our age, one crucial question is who has the power and resources to disseminate images of what and who. The importance of Master's students in visual communications critically examining what values are communicated through images cannot be overemphasised.

As far back as 1977, in *On Photography*, Susan Sontag asserted that the role of visual representation in a modern society is more significant to our perception of the world than the physical reality. Today, we live to an even greater extent through what we see and perceive on screens, and much of what we encounter visually we will never see or encounter in real life. The visual representation is thereby often crucial to how we perceive ourselves and the world around us.

In 2011, the UN body UNESCO presented an international framework for teachers and teacher education; Media and Information Literacy (MIL). Among other things, UNESCO writes that 'Knowledge of media and information is required for democratic discourse and social participation.' Media and information

The Authors

Joanna Rubin Dranger is Professor of illustration at Konstfack, a graphic novelist, children's books artist and illustrator, best known to a wider audience through her graphic novels *Miss Scardy-Cat & Love* (1999) and *Miss Remarkable & her Career* (2001). She has also published several graphic novels and taken part in group exhibitions internationally. The animation *Miss Remarkable & Her career* (2011) won international awards, including the International Federation of Film Critics; the FIPRESCI Award.

Johanna Lewengard is Professor in graphic design at Konstfack. Her design practice is characterised by collaborative means where studies of surrounding structures, such as conditions of production and relations of power, intersect with the making of form. Johanna is a co-writer of *Normkreativ* [norm creative] Rebecka Vinthagen/Settings (ed.) (Premiss, 2014), a book discussing how norm-critical approaches can be translated into everyday practices.



PHOTO: PRIVATE

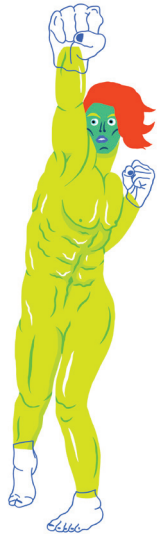


PHOTO: PRIVATE



Konstfack

Konstfack, University College of Arts, Crafts and Design in Stockholm, is the largest university college of arts, crafts and design in Sweden. Each year almost 1 000 students are enrolled in Bachelor's and Master's programmes, Teacher Education programmes and Professional courses.



Muscularity has long been considered a male trait and an expression of masculinity, power and strength. Emilie Mottet's project investigates how female muscularity together with body language can break the notion of women as soft, fragile and weak. As women often are sexualised and objectified in images, one of the main objectives with this project is to show women free of that. The outcome of the project is an animated short film that shows physically strong women engaged in carrying out specific movements and poses that demonstrate a sense of empowerment. Image: Emilie Mottet

literacy, as defined today by the UNESCO, includes a number of literacies such as television literacy, computer literacy, internet literacy, games literacy, film literacy and library literacy. But at present, image literacy is missing from the list. One of our tasks at the visual communication programme at Konstfack is to highlight the importance of image literacy in particular, both to our own students and in relation to society as a whole.

Part of Konstfack's efforts to reach a wider audience than its own students is *Imageschool* (published by Professor Joanna Rubin Dranger) which via short, image-intensive articles published online educates the public about stereotypical images of minorities. The lecture 'Visual Power', which has been given in a number of different contexts, both nationally and internationally, looks at historical and contemporary examples of how images and certain visual vocabulary have been used to oppress and dehumanise.

Master's programme in visual communication with a norm-creative focus

Konstfack University College of Arts, Crafts and Design in Stockholm is the largest art and design institute in Sweden with almost 1000 students. Konstfack's programme in visual communication has had different names and points of focus over the years, but has in all stages been regarded as a programme of high quality and a highly attractive prospect for students from the Nordic countries, Europe, Asia, North and South America and Africa. Over the past 30 years, the focus of the programme has been graphic design and illustration in their broadest senses, which for example includes animation. The students of visual communication at Konstfack have an investigative and multidisciplinary approach from which they borrow freely from other fields, both artistic and academic.

The Master's programme does not primarily prepare students for the existing market, but rather sees the role of the university as an important and necessary outpost for critical and norm-challenging perspectives of visual communication. We find this especially relevant in a world formed by commercial interests in an increasingly one-dimensional manner.

In 2013, extensive work was conducted to overhaul the Master's programmes at the school. The new Master's Programme in Visual Communication that was launched in autumn 2014, is most probably the world's first and only Master's programme in visual

communication with a norm-creative¹ focus. The information text for the programme reads:

Unique to the programme is the use of a norm-creative methodology to explore how identity, norms and boundary lines are shaped and reproduced through visual culture. Tutorials, seminars, feedback, workshops and lectures mean that the programme offers a creative setting for cooperation where the focus of both the discussions and activities will be your own work.

Back in autumn 2013 we had a trial run of a norm-creative introduction course for our Master's students, and in the evaluations we found that the students had a positive view of both content and methods.

Ways of seeing

The first part of the introduction course is named after John Berger's TV series *Ways of Seeing* (BBC 1972). The series is about how we can view visual culture based on social perspectives in which we need to ask ourselves what we see, who is communicating, who we are as viewers and what this means in a larger social context. The questions we investigate in the course include: What values are produced and consumed through the creation of images? What effect does this have on an individual and on a structural level?

The course provides a broad introduction to visual communication as a force of change in society, and gives the students room to articulate, develop and reflect on their existing work in relation to an ongoing dialogue on what is conducive to the norm and what challenges it.

The modules and exercises that make up the course include:

¹ The term norm creativity has its origins in norm criticism. Whilst norm criticism is primarily about highlighting norms and their privileges, norm creativity aims to find other ways of thinking and methods of developing our actions. See also *Normkreativ* [norm-creative] Rebecca Vinthagen/Settings (ed.) (Premiss 2014). In the scope of the programme, this means that we focus on the students' work and processes to investigate how work and processes can be developed and expanded against the background of a norm-critical analysis.



An earlier play and investigation with visual representations commonly considered either 'masculine' or 'feminine' by Emilie Mottet is called 'Nudes' and depicts purple muscular men in 'masculine' poses. Image: Emilie Mottet



Picture books for children from a Roma perspective illustrated by Marcus Gunnar Petterson, published 2014.

The former Swedish Government produced a long-term strategy for Roma inclusion:

A Roma person turning 20 in 2032 shall have the same opportunities as a non-Roma person. This inclusion initiative, which covers five pilot municipalities, is based in Linköping. Linköping, together with OLIKA Publishing Ltd invested in the creation of a series of three picture books for children from a Roma perspective.

The founders of the publishing company OLIKA, Marie Tomić and Karin Salmons, wrote stories in a contemporary setting and Marcus Gunnar Petterson illustrated the stories.

- **Feedback sessions.** In these sessions we train the students' ability to both give and take criticism and to take the initiative to organise occasions for critique that is not necessarily led by teachers. We provide the students with tools for methodical reflection, whereby a norm-critical perspective is central.
- **Everybody's glossary.** In this exercise, we open up for discussion on the terms that are central to the main subject area; terms which are often taken for granted and thereby seldom discussed in a more nuanced manner or based on several perspectives and contexts. The purpose of the exercise is to highlight a conceptual apparatus that the students can develop individually during the course of their education. The exercise is mainly focusing on normative concepts such as quality, taste, neutrality etc.
- **Reference library.** In this exercise, we map out our references: the sources we go to for general inspiration as well as to gather specific information. Afterwards, we carry out a norm-critical analysis of all our references and look at how we can expand our directory and bridge the blind spots that inadvertently limit our practice.
- **Sketching gender.** This is an exercise that highlights how we stage gender using body language. The exercise emphasises understanding of feminine and masculine coding whilst also

revealing how shockingly uniform our impressions often are. Sketching gender impressions is a concrete platform for critical discussion on the established image of what is considered masculine and feminine, how the image is internalised in our own body language, but above all how this affects our image creation and what we can do differently.

Traditionally, course literature has not been obligatory to any great extent in the artistic study programmes. At the same time, theoretical teaching in programmes such as design and art history has tended to be divided into separate blocks, with the result that it has been unclear for the students as to how theory and practice interact. In the new Master's programme, we set higher requirements on obligatory literature whilst constantly juxtaposing practical exercises or interpretive examples with the knowledge students acquire through theory. The theory that we offer at Master's level is also designed to provide our students with an understanding of normative and colonial mechanisms formed the writing of history within our subjects.

Our primary reason for offering a programme in visual communication with norm-critical perspectives is to provide the students with the tools and knowledge required to develop approaches that do not (inadvertently) result in exclusion. We see it as an opportunity for the students to expand their practice in a way that will make a difference, both for themselves and for the world surrounding us in our daily lives.

In our work with the new Master's programme, we had a pedagogical motto: 'Teach what you need to learn.' The motto pinpoints a point of departure that we believe is important for the new Master's programme – the classroom should be a place that generates new knowledge for everyone in the room; students and teachers alike. Knowledge that we would be unable to generate independently. As teachers, our work is thus not only to know what knowledge we should pass on to the students; we also need to create situations or contexts that facilitate joint knowledge development. The programme therefore focuses on providing the students with the tools for action and reflection, rather than simply mediating knowledge of the area that we ourselves are familiar and comfortable with. We are thus convinced that we now offer a programme where all those involved will contribute to expand the field of visual communication.

Nordisk Antikva

Vid inköp af nya Stilgemyr torde särskildt beaktas, att våra samliga stilar äro gjutna på vår såsom den enda riktiga reformen erlända Univeras-Stiljne (Fysk Normalstijl).

Stilgjuteri Genzsch & Heyses
 Grundat Anno 1855 Hamburg Fara 1900 Guldmedalj
 Förlag Aktie-Gesellschaft 1904
 Representant för Sverige: C. F. Strömback
 Stockholm, Röd bodtorget 2

Swedish Typographic Histories by Rikard Heberling. Rikard Heberling has been granted artistic development aid from Konstfack for the period 2014–2015 for his project entitled Swedish Typographic Histories 1897–1930, in which he investigates the relationship between typography and nationalism. The research is mainly concerned with examining and rewriting a dominant narrative of Swedishness within the history writing of typography in Sweden during the 20th century. The project investigates the campaign for a typographic national identity, taking place between the two Stockholm Exhibitions of 1897 and 1930. By tracing the writings and design attempts evolving during this period, the research aims to clarify how the discourse of typographic Modernism emerged through this inductive phase of typographic Nationalism.

A Nordic project about counteracting antifeminism

Two years ago a couple of my colleagues at Reform – resource centre for men – felt that we had to take action.

- We found it unacceptable that some people in certain corners of the internet seek support for the assumption that all Muslim men are warriors and Muslim women are birth machines that threaten our Nordic welfare states.
- We found the attitudes and national fame of Eivind Berge from Bergen disturbing. After the terrorist attacks at Utøya and against the government on 22nd of July 2011, he expressed sympathies with Anders Behring Breivik and described rape as a legitimate taxation of women's sexual capital.
- We strongly objected to the harassment and threats of rape and murder that feminists and women receive online.

No woman or man should be a target of such hatred, online or elsewhere. We believed that mostly men harass, and the prevention work should therefore target boys and men. It is men who are the problem and the solution.

This was the starting point of our work. However, our organisation wanted (1) more knowledge on antifeminism, (2) more attention focused on the problem, and (3) more cooperation between experts in relevant fields from all Nordic countries.

We knew that a lot of knowledge exists concerning antifeminism and that different experts and authorities deal with these problems in their daily work. However, they rarely share their experiences. Examples include:

- The police and people who work to prevent recruitment to



PHOTO: Reform

The Author

Ole Bredesen Nordfjell works as an Adviser at Reform, a resource centre for men. Reform works towards gender equality from a male perspective. Reform believes men as well as women benefit from increased gender equality, and that they both experience challenges based on their gender.

extremist milieus who seldom talk to gender and masculinity researchers.

- Organisations like Reform, which works with men who are marginalised and vulnerable to rhetoric that blames women for their troubles.
- Holocaust researchers with in-debt knowledge on how Jewish men have been dehumanised and portrayed as having an uncontrollable sexuality that is a threat to the nation's women.
- Feminist activists who experience harassment and threats on a daily basis.
- Anti-racists who encounter attitudes that are both racist and against women's basic rights.
- The equality and anti-discrimination ombudsmen, journalists and experts on hateful speech towards politicians.

With funding from the Nordic Council of Ministers, we invited these people to a two-day expert seminar. Was it successful? Yes indeed.

We cooperated. Twenty-five different experts from all over the Nordic countries participated. The atmosphere was great, there was an interesting exchange of knowledge and I think everybody broadened their horizons.

We achieved knowledge. The presentations and the outcome of the seminar were published in a report that includes ten recommendations on how to counter threats based on gender. As such, the report serves as a knowledge base on hate speech.

The expert seminar and the recommendations also got media attention from newspapers in Norway, Sweden and Denmark. Some of the news reports were positive and quite a lot was negative. We had a negative review from a leading Norwegian commentator that was unfortunately echoed in Scandinavian press, and we did not manage to correct the media image. We were accused of wanting to ban criticism of feminism, and to ban men's movements, or more precisely masculinist groups or 'jämställdister' as they are called in Sweden. This is not the case, and we explicitly stated that it is the threats and harassments that ought to be illegal, both online and in other public spheres. Reform had no intention of banning attitudes or political statements. We believe it should be perfectly legal for example to believe and argue that gender equality has gone too far, even if we strongly disagree.



PHOTO: Reform

Expert Seminar arranged by Reform. In the picture from left to right: Ahmad Ghanizadeh, State secretary for The Ministry of Children, Equality and Social Inclusion; Shoab Sultan, Adviser on extremism at The Norwegian Centre against Racism; Are Saastad, Manager at Reform – Resource Centre for Men; Arnt-Even Hustad, Senior Adviser at The Norwegian National Crime Prevention Council; and Lina Tordsson, Adviser at Reform – Resource Centre for Men, one of the authors behind the report.

We are glad that the report reached a big audience, and a good debate would also have been appreciated. Unfortunately, I think the misleading image of our work prevented the government and NGOs in Norway from following up on the work, as it could potentially raise negative attention.

Of course we know that the field of gender equality is not a popularity contest. However, looking back I think we could have done better had our publication been more pedagogical, for instance had it more clearly portrayed and exemplified the costs of antisexist threats and actions.

The ten recommendations from the experts are still valid. They are useful for countering hate speech and mapping the situation in each of the Nordic countries. Let me briefly highlight three of them:

Recommendation no. 2: Low-threshold services for reporting threats and harassment must be established.

While offensive, threats and harassment may not always provide grounds for legal persecution. Many targets of antifeminist harassment are also reluctant to approach the police about

their experiences. We recommend that the Nordic governments establish low threshold services for reporting antifeminist and extremist threats and harassment. This service should be accessible to women and men who are targets of antifeminist threats and harassments for participating in the public debate and for advocating for feminism or gender equality. The goal of the service must be to give social support, lower the thresholds for reporting antifeminism, and signal that threats and harassment are unacceptable and not to be taken personally.

Bringing attention to online harassment and threats targeting women often makes a difference. It is therefore problematic that a lot of women and girls still have nowhere to report violations. A recent Norwegian survey shows that 14 per cent of all youth have been harassed and received threats online, yet only 2 per cent of this group had reported the incidents to the police. The survey was published and commissioned by the Norwegian newspaper *Aftenposten*. One possibility would be for such a service to be organised by the national gender and anti-discrimination ombudsmen. Interestingly, the Swedish government has recently assigned the Swedish Agency for Youth and Civil Society to act against threats and harassments online and to apply a gender equality perspective in this work. The agency has also been assigned to distribute information about where young targets can go for help and assistance.

Recommendation no. 7: *The gender and anti-discrimination ombudsperson should address antifeminism.*

The Norwegian ombudsperson has now increased her focus on hate speech, including hateful speech against women, and challenges the government to develop a national strategy to combat hateful speech. At the Nordic forum in Malmö in June 2014, the anti-discrimination offices from Norway, Denmark and Iceland arranged a side event about hateful speech against women.

Lastly, I want to highlight recommendation no. 8: *The media have a special responsibility.*

There are both positive and negative examples of how the media has facilitated for a public debate with antifeminist actors. The media must ensure that it has the competence to meet extreme actors without legitimising them or their opinions. Editors of online comments' fields have a special responsibility

to ensure that their users are not made targets of threats and harassment, and that xenophobic and antifeminist sentiments are not fuelled or legitimised.

An inspiring new example from spring 2014 is the Swedish commercial television channel TV3's *Trolljägarna* [the troll hunters]. The programme documents the horror of hateful speech and harassment online, confronts online haters and shows how those targeted could be supported.



Further reading

The report mentioned in the text is in Norwegian with the recommendations in English and can be downloaded at www.reform.no Full title: *Hvordan motarbeide Antifeminisme og Høyreekstremisme? Innspill og anbefalinger fra eksperter i Norden Rapport fra ekspertseminar i Oslo 29. og 30. november 2012.*

Twenty-two years of media activism

The Media Watch Group Allt är Möjligt (AäM) [Everything is Possible] is one of few non-profit media monitors in the Nordic countries. The group started in 1992, three years before the UN Beijing Platform for Action came around. The Beijing Platform for Action was adopted in 1995 at the Fourth World Conference on Women in Beijing and identifies Women and Media as one of the critical areas of concern. For the AäM Media Watch Group, it has served as an institutional framework to lean on:

Encourage the establishment of media watch groups that can monitor the media and consult with the media to ensure that women's needs and concerns are properly reflected. (242 a)

As one of the founders in 1992, I will briefly describe how Allt är Möjligt has developed over the years. It all started as a reaction to stereotypical images of women in the media. Our other focus was – and still is – the systematic underrepresentation of women in news media.

Direct action

Our first idea in 1992 was direct action. We put our own slogans over pictures of women in underwear on advertising billboards of a major Swedish fashion corporation – a sort of adusting.

When we started our activities, we saw many different reactions. Some were enthusiastic, some outspokenly negative. For instance, we met ridicule and accusations of being aggressive, militant man-haters. From the feminist movement and the media establishment, we initially did not receive much attention.



PHOTO: Anette Ericsson

The Author

Maria Jacobson is a columnist and author based in Gothenburg, Sweden. Jacobson specialises in investigating inequality and human rights. She has a master's degree in science studies and has completed numerous reports and books.

Studies

We left action behind as we felt that our message was poorly understood. The group moved on to form a feminist base group that needed knowledge and studied for example women's rights, media power, violence against women, gender and body politics. At this time there was not a lot of research on gender stereotyping in Swedish media. Another founder and member, Maria Edström, and I wrote a research paper at the Department of Journalism, Media and Communication, University of Gothenburg, surveying all persons depicted in the largest media outlets during one day. The study, titled *Massmediernas enfaldiga typer, Kvinnor och män i mediebruset* [Images limited. Gender in the media buzz] served as a good source of information when we later wrote our handbook, and it was subsequently repeated in 2004 and 2014.

Activism again

This period of studying and discussions was a liberating time for us. After that, we felt ready to take action again. We started to talk back to the media with protest letters, fax actions, action postcards and later e-mails. We manifested ourselves at the Gothenburg Book Fair in 1994 and received a lot of attention from media and the public. One of our members, Anna Broman Norrby, found a successful way to criticise by dramatising texts from women's magazines and making stand up activism using irony and humour. At this point we received the first requests for lectures.

Documenting, networking and consolidation

After some years we felt that we had gained a lot of knowledge and experience. Media activism started to reach the agenda in different forums in Sweden, and we had established good contacts with media critics internationally. Yet there was an obvious lack of tools to work with media literacy, so we decided to write a book. It consists of two parts: first, our view on media content and impact, and second, strategies for media activists. The book, *Allt är Möjligt, En handbok i mediekritik* [Everything is possible. A handbook in media criticism], was published in 1998. In 2004 it was updated and reprinted. The same year we started a newsletter and launched our first website. Two years later we published a starter kit for media critics, containing activist postcards, stickers and a coding grid.

Allt är Möjligt participated in the Global Media Monitoring



Allt är Möjligt, En handbok i mediekritik, [Everything is possible. A handbook in media criticism] was published in 1998. In 2004 the book was updated and a manual for teachers was published online.

Project, GMMP, in 2000 – an international survey on how women and men are represented and portrayed in the dominating news media in countries on all continents. Since then, AäM has been the national coordinator for the survey, which is repeated every five years. The global report is called *Who Makes the News* and the Swedish name is *Räkna med kvinnor!* [Count on women!].

Since 1995 we have educated and lectured quite extensively, both nationally and internationally, for being a small non-profit group. In recent years, the media establishment has become more interested in gender equality in journalistic content and we have monitored and educated some newspapers, weekly magazines and TV stations. Also other publishers, like municipalities and non-profit organisations, have requested our analysis as a tool to develop a more diverse content on the web and other outlets.

Politics

As we see it, the media often affirms and recreates gender inequality. Re-creating a gender power hierarchy in everyday media and mass culture is counterproductive to the Swedish political consensus on gender equality and a non-sexist environment.

The Swedish media system is based on self-regulation and the constitution strongly stresses that no interference should be made with the freedom of expression. Yet the constitution also prohibits discrimination based on gender. From time to time there have been political demands for legislation prohibiting sexist advertising, but so far no concrete progress has been made.

Future important activities for AäM include coordinating the Swedish part of the Global Media Monitoring Project 2015 and of course networking and participating in the discussion with larger women's organisations.



Allt är Möjligt on Facebook

Allt är Möjligt Media Watch Group consists of a few core working members. On Facebook, they have over 1 000 members, and several publications can be downloaded on their website: www.alltarmojligt.se

Media and business women in Iceland

The Association of Business Women in Iceland (FKA) has launched a 4-year project on increased presence of women in media.

Statement: Media should accept its responsibility as a power in society and be a reflection of the community emphasising women in particular. **The purpose** is to increase women's presence in media. **The aim** is to bring together media owners, editors, journalists, government and academia for discussion and cooperation. The discussion on balanced and diversified media should be generalised. Part of this is to show that diversity in media may attract a larger audience, which in turn may increase the revenues.

The project was launched in 2013 with a meeting with Icelandic editors. The discussion was about what the problem is, why it is a problem and how can it be changed.

What's the problem? Credit Info's analysis of FKA data on the presence of women in broadcast media 2005-2013 showed that women's visibility was 24 per cent in 2005 and 30 per cent in 2013. In a society with a high rate of women both in the work force and in higher education, this is unacceptable.

Why it is a problem? According to journalists and editors time and accessibility are the main concerns. Tight time frames make it hard to find sources outside their networks. Some claim that it's difficult to get women for interviews etc.

How can this be changed? FKA has a database on its website, where over 300 business leaders are registered. FKA finds women specialists in all main news fields and helps them become specialists for the media. FKA organises seminars and workshops and works with media company owners and managers to make change within the media. The project is still in its early stages, but all involved parties agree that change is needed.

The Author

Þórdís Lóa Þórhallsdóttir, BA, MBA. Business leader and entrepreneur, Chairman of FKA, Naskar Investments and Finnish-Icelandic Chamber of Commerce. Lóa was recognised as one of 100 women worldwide who contributed to economic empowerment of women. Lóa received the TIAW World of Difference Award in 2011. 2013 she was awarded the Knight, First Class, of the Order of the Lion of Finland.



PHOTO: Gabrielle Morola

Further reading

The FKA Website:
www.fka.is

Equalisters – crowdsourcing for diversity

Rättviseförmedlingen/Equalisters is a network of almost 70 000 social media users that aims to create a more democratic society by fighting the self-perpetuating cycle of underrepresentation. The organisation posts various types of want ads in social media, and the network of 70 000 people contribute with tips. Equalisters' mission is to challenge the homogenous culture among many stakeholders in society by offering constellations of diverse and talented people to counter their problems of lack of diversity.

The perceptions in society of who is suited to do what continue to limit people's opportunities. These perceptions and presumptions are each day projected to us through media and events where people are employed to represent certain groups in society. This is based on the perception that there are no other suitable representatives or that it is too hard to find other persons that break the norm, with the required competence. Competence risks being excluded due to stereotypical ideas of gender, origin or physical abilities. Equalisters wants to spread knowledge and improve the visibility of competence. There are alternatives to what is represented today and Equalisters believes that society can gain from questioning stereotypes and bring forward a more diverse representation.

Equalisters has helped more than 500 organisations and individuals find competence that otherwise would have risked being excluded due to stereotypical ideas about gender, origin or physical abilities. The network helps projects, companies and editorial offices looking for people with a particular competence. The organisation puts out a call through an ad on social media where they gather tips from followers of people who have the requested expertise or competence but do not fit the norm. Further, the tips are compiled in lists and published on Equalisters' website. The benefit is twofold:



PHOTO: OSCAR NÁSSTÓM

The Author

Aurora Percovich Gutierrez has a background at Lund University, where she studied political science and strategic communication. She has been involved in all kinds of cultural events, ranging from film festivals to concerts, and currently serves as Production Manager at Equalisters.



EQUALISTERS

1) the tips help the person who requested the competence initially and 2) the gathered tips are archived as lists in order to help people find this expertise or competence at a later time.

There are many examples of when the call-outs have led to successful connections and results. The football club IFK Holmsund reached out to Equalisters for help when they felt the need for a change in the organisation's internal culture. They were searching for a new coach and wanted to break the on-going trend of having a male coach for a male team. One of the tips received when asking Equalisters' followers for help was Vanessa Mångsén. She was later appointed IFK Holmsund's new coach. As one can see, it does not have to be that hard to break the embedded structures.

Lina Thomsgård founded Equalisters in 2010 by starting a Facebook page. What kick-started the idea was when Lina attended a Swedish media gala where almost all nominees and award winners were male. Lina offered the producers help finding more gender equal representatives. Later the same evening she was at a popular nightclub in Stockholm and questioned why the DJs were all men week after week and suggested delivering a list of 100 female DJs. This became the first call on Facebook, and Lina received 120 recommendations of female DJs and ended up over-delivering when fulfilling the promise of making a list. After seeing how many tips could actually be gathered, she understood the opportunity of initiating something larger and founded Equalisters.

Equalisters is a non-profit organisation with several sources of income that are intended to support the calls, which are free and the core of the business. The income stems from governmental aid, donations, company sponsors, services rendered and sales of products through a web shop. The services rendered include lectures and workshops and provision of space for job ads on the website. The funders of the different projects include the Swedish Postcode Foundation (Postkodstiftelsen), the Swedish Agency for Economic and Regional Growth (Tillväxtverket) and the Swedish Agency for Youth and Civil Society (Ungdomsstyrelsen). It is also possible for private sponsors to donate money. Furthermore, we have great volunteers and interns who contribute with their strength and knowledge.

In June 2014 Equalisters received funding from the Swedish administrative authority for innovation, Vinnova, for realising and performing a new project. Equalisters aims to develop a web-based counting device intended to help shed light on the represented

norm in media. This tool will enable compilation of comparable statistics to identify the existing norms in the news industry. Vinnova provides financial support to projects aiming to increase and develop knowledge and methods that create innovations in the area of gender and diversity. The project will result in a yearly report that clearly shows the representation of different people in Swedish news. By exposing the existing norms, Equalisters aims to challenge the stereotypes and perspectives held in society.



Facts

By helping hundreds of organisations, companies, projects and news media, Equalisters has created more than 700 lists including over 30 000 names.

www.rattvise-formedlingen.se

Queering Sápmi – indigenous stories beyond the norm

The start of it.

A LOT NEEDED TO BE DONE, BUT NOTHING WAS HAPPENING

In the spring of 2011, few had heard of, or thought of, Saami LGBTQ people. A Google search for ‘homosexual Saami’ came up with word plays and links to racist blogs. In Norway there was LHS – a network for lesbian and gay Saami, which had initiated a research report (Fafo 2009:26). The report concluded that there was no research and that lesbian and gay Saami were rendered invisible by both the Saami community as well as the four nations. And this was not because Sápmi was more or less homophobic than other communities, but because it was a vulnerable society, and as a result of colonisation and discrimination had become a tougher society, more dependent on cohesion. A lot pointed to the fact that things needed to be done, but very little was happening, both within LGBTQ organisations and the Saami communities. Many still wondered if non-heterosexual Saami actually existed. ‘In that case, surely I would have met one?’

THE SCATHING CRITICISM: WHO ARE WE?

But who were we to be in charge of a Saami queer project? Or was it a queer Saami project? Or neither of the two? We realised early on that there was a big problem: we were not Saami. No matter how queer we were, as Swedes we had more social power than the Saami. We, who used to say, ‘Men and straight people must understand that they are privileged, and should take responsibility’. For the first time in our lives, we, Sara and Elfrida, had the power and were the ‘perpetrators’. The colonial heritage and the upper hand was in our bodies and we risked, despite good intentions, to recreate a variety

The Authors

Sara Lindquist is a photographer working somewhere between documentary photography and art. In *Queering Sápmi* she involved the target group in the making of staged photographs which she found to be a way to use topics from interviews to implement change.

Elfrida Bergman has a master degree in cultural analysis from Umeå University. She works as a freelance, specialized in power dynamics, identity and norm critical perspectives. Her earlier works have dealt with disability memories and secrets, women with disability in Palestine and regional equality. Elfrida is turned on by theoretically, ethically and emotionally difficult topics.



PHOTO: Sara Lindquist



Sápmi

Sápmi refers to both the Saami land and the Saami people. It is the name of the cultural region traditionally inhabited by the Saami People. Sápmi is located in the northern part of four countries: Norway, Sweden, Finland and Russia the Kola Peninsula. Source: Wikipedia

of bad structures. Now we were the ones that had to recognise our privileges and our responsibility. To say the least, this was a very useful lesson for us. We needed help!

THE HEROES SÁMINUORRA AND NOEREH!

Everything came together when two Saami youth organisations, one in Sweden and the other in Norway, decided to take us under their wings: Sáminuorra and Noereh. They had discovered that by not working from a LGBTQ perspective, they were excluding young Saami people. They wanted to improve, learn from us and at the same time, help us to get better. Through them, we gained competence. We attended annual meetings and brain-stormed about how to go about doing this project.

Sáminuorra took the big decision to own the project. Noereh, in turn, chose to become our partner in order to get even better at looking at issues from a LGBTQ perspective, and to question norms. Together with private individuals as well as Sáminuorra and Noereh, we initiated a process where, over and over again, the queer and the Saami were on the agenda, renegotiated and united. To assist us in this project, we also set up several reference groups: one queer, one Saami, one queer Saami as well as a research group and an artistic group. Their difficult but friendly questions have made us as sharp as we could have ever hoped to be.

Things fall into place.

WHY LIFE STORIES?

The basis of the whole project became stories. We had previously worked with individual life stories as themes to create social change, Elfrida with words and Sara with photos. You can always question and oppose arguments and opinions, you can never question people's memories of their lives. Of course, you can question whether every detail is true, but not the fact that it is a memory.

And our memories shape how we grow, who we are and, thus, who we can become. In personal stories, society's norms and matter-of-facts become clear. What we take for granted on a societal level may become patently absurd and possible to challenge when linked to an individual person's life. Especially when it comes to a person who does not fit into the mould.



Queering Sápmi

Queering Sápmi started as a photographic life story project about Saami individuals who in one way or another is challenging gender and sexuality norms that became a democracy project striving for social change. In October 2014 the first Pride festival in Sápmi was arranged by Queering Sápmi and during the festival the organisation Queer Sámit was created. Queering Sápmi has several Nordic financiers and is owned by Sáminuorra, a Swedish Saami youth organization and a theater, Ögonblicksteatern. The Norwegian youth organization Noereh is a partner.



*Staged photographs.
Queer Saami memories
become new memories
in other bodies.
©Queering Sápmi
Photographer:
Sara Lindquist*

These experiences give us a new perspective on our society and on our own lives. Life stories also have a huge impact as they are being told. Once you have been taken seriously, listened to and respected, it is easier to tell your story again, to new people and in new forums. One queer Saami discussion can be the start of many others.

Meeting the participants.

OPEN ARMS

How we treat each other affects what happens during an encounter. In *Queering Sápmi*, we have placed great emphasis on establishing an attitude towards each other and towards everyone we meet, where we are confirmatory and heartfelt and where nothing that is said or done is 'wrong' in relation to us. We call it open arms. Our starting point has been that we need to feel secure to be able to talk about what is unspoken, and to think thoughts that we have not had access to before.



The book and the exhibition

The project resulted in the book *Queering Sápmi* (published in seven languages) and the exhibition with the same name, launched in 2013. So far the exhibition has been shown at Västerbottens Museum, Norrbottens Museum, Ájtte - Swedish Mountain and Sami Museum, Murberget - Västerorrlands länsmuseum, Stockholm Pride, Euro Pride in Oslo, Sápmi Pride in Kiruna. The book is available at www.qubforlag.se

A broader perspective.

INTERPRETATIONS AND STAGINGS OF THE PROJECT LEADERS

Each participant we met was unique, but there were several themes that kept recurring in all the stories. The silence they had encountered. The fears – sometimes unnecessarily and sometimes for a good reason. Another common thread was the greatness of belonging to two non-normative groups, the Saami and the queer, and how this can open doors in life. We knew early on that we both thought it was important to show Elfrida's and Sara's interpretations, and to broaden our perspective from the individual to a more general level, to make it easier see the whole picture. We chose to convert these interpretations and main threads into staged photographs. These pictures are taken with extras from Sáminuorra's and Noereh's members, queers, friends and people who happened to be passing by during the shoot. This means that for a few minutes, these extras have had a queer Saami experience. By giving these stories a voice, even more people will carry the experience. These queer Saami memories become new memories in other bodies.



*The silenced. These two images visualise persons who couldn't reveal their identities without endangering themselves and/or loved ones. ©Queering Sápmi
Photographer:
Sara Lindquist*

*Staged photograph.
©Queering Sápmi
Photographer:
Sara Lindquist*



Annual meeting of Sáminuorra, owners of Queering Sápmi. ©Queering Sápmi Photographer: Sara Lindquist

The creation of great things is ongoing!

THE END OF THE PROJECT IS ONLY THE BEGINNING

Nearly three years later, a lot has changed from when we first started. Today, a search for 'LGBTQ in Sápmi' results in thousands of hits referring to Saami magazines, the Saami Parliament's work with LGBTQ issues, national media, queer blogs, youth organizations, novels, and more. Several Saami politicians are now open with their queer identities. LGBTQ issues are monitored continuously by the Saami media. Many Saami people are open about their sexual orientation in social media. A queer Saami movement is emerging. Not all of the progress can be accredited to Queering Sápmi. Most of it is because some brave people have decided that they have as much right to show their true selves as straight people, Swedes, Finns, Norwegians and other people who constitute the norm. But we believe that the project has contributed to this change. We have raised the question, made it a relevant topic, encountered resistance and raised it again. Together with our participants and partners, we have merged a Saami identity with the queer one, and a queer identity with that of a Saami. The project has brought people together, encouraged them and praised them. Perhaps most importantly, we have taken Saami LGBTQ people seriously, listened to them and created a platform, where the loudest and clearest voices are theirs.



Facts

Queering Sápmi is funded by:
Allmänna Arvsfonden,
Länsstyrelsen
Norrbottens län,
Nordisk kulturfond,
Västernorrlands
läns landsting,
Länsstyrelsen
Jämtlands län,
Region Västerbotten,
Jämtlands
läns landsting,
Nordisk barn- och
ungdomskommitté,
Norrbottens
läns landsting,
Länsstyrelsen
Västerbottens län,
Nordkalotträdet,
Sametinget Sverige,
Sametinget
Norge (the Saami
Parliaments of
Sweden and Norway)
and Umeå 2014.



Nordic Gender & Media Forum



The following pages give a summary of the activities within the Nordic Gender and Media Forum project, including a collection of media statistics.

The starting point for the project was a Nordic Baltic Round Table Meeting on Gender & Media arranged in Vilnius in May 2013 by the Nordic Council of Ministers, where Nordicom was consulted as adviser and moderator. The round table discussions spurred the idea of starting the Nordic Gender & Media Forum, which was most timely since in 2015 it will be time to review the progress made since the Beijing Platform for Action was adopted in 1995.

Nordicom initiated the project Nordic Gender & Media Forum as a platform for discussion on gender equality in media. The platform compiles sex-disaggregated statistics for the Nordic media industry (film, journalism, advertising and computer games). These

data serve as a knowledge base for discussion on good gender practices in media in the Nordic countries and elsewhere. The project also serves as a contribution to the ongoing media and information literacy efforts.

During the project it has become evident that sex-disaggregated media statistics are seldom prioritised in the Nordic countries. In order to get an idea of the situation, the project has compiled statistics from many different sources and initiated small pilot studies.

The project has gathered people for four seminars and a conference. Several hundred people have joined the conversation and shared good practices and ideas on how to move forward.

www.nordicgenderandmediaforum.se
www.nordicom.gu.se/en/media-trends/nordic-gender-media-forum

Seminars



Seminar on gender and the film industry • Göteborg
International Film Festival, Sweden, January 29 2014

The Nordic film industry remains male dominated

The Nordic film industry is still far from gender equal. New statistics presented at the Gothenburg Film Festival show that among the 98 Nordic films that premiered in 2012, only one had women in all key positions, behind and in front of the camera.

The figures presented at the seminar *Gender Balance in the Nordic Film Industry* were crystal clear: Men are dominating the Nordic film industry. Although comprehensive statistics are lacking, the available information, presented by the knowledge centre Nordicom at the University of Gothenburg, shows that the three key positions producer, director and scriptwriter are typically held by men. The role of director in particular is highly dominated by men: In Sweden, 93 per cent of the feature films that premiered in 2012 were directed by men. In Norway, the figure was 78 per cent, in Finland 82 (the Finnish statistics also include documentaries) and in Iceland a full 100 per cent.

Moreover, men are in the majority also in front of the camera. In six out of ten feature films that premiered in the Nordic countries in 2012, males played the leading parts.

Terese Martinsson, who in her Bachelor's project in Cultural Studies at the University of Gothenburg has studied the relation between

filmmakers and leading parts, concludes that it really does not matter whether the makers of a film are men or women – the film is still most likely going to focus on a male.

'Maybe that's what surprised me the most, that women are not more eager to tell stories about other women,' she says.

Blown away

Among the Nordic films that premiered in 2012, Martinsson found only one where all key positions – director, producer, scriptwriter and leading parts – were filled by women: *Stars Above* from Finland.

'This just blew me away,' she says.

But despite the gloomy statistics, the seminar also brought some good news. The Nordic film industry is leading the way in providing gendered statistics, compared with both other countries and other media. This is critical for change to ever be achieved, according to several seminar participants.

Several industry representatives pointed out that there may be change in sight, at least in Sweden. The Swedish Film Institute's clear message in the context of gender equality has trickled down to the grass root level and encouraged young women to make their presence known, said Sofie Björklund from one

of Sweden's strongest local film companies, Film i Väst.

'A lot has happened in the last 10 years. Today, a majority of the applications for the company's support to young film makers are submitted by young women who choose film topics independently and believe in what they do,' says Björklund.

A work culture incompatible with family life

The question of how the structure of the film industry contributes to exclude women was addressed by Marjo Valve, Film Commissioner at the Finnish Film Foundation, in a follow-up discussion on how the Nordic film institutes are working with the gender equality issue.

'A career in the film industry may periodically require 12-hour workdays and is therefore difficult to combine with normal family life. This pulls many women out of the industry. Instead they might go into teaching.'

The resistance to gender quotas for film production support is, according to Valve, widespread.

'There is no gender equality agenda for the Finnish film industry. If women do well in the statistics, it's either a mere coincidence or something that individual women have accomplished all by themselves.'

At the same time, female cinema-goers are the commercially most important audience for the Finnish film industry.

'Our most frequent Finnish cinema visitor is a middle-aged woman. And the films made by women for women are the ones that have been the most successful at the box office,' said Valve.

Also Hjalmar Palmgren, head of the Swedish Film Institute's film production support, was

self-critical. Although the agreement that went into effect in 2013 lays down that the production support should be split equally between men and women, this does not automatically imply a gender-equal film industry.

'You always hear that quality, and not gender, should be what matters. But this requires an objective quality measure. We used to have a system where men were given easy entry into the industry because of their gender, and not based on quality. There is no reason to believe that women make worse films and attract smaller audiences. The whole discussion is just silly – it's a non-issue!'

Palmgren also expressed strong support for the Bechdel test (that two named women in a film talk to each other about something other than a man), which sparked intense discussion in Sweden last year. Palmgren said that U.S. figures show that the films that passed the test also did better at the box office.

'I think the test is great! I don't understand the strong reactions. It shows how our culture is shaped, how we talk to each other in society, not just what the film industry looks like.'

BY: FRIDA LUNDBERG

Footnote: This article is based on two seminars that were organized during the The Göteborg International Film festival 2014. The first seminar was organized by Nordicom and the second one by the Swedish Film Institute. This text was first published on www.nikk.no.

Speakers at the seminar: Ulrika Facht, Analyst, Nordicom, University of Gothenburg, Annika Hellström, Dorisfilm, Francine Raveney, Director, European Women's Audiovisual Network (EWA) Network, Terese Martinsson, Bachelor student, Cultural Studies, University of Gothenburg, Moderator: Maria Edström, Nordicom.



Seminar on journalism and gender • The Swedish Exhibition & Congress Centre, Gothenburg, Sweden, 6 March 2014

The gap – on gender equality in journalism

An increasing number of women work in the media industry, in news production, advertising and entertainment. Does this lead to more gender equal media? This question was discussed during a seminar organised by Nordicom at Göteborg Media Days in March 2014.

At the Fourth World Conference on Women in Beijing in 1995 a platform for action was established. The aim was to increase women's access to and participation in mass media. What has happened since then? The Nordic information centre on media and mass communication research, *Nordicom*, has collected statistics to answer this question. This was also the subject of a seminar during Göteborg Media Days. The seminar was chaired by Maria Edström, gender and media researcher at Nordicom. Edström presented a world map of freedom of the press. - Interestingly, the countries with the greatest freedom of the press are the very same as those where the female participation in the media is the greatest, she explained.

More female leaders in the media

Women's entry into the media business is accompanied by their entry into politics.

Gradually, an increasing number of women take leading positions in for instance at daily newspapers. - The share of female news editors in Sweden is currently around 40 per cent. When it comes to CEOs, the share is around 15 per cent, says Ulrika Facht, media analyst at Nordicom.

What about the content? - Making news is mainly a matter of making choices, says Ylva M. Andersson, head of programme at SVT. - 'And it is probably becoming more and more gender equal, but we can still do a lot more to let more voices be heard.'

Denmark – not as gender equal as the media companies believe

Denmark stands out from the rest of Scandinavia. While the country's media companies seem to see themselves as sufficiently gender equal, their numbers show that they are in fact worse off than their Nordic neighbours. - Although half of the ministers and leaders of political parties in Denmark are women, female politicians get only 25 per cent of the political media exposure, says Linda Lapina, PhD student at Roskilde University. - Women are overrepresented in TV programmes



Linda Lapina, Roskilde University; Ulrika Facht, Nordicom; Ylva M Andersson, SVT and Maria Edström, Nordicom from the seminar about the gender gap in journalism.

on health, beauty, relations and travel, but underrepresented in news, debates and sport. One could go as far as to say that the more powerful and competent a Danish woman is, the smaller her chances are of appearing on TV.

Swedish public service television has a responsibility to let everyone speak, regardless of gender, age or cultural identity. We still need to make a bigger effort, Ylva M. Andersson claimed. It is ultimately a question of quality. Our viewers have the right to see programmes that are relevant and representative for them. Numbers are vital, for instance

on the SVT Debate programme, we apply a 50 per cent women rule.

BY: EVA LUNDRÉN

Footnote: A longer version of this text was first published in Swedish on the university of Gothenburg website www.gu.se.

Panel: Linda Lapina, PhD student, Roskilde University, Ulrika Facht, Analyst, Nordicom, Ylva M Andersson, Head of Programme, Swedish Television Gothenburg. Moderator: Maria Edström, Nordicom

Facts: The Göteborg Media Days is a Nordic meeting point where both established media industry representatives and the general audience meet. See more at: www.meg.se/en



Seminar on Women and Computer Games • Hanasaari/Hanaholmen, Swedish-Finnish Cultural Centre, Finland, 2 April 2014

Where are the females in the gaming industry?

The April 2014 seminar *Where are the Females in the Gaming Industry?* successfully screened the gender situation in the field of gaming in the Nordic countries. The event, co-arranged by Nordicom and the Swedish-Finnish culture centre Hanasaari, focused on the possibilities for women to make their living in the mostly male-dominated business environment of the gaming industry.

Although there are few structural obstacles, the discussions revealed that it calls for mental strength and a strong belief in your capabilities to be able to shape a game developer's career with gender not being an issue.

One of the topics that sparked lively debate was the fact that it seems easier for individual

women to achieve management positions than it is to become a game developers.

Other themes covered were how to create empowered teams and how to avoid gender stereotypes when creating characters and content. The seminar also revealed that there is a lack of gender-based data on the gaming industry. The seminar gathered about 60 participants.

Speakers: Íris Andrésdóttir, Executive Producer at the success story company STARDOLL, Arja Martikainen, Senior Consultant, Games Recruitment, Barona IT, KooPee Hiltunen, CEO of the Finnish gaming industry hub Neogames, Maria Edström, Nordicom researcher, Annakaisa Kultima, Assistant Professor, University of Tampere, Lisa Lindén, Dramaturge & Member of Dorisfilm, Sweden, Jenny Bruska, Director, Computer Game Development Design Program, University of Skövde, Coordinator of the Donna initiative, Isabella Billgren and Mathilda Bjarnehed, students in the Computer Game Development Design Program, University of Skövde.

Host: Henrik Huldén, Hanaholmen

About Hanasaari/Hanaholmen: The Hanasaari Swedish-Finnish Cultural Centre promotes and develops interaction between Finland and Sweden. The ongoing Hanasaari programme Speaking Is Silver focuses on the different aspects of freedom of expression. www.hanaholmen.fi



Arja Martikainen, Senior Consultant, Games Recruitment, Barona IT, was one of the speakers at the Computer games seminar.

Photo: Hanasaari/Hanaholmen



Advertising Seminar • The Royal Library, Copenhagen, Denmark, 4 April 2014

Stereotypical images in the urban space

'As I'm getting older, the thought of having an old body is weighing more and more heavily. I don't know why. Even important, successful women are criticised when they don't appear magically young. Powerful men with wrinkles look wise; powerful women with wrinkles check into Nygart.'

These are the words written by 17-year-old college student Anna Viemose in the Danish newspaper *Politiken* published 2 November 2013. Baffling as the 'Nygart' reference may be to many non-Copenhagensers, the majority of those who live in Denmark's capital know exactly what she is referring to.

Since 2007, the Danish company Nygart, which sells plastic surgery procedures, has been running an advertising campaign where bare breasts are displayed across the sides of city buses. Concurrent with these bus adverts, the company has also been running a campaign of adverts in the city's metro stations depicting a naked woman lying face down. Both campaigns have given rise to much heated debate.

'We're constantly being served images of breasts in public spaces – only yesterday I saw the Nygart advertisement on a number 6A bus. But as soon as breasts are paraded in a non-sexual context, people are up in arms about it,'

explained Editor Sarah Hornum, talking in connection with the publication of the book *Kvinde Kend Din Krop*.

She was referring to the 2013 ruling from the Danish Board of Equal Treatment – *Ligebehandlingsnævnet*. Here, the board ruled that the act of expelling a breast-feeding mother from a department-store restaurant is *not* in breach of Danish equality laws.

The board's ruling led to a sit-in demonstration of breast-feeding mothers on 17 July 2013 in front of Copenhagen City Hall. The mothers were protesting about the fact that breasts signalling sex are accepted in public places, but breasts being used for their actual function are not.

This whole debate hangs as an impressive backdrop to the discussion of gender and advertising in Denmark, with the topic being catapulted back onto the agenda by the Nygart advertisements in particular.

It came as little surprise that the Nygart advertisements were a major talking point when on 24 April the issue was brought into focus at KVINFO's *Stereotypical Images of Women in the Urban Space – Gender and Advertising* debate, which was part of Nordicom's Nordic programme of events on gender and media.

Forward-looking and solution-oriented dialogue was the order of the day when KVIN-FO invited panellists to take part in the event. And building on previous experience from discussions on gender and advertising held in the 1990s, advertisers, legal experts in the field and those on the receiving end of the advertising were this time invited to participate.

On the panel, 17-year-old college student Anna Viemose represented the perspective of those whom the advertising targets. Representing those behind the advertising was lifestyle expert Anne Glad, who is the strategic manager of ad agency Envision and a Danish lifestyle TV personality, and who also represents the Danish trade organisation Kreativitet & Kommunikation¹. The legal field was represented by two professors of law: Caroline Heide-Jørgensen and Eva-Maria Svensson from the University of Copenhagen and the University of Gothenburg, respectively.

All of the panellists agreed with Anna Viemose that the gender-stereotyped advertising images in the public space do exert an

influence – and everybody wanted to disassociate themselves from these. ‘Brain-dead adverts’ are irritating to everyone, not least those in the industry. According to Anne Glad, one reason is that many of these types of adverts are produced for and by large foreign corporations who do not share the value set of the Nordic trade organisations when it comes to gender and diversity.

Eva-Maria Svensson pointed out that stereotypical images of women must be seen in relation to stereotypical images of men. At the same time, she also brought up the subject of whether or not the area requires legal regulation, or whether self-regulation is sufficient. She personally leans towards more legal regulation – an opinion shared by the Swedish women’s lobby organisation Sveriges Kvinnolobby. They, together with the Swedish media watch group Allt är Möjligt, are behind the *Reklamera* campaign, which discusses, reacts to and takes action against gender-discriminatory advertising. In contrast to Sweden, the general clause in the Law on marketing in Denmark includes authority to take action against discriminatory advertising. In addition there are guidelines developed by the Consumer Ombudsman.

Caroline Heide-Jørgensen is sceptical of such interventions against the freedom of speech of commercial businesses. Consequently, she believes that the battle against gender stereotypes must be fought at other levels of society. This is a viewpoint shared by Anne Glad, who in her work at the trade organisation Kreativitet & Kommunikation is pushing for greater diversity in the advertising industry.

During the event, it became apparent that humour is another dividing factor that

PHOTO: KVINFO



Some of the panellists at the seminar *Stereotypical images in the urban space*: Anna Viemose, upper secondary student; Caroline Heide-Jørgensen, Professor of Law and Anne Glad, lifestyle expert.

manifests itself as a cultural difference between Sweden and Denmark, also in the discussion of what humour means. British researcher Sarah Ahmed’s theories about being a killjoy also came to light during the event, with the Danes standing firm in their belief that humour should be a central element, whereas the Swedes were more restrained and preferred to focus more on how humour is used in communicating different messages.

Those attending the event – primarily young Danish women – proved themselves very active in the debate. Something noteworthy, and particularly new from a Danish perspective, was the fact that like Anna Viemose they acknowledged just how much advertising in the public space greatly influences how they view their own and other women’s bodies, and how advertising dictates the boundaries of their own lives.

This viewpoint corresponds completely with the 2011 American film *Miss Representation* by Jennifer Siebel Newsom. This film points out that the only attributes of women emphasised by mainstream media are youth, appearance and as sex objects. And this has dire consequences: very young women are left with little

self-esteem, and their male peers are served a distorted image of women. Famous women added their voices to the cause, pointing out how gender-stereotyped images also limit women’s opportunities of being taken seriously. And because advertising’s stereotypical images seep down into social culture, they become a sub-text in people’s general perceptions of gender. And in this way, advertising is contributing to creating barriers for women’s access to leading positions – or being taken seriously in other media.

It is precisely because of this that initiatives taken by Nordic trade organisations (including Kultur & Kreativitet and the Swedish Association of Communication Agencies – KOMM) aimed at working with the advertising industry’s approach to gender are so very important. And such initiatives are greatly welcomed – not least by all those who participated in KVIN-FO’s gender and advertising event.

BY: ANITA FRANK GOTH

References

Anna Viemose: ‘17-årig gymnasieelev: Jeg har for mange rynker’ [17-year-old college student: I’ve got too many wrinkles], *Politiken*, 2 November 2013.

Read the entire Danish Board of Equal Treatment ruling at www.ligebehandlingsnaevnet.dk/naevnsdatabase/afgoerelse.aspx?aid=1182&type=Afgoerelse

Host: The seminar was hosted by KVINFO, the Danish Centre for Information on Gender, Equality and Diversity.

Speakers: Anne Glad, Lifestyle Expert; Caroline Heide-Jørgensen, Professor of Law, Centre for European Studies in Economic Law, University of Copenhagen; Eva-Maria Svensson, Professor of Law, School of Business, Economics and Law, University of Gothenburg; Anna Viemose, upper secondary student, Maria Edström, Nordicom.

Moderator: Anita Frank Goth, KVINFO

1 It is important to point out that in connection with the Nygart campaigns, Movia (the company responsible for public transport in Copenhagen) stated: ‘It is not the issue of breasts that is the main thing for us here. We’re not intent on practising some form of neo-Puritanism. It’s the link between the breasts and the message about considering whether or not you are good enough. It is this self-esteem issue that we on the board of Movia feel is worth debating.’ These were the words of board chairman and social-democratic mayor of Herlev municipality Thomas Gyldal Petersen when speaking to *Politiken* on 11 April 2014. Rather than limiting the debate to just this specific case, the aim of the event was to discuss the broader issue of gender and advertising, hence the invitation of Anne Glad.



The Bergen conference: Time to step up • The house of literature, Bergen, Norway, May 7, 2014

Time to step up

After four successful seminars – one for each media branch: film, advertising, computer games and journalism, the Nordic gender and media project arranged a larger conference to sum up the discussions. The conference, which was held in Bergen, Norway, was about sharing good gender equality practices within the Nordic media. Practitioners, researchers, activists and stakeholder came together for a full day at sharing thoughts, experiences and ideas. The Bergen Literature House hosted around 75 participants from the Nordic countries and Europe, in plenary sessions and working groups.

The discussions dealt with gender equality as a matter of democracy, and some of the key issues were leadership, storytelling, activism and research. Important questions were: ‘How can we improve gender equality in the media? What can the media leaders do – and what is being done at the organizational level? How can equal representation in the stories told by the media be obtained? What else is being done to draw the public attention toward the gender equality issue?’ Camilla Landini, from the Equality Division at the Council of Europe, also brought perspectives from a European outlook. The conference was a pre-conference to the Nordic Media Festival - the largest and most prominent media conference in the Nordic region - and some of the discussions were followed up at a festival session the following day.

Speakers/panels:

Camilla Landini, Equality Division, Council of Europe; Ulrika Facht, Nordicom; Elisabeth Eide, Oslo and Akershus University College; Sara Eriksson ASTRA; Anita Frank Goth, KVINFO, Johan Fröberg, Swedish Film Institute; Ragnheiður H. Magnúsdóttir, Hugsmiðjan; Aurora Percovich Gutierrez, Rättviseförmedlingen/Equalisters; Josefine Alvunger, NIKK; Kerstin Brunnberg, Swedish Arts Council; Anna-Klara Bratt, Feminist Perspective; Andrea Reuter; Suzanne Möll, IMS; Kari Øritsland, Brandity; Johanna Koljonen; Jacob Schulze, Face Europe; Kristin Helle-Valle, House of Literature in Bergen; Cecilia Zadig; Joanna Rubin Dranger, Konstfack; Ole Bredesen Nordfjell, Reform, Resource centre for men; Malin Kulseth, Balansekunst/Kompetanseformidlingen/Natt&Dag; Gerd von der Lippe, Telemark university college; Sara Lindquist, Queering Sápmi; Terese Martinsson, Department of Cultural Sciences, University of Gothenburg; Agnethe Haaland, Den Nationale Scene, president of Fédération Internationale des Acteurs; Dögg Mósesdóttir, Dorisfilm/Wift; Lotta Strömmland, Go’kväll SVT; Turid Øvrebø, Volda University College; Anna-Klara Bratt, Feministiskt perspektiv; Berit von der Lippe, Norwegian Business School; Maria Dyrhol Sandvik, Bergens Tidende; Tomas Gunnarsson, Gender Photographer; Maria Jacobson, Allt är Möjligt/Everything is possible; Christina Gillberg, KOMM, Swedish Association of Communication Agencies; Jenny Brusk, Computer Game Development Design Program, University of Skövde.

Host: Kari Birkeland

www.nordicgenderandmediaforum.se

Statistics

Information about the data

In the work with compiling available statistics on men and women in the film industry, journalism, the computer game industry and advertising, Statistics Finland, medianorway, and Statistics Iceland have contributed with good advice to various sources of information for its country and/or data, as well as valuable input and comments on data.

Gender equality means that women and men have equal opportunities to shape society and their own lives. In quantitative terms, gender equality implies an equal distribution of women and men. If a group consists of more than 60 per cent of one sex, that group is dominated by that sex (Statistics Sweden, *Women and men in Sweden 2014*).

Employment data

The employment data cover the adult working population and are based on tax and business registers and is collected by the national statistical bureaus. The categorisations are based on an international standard for industry sectors, NACE, although the levels of detail vary between countries. More detailed information comes from Statistics Sweden and Statistics Finland, the data are on 5 digit level, data available from Statistics Denmark and Statistics Norway are on a more aggregated level, on 4 digit level. The first four digits of the code, which are the first four levels of the classification system, are the same in all European countries. The fifth digit might vary from country to country.

A business or company can register within more than one category, but the employment data single out only one. Therefore the data can be misleading if the employee works for another business within the same company. For more information on employment statistics, see:

- Denmark: www.dst.dk/en/Statistik/dokumentation/Declarations/register-based-labour-force-statistics--ras-statistics-.aspx
- Norway: www.ssb.no/en/arbeid-og-lonn/statistikker/regsys/aar/2013-06-07?fane=om#content
- Finland: www.stat.fi/meta/til/tyokay_en.html

- Sweden: www.scb.se/en_/Finding-statistics/Statistics-by-subject-area/Labour-market/Employment-and-working-hours/Labour-statistics-based-on-administrative-sources/

Journalism: The data do not include freelancers, newspaper printing or newspaper distribution since such data are not always possible to separate from other printing or distribution companies. Freelancers are not possible to separate from employees in other cultural activities.

Advertising: For Denmark and Norway, employees working with market research are included, whereas for Finland and Sweden the data are separated into advertising agencies and media representation companies.

Computer games: Data from national statistical bureaus in Finland and Sweden are given on the 5 digit level; data from Denmark and Norway are on the 4 digit level. This means that for Denmark and Norway, employees working for companies not media related are probably included, whereas for Finland and Sweden the encoding into one category might lead to relevant companies not being included in a particular category. For instance, computer game publishers hypothetically can be coded as 'other software publishers' if they have registered the company with both industry codes. This is illustrated by the employment data provided by the computer game industry in Finland, which show a higher number of employees than the statistical bureau's business register data.

Film data

Regarding data from national film institutes, it is important to note that each country is different, with each reporting institute having its own agreement with its film sector on what data to report and with what aims. The country data are therefore often not directly comparable. Where one country presents a time series, another will only have data for a separate year, or one country mixes fiction film with documentary while another does not, and so forth.

Data on key positions are based on national film institutes' own collections and compilations, but in the Nordic countries these data are compiled according to similar guidelines. The key positions in film production – director, producer and scriptwriter – are each counted as one per film. So if more than one man is a scriptwriter of a film, this is counted as one male, and similarly for women. When the scriptwriters are one man and one woman, it is counted as 0.5 male and 0.5 female. The total sum of all scriptwriters

(male and female) is therefore the total number of films included in the study.

The work by Terese Martinsson on new films and lead roles in 2012 has been coded according to a system similar to those used by national film institutes and funds.

Journalism data

Nation reports

National data on members of journalist unions are gathered from the unions' websites or directly from the organisations. In Iceland, the data are gathered from the journalist union by Statistics Iceland. The data cover all members, meaning that members who are unemployed, students, pensioners etc. are included.

Data on board members and chief editors of newspapers in Sweden are collected from annual reports, printed newspaper editions and the newspapers' information online. Data are compiled and processed by Nordicom-Sweden.

International reports

- *Who Makes the News 2010* – www.whomakesthenews.org

In 2009 the Global Media Monitoring Project was carried out for the fourth time. The same study is carried out worldwide on the same day in every participating country. The questionnaire is coordinated and the work of encoding media content on the specific day is carried out by researchers and volunteers. The latest study was conducted on 10 November 2009. The publication of the report *Who Makes the News 2010* was published by the World Association for Christian Communication (WACC). The main report consists of results at a global level, with annexes containing national and regional data. In 2009, a study on online media was also carried out for a selection of countries, among them Denmark, Iceland, Norway and Sweden.

Weightings have been used in all results where global and regional results were produced. The technique has been used to reduce the impact of differences between countries in terms of population size and access to media; also the number and impact of different media have been taken into account. Presentations of national data have not been weighted. Read more under *Methodological Notes* in the report (page 61). www.whomakesthenews.org/index.php?option=com_content&view=article&id=5&Itemid=115

- *Global Report on the Status of Women in the News Media* – www.iwmf.org/global-report

IWMF (International Women's Media Foundation) is a non-profit organisation based in Washington. The IWMF was founded in 1990 by a group of U.S. women journalists and the organisation is dedicated to strengthening the role of women journalists worldwide.

The report *Global Report on the Status of Women in the News Media* is based on interviews carried out in 2010 by 150 researchers using a 12-page questionnaire on approximately 500 media companies in 59 countries. The data presented here are on an aggregate Nordic level, as published in the report. The report gives the reader data on more variables along with contextualisation. A presentation of data and results is also written for each Nordic country, and those who are interested in the national specifics and contexts are recommended to access the full report, available online. Data are also available for download online.

- *European Institute for Gender Equality* – www.eige.europa.eu
EIGE *Review of the Implementations of the Beijing Platform for Action in the EU Member States: Women and the Media – Advancing gender equality in decision-making in media organisations. Report* (2013). Luxembourg: EIGE European Institute for Gender Equality. The report is the first to deliver comparable data on the number of women in decision-making positions across major media organisations in the 27 EU member states and Croatia. The report gives data on number/share of women in decision-making positions along with information on policies and self-regulation on gender equality in each country. The report also proposes the first indicators in the area of Women and the Media of the Beijing Platform for Action with the '[...] hope that these indicators will be used for regular monitoring of the media sector in the EU to strengthen gender equality.'

The data collection has been carried out by a national resource in each EU country and Croatia. The number of media companies included for the Nordic countries is limited and the report may be regarded as a pilot study. Due to the limited number of companies per country, generalisations should not be made at country level; however, the data are indicative at EU level. For the full report, see: eige.europa.eu/content/document/advancing-gender-equality-in-decision-making-in-media-organisations-report_EIGE also provides a compilation of useful methods and tools in the area of gender equality in the media: eige.europa.eu/methods-and-tools/women-and-media.

Computer games data

Dataspelsbranschen is the central organisation of the Swedish games industry. Its annual report *Game Development Index* gives information not only on the industry in Sweden but also some data on the other Nordic countries. Dataspelsbranschen also publishes a specific report on the *Nordic Game Sales* and a report, not used in this compilation, on *Game Development, Education & Incubation* in Denmark, Norway and Sweden. www.swedishgamesindustry.com/

ISFE, Interactive Software Federation of Europe, has published a report on *Videogames in Europe: Consumer study. European Summary Report November 2012*. The report is based on a 16 country survey run by Ipsos MediaCT in partnership with ISFE. The study used a combination of online self-completion surveys and offline interviews among respondents 16-64 years old. A 'gamer' was defined as anyone who has played a game in the past 12 months on any of the following devices: paid and free games on console, portable, mobile, tablet, computer, online, app, packaged/disc/cartridge. The study was conducted in October 2012 with 15,142 respondents.

Neogames Finland is a member-based non-profit game industry organisation. Its mission is to accelerate, coordinate and support the development of the Finnish game cluster. Neogames publishes an annual report on the gaming industry in Finland, available in English. www.neogames.fi/en/

Den norske spillundersøkelsen, v.2.0 is a report written by Kristine Jørgensen on behalf of Norske film- og tv-produsenters forening (the Norwegian Film- and Television Producers' Association). Based on a survey of Norwegian gaming companies, the report describes the gaming industry in Norway in 2013 and provides data on for example number of companies, turnover, employment, and development. Published in Norwegian.

Spelutbildarindex 2011 is a report published by the University of Skövde. The data is based on applications for Swedish university programmes for the gaming industry in 2011. www.swedishgamesindustry.com/

Advertising data

Resumé is a Swedish periodical focusing on advertising, marketing and communication. The magazine published the annual *Byråvalsguiden*, an overview of the advertising, marketing and media agencies in Sweden. An additional publication, *Byråvalsguiden 2014. Norden nästa*, aims to give Swedish agencies and companies information and input on how to work in the Nordic market. The publication gives small overviews

of the advertising market in Denmark, Finland, Norway and Sweden.

IRM – Institutet för reklam och mediestatistik [The IRM Institute for Advertising & Media Statistics] collects, analyses and publishes data on the advertising and media markets in the Nordic region. Information retrieved from *Byråvalsguiden 2014. Norden nästa*.

Orbis (Bureau van Dijk) – an online database that publishes company information from across the World. The database is not completely accurate when it comes to gender. Information on board members and general managers has to be double checked in some cases.

Tables and figures

Employment – Statistical Bureau Data

Table 1.	Proportion of women and men employed in media sectors in Denmark 2011 (per cent)	176
Table 2.	Proportion of women and men employed in media sectors in Finland 2011 (per cent)	176
Table 3.	Proportion of women and men employed in media sectors in Norway Q4 2011 (per cent)	177
Table 4.	Proportion of women and men employed in media sectors in Sweden 2011 (per cent)	177

Film

Table 5.	Women and men in lead part and key position in premiere fiction films in the Nordic countries 2012 (per cent)	178
Table 6.	Finland: Share of women and men in key positions in domestic premiere films 2010–2012 (per cent)	179
Figure 1.	Finland: Share of women and men in key positions in domestic premiere films 2010–2012 (per cent)	179
Table 7.	Norway: Share of women and men in key positions in domestic premiere feature films 2007–2013 (per cent)	180
Figure 2.	Norway: Total share of women and men in key positions in domestic feature films 2007–2013 (per cent)	180
Table 8.	Sweden: Share of women and men in key positions in domestic feature films 2000–2005 and 2006–2012 (per cent)	181
Figure 3.	Sweden: Share of women and men in key positions in domestic feature films 2007–2012 (per cent)	181
Figure 4.	Iceland: Director of domestic premiere full-length feature films 1980–2012 (number)	182
Table 9.	Norway: Share of women and men in key positions in domestic premiere feature films with film production support 2012–2013 (per cent)	182
Table 10.	Sweden: Share of women and men in key positions in domestic premiere feature films with film production support 2012–2013 (per cent)	183

Women, men and film production support

Figure 5.	Denmark: Share of women and men in film production support applications and decisions 2012 (per cent)	183
Figure 6.	Finland: Share of women and men in film production support applications and decisions 2012 (per cent)	184
Figure 7.	Norway: Share of women and men in film production support applications and decisions 2012 (per cent)	184
Table 11.	The five most popular domestic cinema films in 2012	185

Journalism

Figure 8.	Proportion of women and men as members of national journalist unions in the Nordic countries 1995–2010 (per cent)	186
Table 12.	Proportion of women and men as members of national journalist unions in the Nordic countries 1990–2013 (per cent)	187
Table 13.	Members of national journalist unions in the Nordic countries 1995–2013	187
IWMF (International Women's Media Foundation) global report		
Table 14.	Proportion of women and men as news media employees by occupational level in Nordic Europe 2010 (per cent)	188

Table 15.	Proportion of women and men by terms of employment in Nordic Europe news companies (per cent)	188
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EIGE (European Institute for Gender Equality) European report

Table 16.	Proportion of women and men as board members (excl CEOs) in selected media organisations 2012, by media in Denmark, Finland, Sweden and EU 27 (per cent)	190
Table 17.	Proportion of women and men as board members (excl CEOs) in selected media organisations 2012, by form of funding in Denmark, Finland, Sweden and EU 27 (per cent)	191
Table 18.	Proportion of women and men in decision-making positions in major media organisations 2012, by media in Denmark, Finland, Sweden and EU 27 (per cent)	192

GMMP (Global Media Monitoring Project) global report

Figure 9.	Proportion of women and men as subjects in news media in the Nordic countries 2009 (per cent)	193
Table 19.	Proportion of women and men as subjects in news media in the Nordic countries 2009 (per cent)	193
Table 20.	Proportion of women and men as presenters, reporters and inter-viewed persons in news media in the Nordic countries 2009 (per cent)	194

Close up on Swedish newspapers

Figure 10.	Proportion of women and men as board members of daily newspaper companies in Sweden 2012 (mean value in per cent)	195
Figure 11.	Proportion of women and men as CEO of daily newspaper companies in Sweden 2012 (per cent)	195
Figure 12.	Proportion of women and men as chief editor of daily newspapers in Sweden 2013 (per cent)	196

Computer Games

Table 21.	The computer game industry in the Nordic countries	197
Figure 13.	Share of women and men in university computer game education in Sweden 2011 (per cent)	197
Figure 14.	Proportion of women and men employed in the computer industry in Sweden 2006–2012 (per cent)	198
Figure 15.	Frequency of gaming among online population 16–64 years 2012 (per cent)	198
Table 22.	Gaming the past 12 months among online population 16–64 years by age and gender 2012 (per cent)	199

Advertising

Figure 16.	Proportion of women and men employed in advertising and market research in Denmark, Norway, Finland and Sweden 2011 (per cent)	200
Table 23.	Proportion of women and men employed in advertising and market research in Denmark, Norway, Finland and Sweden 2011 (per cent)	201
Figure 17.	Proportion of women and men as board members in top five advertising agencies in Denmark, Finland, Norway and Sweden	201
Figure 18.	Proportion of women and men as General manager/CEO in top five advertising agencies in Denmark, Finland, Norway and Sweden	202
Table 24.	The five largest advertising/media agencies in Denmark, Finland, Norway and Sweden	202
Table 25.	Proportion of women and men in different categories within communication agencies in Sweden 2013 (per cent)	203

Employment – Statistical Bureau Data

Table 1. Proportion of women and men employed in media sectors in Denmark 2011 (per cent)

Category	Women (%)	Men (%)	Total (%)	Total number
Publishing	45	55	100	17,811
Publishing of computer games and other software	22	78	100	3,228
Motion picture and television programme production, and sound recording activities	38	62	100	7,244
Radio and television broadcasting	41	59	100	6,066
Advertising and market research	43	57	100	14,172
Information technology service activities	22	78	100	44,605
Information service activities	33	67	100	4,139

Note: Data for Denmark are on a more aggregated level than for Finland and Sweden. Therefore non-media industries might be included in the data.

Source: Statistics Denmark, Statbank: Employment statistic (2014).

Table 2. Proportion of women and men employed in media sectors in Finland 2011 (per cent)

Category	Women (%)	Men (%)	Total (%)	Total number
Book publishing	63	37	100	1,792
Publishing of newspapers	57	43	100	6,499
Publishing of journals and periodicals	64	36	100	5,178
Publishing of computer games ¹	12	88	100	154*
Production activities (motion picture, video, tv programme)	36	64	100	2,395
Post-production activities (motion picture, video, tv programme)	33	67	100	309
Distribution activities (motion picture, video, tv programme)	53	47	100	205
Radio broadcasting	47	53	100	1,502
TV programming & broadcasting activities	52	48	100	4,254
News agency activities	54	46	100	329
Advertising agencies	47	53	100	9,859
Media representation	45	55	100	308

¹ The encoding of companies can be misleading if a company is registered with several activities. In the employment statistics a company can only be coded into one category. This might explain the number of employed in the publishing of computer games. It is low compared to data presented by the industry – approximately 1,300 in 2011. Industry figures for 2010 showed that the share of women then was 16%.

Source: Statistics Finland, employment statistics, Neogames Finland.

Table 3. Proportion of women and men employed in media sectors in Norway Q4 2011 (per cent)

Category	Women (%)	Men (%)	Total (%)	Total number
Publishing activities	40	60	100	24,476
Motion picture and television programme production and sound recording activities	38	62	100	5,068
Radio and television broadcasting and programming	45	55	100	6,176
Computer programming, consultancy	20	80	100	34,781
Information service activities	32	68	100	4,696
Advertising and market research	44	56	100	9,161

Note: Data for Norway are on a more aggregated level than for Finland and Sweden. Therefore non-media industries might be included in the data.

Source: Statistics Norway, Employment, register-based. (2014).

Table 4. Proportion of women and men employed in media sectors in Sweden 2011 (per cent)

Category	Women (%)	Men (%)	Total (%)	Total number
Book publishing	58	42	100	3,818
Publishing of newspapers	47	53	100	10,848
Publishing of journals and periodicals	55	45	100	5,785
Publishing of computer games	14	86	100	1,617
Production activities (motion picture, video, tv programme)	38	62	100	7,118
Post-production activities (motion picture, video, tv programme)	28	72	100	614
Distribution activities (motion picture, video, tv programme)	39	61	100	850
Radio broadcasting	49	51	100	2,741
TV programming and broadcasting activities	47	53	100	4,080
News agency activities	44	56	100	933
Advertising agencies	43	57	100	19,900
Media representation	47	53	100	6,058

Source: Statistics Sweden, employment statistics (RAMS2011).

Film

Table 5. Women and men in lead part and key position in premiere fiction films in the Nordic countries 2012 (per cent)

	Country					Total, Nordic countries
	Denmark	Finland	Iceland	Norway	Sweden	
Lead roles (%)						
Woman	43	35	13	26	40	36
Man	58	65	88	74	60	64
Total	100	100	100	100	100	100
Scriptwriter (%)						
Woman	18	21	13	26	18	20
Man	82	79	88	74	82	80
Total	100	100	100	100	100	100
Producer (%)						
Woman	38	13	19	21	48	31
Man	62	87	81	79	52	69
Total	100	100	100	100	100	100
Director (%)						
Woman	25	15	25	18	6	15
Man	75	85	75	82	94	85
Total	100	100	100	100	100	100
Number of films	20	26	4	17	31	98

Source: Martinsson, Terese *Beyond the habitual*, bachelor thesis, University of Gothenburg, 2014.

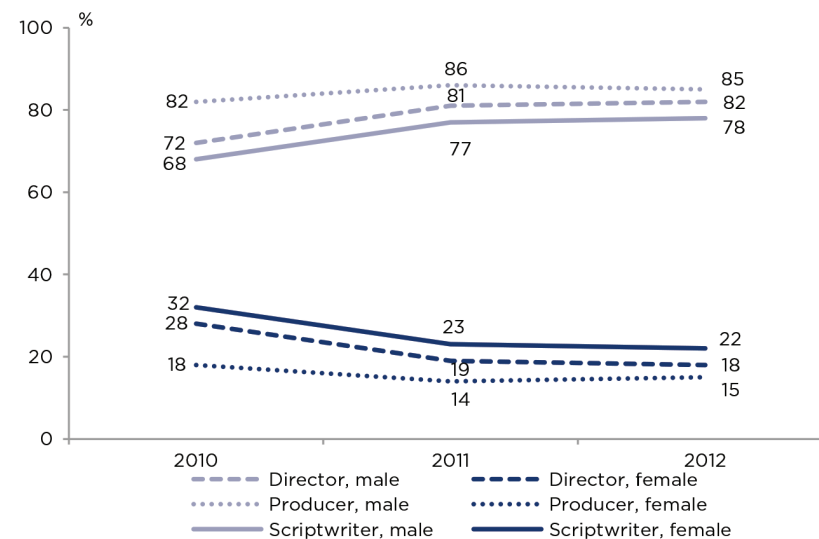
Table 6. Finland: Share of women and men in key positions in domestic premiere films 2010–2012 (per cent)

	Share by gender of (%)						Number of films
	Scriptwriter		Director		Producer		
	Woman	Man	Woman	Man	Woman	Man	
2010	32	68	28	72	18	82	23
2011	23	77	19	81	14	86	30
2012	22	78	18	82	15	85	36

Note: The data refer to fiction films and documentaries.

Source: Finnish Film Foundation, www.ses.fi.

Figure 1. Finland: Share of women and men in key positions in domestic premiere films 2010–2012 (per cent)



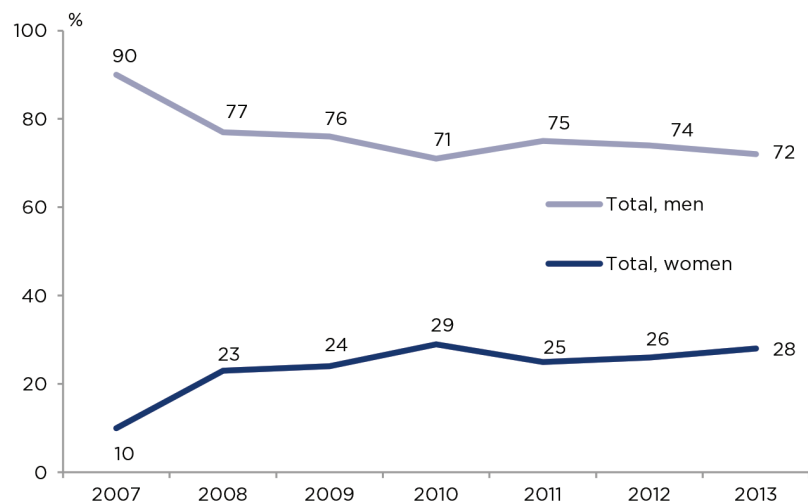
Source: Finnish Film Foundation, www.ses.fi.

Table 7. Norway: Share of women and men in key positions in domestic premiere feature films 2007–2013 (per cent)

	Share by gender of (%)							
	Scriptwriter		Director		Producer		Total	
	Woman	Man	Woman	Man	Woman	Man	Woman	Man
2007	9	91	37	63	25	75	10	90
2008	13	87	9	91	24	76	23	77
2009	17	83	20	80	17	83	24	76
2010	32	68	24	76	20	80	29	71
2011	23	77	15	85	35	65	25	75
2012	30	70	22	78	27	73	26	74
2013	25	75	25	75	33,3	66,7	28	72

Source: Norwegian Film Institute, www.nfi.no.

Figure 2. Norway: Total share of women and men in key positions in domestic feature films 2007–2013 (per cent)



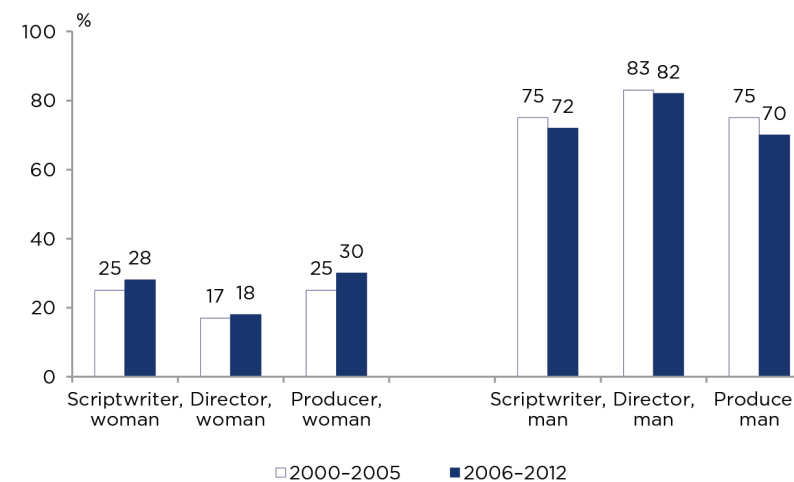
Source: Norwegian Film Institute, www.nfi.no.

Table 8. Sweden: Share of women and men in key positions in domestic feature films 2000–2005 and 2006–2012 (per cent)

	Share by gender of (%)					
	Scriptwriter		Director		Producer	
	Woman	Man	Woman	Man	Woman	Man
2000–2005	25	75	17	83	25	75
2006–2012	28	72	18	82	30	70

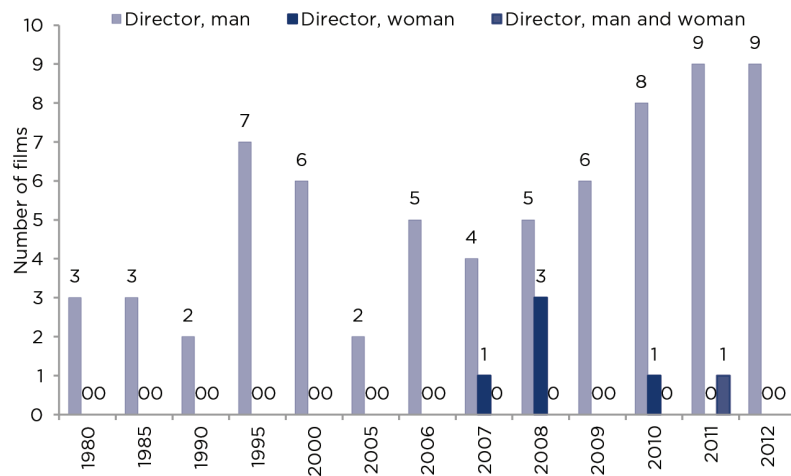
Source: Swedish Film Institute, www.sfi.se.

Figure 3. Sweden: Share of women and men in key positions in domestic feature films 2007–2012 (per cent)



Source: Swedish Film Institute, www.sfi.se.

Figure 4. Iceland: Director of domestic premiere full-length feature films 1980–2012 (number)



Note: Data refer to full length feature films.

Sources: Statistics Iceland (based on Icelandic Film Fund (Icelandic Films, www.iff.is, and Statistics Iceland), www.statice.is.

Table 9. Norway: Share of women and men in key positions of domestic premiere feature films with film production support 2012–2013 (per cent)

Domestic premiere feature films:	Share (%) of women and men as					
	Scriptwriter		Producer		Director	
	Woman	Man	Woman	Man	Woman	Man
2012						
With support from NFI	46	54	25	75	33	67
Total/all films	30	70	27	73	22	78
2013						
With support from NFI	32	68	42	58	32	68
Total/all films	25	75	33	67	25	75

Source: Norwegian Film Institute (NFI) www.nfi.no.

Table 10. Sweden: Share of women and men in key positions of domestic premiere feature films with film production support 2012–2013 (per cent)

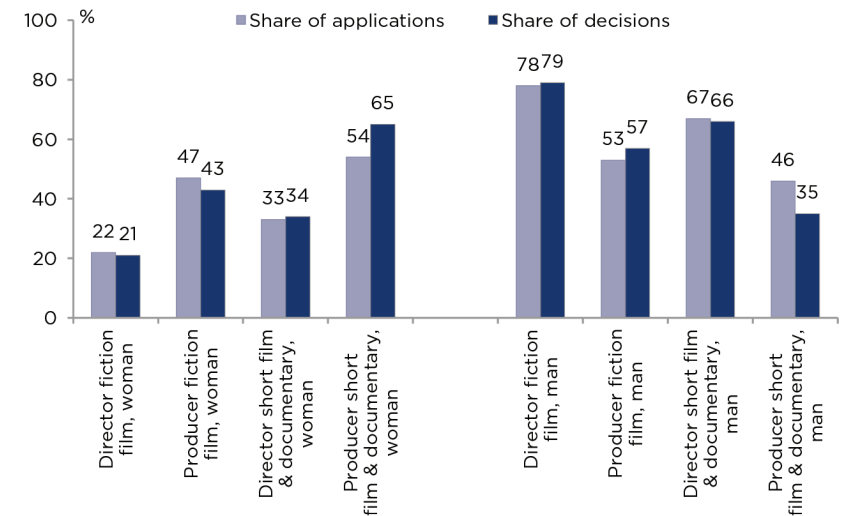
Domestic premiere feature films:	Share (%) of women and men as					
	Scriptwriter		Producer		Director	
	Woman	Man	Woman	Man	Woman	Man
2012						
With support from SFI	19	81	48	52	10	90
Total/all films	19	81	44	56	7	93
2013						
With support from SFI	56	44	39	61	35	65
Total/all films	36	64	30	70	27	73

Note: 'With support' refers to films with funding from a Swedish Film Institute commissioner.

Source: Swedish Film Institute (SFI) www.sfi.se .

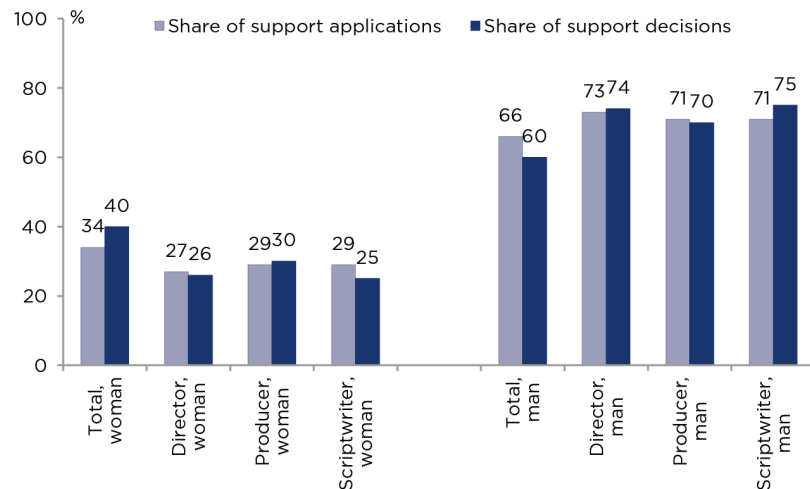
Women, men and film production support

Figure 5. Denmark: Share of women and men in film production support applications and decisions 2012 (per cent)



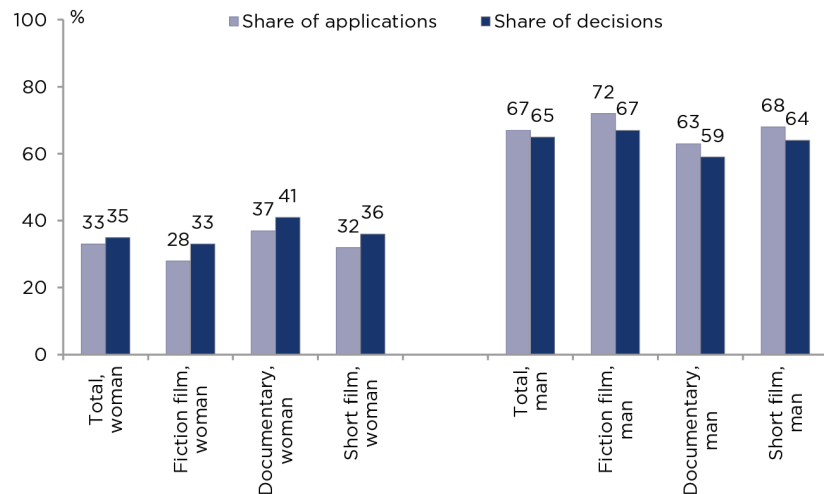
Source: Danish Film Institute.

Figure 6. Finland: Share of women and men in film production support applications and decisions 2012 (per cent)



Source: Finnish Film Foundation, www.ses.fi.

Figure 7. Norway: Share of women and men in film production support applications and decisions 2012 (per cent)



Source: Norwegian Film Institute www.nfi.no.

Table 11. The five most popular domestic cinema films in 2012

		Release date	Admissions	Director	Producer	Script-writer
DENMARK						
2	Hvidsten gruppen	01.03.12	753,994	W	M	M
3	Den skaldede frisør	06.09.12	630,654	W	M	M
5	En kongelig affære	29.03.12	514,305	M	W	M
6	Far til fire - til søs	04.10.12	402,589	M	M	M
10	Min søsters børn alene hjemme	02.02.12	303,757	M	M	M

		Release date	Admissions	Director	Producer	Script-writer
FINLAND						
3	Risto räppääjä ja Viileä Venla	10.2.12	309,388	W	M	W
7	Tie Pohjoiseen	24.8.12	264,830	M	M	M
8	Puhdistus	7.9.12	208,084	M	M	M*
12	Iron sky	6.4.12	181,327	M	M	M*
13	Varasto	30.12.11	180,349	M	M	M

		Release date	Admissions	Director	Producer	Script-writer
NORWAY						
1	Kon-Tiki	24.08.12	881,944	M	M	M
5	Reisen til julestjernen	09.11.12	443,600	M	M	W
17	Tina & Bettina - The Movie	07.09.12	188,407	M	M	M
>30	Kompani Orheim	02.03.12	78,028	M	M	M
>30	Varg Veum -Kalde hjerter	30.03.12	68,581	M	WM	M

The 30th most visited film had 104 800 admissions.

		Release date	Admissions	Director	Producer	Script-writer
SWEDEN						
6	Hamilton - I nationens intresse	13.01.12	512,661	W	M	M
11	En gång i Phuket	03.02.12	395,264	M	W	M
15	Snabba cash II	17.08.12	323,475	M	M	WM
19	Cockpit	13.07.12	272,632	M	W	WM
21	Sune i Grekland - all inclusive	25.12.12	266,907	M	M	M

TOTAL % F/M 20/80 20/80 20/80

* Male scriptwriter, based on a novel/original story by a woman.

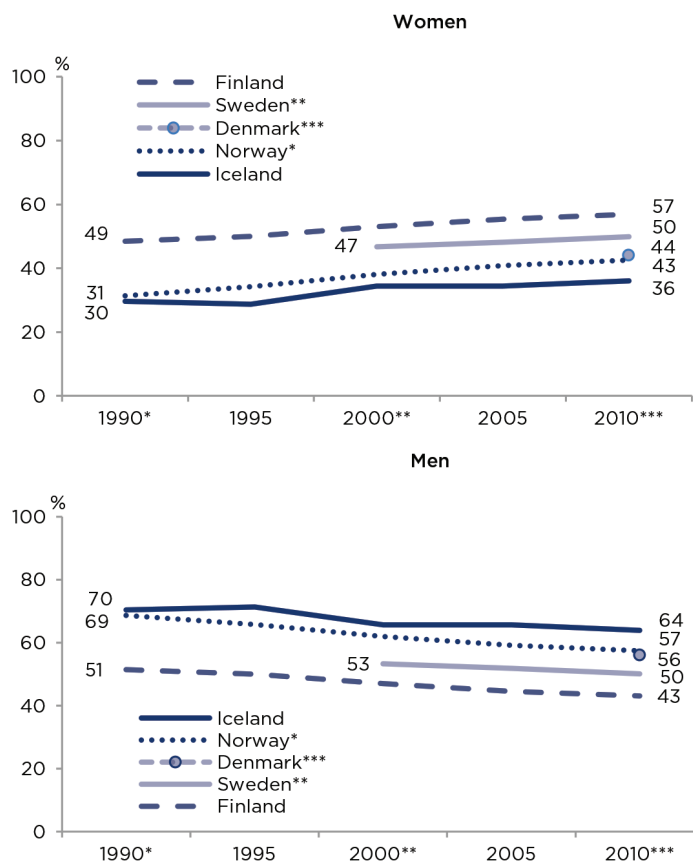
W = Woman M = Man WM = Woman and man

Note: Most popular according to cinema admissions.

Sources: Danish Film Institute, Finnish Film Foundation, Norwegian Film Institute, Swedish Film Institute, IMDb.com. Data missing for Iceland.

Journalism

Figure 8. Proportion of women and men as members of national journalist unions in the Nordic countries 1995–2010 (per cent)



Note: The data cover total number of members, so also students and pensioners are included.

* Norway 1991. ** Sweden 2001 *** Denmark 2013.

Sources: Dansk journalistforbund (journalistforbundet.dk), Suomen Journalistiliitto (www.journalistiliitto.fi), Hagstofa Íslands (www.statice.is), Norsk journalistfag (www.nj.no), Svenska journalistförbundet (www.sjf.se).

Table 12. Proportion of women and men as members of national journalist unions in the Nordic countries 1990–2013 (per cent)

	Denmark		Finland ³		Iceland		Norway ¹		Sweden ²	
	Women	Men	Women	Men	Women	Men	Women	Men	Women	Men
1990 ¹	-	-	49	51	30	70	31	69	-	-
1995	-	-	50	50	29	71	34	66	-	-
2000 ²	-	-	53	47	34	66	38	62	47	53
2005	-	-	55	45	34	66	41	59	48	52
2010	-	-	57	43	36	64	43	57	50	50
2011	-	-	57	43	37	63	43	57	50	50
2012	-	-	57	43	-	-	43	57	51	49
2013	44	56	57	43	-	-	43	57	51	49

¹ Norway 1991. ² Sweden 2001. ³ Change in statistical treatment 2011.

Note: The data cover total number of members, including unemployed, students and pensioners.

Sources: journalistforbundet.dk, www.journalistiliitto.fi, www.statice.is, www.nj.no, www.sjf.se.

Table 13. Members of national journalist unions in the Nordic countries 1995–2013 (number)

	Dansk Journalistforbund (DK)	Suomen Journalistiliitto (FI) ⁴	Blaðamannfélag Íslands (IS)	Norsk Journalistfag (NO)	Svenska Journalistförbundet (SE)
1990 ¹	..	8,570	257	5,602	..
1995	..	9,261	390	6,862	..
2000 ^{2,3}	11,500	12,345	465	8,180	19,178
2005	12,600	14,371	607	8,943	18,139
2010	14,500	15,671	546	9,522	17,508
2011	15,000	15,681	536	9,510	17,516
2012	15,400	15,359	..	9,400	17,522
2013	16,000	15,032	..	9,144	17,318

¹ Norway 1991. ² Sweden 2001. ³ Denmark 2002. ⁴ Change in statistical treatment 2011.

Note: The data cover total number of members, including unemployed, students and pensioners.

Sources: journalistforbundet.dk, www.journalistiliitto.fi, www.statice.is, www.nj.no, www.sjf.se.

IWMF (International Women's Media Foundation) global report

Table 14. Proportion of women and men as news media employees by occupational level in Nordic Europe 2010 (per cent)

Occupational level	Share (%)		Total	N (units counted)
	Women	Men		Total
Governance	35.7	64.3	100	171
Top-level management	36.8	63.2	100	190
Senior management	36.3	63.7	100	223
Middle management	42.6	57.4	100	707
Senior-level professional	43.3	56.7	100	3,795
Junior-level professional	39.5	60.5	100	557
Production and design	40.5	59.5	100	684
Technical professional	24.4	75.6	100	123
Sales, finance, administration	64.7	35.3	100	618
Other	36.2	63.8	100	177
Total				7,245

Note: Based on 32 news media organisations in Denmark, Finland, Norway and Sweden (see table below). For descriptions of "Occupational level" see to full report, page 310 (www.iwmf.org/our-research/iwmf-global-report/).

Source: *Global Report on the Status of Women in the News Media* (2011). Washington: IWMF (International Women's Media Foundation).

Number of news media organisations participating in the IWMF study

	Denmark	Finland	Norway	Sweden	Total number
Newspapers	5	6	5	6	22
TV stations	1	2	1	2	6
Radio stations	1	1	1	1	4
Total number	7	9	7	9	32

Source: *Global Report on the Status of Women in the News Media* (2011).

Table 15. Proportion of women and men by terms of employment in Nordic Europe news companies (per cent)

Terms of employment	Share (%)		Total	N (units counted)
	Women	Men		Total
Full-time, regular	41.2	58.8	100	4,535
Part-time, regular	71.3	28.7	100	167
Full-time, contract	64.9	35.1	100	356
Part-time, contract	66.7	33.3	100	12
Freelance	42.5	57.5	100	120
Other	48.1	51.9	100	1,010
Total				6,200

Note: Based on 32 news media organisations in Denmark, Finland, Norway and Sweden (see table below).

Source: *Global Report on the Status of Women in the News Media* (2011). Washington: IWMF (International Women's Media Foundation).

EIGE (European Institute for Gender Equality) European report

Table 16. Proportion of women and men as board members (excl CEOs) in selected media organisations 2012, by media in Denmark, Finland, Sweden and EU 27 (per cent)

	Newspaper (%)	Television (%)	Radio (%)	TV + radio (%)
<i>Denmark</i>				
Women	27	38	...	20
Men	73	62	...	80
<i>Finland</i>				
Women	38	...	...	47
Men	62	...	...	53
<i>Sweden</i>				
Women	50	59	50	...
Men	50	41	50	...
<i>EU 27</i>				
Women	23	22	27	28
Men	77	78	73	72

N = Number of women in study

	Newspaper	Television	Radio	TV + radio
Denmark	15	8	...	10
Finland	38	...	...	47
Sweden	8	59	10	...
EU 27	247	234	130	313

Source: *Review of the implementations of the Beijing Platform for Action in the EU Member States: Women and the Media – Advancing gender equality in decision-making in media organisations. Report (2013)*. Luxembourg: EIGE European Institute for Gender Equality. (processed)

Table 17. Proportion of women and men as board members (excl CEOs) in selected media organisations 2012 by form of funding in Denmark, Finland, Sweden and EU 27 (per cent)

<i>Form of funding</i>		Denmark	Finland	Sweden	EU 27
Public (%)	Women	28	47	62	29
	Men	72	53	38	71
	Total	100	100	100	100
Private (%)	Women	27	38	43	21
	Men	73	62	57	79
	Total	100	100	100	100
Total (%)	Women	27	41	54	25
	Men	73	59	46	75
	Total	100	100	100	100

N = Number of women in study

	Denmark	Finland	Sweden	EU 27
Public	18	30	21	495
Private	15	40	14	429
Total	33	70	35	924

Source: *Review of the implementations of the Beijing Platform for Action in the EU Member States: Women and the Media – Advancing gender equality in decision-making in media organisations. Report (2013)*. Luxembourg: EIGE European Institute for Gender Equality. (processed)

Table 18. Proportion of women and men in decision-making positions in major media organisations 2012, by media in Denmark, Finland, Sweden and EU 27 (per cent)

		Denmark	Finland	Sweden	EU 27
Newspapers	Women	36	43	39	29
	Men	64	57	61	71
	Total	100	100	100	100
Television	Women	41	...	43	36
	Men	59	...	57	64
	Total	100	...	100	100
Radio	Women	...	...	50	33
	Men	...	...	50	67
	Total	...	...	100	100
TV + radio	Women	40	45	...	32
	Men	60	55	...	68
	Total	100	100	...	100

Number of women in study

	Denmark	Finland	Sweden	EU27
Newspaper	23	30	13	1,008
Television	27	...	84	615
Radio	...	...	18	318
TV + radio	43	42	...	735

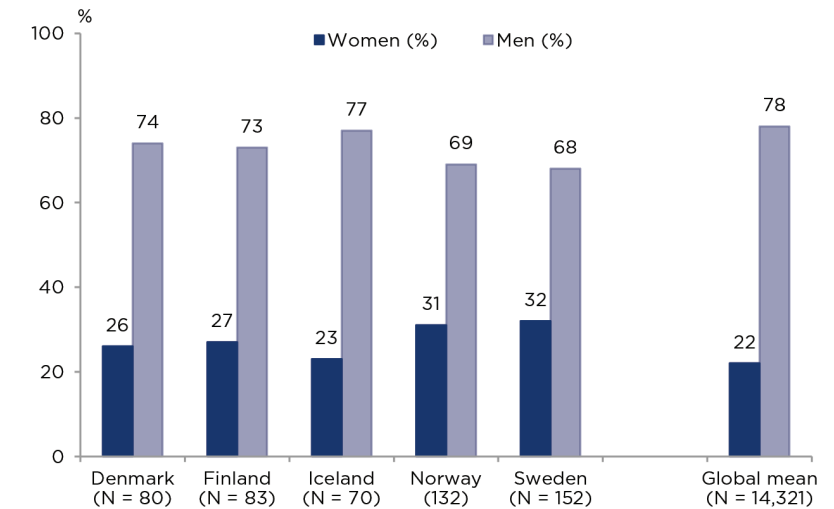
Source: *Review of the implementations of the Beijing Platform for Action in the EU Member States: Women and the Media – Advancing gender equality in decision-making in media organisations. Report* (2013). Luxembourg: EIGE European Institute for Gender Equality. (processed)

Nordic media companies included in the EIGE study

	Denmark	Finland	Sweden
Newspaper	Politiken	Huvudstadsbladet Helsingin Sanomat	Dagens Nyheter
	Television	TV2	TV4, SVT
Radio	–	–	SR
TV + Radio	DR	Yle	–

GMMP (Global Media Monitoring Project) global report

Figure 9. Proportion of women and men as subjects in news media in the Nordic countries 2009 (per cent)



Note: Based on a study of major news media (newspapers, radio, television) in each country on November 10th 2009.

Source: *Who makes the news? Global Media Monitoring Project 2010* (2010). Toronto: WACC World Association for Christian Communication. (processed)

Table 19. Proportion of women and men as subjects in news media in the Nordic countries 2009 (per cent)

	Denmark	Finland	Iceland	Norway	Sweden	Global mean
<i>News subject</i>						
Women (%)	26	27	23	31	32	28
Men (%)	74	73	77	69	68	78
Total (%)	100	100	100	100	100	100
<i>N = total number</i>						
Women	21	22	16	41	48	3,176
Men	59	61	54	91	104	11,145
Total	80	83	70	132	152	14,321

Note: Based on a study of major news media (newspapers, radio, television) in each country on November 10th 2009.

Source: *Who makes the news? Global Media Monitoring Project 2010* (2010). Toronto: WACC World Association for Christian Communication. (processed)

Table 20. Proportion of women and men as presenters, reporters and interviewed persons in news media in the Nordic countries 2009 (per cent)

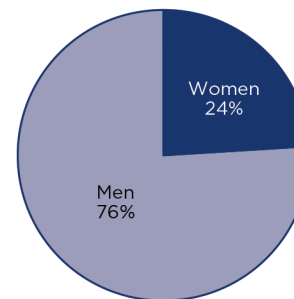
	Denmark	Finland	Iceland	Norway	Sweden	Global mean
<i>Presenter</i>						
Women (%)	0	39	23	69	47	49
Men (%)	100	61	77	31	53	51
Total (%)	100	100	100	100	100	100
<i>Reporter</i>						
Women (%)	30	40	33	30	52	37
Men (%)	70	60	67	70	48	63
Total (%)	100	100	100	100	100	100
<i>Interviewed persons</i>						
Women (%)	30	32	27	33	32	24
Men (%)	70	68	73	67	68	76
Total (%)	100	100	100	100	100	100
TOTAL						
Women (%)	22	36	26	39	43	33
Men (%)	78	64	74	61	57	66
Total (%)	100	100	100	100	100	100
N = Total number						
Presenters	61	80	90	58	70	8,039
Reporters	122	122	76	93	166	9,546
Interviewed persons	343	358	162	317	415	31,960
Total	526	560	328	468	651	49,545

Note: Based on a study of major news media (newspapers, radio, television) in each country on November 10th 2009.

Source: *Who makes the news? Global Media Monitoring Project 2010* (2010). Toronto: WACC World Association for Christian Communication. (processed)

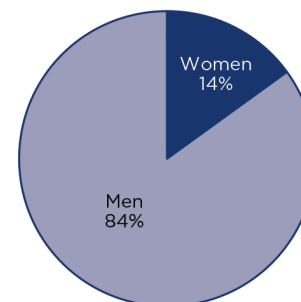
Close up on Swedish newspapers

Figure 10. Proportion of women and men as board members of daily newspaper companies in Sweden 2012 (mean value in per cent)



Note: Data based on 49 companies publishing 93 daily newspapers (3–7 issues/week). Source: Annual reports (processed by Nordicom).

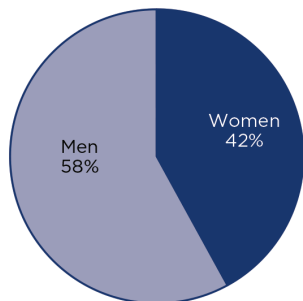
Figure 11. Proportion of women and men as CEO of daily newspaper companies in Sweden 2012 (per cent)



Note: Data based on 49 companies publishing 93 daily newspapers (3–7 issues/week). Data missing for one company (2%).

Source: Annual reports (processed by Nordicom).

Figure 12. Proportion of women and men as chief editor of daily newspapers in Sweden 2013 (per cent)



Note: Data based on 96 daily newspapers (3–7 issues/week), chief editor refers primarily to the printed edition.

Source: Retriever News Archive (processed by Nordicom).

Computer Games

Table 21. The computer game industry in the Nordic countries

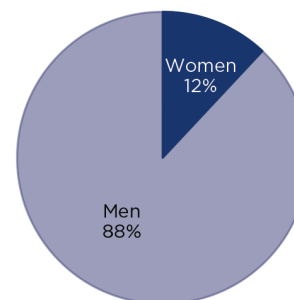
	Denmark (2011)	Finland (2012)	Iceland (2011)	Norway (2012)	Sweden (2012)	Total
Number of companies	125	150	10	99	143	527
Turnover (Euro millions)	58	250	50	38	425	821
Number of employees	615	1,800	470	349 ¹	1 967	5,201
Women (%)	...	16	...	...	15	...
Men (%)	...	84	...	...	85	...

¹ An additional number of 248 employees work outside of Norway.

Note: Year of reference in brackets.

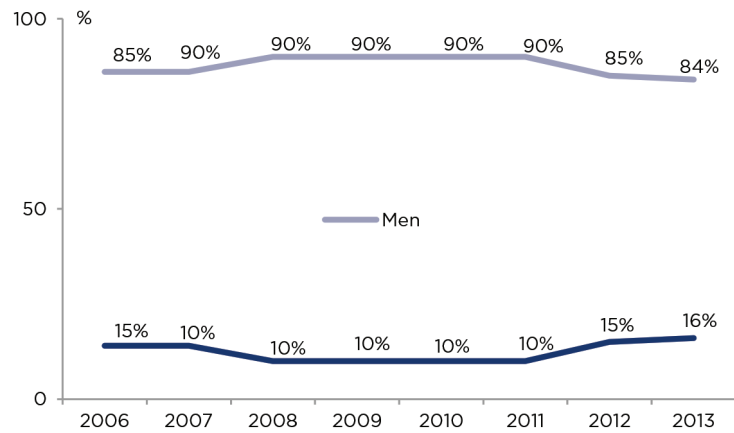
Sources: *Game Developer Index 2012*, *Dataspelsbranschen.se* [The Swedish Game Industry] (2013), Jørgensen, Kristine *Den norske spillundersøkelse, v.2.0*, 2013 (on behalf of Norske film- og tv-produsenters forening/The Norwegian Film- and Television Producers' Association).

Figure 13. Share of women and men in university computer game education in Sweden 2011 (per cent)



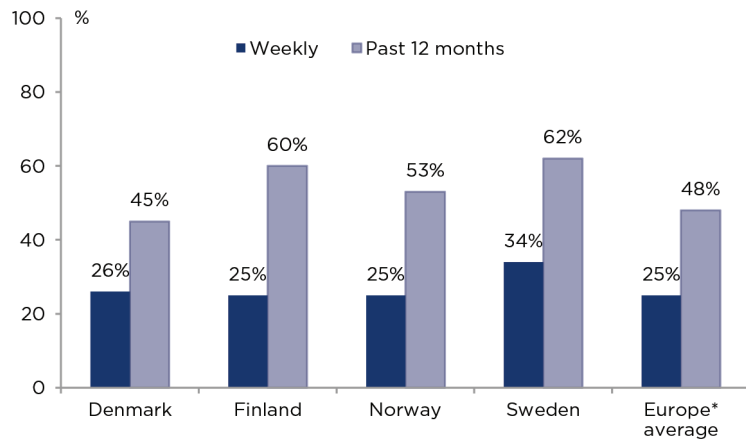
Source: *Spelutbildarindex 2011*, University of Skövde.

Figure 14. Proportion of women and men employed in the computer industry in Sweden 2006–2012 (per cent)



Source: *Game Developer Index 2012* (2013), *Spelutvecklarindex 2014* (2014), *Dataspelsbranschen.se* [The Swedish Game Industry]. (processed)

Figure 15. Frequency of gaming among online population 16–64 years 2012 (per cent)



* Austria, Belgium, Czech Republic, Denmark, Finland, France, Germany, Great Britain, Italy, Netherlands, Norway, Poland, Portugal, Spain, Sweden, Switzerland.

Source: *Videogames in Europe: Consumer study. European Summary Report* (Nov 2012). Ipsos Media CT on behalf of Interactive Software Federation of Europe (ISFE), Belgium.

Table 22. Gaming the past 12 months among online population 16–64 years by age and gender 2012 (per cent)

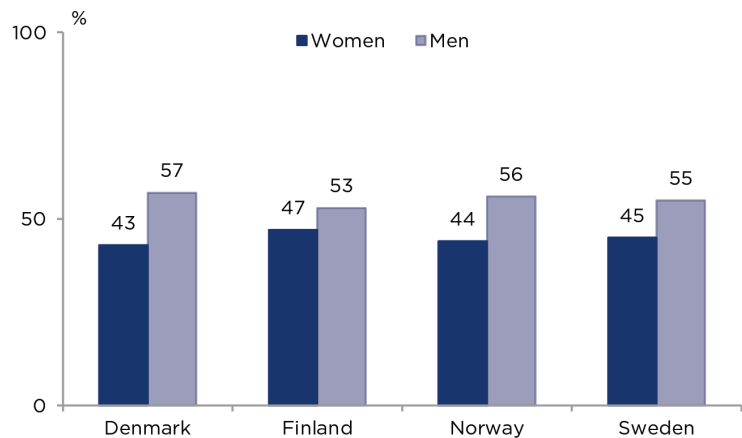
	Denmark		Finland			
	Women	Men	Women	Men		
Total	36	55	54	67		
16–24	50	65	76	81		
25–34	39	64	66	75		
35–44	49	59	56	79		
45–54	32	53	44	60		
55–64	21	28	35	47		
	Norway		Sweden		Europe* average	
	Women	Men	Women	Men	Women	Men
Total	45	61	57	66	43	54
16–24	73	84	81	89	61	80
25–34	57	83	63	88	49	67
35–44	49	67	71	79	44	55
45–54	34	46	49	58	34	40
55–64	17	30	29	26	27	28

* Austria, Belgium, Czech Republic, Denmark, Finland, France, Germany, Great Britain, Italy, Netherlands, Norway, Poland, Portugal, Spain, Sweden, Switzerland.

Source: *Videogames in Europe: Consumer study. European Summary Report* (Nov 2012). Ipsos Media CT on behalf of Interactive Software Federation of Europe (ISFE), Belgium.

Advertising

Figure 16. Proportion of women and men employed in advertising and market research in Denmark, Norway, Finland and Sweden 2011 (per cent)



Note: Data refer to SNI/NACE 73, including Advertising agencies, media representations and market research companies. The data for Finland do not include market research companies.

Sources: Statistics Denmark, statbank; Statistics Finland, employment statistics; Statistics Norway, statbank; Statistics Sweden, employment statistics.

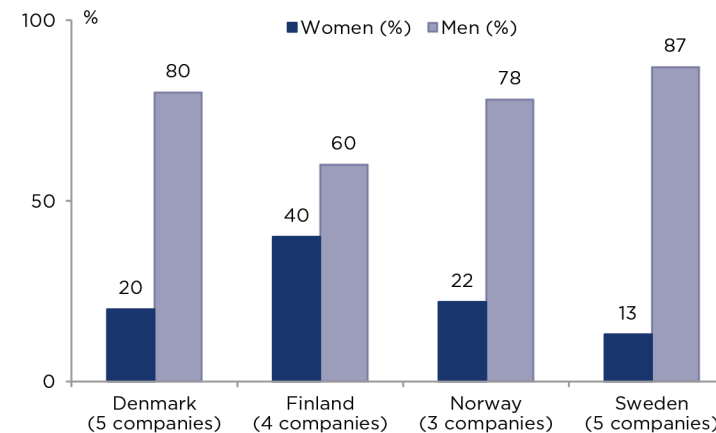
Table 23. Proportion of women and men employed in advertising and market research in Denmark, Norway, Finland and Sweden 2011 (per cent)

	Women (%)	Men (%)	Total (%)	Total number
Denmark				
Advertising and market research	43	57	100	14,172
Norway				
Advertising and market research	44	56	100	9,161
Finland				
Advertising agencies	47	53	100	9,859
Media representation	45	55	100	308
Sweden				
Advertising agencies	43	57	100	19,900
Media representation	47	53	100	6,058

Note: The data for Denmark and Norway include advertising agencies, media representation and market research companies. Market research companies are not included in the data for Finland and Sweden.

Sources: Statistics Denmark, statbank; Statistics Finland, employment statistics; Statistics Norway, statbank; Statistics Sweden, employment statistics.

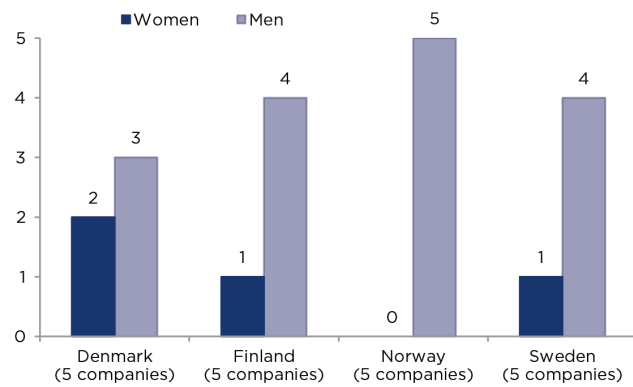
Figure 17. Proportion of women and men as board members in top five advertising agencies in Denmark, Finland, Norway and Sweden (per cent)



Note: Latest data available through data base Orbis. Information retrieved April 16th 2014.

Sources: Andersson, Billy (ed) *Byråvalsguiden 2014. Norden nästa*, Resumé, Klippan (2014), data base Orbis - Company information across the globe (Bureau van Dijk) (2014-04-16).

Figure 18. Proportion of women and men as General manager/CEO in top five advertising agencies in Denmark, Finland, Norway and Sweden (per cent)



Note: Latest data available through data base Orbis. Information retrieved April 16th 2014.

Source: Andersson, Billy (ed) *Byråvalsguiden 2014. Norden nästa*, Resumé, Klippan (2014), data base Orbis – Company information across the globe (Bureau van Dijk) (2014-04-16).

Table 25. Proportion of women and men in different categories within communication agencies in Sweden 2013 (per cent)

Category	Share	
	Women (%)	Men (%)
Owner/share owner	22	78
Member of board	19	81
Manger	48	52
Management team	40	60
Production leader	73	27
Art Director	35	65
Copywriter	42	58
Project manager/Planner	48	52

Note: Data based on a survey to the 50 largest advertising agencies within Komm (the Swedish Association of Communication Agencies), of which 29 completed the survey in full and 11 not at all.

Source: *Resumé* 31 May 2013/Add Gender.

Table 24. The five largest advertising/media agencies in Denmark, Finland, Norway and Sweden

	Denmark	Finland	Norway	Sweden
1	Kunde & co	Dagmar	McCann World group	Forsman & Bodenfors
2	ZUPA Recommended	SEK & Grey TBWA Helsinki Oy	Try	DDB Stockholm
3	AdPeople	Activeark JWT Oy	Dinamo	Lowe Brindfors
4	Wunderman	Toinen Helsinki Oy	Schjærven	PS Communications
5	Envision	Mitton Oy	Creuna	Creuna

Note: Largest based on turnover 2012.

Source: Andersson, Billy (ed) *Byråvalsguiden 2014. Norden nästa* (Resumé magazine).

Nordic doctoral dissertations on gender and media

Some of the English translations are by Nordicom and not the author. Do you think a PhD thesis is missing on the list? Please contact Nordicom to help out with the annual update of the list.

Denmark

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International commitments and resources

CEDAW

The Convention on the Elimination of All Forms of Discrimination against Women (CEDAW), adopted in 1979 by the UN General Assembly, is often described as an international bill of rights for women. Consisting of a preamble and 30 articles, it defines what constitutes discrimination against women and sets up an agenda for national action to end such discrimination. In CEDAW gender stereotypes are considered to be one form of discrimination against women, which State Parties shall take all appropriate measures, including legislation, to modify.

Website: www.un.org/womenwatch/daw/cedaw/cedaw.htm

Beijing Declaration and Platform

The adoption of the Beijing Declaration and Platform for Action from the Fourth World Conference on Women in 1995 further emphasized the need for active measures regarding Women and the media. The UN member states then agreed on making Women and the Media one of twelve areas where progress needs to be made.

Section J: Women and the Media:

1. Increase the participation and access of women to expression and decisionmaking in and through the media and new technologies of communication.
2. Promote a balanced and non-stereotyped portrayal of women in the media.

EU

EU Council of Ministers agreed in 2013 on indicators for gender equality in the media. *Council conclusions – ‘Advancing Women’s Roles as Decision-makers in the Media.’*

- Indicator 1: Proportion of women and men in decision-making posts in media organisations in the EU;
- Indicator 2: Proportion of women and men on the boards of media organisations in the EU; and

- Indicator 3: Policies to promote gender equality in media organisations.

The EU Council of Ministers calls on the Commission to take the outcome of these reviews into account in its annual Report on Progress on Equality between Women and Men.

The Council of Europe

In 2013 the Council of Europe adopted a *Recommendation CM/Rec(2013)1 of the Committee of Ministers to member States on gender equality and media*. The Council of Europe encourages their member states to create national indicators, promote good practices and support research. The recommendation points out that the issue of gender equality in the media is connected with media literacy and active citizenship and it provides guidelines for member states, media organisations and gives measures for implementation.

INTERNATIONAL RESOURCES

Global Media Monitoring Project

Since 1995 Global Media Monitoring Project has produced reports on women in the news, *Who makes the news*. The latest report indicates that in the global news flow only 24 per cent of the news subjects are women. National reports have been made from these studies both in Sweden and Denmark

International Women’s Media Foundation (IWMF)

IWMF is a Washington-based organization that is dedicated to strengthening the role of women journalists worldwide. The IWMF believes the news media worldwide are not truly free and representative without the equal voice of women. The IWMF celebrates the courage of women journalists who overcome threats and oppression to speak out on global issues. The IWMF was founded in 1990 by a group of prominent U.S. women journalists.

In 2011 IWMF published the report *Global Report On the Status of Women in the News Media* (2011) in which more than 500 news companies in 59 countries were investigated. Denmark, Norway, Finland and Sweden were all parts of the study. Chapters about Norway, Sweden and Finland based on this study can be found in the *Palgrave International Handbook of Women and Journalism* (Byerly (ed) 2013) Website: www.imwf.org

European Institute for Gender Equality

The European Institute for Gender Equality (EIGE) is an autonomous body of the European Union, established to contribute to and strengthen the promotion of gender equality. One of EIGES tasks is to deliver reports on the progress of gender equality in the critical areas of concern of the Beijing Platform for Action. In 2013 the Irish Presidency selected Women and media as the area of concern. The report served as the knowledge base for the EU Council of Ministers conclusions to adopt gender equality indicators for the media. EIGE (2013) *Review of the implementation of the Beijing Platform for Action in the EU Member States: Women and the Media – Advancing gender equality in decision-making in media organisations*. All EU member states are included in the report, which maps gender equality in four media organisations in every member state.

Website: <http://eige.europa.eu/content/activities/beijing-platform-for-action>

UN Women Watch

Womenwatch is the central gateway to information and resources on the promotion of gender equality and the empowerment of women throughout the United Nations system, including the United Nations Entity for Gender Equality and the Empowerment of Women (UN Women), the United Nations Secretariat, regional commissions, funds, programmes, specialized agencies and academic and research institutions.

Website: www.un.org/womenwatch

Global Alliance on Media

Unesco created a Global Alliance and Media and Gender in December 2013. The Global Alliance on Media and Gender aims to intensify actions towards gender equality in media content and staffing. The network includes representatives of media organizations, media professionals, academics, policy-makers, civil society groups, development agencies. Membership will be dynamic and open to all parties that subscribe to the core principles. The alliance reaffirm the outcome of 1995 Beijing Declaration and Platform for Action. Focus areas from the Final statement from 2013:

- access to and participation in digital platforms
- safety of women in media
- a positive, non-stereotypical and balanced portrayal across all forms of media and media content

- promotion of ethical principles and policies supporting gender equality
- improvement of the gender spread within media occupational groups
- empowerment of communicators with media and information literacy skills that can help advance the cause of gender equality.

These issues were further further emphasized in the *UNESCO Bali Road Map: The Roles Of The Media In Realizing The Future We Want For All* (Unesco Global Media Forum 2014).

NORDIC GENDER EQUALITY RESOURCES

The Nordic countries have a substantial infrastructure to augment gender equality. There are a number of resources, each of them with various databases and portals to provide knowledge about gender.

The Nordic Council of Ministers on gender equality

The Nordic Council of Ministers has a portal on gender equality with reports and statistics.

Website: <http://www.norden.org/en/about-nordic-co-operation/areas-of-co-operation/gender-equality/gender-equality-in-the-nordic-countries>

NIKK – Nordic Information on Gender

NIKK is a cooperative body at the Swedish Secretariat for Gender Research, University of Gothenburg, Sweden. NIKK gathers and shares knowledge about policy and practice, facts and research on gender equality through the Nordic countries and to a broad group of stakeholders. NIKK strives to provide you with excellent knowledge that can be serve as a basis for policy discussions in the Nordic countries: Denmark, Finland, Iceland, Norway, Sweden and the self-governing regions Greenland, Faroe Islands and Åland Islands.

Website: www.nikk.no

KVINFO

KVINFO is the Danish centre for information on gender, equality and diversity. The key role of KVINFO is to initiate research and disseminate information and findings, and to contribute to the development of an equal society.

Website: www.kvinfo.dk

Kilden

Kilden is a resource for gender research in Norway. Kilden has the national responsibility for promotion and information about Norwegian gender research nationally and abroad.

Website: <http://eng.kilden.forskingsradet.no>

Minna

Minna is the Centre for Gender Equality Information in Finland.

Website: www.minna.fi/en_US/web/guest/home

The Swedish Secretariat for Gender Research

The Swedish Secretariat for Gender Research at the University of Gothenburg monitors, analyses and issues information about the development, status and capacity of gender research in Sweden. It also monitors several external assignments, including IncludeGender.org, Gender Mainstreaming in Government Agencies – GMGA.

Website: www.genus.se

KvinnSam

KvinnSam - National resource library for gender studies – at Gothenburg University Library is a special library for women's, men's and gender studies.

Website: www.ub.gu.se/kvinn/

NORDICOM

Nordicom is a knowledge centre for media research. All the handouts of compiled statistics from the 2014 Nordic Gender & Media Forum seminars can be found at the Nordicom website. There you can also find a fact sheet about gender and media that was produced in collaboration with NIKK.

Website: www.nordicom.gu.se/en/media-trends/nordic-gender-media-forum

Nordicom also has a database: the NCOM relation database offers search in the field of Nordic media and communication research. There are four data types represented in NCOM database: Nordic media researchers, research institutions, research projects and research publications are continually updated by Nordicom.

Website: www.nordicom.gu.se/en/media-research/nordicoms-databases

Who decides what you see on television? Which issues are important, and who gets to speak their mind in the news? How are women and men featured in texts, photos, computer games, advertising and movies?

Questions like these are of great importance when it comes to gender equality in society, and therefore the media is a relevant sector to reach with gender mainstreaming efforts. There is an increasing pressure on media to step up and take measures to ensure women's access to the media industry and to combat gender stereotypes. The UN member states committed to this already in 1995 in the Beijing Platform for Action, but how gender equal is the Nordic media?

The Nordic region is well known for having gender equality as a hallmark of society. In the media sector, however, the male dominance persists in many areas, both in the industry itself and in the output. However, in the Nordic region there are also important examples of structural and individual steps towards gender equality in the media.

Making Change. Nordic Examples of Working Towards Gender Equality in the Media presents a collection of inspiring media practices in the Nordic region and a compilation of comparative data on gender equality in the Nordic media sector (film, journalism, advertising and computer games). Contributing authors are representatives from academia, civil society, activism and industry.

The Nordic Council of Ministers has a 40 year history of gender equality cooperation in the Nordic region. Nordicom's assignment is to intensify the work with gender equality in the media through the project Nordic Gender & Media Forum. This book is a result of these efforts.

Nordic Gender & Media Forum



NORDICOM

Nordic Information Centre for Media and Communication Research



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