

Introduction

The Swedish Union for Theatre, Artists & Media and Swedish Performing Arts have over the past years collaborated on issues concerning gender equality, discrimination and abuse. We offer, both together and independently, competence development programs and consultations regarding these questions. For more information, contact your organization.

The gender equality checklist is a part of our collaborative effort and its use can be initiated by and overseen by a local working group composed of representatives from both employers and unions. It is conceived as a tool for managing directors, heads of departments, union representatives and equality advisors, to inspire discussion and to track equality processes in your organization. Our hope is that the checklist will help you make active and conscious decisions regarding for example recruitment and artistic portrayal and that it will make gender equality an integral part of the agenda in your daily work. The checklist is designed to apply to all groups of employees (artistic, technical and administrative) irrespective of the nature of their employment contract (long term, short term or freelance).

The checklist can be utilized during season planning, department meetings, first readings or in the planning of individual productions. Please don't forget to follow up results when you are evaluating your activities! The checklist can be a handy discussion aid in evaluations, even if this is not its primary purpose. Since the checklist covers such a wide field it is advised to use those parts that are relevant to the situation, in the artistic process, in separate projects or in the overall effort to achieve gender equality in the organization. The checklist can be filled in by all individual participants in any specific activity or by a group representing different interests. We recommend that each question be discussed as the checklist is filled in.

A list of suggested reading is available at:

www.svenskscenkonst.se www.teaterforbundet.se

Gender equality: A state that can be considered to exist when women and men have the same possibilities, rights and responsibilities or when women and men have equal status and influence. **Equality:** Every individual has equal value. **Gender:** Biological sexual identity. **Genus:** The social gender created by social and cultural processes in which individuals are formed as either masculine or feminine. Gender socialization can be determined by social systems, hierarchies or cultural attitudes. **Sexual abuse:** Behavior of a sexual nature that violates an individual's dignity. **Gender related abuse:** Behavior that violates dignity in a manner connected with a person's gender.

The above terms are defined according to Office of Equality Advocates (JämO) with the exception of sexual abuse and gender related abuse, which is defined according to Sweden's Discrimination Legislation and laws.

Daily work

This section is suited for discussion/reflection about individual productions, for use at various staff meetings and in planning of the coming year's repertoire or activities. We recommend group discussion/reflection around the significance of each alternative, and then filling in the resulting answer.

It is my/our understanding that questions of gender equality and genus are an important part of the activities of this theatre.

YES NO

It is my/our understanding that questions of gender equality and genus are regularly put forward and discussed in this organization, leading to increased consciousness.

YES NO

It is my/our understanding that at our theatre, men and women have equal conditions and opportunities to practice their profession, develop in their profession and to influence their work and place of work.

YES NO

It is my/our understanding that at our theatre it is possible to combine work and parenthood and that there are clear guidelines for this in our plan for gender equality.

YES NO

It is my/our understanding that the theatre has routines to ensure that all employees, regardless of position or contract type, are made aware of the contents of the theatre's plan for gender equality, as well as policies concerning sexual abuse, policies which the theatre is compelled by law to establish.

YES NO

It is my/our understanding that the theatre has routines to ensure that all employees, regardless of position or contract type, have knowledge of that which defines sexual or gender related abuse, that these forms of abuse are forbidden by law and that the employer has the responsibility to see that no occurrences of this sort take place. Also, that the theatre has identified certain individuals that can be approached by anyone who feels that they are the victim of such abuse, and has explained actions taken in the event of reported sexual abuse.

YES NO

It is my/our understanding that persons with leadership functions that I/we come in contact with are aware of, and have tools to implement, the theatre's plan for gender equality.

YES NO

I/we experience that persons with leadership functions have competence in dealing with questions regarding gender equality and the prevention of gender related and sexual abuse and that they are aware of their responsibility in regard to these issues.

YES NO

It is my/our understanding that the theatre has routines for informing freelancers in leadership positions (for example directors) of their responsibility towards the theatre's plan for gender equality and to ensure that all policies put in place are followed.

YES NO

It is my/our understanding that rehearsals of sensitive scenes and costume changing or fittings will be treated with care and respect for all concerned. For example, rehearsals of scenes of sensitive nature will take place only in the presence of persons necessary for work on the actual scene.

YES NO

It is my/our understanding that that the plan for gender equality applies equally to touring activities and that tour arrangers are aware of this.

YES NO

Artistic process

The chapter below may be used in the planning of an individual production (see separate heading) or in the planning or evaluation of a whole season (see separate heading). In the section that applies to planning for a whole season you can see both the total percentage of men and woman in different positions but also how these are distributed in relation to main stage or studio productions. We recommend group discussion/reflection around the significance of each alternative, and the filling in of the resulting answer. Fill in all answers relevant to your situation and supply numbers of individuals in each column.

Individual production	No. of women	No. of men
Artistic staff		
Creator of the piece (director, playwright, choreographer, conductor)		
Director's assistant		
Set designer		
Costume designer		
Dramaturge		
Lighting designer		
Ballet master		
Ballet instructor		
Ballet répétiteur		
Stage artists		
Actors		
Dancers		
Singers		
Musical artists		
Musicians		
Chorus members		
Roles/assignments, use criteria relevant to the context		
Larger roles		
Medium sized roles		
Smaller roller		
Own criteria (question and discuss!)		

Individual production	(no.of women)	(n m)
Age distribution		
- 20 years		
20-30 years		
31-45 years		
46-60 years		
61 years -		
Technical staff		
Prompter		
Stage technicians		
Lighting technicians		
Sound technicians		
Costume technicians		
Properties		
Make-up		
Administrative staff		
Marketing department		
Producers, stage managers		
Other for example office staff, sales staff, planning, leadership		

Theatre season	Main stage No. of Women men	Studio Space No. of women men	Lunch theatre Readings no. of Women men	Total All stages No. of Women men
Artistic staff				
Creator of the piece (director, playwright, choreographer, conductor)				
Directors assistant				
Set designer				
Costume designer				
Dramaturge				
Light designer				
Ballet master				
Ballet instructor				
Ballet répétiteur				
Stage artists				
Actors				
Dancers				
Singers				
Musical artists				
Musicians				
Chorus members				
Roles/assignments, use criteria relevant to the context				
Larger roles				
Medium sized roles				
Smaller roles				
Own criteria (question and discuss!)				
Age distribution				
-20 years				
20-30 years				
31-45 years				
46-60 years				
61 years -				

Theatre season	Main stage no. of women men		Studio theatre no. of women men		Lunch theatre Readings No. of women men		Total all stages no. of women men	
Technical staff								
Prompter								
Stage technicians								
Lighting technicians								
Sound technicians								
Costume technicians								
Properties								
Make-up								
Administrative staff								
Marketing department								
Producers and stage managers								
Other for example office staff, sales staff, planning, leadership								

Discuss/reflect concerning the artistic process

We have analyzed who/whom are the subject in our production, in other words, from whose perspective the story is told (for example a woman's or a man's) and are aware of the way in which this affects the story.

YES NO

Our casting has been analyzed from a gender perspective (we have for example looked to see if there are non gender specific roles or if artistic gains may be made by changing the gender of one or more roles).

YES NO

The portrayals in our production have been analyzed from a gender perspective in which we have reflected over gender, power and sexuality. We have thus avoided perpetrating preconceived images of how masculine and feminine should be defined.

YES NO

If nude scenes and/or scenes of a sexual nature are present in our production, we have seen that they are considered carefully and can be motivated artistically. We have in this way avoided any routine exploitation of the female or male body.

YES NO

We are conscious of the choices made in relation to costume and make-up for women and men and the impressions that are thereby communicated to the

Marketing and audience development

This section is suitable for discussion both of individual productions or of longer term production planning. Some parts are more relevant for marketing and sales departments while others may apply even to artistic planning. Use those that suit the nature of your work. We recommend group discussion/reflection around the significance of each alternative, and then filling in the resulting answer.

Photographs or illustrations in marketing materials	women (number)	men (number)
Program		
Poster/flyer etc.		
Season program		
Images on website		
Production photos for press /media		
Social media		
other:		

Discuss/reflect regarding marketing and audience development.

We have analyzed marketing from a gender equality and gender perspective (for example choice of pictures, how women and men are described in text and images and how bodies are exposed).

YES NO

We have discussed how we through marketing and audience activities can work towards attracting a diverse audience with regard to gender.

YES NO

When we plan extra activities such as café theatre, activities outside the theatre etcetera we discuss how these will reach a female as well as a male audience.

YES NO

We produce audience and marketing activities designed to reach both men and women.

YES NO

We discuss with the audience questions regarding gender, gender and portrayal.

YES NO



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