

Cultural Heritage
and Gender
Perspective.
White Paper

WOMEN'S LEGACY



Cultural Heritage and Gender Perspective. White Paper



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Introduction

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A growing interest for gender and cultural heritage interaction has been detected throughout Europe in the last five years. Cultural programmes such as the European Heritage Days synergized by the European Council with the backing of the European Union more frequently address the role of women in the tangible and intangible creation, preservation and transmission of cultural legacies. In keeping with this, we have created the Women's Legacy network a project led by the Bizkaia Provincial Council, whose aim is to act as a European platform to include gender perspective in the interpretation of our cultural heritage. The drafting of this White Paper arose as one of the central actions of this programme resulting from the experience of the 2018 European Heritage Days, and aims to be a support tool for professionals who manage cultural heritage.

Cultural policies are beginning to evidence the need for in-depth analysis into the different relationships men and women put in place with regard to cultural heritage, since this is neither uniform nor unitary, but rather cover different forms of cultural empathy among which gender plays an essential role.

Today, we are moving towards a new vision which aims to overcome the traditional androcentric conception of cultural assets. Nonetheless, incorporation of the gender perspective in the interpretation of cultural heritage still comes up against considerable resistance which must be overcome, whilst at the same time the shortcomings and difficulties in its application are patent.

Taking as a starting point, the experiences undertaken in five European regions and countries, this White Paper spells out the most common mistakes made when tackling the study, assessment and dissemination of cultural heritage, and proposes actions to be carried out in four specific realms:

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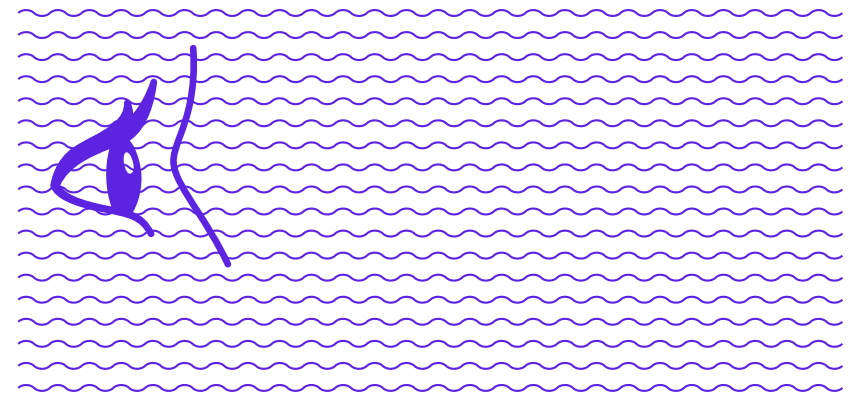
Research, training, education and interpretation.

Why the White Paper?

The thoughts expressed in this document are intended to be a source of reference for all those interested in working in the field of cultural heritage from an inclusive perspective, which takes into account the contributions made by men and women to shared cultural heritage.

The professional practice shows that there is still a long way to go before the traditional notion of “historic-artistic heritage”, which prevailed until well into the 20th century, is replaced by the more inclusive notion of “cultural heritage”. It was only in the middle of the last century that the elitist and occicentric (or more precisely, Eurocentric) legitimation of cultural studies began to be questioned. A new concept emerged, which we are currently redefining, incorporating multiple identities: indigenous and non-white, rural, working class, from newly independent or stateless nations. Thanks to this development, catalogues and inventories of cultural heritage began to include elements of ethnographic, industrial or intangible heritage that, to a large extent, have ended up subverting the way we understand the very assets that make up our cultural references.

Our approach



“(...) when we see with one eye, our vision is limited in range and devoid of depth. When we add to it the single vision of the other eye, our range of vision becomes wider, but we still lack depth. This is only when both eyes see together that we accomplish full vision and accurate depth perception”

—GERDA LERNER,
The creation of patriarchy, 1986

However, the issue of gender seems to have been left out of how this concept has been redeveloped, which has contributed to perpetuating a perspective that ultimately marginalises and invisibilises women. This calls for a strategic document that brings together both perspectives and incorporates the gender perspective into this new perception of cultural heritage; without this, the approach will be incomplete, biased and lacking the necessary depth.

Here are the reasons why this White Paper is essential:

a

So far, we have only studied heritage from an **androcentric point of view**

1. This perception of authorised heritage needs to be transformed.
2. It is a question of **scientific rigour**: the contributions of 50% of humanity must have the same presence as those of the other half.

b

It is essential to make **women's contributions** to Europe's common heritage more visible

1. Times have changed and society is demanding that women have more of a presence in all areas.

c

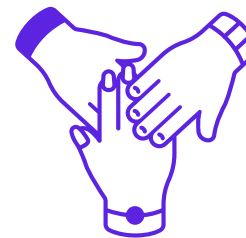
We must promote proactive attitudes to **fill the gaps** that women have left in history

1. We must **change the framework**, not just incorporate content.
2. Superficial measures are not enough.

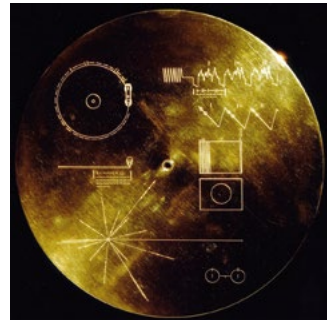
d

We must ensure that this effort **is forward-looking**

1. We should not limit ourselves to brief actions or anniversary-inspired events.
2. We want to contribute to the integration of a gender perspective into **European cultural policies**.



Voyager's Golden Record



“In 1977 two probes called Voyager were sent into space. In anticipation that they might, at some point, come into contact with extraterrestrial civilisations, each carries a golden record with sights and sounds from Earth, including several musical compositions. Of these, **only one is by a woman**, the electronic composer Laurie Spiegel.



If in 40,000 years' time someone has to figure out what the contributions of women have been to Earth's culture, the information sent will probably lead them to think that the contribution from women is meagre, **barely 3%**.”



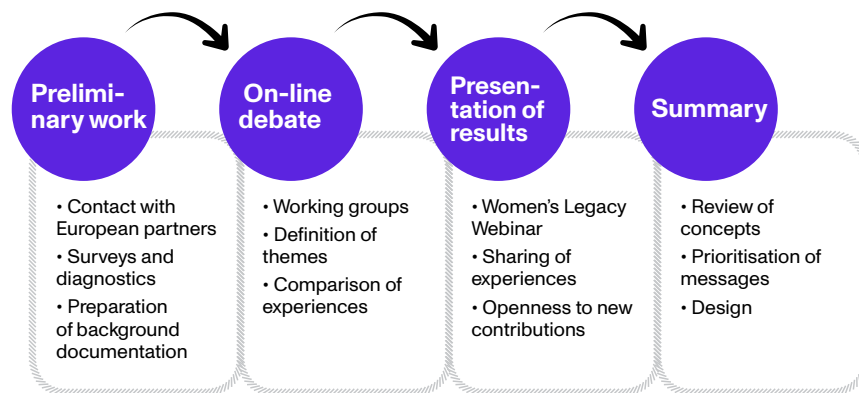
Do you still not know why this White Paper is necessary?

General methodology

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The aim of this White Paper is to develop the necessary strategies to make women's contributions to our cultural heritage more visible. With this document, we want to lay the foundations for the creation of new instruments for heritage interpretation, incorporating the gender perspective and therefore allowing it to contribute to the achievement of equality.

The following method was used for this purpose:



Organisational Model

This White Paper is a European-wide study that establishes a number of actions to effectively incorporate a gender perspective in the interpretation of cultural heritage. It brings together experiences from five European countries and regions. The aim of this is to create a common forum for reflection to connect the knowledge generated and its possible practical applications at different levels, through the involvement of a wide range of actors.

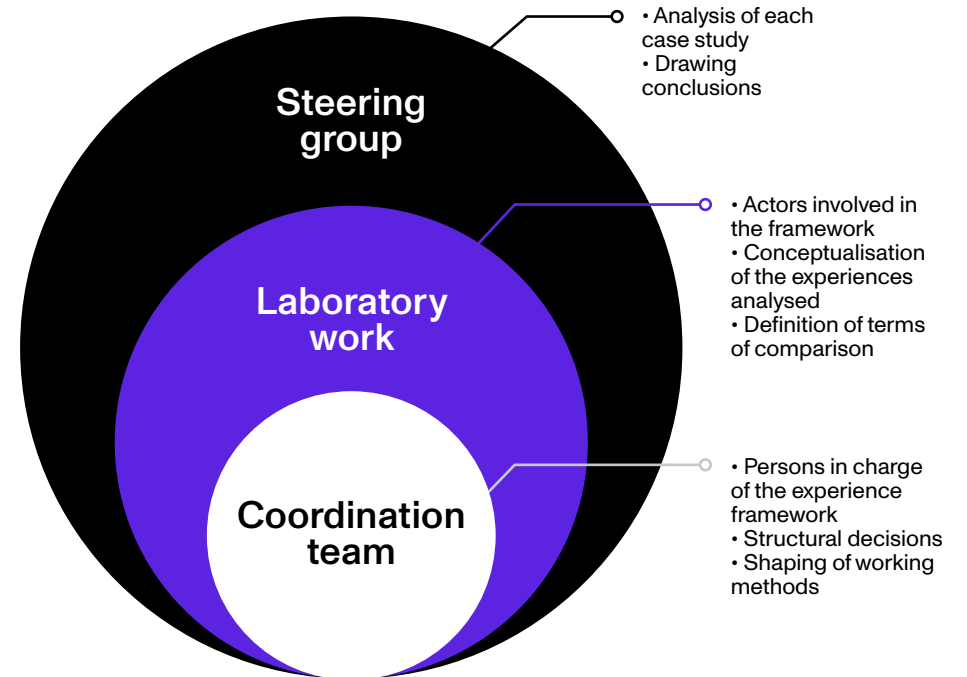
It is precisely the heterogeneous casuistry of the experiences analysed that has made it necessary to propose a flexible organisational model and one capable of adapting to specific situations. Situations that relate to the nature and scope of each of the case studies, but also with the variety of circumstances surrounding them, including the differences between the actors that have created and promoted them. The project has been promoted by Bizkaia, based on the experience acquired with the organisation of the *Emakumeen Emaria* programme (European Heritage Days, 2018), which has provided the project's **experience framework**.

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Territory	Agent	Experience	Framework	Responsible party
Bizkaia	Bizkaiko Foru Aldundia Provincial Council of Bizkaia	Emakumeen Emaria Women's Legacy	European Heritage Days, 2018	Aintzane Eguilior Mancisidor
Eslovenia	Arboretum Volčji Potok	Marija Auersperg Attems Project	European Year of Cultural Heritage, 2018	Mateja Račevski
Ile-de-France	Association HF Île-de-France	Journées du Matrimoine	European Heritage Days, 2015-2020	Emmanuelle Cordoliani
England	Heritage Open Days	Extraordinary Women	European Heritage Days, 2018	Sarah Holloway
Valencia	González Martí National Museum of Ceramics and Sumptuary Arts	Relecturas (Rereadings)	Work In Progress	Liliane I. Cuesta Davignon
Bizkaia	La Encartada Fabrika Museoa	Women and gender equality. Educating from the museum	Regular museum programme	M.ª José Torrecilla Gorbea
Italy	Polytechnic University of Turin POLITO	MoMoWo Women's Creativity since the Modern Movement	Work In Progress	Caterina Franchini Emilia Garda Giuliana di Mari Alessandra Renzulli
Basque Country	WikiEmakumeok	WikiProject Women	Work In Progress	Sonia Francisco

These experiences have formed the **steering group**, and they have been joined by other initiatives and people interested in the subject. All of this amounted to an enormously varied casuistry which, moreover, was developed in areas of work that had the same objectives, but were separated geographically. This, coupled with the pandemic declared in March 2020, has meant that the organisational model has had to prioritise the remote working of participants.

Therefore, the actors have been divided into **three work teams**:



External advisors

In addition, we have had advice from **external actors**, who have been involved in the diagnostic phase and have contributed their knowledge on various case studies that have been incorporated into the drafting process of this White Paper. For this purpose, the editorial team contacted a group of women of recognised standing, some directly related to the field of cultural heritage and others belonging to other areas of expertise such as science, anthropology, artistic creation, etc.

This has provided a more comprehensive overview of the subject matter, has facilitated an improved definition of priorities and allowed us to clearly set out the strategic axes to be addressed in successive phases of the work.

In this sense, the collaboration of institutions such as the Euskal Herriko Unibertsitatea-University of the Basque Country (EHU/UPV), whose teaching staff has always been willing to collaborate, Unesco Etxea (Unesco Centre of the Basque Country), the Department of Culture of Eusko Jaurlaritza-the Basque Government (EJ/GV), as well as the involvement of professionals from other fields, has been vital. Although relationships were initially established with a larger number of people, **a working group of nine women** was eventually set up:

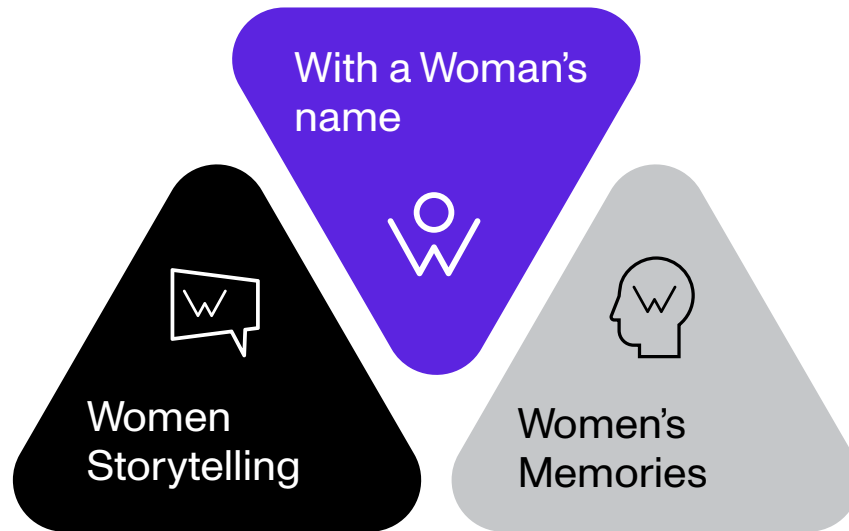


External advisors from the **Women's Legacy** project:

Name	Institution/Entity/Project	Specialisation
Victoria Ateca Amestoy	Spanish Association for the Cultural Heritage Management	Cultural policies
Belen Bengoetxea Rementeria	EHU/UPV Department of Geography, Prehistory and Archaeology	Archaeology
Margaret L. Bullen	EHU/UPV Faculty of Education, Philosophy and Anthropology	Feminist anthropology
Teresa Campos López	EHU/UPV Faculty of Education	Teaching of Social Sciences
Susana Carramiñana García	EJ/GV Department of Culture	Equality technician
María Castejón Leorza	Independent professional	Cultural programming
Marta Macho Stadler	EHU/UPV Chair of Scientific Culture	Scientific dissemination
Maidar Maraña Saavedra	Unesco Etxea (Unesco Centre of the Basque Country)	Cultural rights
Cristina Simó Espinosa	Ecomuseu de les Valls d'Àneu	Heritage interpretation

Topics for discussion

The discussion was organised around three main thematic blocks. This structure has served as a framework for the presentation of international and local experiences on heritage interpretation from a gender perspective.



Women Storytelling

Are there alternatives to the authorised account of cultural heritage? And above all, how can we build a richer and more inclusive narrative? We reflect on how to communicate heritage through a gender perspective. It is a question of glimpsing new horizons, of incorporating women's contributions to heritage and of proposing a more complex reading of our cultural heritage.

With a Woman's name

Cultural heritage undoubtedly inspires current (and future) generations. Therefore, if we really want a fairer and more equal society, it is essential to recover prominent women: inspiring female figures, women who have contributed to Europe's cultural heritage as creators or patrons, who achieved recognition in their time and whose contributions we must reclaim.

Women's Memories

Mere knowledge of women's cultural heritage is not enough. It is also essential to communicate and disseminate it, involving the whole of society in this legacy. This is a task for a large number of actors, but especially for public administrations.

Definition of terms

This White Paper fits logically into the broad school of feminist thought and, consequently, into the discipline of women's studies, which aims to take a critical stance on the traditionally established body of knowledge with a view to promoting a more just society. In this sense, it is a question of approaching everything related to cultural heritage from a new point of view that actively campaigns (as required by today's society) for the achievement of equality between the sexes, but for also the creation of new heritages in which no one is excluded.

“The phenomenon of the universal man is not an innocent coincidence: it is rooted in the origins of the romance languages, an amalgamation of mediterranean peoples inherited from an ancestral misogyny, and clearly represents the language and culture of a people, the romans, for whom women did not exist for citizenship or for politics, and were just another piece of male property”.

—M.^a ÁNGELES QUEROL, in *Museos arqueológicos y género. Educando en igualdad*. Madrid: Ediciones Universidad Autónoma de Madrid, 2017

Following a well-established trend in gender studies, we assume that the approach to this task must avoid two extreme positions: that of merely adding women's names to already established studies (that has ironically been called "add women and shake") and the temptation of adamism (which, also ironically, has been called "evism") to ignore everything that has been studied to date, considering it contaminated by a logic that must be overcome at all costs. Because, as most studies on the subject point out, **the problem is less about rewriting history than about writing it well, with the rigour befitting a scientific discipline.**

In order to do so, it is necessary to assume as a starting point that heritage, like art history or any other discipline associated with human manifestations, is not neutral. Its selection and evaluation is aligned with "cultural assumptions about women". For centuries, women have had their interests dominated by male interests and their access to education and public life has been organised according to deep-rooted (but not necessarily accurate) beliefs about the "natural" abilities of both sexes (CHADWICK 1990: 8). Due to these beliefs, women have been literally erased from the authorised discourse, their status as subjects eliminated and their participation in the consolidation of systems of ideas reduced to virtually nothing (LERNER 1986: 341). And, although it is not our aim to lay the foundations for a non-sexist use of language (one of the most frequent demands of the feminist movement), we do want **to highlight the role that androcentric language has played in this elimination of women from any theoretical formulation.**

Reversing this process, even initiating a paradigm shift, requires **new concepts to be defined** that allow us to name something that, until now, has not been valid in knowledge systems, providing us with the necessary tools to begin to build a new system that transforms



the relationships between women, gender and cultural heritage. It will be of no use to use a number of new words if they are only shared by a small number of people dedicated to the study of this subject. At the same time, by using everyday words we run the risk of their meaning being misinterpreted, since their meaning has been distorted by their use and abuse in areas such as the media. This section is therefore an essential part of this White Paper.



Cultural Heritage



- **Cultural legacy** that we received from the past, that we experience in the present and that we will pass on to **future generations**.
- **It is not limited to monuments** and collections of objects, but also includes oral traditions, social practices, rituals, festive events, knowledge and practices, know-how and techniques, etc.
- It has the potential to promote **access to and enjoyment of cultural diversity** and helps to maintain **social cohesion**.

Gender



- A word from the Anglo-Saxon tradition, which aims to differentiate the biological category from the **cultural definition** that society assigns to each sex.
- It is a **social construct**, and must therefore be understood in a particular society and at a particular time.
- It is a **relational category** that seeks to explain the differences between human beings of different sexes, especially in terms of power relations.

Sex/gender System



- **Institutionalised allocation of resources, property and privileges** to particular individuals, based on the culturally defined gender role in each society.

Patriarchy



- **Institutionalised manifestation of male dominance** over women, which transcends the nuclear family and extends to all areas of society.
- It does not entail complete disenfranchisement, but it does imply that men, by virtue of being men, have power in the most important institutions, from where they perpetuate **unequal relations** with women.

Patriarchal System



- System imbued with **structural inequalities** that, **on the basis of gender**, institutionalise **male primacy**.



Feminism

- School of thought** that structures reflections on the sex/gender system
- It is based on the **principle of equal rights** for women and men.
- It is structured as an **organised movement** fighting to achieve this equality.



Androcentrism

- School of thought that is exclusively approached from a **male point of view**.
 - It prevents women being considered** as subjects, while placing a masculine point of view as the only possible point of reference, denying any reciprocal relationship between the sexes.
 - It tends to generalise as universal** what is exclusively the result of **the male gaze**.
-

Some preliminary issues

The application of a gender perspective to the interpretation of cultural heritage is not only a new topic; it is also a complex and often perceived as abstract issue, which requires knowledge of concepts that are not yet commonplace in everyday life. Therefore, in addition to defining the terms and specifying the language used, we must be aware of the **legal and juridical situation** that defines the framework in which we work. Likewise, in order to put these aspects into practice and make them tangible, it is necessary to address three areas: **cultural heritage assets, the actors in charge of their interpretation and transmission**, and the different **audiences** that will act as recipients.

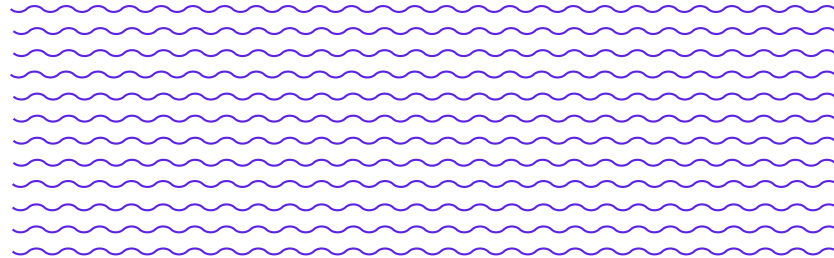
Cultural heritage properties

No property is heritage in itself. Meaning must be attached to it, in a process through which it is given a series of values that make it capable of being appreciated, valued, conserved and protected. Cultural heritage involves a selection of elements from the past for use and enjoyment in the present, a selection that will also be necessary for its future outlook. And in this selection, not only memory plays a role, but also forgetting (SMITH, 2006). Absences therefore become signs as telling as a presence, as a result of the redefinition that each society decides to give to places, events, names, etc. Applying a gender perspective to this selection will be vital in order to make contributions of all people to our culture visible.

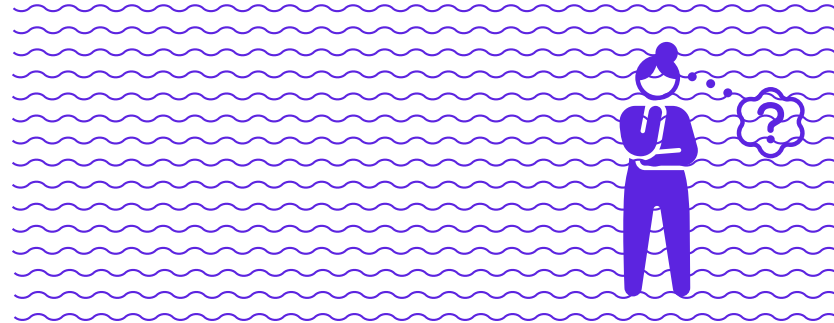
Heritage is not a fixed concept; it is subject to multiple interpretations, which influences its consideration and therefore the highlighting of certain aspects and not others. It is also a reference to culture and identity, embodying the values that a given society reflects and wishes to transmit. The problem is that, at present and as it stands, instead of being a unifying element, it becomes a factor for marginalisation, which to a certain extent legitimises the subordination of some human groups compared to others.

Choosing to preserve some cultural assets or manifestations and let others languish (or, in the most extreme case, disappear) is not a neutral act, but is the result and reflection of the historical and social processes that lead to the decision of whether or not to consider an element to be a part of heritage.

Excluding women from this process therefore means not taking into account all possibilities for the promotion and preservation of cultural heritage. The good news, however, is that this dynamic can begin to change if the transformation of the cultural system is also encouraged. This transformation must, of course, incorporate new perspectives, but perhaps at this point it is more interesting to begin by dismantling some of the more entrenched assumptions about the role of women in cultural heritage:



Are women always included in cultural heritage?



What should we do when cultural heritage explicitly excludes women?

Is it lawful to prohibit women's access to a given cultural heritage property (tangible or intangible)?

Is tradition a strong enough argument to perpetuate gender discrimination?



Can an asset be considered heritage if it explicitly excludes part of society?



What happens if a cultural practice is rife with gender inequalities?

How can we deal with gender conflicts around celebrations, festivities, social practices, etc?



Can cultural heritage be redefined from perpetuating inequality to being an element of change?



Gender inequality is also perpetuated through the promotion and dissemination of a heritage that has been mutilated in terms of gender, in which omissions and silences reveal the power of cultural ideology.

Excluding women, not giving them the opportunity to contribute a different value system, means not taking into account the full potential of cultural heritage.

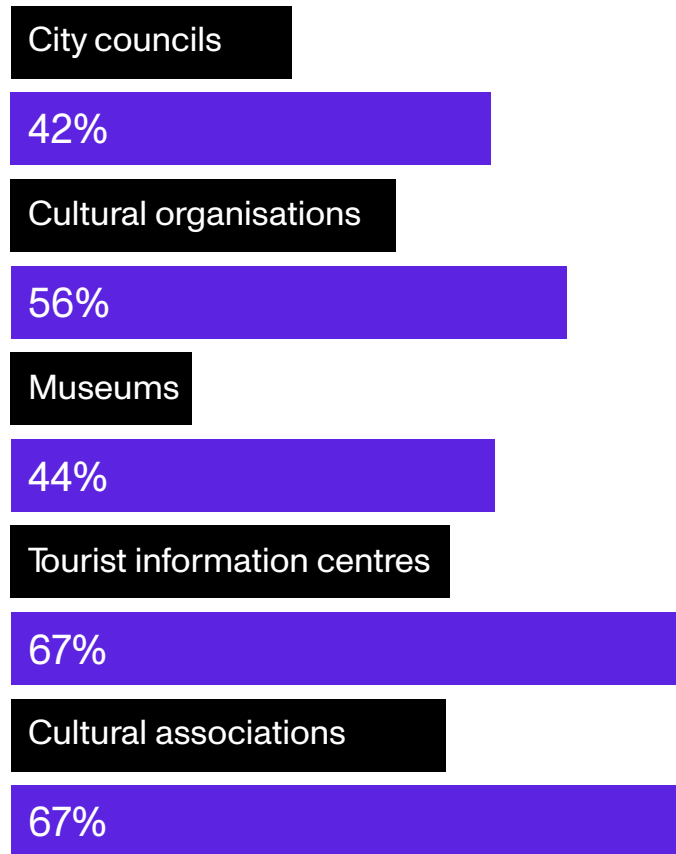
New ways of understanding cultural heritage have made it possible to enrich the concept, making it more universal and participatory. Incorporating an inclusive vision of women's contributions is still an unresolved issue, but we are already witnessing an unstoppable questioning of authorised heritage discourses and the coming years will certainly bring a transformation of the androcentric conception of cultural goods.

Actors involved in heritage interpretation

A good interpretation of cultural heritage from a gender perspective requires the involvement of the different actors in charge of its custody, research and dissemination. In this regard, during 2019 and 2020 the Women's Legacy team conducted several surveys to understand the sector's situation and needs. The study included public, private and public-private actors, cultural heritage professionals, and non-profit and voluntary associations. And it should be noted that some respondents find **the concept of a "gender perspective" too abstract or do not know how to incorporate it into their daily lives.**

With the exception of a few very specific cases, **the organisation of activities that incorporate the gender perspective tends to fall to public entities** (city councils, tourist information centres, museums, cultural centres, educational centres, etc.), while the involvement of associations and private companies relating to these issues is much lower.

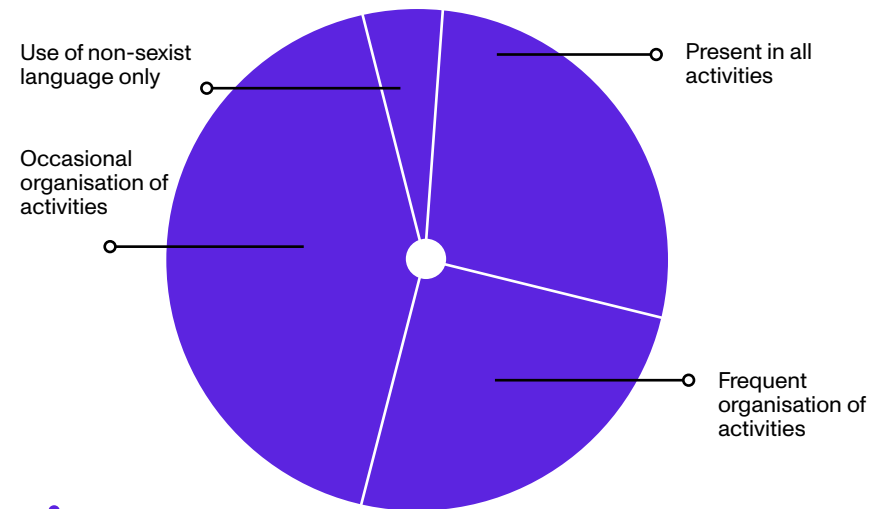
% of organising entities that have received training regarding gender issues (*)



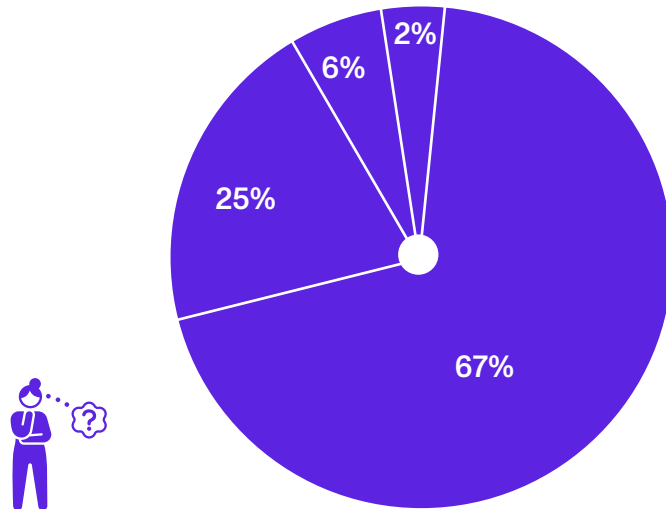
(*) private companies and educational establishments have not been included because of insufficient sampling.

Some 69% of the entities consulted had carried out cultural heritage dissemination and interpretation activities that sought to make women's contributions visible before 2018. More than 30% of these actors state that they incorporate the gender perspective in all the activities they organise, without the need to look for a specific theme. Of the remainder, a small percentage (3%) limit these actions to the use of inclusive and non-sexist language, while 67% regularly organise activities in this regard (21%) or at least occasionally (46%).

Prior experience



Importance of a gender perspective



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- 2% — Not very important
- 6% — To be kept in mind
- 25% — Very necessary
- 67% — Essencial

It is worth noting the **positive attitude** of the sector as a whole. When asked about the importance given to the gender perspective in cultural heritage activities, only 2% of the answers show little interest (in fact, no one answered that it is an unimportant issue), while a **very large majority** (as much as 92%) **believe that gender mainstreaming is essential** (67%) or **very necessary** (25%).

30% of respondents say that they have trained themselves, i.e. a significant percentage of people involved in cultural heritage interpretation see the need to work on the gender perspective and have sought to train themselves.

A crucial aspect to be taken into account is the **lack of training** in the sector. Most of the entities (57%) report having some kind of training on gender issues. However, **in no case** does the training received **relate specifically to cultural heritage**. Generally, these are courses related to equality plans or specific areas of public authorities, such as urban planning, communication, etc. It is also significant that **more than 40%** of those who organise cultural heritage interpretation activities in Bizkaia still **lack training** in gender mainstreaming or, at least, have never undergone specific training on these issues.

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Target audiences

In general, audiences (whatever their specific characteristics) tend to distinguish between two types of heritage: monumental heritage, which belongs to the elite, which is tangible and material; and “minor” heritage, which belongs to communities and is intangible and immaterial. The latter group is local, traditional, everyday, empirical and unrepresentative, while the former is universal, artistic, exceptional, intellectual and representative. Heritage considered to be feminine usually falls into the second category. And it tends to do so because we apply our existing gender biases to it.

There are many societies in which women are assigned a special relevance in terms of cultural heritage in official discourse. Therefore, “a woman” (not women, since these discourses normally refer to the feminine as an essentialist category) would have a vital role assigned to them: “she” is the guardian of tradition and the one responsible for its perpetuation and transmission to future generations. “The woman is the guardian of the family, the conservative of society”, proclaimed Tunisian politician Abdelaziz Thaalbi at the beginning of the 20th century, endorsing an idea that was certainly not new and is still alive in the collective imagination in 2021, as the 21st century enters its third decade. This, however, does not mean that traditional societies have granted women the authority to select and value items worthy of being part of the common heritage, and promoting this belief is not at all beneficial to the interpretation of heritage in terms of gender.

This image of the female guardian of culture and identity becomes deeply embedded in the authorised heritage discourse and is taken on board, often without critical thought, by the target audience.

That is why these questions need to be asked:

What do we mean when we say “women’s contributions to Europe’s common heritage” and with an “interpretation of heritage from a gender perspective”?

Are women active subjects of culture (creators, artists, authors, patrons etc.)?



What happens when heritage has no known patronage or authorship?

How much of this anonymous heritage is attributed to women?

Are women recipients and users of cultural heritage?

Is cultural heritage designed to be used or enjoyed by women?



Can cultural heritage contribute to a better understanding of women’s history?

Are women transmitters and preservers of cultural heritage?

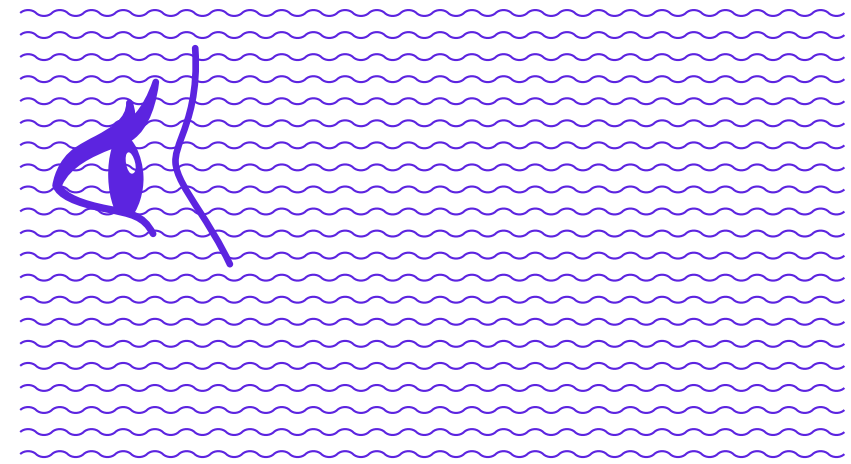
Could this role have contributed to relegating women to a minor place in history?



How can we re-read this heritage so that it really allows us to understand women's history and, at the same time, contributes to the promotion of equality?

Today's society as a whole demands that **women have more of a presence** in all areas. In many cases, this demand is accompanied by a need to redress the injustice of the concealment and undervaluing of women's heritage. However, audiences are diverse, as are their concerns and interests. And it is essential not to make the mistake of believing that reflection on this heritage concerns only part of society. The interpretation of heritage in terms of gender should invite everyone **to question the role that women have played** and still play in the construction of common heritage and to question the reasons why they have often been excluded from the consideration of cultural property.

Our approach



“[She] was written out of the story and that, my friend, is murder. No blood. No broken bones, just an art crime, one that takes years and years to accomplish, a slow and terrible death — the Tears of Eros”

—SIRI HUSTVEDT,
Memories of the Future, 2019.

05

Common (and correctable) errors

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Adopting essentialist attitudes

- Addressing women's studies as a **specific category**.
- Thinking that women have their own characteristics just because they are women.
- Treating women as a **homogeneous collective object**.
- Promoting **views that are detached from history**, universal and homogenising.
- Considering the gender perspective as **something extra**, and not as an essential element of the whole.

Making assumptions



- Avoiding complex narratives, reducing women's history to **simple stories** of saints or sinners.
- Showing all women's achievements as **rare occurrences**, without checking whether they really were.
 - Turning all women's contributions into exceptions and studying only those who broke the rules.
- Assuming that **there is no content** to share just because nothing has been found yet.
- Thinking that gender-sensitive actions are **only aimed at women**.

It is common to take many things for granted: what jobs women have or have not done, where they have been, what events they may have been involved in... Sometimes we apply the prejudices of our own time to the past; sometimes we want to find what may never have existed. We must combine an open attitude, which raises new questions, with scientific rigour, which helps us to avoid the temptation to put women where they have never been.

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(Unintentionally) using sexist terms, expressions or concepts



- Hiding the proper names of women.
 - Using only first names, instead of a first name and surname.
 - Ignoring the surname at birth, replacing it with that of their husbands.
 - Omitting any second surname (mother's surname).
 - Characterising women as wives, daughters, sisters, mothers... and not as independent individuals.
- Making constant references to the fact that **someone is a woman**.
- Giving more importance to the **circumstantial facts** surrounding a woman's life than to her actions.
 - Analysing women's contributions in terms of men's contributions, as oppositions or additions to men's contributions.
- Using **adjectives** that characterise women's contributions to cultural heritage to differentiate them from men's contributions.

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Avoiding justifications: "Add women and shake"



- Proposing **improvised actions**, without reflecting on their content.
 - Believing that in order to include a gender perspective it is enough to simply title the activity "women and..."
- Proposing activities in which women play a leading role but which contribute to **perpetuating gender stereotypes**.
- Conveying **confusing messages**.
 - Assuming that talking about women means applying a gender perspective.
 - Promoting merely superficial actions, which do not contribute to broadening knowledge or transforming mentalities.

- Restricting actions related to women to **specific moments**, such as International Women's Day, and neglecting the issue for the rest of the year.
- Confusing** the existence and implementation of **equality policies** with the application of the **gender perspective** in areas such as research, education, communication, etc.

The use of gender-neutral language should not be limited to the use of non-binary terms or the mention of both genders (for languages that make this distinction). The way we refer to women and men reveals that we often adopt gender stereotypes and we must be aware of this in order to prevent them from being transmitted.

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Strategic axes

a

Promoting research



Research in the field of cultural heritage is the first step in any interpretation and dissemination initiative. For this reason, it is essential to incorporate the gender perspective from these early stages, raising new questions about the goods studied, but **always with a scientific basis.**

1. To involve administrations (local, regional, national and international) and the educational community in the **promotion of knowledge** about women's history.
 - To create grants and awards for research on gender issues.
2. To use a **varied and interdisciplinary methodology**.
 - To use an intersectional approach.
3. To coordinate and foster a **collaboration between formal and non-formal research**.
 - To encourage local engagement.
 - To draw on oral sources to discover different narratives.
4. To work collaboratively to **disseminate sources** of knowledge and encourage the inclusion of different voices and **new perspectives**.
 - To incorporate dissemination actions to transmit the knowledge generated.
 - To recognise the scientific value of research carried out by women.



“It is essential to broaden our knowledge base, because without it there is nothing to communicate”.

—M.^a JOSÉ TORRECILLA GORBEA, *La Encartada Fabrika Museoa*
(Bizkaia, Basque Country, Spain)

b

Moving towards professionalisation



Professionalisation **has long-lasting effects**; it makes the difference between issues that are addressed because they are popular and real transformational attitudes; it determines the direction of cultural heritage, inclusion, accessibility and equality policies.

1. Providing all groups of professionals with **specific training** in the gender perspective and its application to cultural heritage.
2. **Continuously** promoting projects that approach cultural heritage from a gender perspective.
 - Introducing a different and lasting discourse that promotes a real change of attitude towards cultural heritage.
 - Regularly organising interdisciplinary activities of a scientific and professional nature dealing with cultural heritage from a gender perspective (preferably international events).
 - Promoting informal events (Women's Coffee) focused on the dissemination of women's experiences and appreciations of cultural heritage.
 - Encouraging sisterhood.

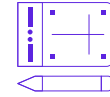


“Training should go beyond issues of parity and equality: it is about questioning the disciplines themselves and our methodologies”

—LILIANE I. CUESTA DAVIGNON, González Martí National Museum of Ceramics and Sumptuary Arts (Valencia, Spain)

c

Emphasising the importance of education



In the field of cultural heritage, **education is often undervalued compared to other areas and disciplines**: it is no coincidence that the profession of cultural education/mediation is mostly undertaken by young women. If cultural heritage is to become a means to transform society, education must avoid associating education exclusively with children, school or family audiences and **address a broader spectrum of the population**, taking into account aspects such as age, educational level, gender, functional diversity, etc.

1. Make education a **strategic objective** in the communication of cultural heritage.
 - Harness the potential of heritage to transmit values at all levels of society.
 - Adapt content to different audiences.
 - Stimulate reflection and debate.
2. Include examples of women creators and patrons **in textbooks** and manuals.
 - Include inspiring role models for both men and women.



“History is not an unchangeable account of the past. It is an ever-developing concept that is affected by current situations and is able to influence them”

—SARAH HOLLOWAY, Heritage Open Days (England)

d

Paying attention to messages and formats



Gender is a cross-cutting issue that influences all aspects of the individual. For cultural heritage to act as a **reactive agent to bring about changes in mentalities and attitudes** and to positively influence society, it is likely that this will have to be done through less classical and formal formats, promoting the participation and involvement of different audiences.

Almost all cultural initiatives already incorporate gender-inclusive language. The problem is that sometimes this does not guarantee that the content is not androcentric. We often come across messages that are politically correct in form, but incredibly exclusionary in substance. And it is no use discovering diverse narratives and for messages to remain patriarchal and show a paternalistic attitude towards women. In the same vein, actions cannot be limited to “giving women a voice”. Collecting and compiling experiences with female protagonists is not enough and is certainly not in itself a gender mainstreaming exercise. We need to propose measures that go a step further and promote real change: **in addition to giving a voice, we must also listen to the voices that have been silenced for so long.**

Passive contemplation of an object and mere reception of information is no longer enough; a **transformational attitude** is needed for heritage to become a tool to promote positive change for equality.

1. Promoting activities with a strong **creative** component.
2. Emphasising **participatory formats**.
 - Prioritising performative acts.

- Stimulating interaction with audiences.
3. Developing **digital content** for cultural heritage dissemination programmes.
 - Taking into account the resources of social networks (threads, storylines, posts, etc.).
 - Prioritising free and Creative Commons-licensed content.
 4. Working and establishing **lasting partnerships with local communities** to raise awareness of equality and against prejudice.
 - Promoting changes in attitudes and mentalities.
 - Encouraging ongoing engagement.
 - Striving to debunk myths, even those considered part of the essence of a people or region.
 5. Leaving **empty gaps** to openly demonstrate that the narrative is incomplete.
 - Not hiding the fact we only have partial knowledge.
 - Expressing interest in filling in the gaps.
 - Leaving room for future discoveries.
 6. Always addressing **diverse audiences**.
 - Listening to the opinions of the women involved in the initiatives to see if they really feel represented and addressed.
 - Avoiding making activities appear to be aimed exclusively at women: explicitly engaging broad sectors of society.



“Interpretation is not mere information, it must produce intellectual and emotional connections. It should arouse curiosity and broaden knowledge, but also lead to a change in attitudes and mentalities”

—AINTZANE EGUILIOR MANCISIDOR. *European Heritage Days* (Bizkaia, Basque Country, Spain)

Conclusion

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Gender has played, and still plays, a vital role in the selection of goods that can be recognised as part of a shared cultural heritage. The enlightened ideal of a supposedly “universal” and “neutral” heritage has given rise to a way of understanding culture that, until a few decades ago, has systematically excluded women. And this should not come as a surprise, since the valuation of cultural heritage corresponds to a social construct that has been centuries in the making. To question this process, to reveal that under the cloak of universality and neutrality hides an “androcentric fallacy”, a Eurocentric and masculine vision, is simply a way to correct a conceptual error and to try to repair the unjust absence of no less than half of society. To do so, moreover, is to participate in a trend shared by all scientific fields which that have recently been revisited from a more inclusive

Conclusion

perspective.

It has been a while since women’s studies were introduced. The first initiatives had the merit of making the problem visible, but, by becoming a discipline in their own right, they continued to understand women’s contributions to the different fields of knowledge as something segregated. The time has come for gender to be mainstreamed in a cross-cutting and integrated manner. This is the only way to get the full picture of our cultural heritage.

This White Paper does not **question** the worth of fifty percent of the population, but rather the **authorised narrative** (in its double meaning of “respected” and “authoritative”) **that systematically overlooks women**, their aspirations, interests and ambitions (when it does not outright deny that they have the capacity to aspire, be interested or yearn).

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Key findings

1/ Studying women's contributions to cultural heritage does not only concern half of society: the research and reflections in this White Paper deal with an entire system, and are based on scientific rigour and an interest in improving knowledge.

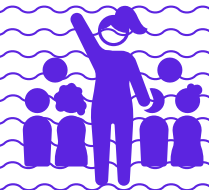
2/ Gender mainstreaming contributes to questioning, critiquing and transforming the foundations of the cultural heritage discipline as a whole, giving a more comprehensive and inclusive view of the European *acquis communautaire*.



Key findings

3/ We must find a new way of interpreting cultural heritage that moves away from being a continuation of patriarchal structures to become a conveyor of the values of a fairer society for women and men.

4/ Four areas need to be addressed: cultural heritage research, professionalisation of the sector, education of society and messages, and ways of interpreting heritage.



Annex Examples of good practices

60

This White Paper presents eight inspiring examples that have already led the way towards heritage interpretation in terms of gender. These experiences come from coordinating large programmes, but are also specific activities that aim to transform their environment and have a positive influence on a small area. Some are centred on female figures of historical, artistic, political or professional significance, while others focus on collective contributions to which no name can be assigned. The experiences chosen range from cross-border approaches involving several countries to local, national and regional initiatives, and include approaches as varied as guided tours, conferences, exhibitions, itineraries, reading sessions, theatre performances and many other activities in which the gender perspective plays an essential role. The programmes are very diverse, but have a common goal: to educate, train, transmit, communicate... in short, to promote women's cultural heritage.

These are initiatives at national, regional and local level, which

come from public administrations, civil society or private sponsorships. They represent the first step towards a European network of good practices, the main aim of which is to constitute a meeting point, a virtual area in which to communicate, meet correspondents and establish collaborative ties. A space open to future collaborations from which to learn and with which to improve subsequent editions of this White Paper.

Here we present the eight projects that were initially part of the **Women's Legacy network. The conclusions of this White Paper have been drawn from their participation and experience.**

61



1 Emakumeen Emaria

+Where?

Bizkaia (Basque Country, Spain)

+Who?

Provincial Council of Bizkaia

+When?

October 2018

+Contact

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+More info

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“We want to add new members and promote networking, share approaches and good practices in the interpretation and communication of heritage in terms of gender, and contribute to building more equal and inclusive narratives”.

Is it possible to interpret our heritage from a gender perspective? Can we see the contribution of women in the creation, transmission, knowledge and preservation of the goods, movable and immovable, tangible and intangible, that make up cultural heritage? These were some of the questions addressed at the 2018 European Heritage Days in Bizkaia. With few assurances and some resistance, we face the challenge of interpreting cultural heritage from a more inclusive perspective.

The starting point was the visibility of important women in the history of Bizkaia (in politics, religion, economics, cultural creation or patronage), through promotional activities, itineraries, guided tours, conferences, etc. The programme dedicated an important space to the contributions of anonymous women, absent in the authorised heritage discourse; their presence in trades linked to agriculture, fishing, industry, teaching, education and the domestic sphere. The places they inhabited were also shown: convents, houses, farmhouses, bourgeois housing, workers' barracks and spaces for socialising such as markets, washing places, fountains, etc. The campaign was carried out in 70 municipalities in Bizkaia. Nearly 300 activities were organised in a variety of formats throughout the month of October.

These European Heritage Days 2018 were the starting point of the Women's Legacy-Emakumeen Emaria project, led by the Provincial Council of Bizkaia, which currently involves the collaboration of representatives from different European regions.

2 Journées du Matrimoine

+Where?

Île-de-France (France)

+Who?

HF Île-de-France

+When?

Since 2014

+Contact

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+More info

www.lematrimoine.fr



Our cultural heritage is made up of Patrimony (what comes from fathers) and *Matrimoine* (“marriage”, what comes from mothers). By rehabilitating the notion of matrimony, we reappropriate a cultural legacy that has been stolen from us; we find other creations in our cultural heritage: those of women writers, composers, storytellers, entertainers, plastic artists, musicians, etc.

Equality between women and men also requires the interpretation of the heritage bequeathed to us by women artists and intellectuals: anonymous women and iconic figures from all periods and artistic disciplines. In 2014, the association HF Île-de-France launched the *Journées du Matrimoine* to raise awareness of the names of these artists and creators, but also, and above all, of their works. An artistic and historical heritage that must be preserved and passed on, but that today is virtually unknown, even ignored.

The *Journées du Matrimoine* are held in tandem with and in response to the *Journées du Patrimoine* (European Heritage Days), in order to highlight the presence of women in our cultural heritage. Every year, the association launches a call for projects addressed to artistic structures and citizens; it then selects the most important initiatives, coordinates the event and is in charge of communication.



“Equality between women and men requires the interpretation and appreciation of women’s heritage. Therefore, Patrimony and Matrimoine together constitute our common, mixed and equal cultural heritage”.

3 Extraordinary Women

+Where?

England

+Who?

Heritage Open Days

+When?

2018

+Contact

•Sarah Holloway
sarah.holloway@
heritageopendays.org.uk

+More info

www.heritageopendays.
org.uk/about/history/
extraordinary-women



“Our aim is to discover, recognise and reveal the women (workers, pioneers, mothers, grandmothers, sisters, daughters and friends) who have shaped our lives, brought about change at all scales, and left a legacy to be cherished”.

Extraordinary Women

2018 marked the 100th anniversary of the Representation of the People Act, which, for the first time in England, gave some women the right to vote. The occasion was marked by numerous initiatives, many of which were brought together under the ‘Vote100’ activity promoted by the UK Parliament. As part of this, Extraordinary Women was chosen as the theme for the 2018 Heritage Open Days.

The chosen theme allowed the festival to look beyond the story of women’s suffrage and broaden the focus to recognise the contribution of women throughout history. By asking the festival community who they wanted to celebrate a broader range of people, beyond the most famous and admired personalities, was included. Behind each of these women is an incredible story that has inspired, amazed, and surprised us, from racing driver Violette Cordery, who broke multiple long-distance records, to public health advocate Kitty Wilkinson, who saved hundreds of lives from cholera. A poster featuring over 140 women was created, but it also featured deliberate gaps, representing the women whose achievements have been lost to history or are still being overlooked.

4 Marija Auersperg Attems Project

+Where?

Slovenia

+Who?

Arboretum Volčji Potok

+When?

2018

+Contact

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+More info

www.arboretum.si/arboretum/projekti-in-sodelovanja/projekt-cvetoca-pot-marije-auersperg-attems/



In 2018, to mark the European Year of Cultural Heritage, we cooperated with the National Gallery of Slovenia on the National Gallery project at the Arboretum Volčji Potok. Among the 36 works of art presented at the Arboretum Volčji Potok, visitors and staff were particularly impressed by those of Marija Auersperg Attems (Graz, 1816-1880), who painted with remarkable precision. Her floral still lifes show an extraordinary sense of observation and distinct naturalism. It is clear that the author had botanical expertise, which she used in her painting and probably also in garden planning.

The project aims to broaden cooperation with other public institutions and to develop an interdisciplinary initiative that will be of interest to professionals and the general public. Our aim is to connect knowledge from the fields of art history, garden heritage, architectural heritage and horticulture. And all this through a common thread: the flowers painted by Marija Auersperg Attems. A woman artist who painted floral still lifes and small indoor scenes and who, in her later years, also devoted herself to photography.



“The story which has been developed out of paintings of Marija Auersperg Attems is a wonderful one. It depicts charm of multidisciplinary research. We have created a more complex and logical context for understanding the creative legacy of this artist”

5 WikiEmakumeok

+Where?

Basque Country,
Spain

+Who?

WikiEmakumeok

+When?

Since 2015

+Contact

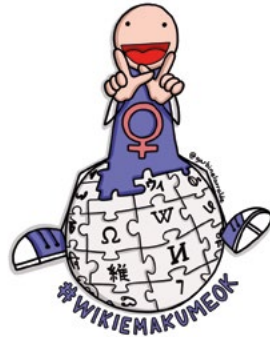
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•Sonia Francisco Martín
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•Marisa Barrena Larruzea
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+More info

bit.ly/wikiemakumeok



“We believe Wikipedia should be a pleasant place, where women are welcome and feel supported and safe to ask questions, make mistakes, have doubts and learn to edit without feeling overwhelmed and challenged by those who have been editing for longer”

WikiEmakumeok (WikiWomen) is an initiative to create, improve and translate biographies, articles and content with a gender perspective on Wikipedia and therefore disseminate the work of thousands of women in fields such as science, culture, technology and sport.

We welcome people interested in learning about Wikipedia editing and contributing to creating and expanding biographies of women, as well as creating and improving articles on women's history. We especially welcome people who are looking for a friendly space to get started on this path of building free knowledge with a gender perspective.

The gender gap on Wikipedia is a reality: two out of ten biographies are about women. And only one in ten of publishers are women. For this reason, WikiEmakumeok aims to increase the number of people who make edits about women and with a gender perspective and, above all, to increase the number of women editors, providing a meeting place where they can get advice from their peers and discuss the challenges that women Wikipedians share. We strive to identify articles about women in order to improve the quality and coverage of their biographies and we organise the different editing groups to work collaboratively. We are particularly interested in articles related to women and women's history.

We are people who want to learn together and collaborate as a network to make prominent women visible on Wikipedia.

6 Women and gender equality

+Where?

Bizkaia (Basque Country, Spain)

+Who?

La Encartada Fabrika Museoa

+When?

Since 2008

+Contact

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+More info

www.bizkaikoa.bizkaia.eus/laencartada



The Encartada Fabrika-Museoa is a textile factory (1892-1992) that was converted into a museum (2007). Women have always had an indisputable presence in both substance (majority workforce) and form (workers, current collaborations).

The duality between the content of the factory “read in feminine” and the meaning that the museum must assume makes the gender perspective essential in the interpretation and transmission of the message. Going deeper into this aspect leads us to make women the protagonists in the recovery of memory, to build the story around women with names and surnames. How they worked, in what jobs, the roles and roles of mother and wife, their life experiences... and, of course, the camaraderie and leisure time with their colleagues. From these tiny, anonymous parts we rebuild the stories of women whose lives were linked to the factory, and we obtain complex and illustrative examples.

This knowledge allows us to better share the message contained in our heritage and to give content to the Equality Education programme. It includes activities and actions to contribute to a fairer and more equal society. Four of them stand out:

1. Thematic visit—Men’s work, women’s work
2. Teaching unit—Are we equal?
3. Dramatised visit—The factory in 1918
4. Family workshop—What would you have done in the factory 100 years ago?



“La Encartada is a paradigm of the incorporation of women into industrial work and the specific living conditions of working women”.

7 Relecturas (Rereadings)

+Where?

Valencia (Spain)

+Who?

González Martí National Museum of Ceramics and Sumptuary Arts, University of Valencia and other museums in Valencia



+When?

Since 2017

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relecturas.es/proyecto/



“Relecturas (Rereadings) is intended to be an ongoing dialogue between the museum and its surroundings. It proposes a cultural tour which links various museums, fine arts as well as ethnography and history, while also making it possible to connect the city of Valencia with other municipalities”

Rereadings

Gender brings together a set of traits (roles, attitudes, physical attributes, behavioural patterns, sexuality, etc.) that are associated with people, generally according to their sex, forming a system for classifying individuals into specific categories. Gender is neither innate nor static.

Femininity, masculinity, stereotypes, assigned roles... these are some of the themes that Relecturas (Rereadings) deals with. Museum Itineraries in terms of Gender. This project, subsidised by the Government of Valencia through a study by the University of Valencia, offers different perspectives on the collections housed in each of the participating museums, with the aim of generating new discourses that reflect on the role of women, patriarchal myths and social inequality between men and women.

To visit these museums is to reflect on the role of history in this matter and to question our role in fostering these attitudes. Relecturas (Rereadings) proposes a visit with several levels of information, so that each person can decide what he or she wants to know.

8 MoMoWo

+Where?

Turin (Italy)

+Who?

Polytechnic University of Turin
POLITO

+When?

Since 2018

+Contact

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www.momowo.eu



“Examining the role of women in these fields will broaden the design professions history and heritage, as well as fostering and safeguarding European cultural diversity”.



MoMoWo

From a pan-European and interdisciplinary perspective, MoMoWo reflects on how the work of European women pioneers in architecture and design can contribute to improving the current professional achievements of women. Our aim is to share women's cultural heritage, which to a large extent has remained “hidden from history”, aware that women's creativity does not receive sufficient recognition among the public, but also in the academic and professional spheres.

The starting point of the project is the Modern Movement, a moment of great cultural interest, a point of political and social rupture that represents a historical milestone of women's liberation. From there, we focus on their contributions to interior design, industrial design, architecture, urban planning, landscape architecture, architectural photography and civil engineering since the 1920s.

All our activities are designed to have a lasting impact. To this end, we have created a European Database (1918-2018) that systematises and disseminates knowledge about the life and work of women architects, engineers and designers, following a comparative and multidisciplinary approach. We want to build bridges that connect the past with the present, but also with future generations of women.

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WOMEN'S LEGACY