

THE PROJECT AND ITS RESULTS

Women in Arts and Media Professions: European Comparisons³

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A first scientific exercise on women in the arts in Europe was undertaken in 1884 at the University of Leipzig. The study profiled artists in five countries - Italy, France, the Netherlands, England and Germany. In 1905, the second study on women in the arts in Europe was conducted by Anton Hirsch, director of the then-existing Grossherzogliche Kunst- und Gewerbeschule in Luxembourg and entitled *Die Bildenden Künstlerinnen der Neuzeit*. Another study by Charles Oulmont, from 1928 titled *Les Femmes Peintres du 18^{ème} siècle* had as its motto Voltaire's adage: "Si les arts sont frères, les artistes sont loin de l'être".

Even before such academic exercises took place, women artists had already started to organise themselves in response to the discrimination they faced in the public and in professional life across Europe. For example, in Germany, as early as 1867, the *Verein der Berliner Künstlerinnen* was founded because female artists had little opportunity to receive public recognition for their works (eg. via exhibitions) and were not allowed to study at the Prussian Art Academy.⁵ In response, they founded their own art school (Zeichen und Malschule), which became renowned for its quality.

Due to such and other constant efforts of many women (and few men) throughout the last century, gender issues have been on political agendas albeit in different forms. Many theories and approaches have flourished in this burgeoning field of research and debate. Despite new complexities in the art world today, we know more about the historical and contemporary predicaments of female artists and professionals in cultural life than was possible for the authors of those early studies. Yet difficulties prevail, both in practice and research. If we keep our eyes open, we encounter evidence every day that victories in gender battles are counterbalanced by the emergence of new disparities. As researchers we can record progress, yet we are puzzled by phenomena such as *feminisation* and *glass ceilings* in some cultural and artistic fields. How do they come about, how should we explain them?

The purpose of this chapter is to present an overview of the European project – its goals, partners, methodology -- and its results. It demonstrates and confirms certain trends which surely need further discussion in professional and political circles as well as further in depth research in specific fields.

³ This text was originally produced in English.

⁴ D. Cliche, project co-ordinator, R. Mitchell and A.J. Wiesand, Scientific Directors of the EU project.

⁵ Women faced similar barriers in other countries and fields such as in Finland where women architects were only allowed to study for a determined period of time, which fell short of the requirements necessary to obtain a full degree.

Part I: Organising the Project

Aims and Main Questions of the European Project

Under a common framework, the aim of the project "Women in Arts and Media Professions: European Comparisons" was to address the following questions with facts, with comparative country information, avoiding undue theoretical discussion:

- How visible are women in the cultural labour market?
- Has the increase in the numbers of women in education and training programmes resulted in more open doors to employment opportunities and career growth?
- What have been the consequences of policy strategies such as affirmative action plans or quotas towards achieving gender equality?
- How much public recognition do female artists receive for their work?
- Who and where are the gatekeepers?

The project was to produce information relevant to policy makers, educators, producers, trainers, funding agencies, prize juries, managers of arts and media institutions/companies, heads of associations, unions, networks and working groups on gender relations, researchers, media practitioners and artists themselves.

Project Methodology⁶

Based on the original project questions, the following categories or research topics for investigation were selected:

- **Share of women in the cultural labour market:** to determine the share of women not only in the overall cultural labour market but also in specific professional fields cutting across the arts, culture industries and media. What are the working patterns or conditions for women? Are there income discrepancies between men and women doing the same job?
- **Women in decision-making positions:** an exercise to determine in which positions women are working and whether or not they hold positions with artistic / aesthetic control. Determining, for example, not only how many women are heads of institutions but also the number of women artistic directors, editors etc, with control over content production.
- **Public recognition for women (via scholarships, grants and awards):** to determine how many and which scholarships, awards and grants are available for women in the following sectors: literature, visual arts and music. The main questions which were posed included: the proportion of women receiving different types of commissions, sponsorship, subsidies, scholarships, awards etc. and the proportion of women represented in juries and other public or publicly sponsored grant giving or funding bodies, i.e. Arts or Cultural Councils.

⁶ These categories were developed based on the success of a data report, produced by ZfKf for the German Government ("Frauen im Kultur- und Medienbetrieb II", ARCult Media 1995) as well as on the results of the 1st European Expert Conference in Königswinter, 1997.

- **Training and academic career profiles:** Description of the development of trends in training and education. The focus to be placed on the proportion of female staff/professors and/to students in different "cultural" subjects and/or institutions of training (e.g. art academies, universities).
- **Contractual and social situation:** Presentation of "good practices" or strategies designed to improve the social (as in social security) and contractual (employment status) of women working in the arts and media.
- **Professional or political strategies:** Description and analysis of legislation and particular policies or strategies to enhance gender equality, in general, and in the arts and media, in particular. These could be local or national policies and/or international (e.g. UN declarations) or regional ones (EU Charter for Equal Opportunities between women and men in broadcasting) or targeted affirmative action plans. Emphasis to be placed on the adoption of the EU "mainstreaming" approach.

Defining the Professional Fields

A major task was to tackle the question of how to define the arts and media as a professional field. Indeed a great number of attempts have been made in both regional and international cultural statistical working groups to define the arts and media field for the purposes of cross national comparisons. Since the early 1970s, organisations such as UNESCO, the Council of Europe and the LEG working groups of the EU, have been working to harmonise indicators to collect national statistics suitable for comparisons. To date, no clear answers have been found, yet the quest must go on.

Early on in the project it was suggested that we create a "map" of arts and media professions. It became subsequently clear that compiling such a map would have led to an encyclopaedic exercise listing artistic professions/occupations. This would not have benefited the project, but vice versa, impeded its progress for a long period of time. The research team felt that the project should, instead, focus on the traditional domains of the arts, culture and the media and cross-tabulate them against the "functions" that artistically trained persons and professionals in the cultural field and the media are assigned to in labour markets. The resulting matrix, with examples from occupational groups, is presented in *Table 1*.

Table 1: Definition of "Professional Fields" for the Project

CULTURAL DOMAIN	FUNCTIONS					
	1. Authorship	2. Artistic/ Editorial Direction	3. Artistic Execution/ Interpretation	4. Production/ Creative Support	5. Teaching/ Training	6. Admin / Management
A. Music	Composer Arranger	Conductor Other musical Directors	Musician Solo-Singer Choralist	Sound Engineer	Music Teacher Repetitor	Opera Manager (Intendant) Collecting Society Management
B. Performance (Theatre, TV or Film etc.)	Playwright Choreographer	Directors	Performing Artists (eg. Actors, Dancers)	Make-up Artist Set-Designer Film-Editor	Dance-Trainer	Producer PR-Manager Agent
C. Visual Art	Sculptor Painter Graphic Artist Photographer	Curator Some Exhibition Directors	n/a	Layout Designer	Fine Art Teacher	Manager of Gallery or Photo-Agency
D. Writing/ Publishing	Writer Journalist Art Critic	Editor-in-Chief	Translator	as C.4	Journalism or Creative Writing Teachers	Librarian Media Regulators Publisher Censors
E. Intermedia (Design, New Media Graphics)	(Multi-) Media Artist Sound design	"Art Director" "Artistic Director" (Film)	Some Designers	Programmer Interface Designer	Software Trainer	Multimedia Agent
F. Heritage	n/a	Museums Curator Archives Director	Restoration Expert	Specialist in Heritage Conservation	Art Historian	Museums Manager Heritage Admin
G. Administration (incl. Media Management, Cultural Policy)	n/a	Festival Organiser	Animators (eg in community arts)	Documentalist	Teachers (Art Admin) and Socio-cultural Fields	Broadcast Manager Cultural Officer

Source: ERICarts/ZfKf, 1997.

Project Partners

No project of this scale could have been implemented by one organisation alone. During its course a myriad of experts in gender and cultural and media policy research co-operated with the Zentrum für Kulturforschung and ERICarts. At the outset there were several, "official" project partners which acted as satellites or information portals⁷. It was their task to feed the project secretariat with information in their country or region and to make recommendations regarding experts to take part in the national report programme (during the second year of the project). In some cases, the transnational partners also participated in the actual research programme. The project had a secretariat, scientific directors and an advisory board.⁸

Research Programme

The research programme was indeed inspired by the work undertaken by the Zentrum für Kulturforschung since 1987 to monitor the status of women in arts and media professions in Germany. Their constant efforts over the past 15 years has led to the production of systematic information on trends about the changing conditions for women in Germany, including the relationship between the research results and new policy or programme developments. It could be a model of transparency for other countries and regions to follow.

From 1998-99, national and or regional experts were organised from nine EU countries including: Austria, Finland, France⁹, Germany, Italy¹⁰, the Netherlands, Portugal, Spain (experts from Catalunya, the Basque Country and Madrid) and the United Kingdom to collect as much qualitative and quantitative data and information as possible related to the research questions and methodology mentioned above. In each of the categories, the experts were asked to strive to incorporate policy developments, public debates, case studies and/or examples of "good or best practises" and empirical data. The contributions found in the first half of this book are indeed these reports; with some exceptions.

⁷ Transnational partners included: The German Arts Council (Deutscher Kulturrat e. V.) Bonn; The Association for the Promotion of Cultural Education (Fördergesellschaft für Kulturelle Bildung e. V.) Bonn; Network of Women Journalists in the Mediterranean Region, Catania; European Network of Information and Documentation about Women (EUDIF), Limelette; Ministère de L'emploi et de la Solidarité, Service des Droits de Femmes, Paris; Arts Council of England, London; Arts Council of Finland, Helsinki; Artlab, Turin; Mediacult, Vienna; Directora General de la Mujer, Comunidad de Madrid; Comissao para a igualdade e para os direitos das mulheres, Lisbon; Vlaams Theater Instituut, Brussels.

⁸ The project secretariat consisted of Danielle Cliche and Annette Brinkmann; responsible project directors were Ritva Mitchell and Andreas Joh. Wiesand. The following persons made up the Advisory Board: Margaret Gallagher, media and gender expert; Patricia Adkins Chiti, artist and musicologist; Monique Dental, Ministère du travail et des affaires sociales, Service des droits des femmes; Susanne Plück, Federal Ministry of Family, Seniors, Women and Youth, Bonn; Hilde Hawliczek, Vienna, Representative of the European Parliament.

⁹ Unfortunately, due to changing political priorities at the Ministère du travail et des affaires sociales, the French contribution was not completed.

¹⁰ Two articles from Italy are provided in Part II of this book. An overall contribution for the whole of Italy was not feasible at this time due to restrictions in acquiring the appropriate data. Those figures which are presented in the second half of the book have been derived from separate sources, namely CENSIS and EN-PALS which provides some understanding of women in arts and media professions in Italy.

As this was the first research exercise across Europe on the professional status of women in the arts, culture and media¹¹, it was clear that there would be many methodological hurdles to overcome, such as in the collection of cultural statistics. In consideration of such difficulties we did not expect that all the countries engaged in the project would be able to provide in-depth information or data in the list of research issues above. While recognising the ambitious framework, we nevertheless wanted to provide a basic comparative methodology to which we could all work to fill in – even if this would take a few more years.

Teams of researchers were organised in the countries listed above and in many cases additional support was received from local or national authorities. In some instances, such as was the case in Austria or Finland, extended national investigations, beyond the scope of this project, were initiated.

Reporting the Results – on the Internet and in this Book

By the Summer of 1999, research teams submitted huge amounts of written material - well beyond every expectation – to the project secretariat in Bonn. Not all of this material can be presented in this book. Some extended "national contributions" have been posted to the project website in their original language and are being published as individual reports in their respective countries.

In between the data collection, the project secretariat organised or participated in some dozen public debates during which the interim research results were presented and debated; including the 2nd European expert conference in Hamburg (see *Annex 5* for a summary of conference results). While we can not go into detail about all of them here, readers are invited to visit the project website (<http://www.ericarts.org/women>) where summaries of the debates have been posted, including a list of those who have participated in these discussions.

The rest of this chapter presents an overview of the main research results derived from the national contributions.

¹¹ In the media field, in particular, the role of women in radio and television, has already been reviewed in comparative studies, including Gallagher, *An Unfinished Story: Gender Patterns in Media Employment*. UNESCO, Paris, 1995; Lünenborg, M. *Journalistinnen in Europa: Eine internationale vergleichende Analyse zum Gendering im sozialen System Journalismus*. Westdeutscher Verlag GmbH, Opladen, 1997; Zilliacus-Tikkanen Henrika. *Journalistikens Essens I Ett Könsperspektiv*. Rundradions Jämställdhetskommitte. Finland, 1997 and other works.

Part II: Pulling Strings Together: An Overview of the Main Results

This section is organised according to the main categories of investigation and presents comparative information on women in selected arts and media professions in the most comprehensive manner possible. The former includes the share of women in cultural labour markets; women in decision-making positions; scholarships, grants and awards; training and academic career profiles; contractual and social situation; professional vs. political strategies. Much more detailed information is available on a country by country basis in the national contributions which follow.

1. The Outset: Changing Labour Markets, New Predicament for Women

Distinguishing Professions in the Cultural Labour Market

The cultural labour market is made up of two distinct types of professions: artistic professions and non-artistic cultural professions, with very different ladders of progression, education and training requirements, measures of success and, of course, employment patterns. Some examples of non-artistic cultural professions include: librarians, museum directors, cultural policy administrators and other mediators¹². They are easier studied because such professions are part of a larger landscape of cultural institutions with specifically defined roles and functions. The share of female in comparison to male national theatre directors is not difficult to calculate; difficulties arise when gendered data or information is not made readily available. It is possible to make observations on changing trends in their employment patterns.

When it comes to artists or artistic professions (painters, media artists, dancers), data compilation is more difficult. If they are not recognised in national census data (macro or micro level) or in special cultural labour market statistics, information about female artists can be derived from sources such as artists unions or professional associations (handbooks). This, however, is not necessarily the case in Italy, where privacy laws forbid artists associations to make information about their members public. Without more official or public channels to enable the collection and dissemination of gendered information on artists or artistic professions, data protection and privacy laws which are currently being developed in different countries could, indeed, hamper future work in this area.

A third consideration is given to small and medium sized private businesses in culture related industries, for example, private galleries whose employment structures and patterns are difficult to track without special detailed studies.

Obviously, the status of women in these different kinds of professions, under the umbrella of one cultural labour market, differs greatly. In a few cases, official data sources used in this study combined artistic and non-artistic cultural or media professions. These have been indicated.

¹² This does not exclude the fact that an artist can also be a museum director or cultural policy maker.

Some Employment Patterns of Cultural Workers

In recent years, the cultural labour market has been expanding at a rate near to or beyond the overall growth of some national or regional economies and has clearly become distinct in global market activities. The sector -- ranging in such diverse fields as the visual or performing arts, broadcasting or multimedia production -- has been heralded as one which can secure sustainable employment, reinforce endogenous regional potentials and shape the future through high levels of creativity and innovation in a market in which the majority of goods and services are non-substitutable.¹³ However, as a result of several converging trends such as the changing definitions of careers and job security, the privatisation (desétatisation - and even downsizing) of many public sector institutions and programmes, decreasing assistance for programme or project development, liberalisation and opening up of markets to trade of cultural goods and services, there are serious structural changes occurring with consequent shifts in patterns of employment for a large number of cultural workers; some of which are not all that bad, especially for women.

For example, due to downsizing of public institutions in some media and culture industry fields, there has been an increasing proportion of small businesses, of outsourcing, of self-employment, short term contracts, freelance or part-time work leading to multiple job holding and variable working hours. Some of the national contributions have indicated that women tend to occupy a larger proportion of such jobs/positions which provide more opportunities for flexible working hours and non-hierarchical decision-making structures. In some countries, this development is becoming more and more commonplace in many sectors of the culture industries including music, film, TV and inter-media production. The case of women working in small to medium sized businesses in the arts and technology field can provide us with some foresight.

In 1998, ERICarts made an analysis of the status of women working in arts and new technologies centres in Europe¹⁴ based on a study conducted by Mediacult, "Digital Culture in Europe". The study focused on small to medium sized organisations with 60% of them employing less than 20 people. It was found that in over 50% of the organisations, women played a key role in top or executive decision-making processes. The other 50% demonstrated a level playing field where traditional hierarchical decision-making patterns do not exist. According to several interviews conducted with the employees, the multidisciplinary mandate of the organisation required staff members with high degrees of expertise whether technical, artistic, research oriented, marketing or communication work and therefore each "member of the team" had an important voice in a system of interdependent decision-making. The study revealed that the smaller the organisation, the more women there were in decision-making positions. In over 70% of the cases, women occupied positions such as project managers which are given a high degree of responsibility in the execution of projects and content development.

This employment landscape has also had negative consequences for women. The tendency towards loss of job security or unstable working conditions has tremendous implications for continued education or training, development opportunities, traditional ladders of career pro-

¹³ See declaration of the Conference "Cultural Industries in Europe", held under the German Presidency of the European Union in Essen, May 1999. (www.ericarts.org).

¹⁴ For more information about the study and its results, please consult the project website under "gender stats": www.ericarts.org/women/.

gression/job levels, overall earnings, maternity leave or other social benefits.¹⁵ Part time employment and contractual work limits the traditional definition of full career development and the opportunity for women to obtain director or leadership posts.

These patterns of employment are not necessarily the case in all countries. In Finland, the majority of the women are employed in the public sector and there is a low rate of entrepreneurs in the private sector culture industries (only 32.5% of such entrepreneurs are women). In Spain, generations of women have been working in public cultural institutions with an official status as professional cultural workers. Despite the low salary, it has given them job security and a stable working environment allowing them to combine their family and work responsibilities (eg. libraries or public offices open at 9 am and close at 5 pm). In Austria, the share of women as self-employed in the cultural sector is lower than those employed.

Further study would be required to determine whether women throughout Europe will eventually make up the majority of public sector, full-time jobs, while men dominate positions in the private sector cultural labour markets. Do women need more encouragement to compete as self-employed specialists or entrepreneurs?

Some Employment Patterns of Artists

The cultural labour market for artists can be characterised, among other things, as highly mobile (including transnational mobility) and flexible.¹⁶ For example, actors can find themselves working for the theatre, for television, alone in their own performance piece, or playing a role in a multimedia installation. A self employed composer who is engaged to create a film soundtrack on one day may have a contract to compose for a publicly funded symphony orchestra the next as well as performing herself. This high degree of mobility between different kinds of activities within (and sometimes outside) the cultural sector has implications not only for access and training, but for defining the cultural labour market as one homogeneous force.

Many artists and journalists work as volunteers in the cultural sector, gain their revenues in the low paid services sector, or enter the market as "new self-employed". Often they move between employment and non-employment under conditions which do not correspond to the "standard employment relationship" (Normalarbeitsverhältnis). Their working conditions and earnings are often not based on permanent full-time jobs. Their work is often characterised by an organisational environment that corresponds neither to classical wage dependency nor to autonomous entrepreneurship.¹⁷

¹⁵ Social insurance policies developed in Austria, for example, have not taken these consequences into consideration. See the chapter on Austria for more information.

¹⁶ Carroll Haak, Günther Schmid, "Arbeitsmärkte für Künstler und Publizisten - Modelle einer zukünftigen Arbeitswelt?", Veröffentlichungsreihe der Querschnittsgruppe Arbeit Ökologie beim Präsidenten des Wissenschaftszentrum Berlin für Sozialforschung, Berlin 1999. Inge Weidig, Peter Hofer, Heimfried Wolf: Arbeitslandschaft 2010 nach Tätigkeiten und Tätigkeitsniveau, Nürnberg 1999. Ministerium für Wirtschaft und Mittelstand, Technologie und Verkehr des Landes Nordrhein-Westfalen (MWMTV) (Hg.): Kulturwirtschaft in Nordrhein-Westfalen: Kultureller Arbeitsmarkt und Verflechtungen, Düsseldorf 1998. *ibid.*: Kulturwirtschaft in Europa. Regionale Entwicklungskonzepte und Strategien, Düsseldorf 2000. This situation has not basically changed in the past 25 years as can be seen in an empirical study on the status of artists, Karla Fohrbeck, Andreas Wiesand and Frank Woltereck: "Arbeitnehmer oder Unternehmer? Zur Rechtssituation der Kulturberufe", München 1976.

¹⁷ Carroll Haak, Günther Schmid 1999.

Although professional and occupational fields and patterns of employment may differ within and from country to country, those working in the arts, culture and media are well aware of the unique nature of the field in which they work. In the final analysis they deal with creativity and the production of symbolic values and norms. The recent policy debates on the employment effects of the arts and culture, although welcome as such, has resulted in a misleading use of terms. Artists - including media professionals - are seen as "graduates", who are "seeking jobs" and being "employed" or "unemployed"; part and parcel of becoming recognised as a distinct economic sector. On the contrary, an artistic career is based, at least in principle, on expectations of *recognition* and *break-through* which are not dependent on filling out job applications. These expectations represent thresholds to fame and usually - but not always - to financial success; and, on a more modest scale, these should at least guarantee that the artist manages to earn a living through his/her artistic work without being required to resort to "secondary" occupations. However, this goal is far from being achieved in all professional environments.

2. Share of Women in the Cultural Labour Market

The cultural labour market in many EU countries has grown exponentially over the last 20 years. This situation is due largely to the increase in the number of women working in these sectors. For example, between 1981 and 1997 the cultural labour market in Spain increased by 3.2 million persons – 80% of which were women (in real terms, the representation of women increased from 29% to 39%). Between 1970 and 1990, the number of artists in Sweden increased by over 60% - again women account for the greatest part. In the past 25 years, the cultural labour force in Finland grew by 127% (faster than the total labour force which actually decreased by 9%). In Germany, the number of women in artistic and journalistic professions and paying social insurance fees has increased by 33% in the past 18 years, whereas the number of men paying social insurance has increased by only 8%. 1998 data from the Dutch Central Bureau of Statistics demonstrates that the share of women in the cultural sector is growing at the same pace as the share of men -- which is not the case elsewhere in the economy. A diverging trend can be seen in Austria, where the share of women in the cultural labour force did not increase in the same extraordinary manner as in the rest of Europe: the share of women has grown only 6% since 1980.

Table 2: % Share of women working in the cultural labour market in the 90s

	Women	Men
Austria	40	60
Finland	49	51
Italy	32	68
Germany	38	62
The Netherlands	44	56
Portugal	46	54
UK	39	61

Source: Compilation drawn from the national contributions (from different years and sources).

The above figures indicate that women occupy on average 40% of the cultural labour market jobs. Their share in individual professional fields varies as the data will show. The most important finding was that women have been breaking (or cracking) employment barriers in specific fields such as visual arts, professions associated with writing such as journalism as well as in the field of music, where their representation, however, still remains low.

The discussion below is organised according to certain professions or functions as identified in the project definitional grid. It is not exhaustive but will give an indication of trends in artistic and non-artistic professions in the cultural labour market. Additional data is available from the individual national contributions which follow in the first half of this book.

Authorship

Rather than using an ambiguous term such as "creator" the following data refer to the function of "authorship". It includes a wide range of activities including composition, painting, sculpting, choreography, photography, design, journalism, scriptwriting and writing books.

Table 3: % Share of women in positions of authorship in the 90s

	Music (composers of classical music)	Visual arts (painters, sculptors)	Writing/publishing (writers, journalists)
Austria	6	45	45
Finland	6	44	48
Germany	9	43	41
Italy	nda	33	49
The Netherlands	8	44	50
Portugal	nda	38	34
Spain	10	nda	nda
UK	nda	38	37

Source: Compilation drawn from the national contributions. (from different years and sources).

Notes: nda: no data available.

SF: Members of the Finnish Composers' Society; NL: Composers of new music.

There was not enough information in the field of performing arts (playwrights or choreographers) to build any comparisons and therefore they were excluded.

The data collected from the reports, indicate, on the one hand, that the share of women may vary from field to field but that there are similar trends from country to country, on the other. For example in the field of composition, the share of women is below 10% across Europe.

One of the most interesting developments seen in all contributions has been a marked increase in the number of female visual artists. Many of them have indicated that this change began to take place in the 1980s during which time international and national art markets began to accept and recognise women and their work. During this period, governments were also starting to take more notice of female visual artists. In some countries the number of works purchased by public institutions rose, for example, in Finland, Germany and in Austria. In the latter case, the average purchase price per item of work¹⁸ has also increased in favour of the female artists. To date, we can only speculate about this trend. More continuous research into these developments and the status of female visual artists ranging from photographers to painters and multimedia artists is needed.

A similar phenomenon can be detected in the field of journalism. For example, in 1987, only 20% of the Portuguese journalists were female. In 1997, this figure rose to 33%. In Finland,

¹⁸ 1980 approx. 25,400 ATS for men, approx. 23.000 ATS for women, 1997 ca. 22.000 ATS per item of work for men and 27.300 ATS for women.

the proportion of men and women working in such fields reached an equilibrium during the mid 90s. In 1996, female members already out-numbered men in the Finnish Union of Journalists. Austrian figures show that the share of female print journalists has increased consistently since the beginning of the 90s. In 1992, the Austrian Media Report¹⁹ indicated their share at approximately 25%. The 1999 Journalists' Index indicates an increase to 32%.²⁰ In all cases (as will be demonstrated further on in this chapter), the rising number of female graduates in these fields has meant that there was relatively more women on the market. More research into, for example, the career paths of mass communication students would be required to confirm this hypothesis as a major stimuli for such change.

The fields which require particular attention are composition, sculpting and photography; the latter once an even playing field.²¹ Today women make up on average 20% of photographers across Europe, earn up to 30% less than their male colleagues and receive a significantly lower proportion of awards in this field. We found that the contrary is however true in Portugal. According to the Portuguese Association of Photographic Arts, there were almost no women working in the field during the 50s and 60s. This figure rose to 21% in 1994 and 44% in 1999. This exception remains unexplained.

Artistic Execution / Interpretation

It is no surprise that the share of men and women actors, singers etc., in the performing arts is more or less defined by a traditional, established repertoire. In most countries there has been a gender balance in areas such as dance (over the past 20 years in countries such as Austria or Finland, the female proportion of dancers was constantly more than 50%). There are, however, developments in fields such as the theatre which suggest a gender bias. For example, the UK contribution reported that in the mid-1990s there was a major debate about a tendency for the theatre sector to become dominated by plays with all-male casts and focused upon subjects of primarily male-interest such as sports and gambling. Some critics argued that this was a move towards 'theatre for the lads'. Research results from C. Gardiner, *"Equal Opportunities: Gender"* (1995) raised concerns about the lack of good roles for female actors and the dominance of male writers. She argued that companies working with established repertoire offer more stage roles to men, suggesting that what we might call structural factors inhibited opportunities for female actors.

¹⁹ Institute of Communication Science University of Salzburg (Author): Media Report. Mass Media in Austria 4th Report Period [Institut für Kommunikationswissenschaft der Universität Salzburg (Hg.): Medienbericht. Massenmedien in Österreich 4. 1986-92].

²⁰ According to faxed information from the publishers of the Journalists' and PR-Index 1999; 7,269 men and 3,438 women.

²¹ Even without formal training or support, women have excelled in other areas such as photography. Photography was a new art form with no academies, no formal schools, and no established techniques. Neither men nor women received special photographic training in their childhood [at the time when photography was invented]. Women produced "outstanding achievements in photography almost immediately after the birth of this genre as is the case in women's pioneering contribution to multimedia arts". Cowen, Tyler. *Why Women Succeed or Fail in the Arts*. Journal of Cultural Economics. 20: 93-113, 1996, Kluwer Academic Publishers. The Netherlands, pg. 98.

The discrepancy between the share of female and male playwrights and actors is underscored in a recent analysis conducted by AJ Wiesand (ZfKf/ERICarts) of 132 contemporary plays first performed between July 1997 and March 2000. These plays had been selected for a bi-annual handbook, "European Theatre Today", by reading committees of the European Theatre Convention. Only 20% of the playwrights listed, which came from 29 European countries, were women. When examining the distribution of role models, the differences are less striking. Of the 147 characters in plays written by women, 57% of the roles were for male and 43% for female actors. Of the 572 characters in the plays written by men, 62% of the roles were for males and 38% for female actors.

When turning to other professions, such as in the field of music, the share of female musicians varies from country to country, however, has not yet reached a suitable level in comparison to the number of female music students. For example in Germany, in spite of a rising number of female music students over the last 20 years, the presence of women increased only slightly to ca. 30% until the 1990s and fell to under a quarter in 1998.

Table 4: % Share of women in artistic execution / interpretation functions in the 90s

	Music (musicians)	Performing arts (actors)
Austria	33	40
Finland	33	45
Germany	23	40
Netherlands	34	66
Portugal	17	34
UK	26	42

Source: Compilation drawn from the national contributions (from different years and sources).

Notes: nda: no data available.

NL: Figure represents the share of female graduates training to be musicians and actors, 1996.

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The figures presented clearly demonstrate the firm presence of women working in the cultural labour market. The national contributions to follow will show that the majority of women can be found working in libraries, archives, museums, policy making and in occupations related to administrative, documentation and support staff (the latter includes occupations such as assistant directors). These "non-artistic" fields are considered to be largely *feminised*. More and more women are occupying positions in the media, including TV, radio, publishing, advertising and digital arts companies. Women are gaining ground in "artistic" fields such as the visual and literary arts (including journalism). They are not sufficiently represented in the fields of music (including conducting and composing), architecture, photography and sculpting.

Economic Status of Artists

There have been several public debates and research reports written over the years regarding the socio-economic status of artists. International declarations, in particular the 1980 UNESCO *Recommendation Concerning the Status of the Artist*, have recognised that artists work under specific socio-economic conditions which are different from the overall labour market. They have called for the right of artists to proper remuneration for their professional activities – free from discrimination in areas such as taxation, social security or freedom of

association. Major issues have included establishing separate social security plans for artists (insurance and health) to tax reforms such as income averaging mechanisms or income guarantees – most of these issues remain outstanding.

The majority of the national or regional reports demonstrate that women's economic status is not equal to that of their male colleagues. In fact, the data demonstrates that women earn from *15-30% less than men* in the same cultural occupations; a figure which resembles the earnings of women in the general labour market. According to Eurostat figures from 1999 women earn 28% to 15% less than men.

The difference in working patterns or types of careers found in the public and private sector have an impact on women's earnings. Occupations such as librarians, museums directors, art administrators, etc., in other words, those attached to publicly funded cultural institutions, have been characterised by job security, long term employment, permanent contracts and hence salaries with social packages beneficial for women -- but also by low wages.

While such institutions may provide a 'safe haven' of social security and steady incomes, without the risk of participating on the free market, there are significant differences in the earnings potential for women to be found, almost surprisingly, in such public sector organisations and, in some cases, in comparison to the private sector.

The Finnish report reveals that in "public sector cultural occupations, women still earn some 15% less than men; despite embedded policies of equal pay for equal work". According to figures published in the Dutch report on the earnings differences between men and women on the public (including grants, subsidies, sales and commissions from the government) and private visual arts market (including commercial gallery sales and commissions of firms and individuals) between 1993 and 1996, there is a 26% difference in earnings between men and women on the private market and a 31% difference on the public market. "Since the number of men and women receiving government money is approximately similar, this indicates that men usually receive larger earnings from the government".²²

Sufficient evidence has been provided in the national contributions which makes it hard to dispute that economic discrimination is running rampant throughout the cultural labour market. Have traditional, non-discriminatory policies and instruments, also on the EU-level, failed?

During the exchanges and debates of the project, there was a consensus about a high amount of volunteer work conducted by women in the cultural sector.²³ Studies conducted for the 1995 UNDP Human Development Report revealed that approximately US16 trillion dollars worth of human activity worldwide are not included in the US23 trillion dollar estimate of unpaid work. Approximately, 3/4 of this unaccounted activity has been "accounted" as work done by women. It has been shown that 3/4 of men's work is paid while only 1/3 of women's work is similarly paid. In other words, women remain invisible contributors to the world economy.

²² Figures compiled by M. Rengers and Plug for the Dutch report. For more information on this subject please see "Does money matter for visual artists" (forthcoming 2000).

²³ ZfKf/ERICarts. Women in Arts and Media Professions: European Comparisons. 1st expert conference report, Bonn, Germany, 1997, p.9. The German report supports this view with evidence from the field of cultural associations.

Social Status and Financial Promotion of Artists

There are few countries in Europe which have comprehensive social security systems for artists. The systems which do exist are further complicated by distinctions between employed and self-employed artists on the one hand and between different disciplines on the other. Different models which exist include:

- specific regulations for self-employed/freelance artists (for example the *Künstlersozialversicherung* in Germany);
- legislation which turns artists into businesspeople for the sake of taxation and social security (for example the *Gewerbliches Sozialversicherungsgesetz* law in Austria);
- no models.

As in the case of social security insurance, there are no programmes of financial assistance for artists which are specifically targeted at women. Some examples, are however, worth mentioning.

In the last few years, the government *in the Netherlands* has implemented a special scheme for artists (both male and female), the so called WIK (law on the income provision of artists). Under the scheme of the WIK, any young artist is entitled to receive a 4 year subsidy from the government, which should allow her or him to build up a professional life in the arts. The scheme is based on an 'infant industry' kind of argument. After those four years the artists are expected to be able to earn some kind of living off their art without relying on social welfare or other state-organised schemes. This is considered an example of good practice, because it

- takes into account the peculiarities of the labour market for artists
- is open to all artists in need
- allows for changes in labour market situation and
- (female) artists may for instance use the scheme for 2 years, then have a baby, and re-enter the labour market under the same scheme whenever she wants.

In 1996, a bill was passed in the Netherlands which forbade discrimination against part-timers, saying that all workers should have the same rights and obligations (*pro rata*), even those part-timers working very few hours a week. Similar effects were expected from a reform of the social and tax regulations of the marginally employed in Germany, 1999. There were fears, however, that this might actually increase illegal practices and mainly affect women making up most of the part-timers (evaluation results are not yet available).

Although the *United Kingdom* study has indicated that more women are returning to the workforce after having children, it has admitted that women's absence from the workforce for an extended period of time can cause setbacks in their career development. Motherhood is also one of the causes (but not the only one) as to why women have made up the majority of part-time workers, freelancers or self-employed workers – a reality which also has an impact on their income level, pension, health coverage and personal insurance, not to mention maternity benefits. The reports have called for more "family-friendly" working environments, especially in those "feminised" sectors mentioned above in order to take into account the changing needs of the labour market as well as new policies to provide women working outside of public structures with a social security package.

The old model of placing men at the centre of working life and women in a grey zone between home and a discriminating work environment has, obviously, come to an end. New concepts are needed to accommodate, for example, the integration of the younger generations of women into cultural labour markets. More partnership as well as improved kindergarten and school facilities are key elements of any strategy, as has been shown in a recent comparative study for the European Commission, coordinated by the Institut Arbeit und Technik (IAT/Gelsenkirchen).²⁴

3. Decision-Making Positions: How Thick are the "Glass Ceilings"?

The research has proven that women are an integral part of the cultural labour market. The next part of our investigation was to determine the place of women in these labour markets as educators of future creators, as cultural policy makers, as television producers, artistic directors of dance companies, chief curators for galleries or museums, as art critics – in other words to determine their status in positions which exercise creative influence or decision-making. Can we really say that women are becoming major players in shaping the conditions for creativity in Europe?

In this section we will be exploring the concept of *glass ceilings*: a phenomenon in which the upward career of women can seemingly progress at an equal pace and on equal terms to men until, for some unexplainable reason, they seem to suddenly stop, as if they had bumped into an invisible *glass ceiling*.²⁵ Such processes leave little room for, among other things, the establishment and promotion of female role models.

The figures presented here will demonstrate that there is a diminishing share of women towards the top of the administrative and artistic hierarchies of decision making especially in fields such as music (eg female conductors are rare exceptions), in film (eg. on average 20% female film directors across Europe) and even as professors of art (see next section for figures); revealing that the share of women in decision-making positions is proportionate to their share in the cultural labour market overall. One might suspect that the share of top positions in so called *feminised* sectors, such as libraries, museums or galleries or public cultural policy administration, would be more evenly distributed between men and women, however, this is not necessarily the case. In those countries where women do attain senior management positions in such *feminised* sectors, the perception of the institution itself is given a less prestigious status or is highly controversial and the salaries allocated to such "top" positions are relatively low.

Table 5 demonstrates the share of women in positions with artistic or editorial decision-making powers in several countries and in certain fields. The greatest differences do not necessarily exist between the different cultural sectors or fields, but between the different countries. For example, the high number of female art museum curators in Finland in comparison to Germany (which, despite its low percentage has in fact, has been steadily rising). Such figures lead us to wonder about the comparatively (and consistently) low share of German or British women in positions with decision making powers in artistic or editorial direction across the sectors.

²⁴ Irene Dingeldey. *Begünstigungen und Belastungen familialer Erwerbs- und Arbeitszeitmuster in Steuer- und Sozialversicherungssystemen - Ein Vergleich zehn europäischer Länder*, Institut Arbeit und Technik Gelsenkirchen, 1999.

²⁵ Glass ceilings can of course, appear in the upward mobility of any underprivileged group.

Table 5: % Share of women in positions of artistic / editorial direction

	Visual arts (museum directors)	Performing arts (theatre directors)	Writing/publishing (editors in chief)
Austria	22	25	50
Finland	52	34	50
France	34	11	nda
Germany	22	18	12
Netherlands	31	38	26
Portugal	38	30	13
Spain	28	29	45
UK	22	nda	17

Source: Compilation drawn from the national contributions. (from different years and sources). In the case of museum directors in A, F, P, SP and the UK, from the ZfKf data collected through an evaluation of the "International Directory of Art 1997/98" and the "European Museums Guide", 1997.

Notes: nda: no data available.

Editors-in-chief of publishing, figures do not include regular newspaper editors (see below for figures).

D: Calculation includes only important art museums; F: theatre directors from the ITI World Theatre Directory 2000 (including some 50 national and regional public theatres and 2 independent companies); SF: Different types of museums; NL: 20 most important art museums.

Data from the national contributions allow us to examine museums, cultural administration, libraries and the culture industries in more detail.

Share of Women in Top Museum Positions

A survey conducted by the ZfKf indicates that 1,745 of 6,518 (26%) museums and 79 of 316 (25%) major art museums in Europe have women as directors or in similar positions.

To illustrate the presence of women in museums we will draw attention to some countries and regions which provided meaningful data, in particular, Finland with the highest concentration of museums per capita, Madrid, Germany, Austria and the Netherlands. The data shows that the share of women in decision-making positions in this sector is unevenly spread across Europe, with Finland and Spain (Madrid) providing some examples of good practice!

In *Finland*, women make up the majority of museum employees (66 per cent) and hold ca. 52% of director and other top posts. Their salary level is reported to be rather reasonable in comparison to other cultural professions (eg. 2,100 EURO per month). Women are also directors of the two most prestigious museums in Finland: the Museum of Modern Art (Kiasma) and the National Museum. Two thirds of the curators in art museums are women.

If we look at the figures from a survey conducted in May 1999 in *Madrid* we find that the situation for women is quite high.²⁶ The following museums have more women as directors and heads of departments than men: Prado Museum (76% women), the Center of Art Reina

²⁶ The research team from Madrid conducted interviews with women working in the field to determine why the share of women in museum decision-making positions is so high. The interviewees indicated that the reason why women run more galleries and museums is because they seem to have more difficulties in proving their artistic talent as creators (art market remains closed to women). There is a perception that women have obtained the necessary qualifications to administrate and manage artistic talents -- this is the reason why, nowadays, men are the most likely to exhibit and women are most likely to manage museums, galleries and show-rooms.

Sofia (80% women), the Lázaro Galdiano Foundation (57% women) and the National Chalchography (77% women). The majority of the women in these figures are heads of conservation and restoration departments and overall assistant directors. The Lázaro Galdiano Foundation is the only museum with a women head (of the entire museum).

While not comparable to the high share of women mentioned above, progress has been made in the share of women in leading positions in German art museums. The figures show that the proportion of women has increased from 12% in 1994 to 22% in 1999.

In the Federal Museums of *Austria* 18% of the museums directors are women, around 40% work as heads of a department within the museums. Neither the Federal art museums nor the Museum of Modern Art have a women as director. Of the department heads in the other two major museums, women represent 40% and 60% respectively (they are, however, small museums with only a few permanent posts). The proportion of women in management positions falls with the increasing size and prestige of the museum.

Comparable figures are found among directors and assistant directors of Dutch art museums. In 1996/1997, 31% of the directors or assistant directors of the 20 most important art museums were women. The percentage of women directors or assistant directors in the eight most important art museums of international stature was only 12.5%.

Share of Women in Cultural Administration

There is a growing trend of *feminisation* in the administration of arts and cultural policy, despite the fact that few women actually become Ministers for Culture (with exceptions -- again in the Nordic and Southern European countries). Figures from arts or cultural councils in the UK, Finland and the Netherlands demonstrate the share of women working in decision-making positions in certain sector specific areas of arts and culture administration, mirror their representation in the cultural labour market overall. Comparable figures for employees of cultural ministries do not yet exist in all countries under study.

54% of the permanent staff working for the Arts Council of England are women. The highest proportion of women is found in the combined arts (57%) and in the dance, literature and visual arts sectors (60%). When examining Arts Council management boards or funded bodies, such figures diminish rapidly. In 1997/98, only 39 per cent of the management committee of arts council funded organisations were women. There was again considerable sector variation. In dance companies, just over half of the board members were women, with the lowest proportion in music organisations, with only a quarter of their management boards being accounted for by women.

Sector specific trends can also be seen in figures of the compositions of cultural councils in the Netherlands. They demonstrate that the representation of women on boards of Public Funds for the visual arts, architecture and design, film and music are below 20%. (in the case of music it is 0%) while the share of female staff members is over 50% (in the case of music it is 100%). Thick glass ceilings.

The average share of women occupying positions on the various art form councils in Finland is 46%. This high share is the result of the 1995 Equality Act; the share of men has also risen in the more "feminised" art form councils (and vice versa).

This equality is not, however, evenly distributed. Gender imbalances within the different arts sectors reflect, to a certain degree, the composition of the different art form councils. For example, women have a strong representation in the female-dominated field of dance, yet are slightly under-represented in the councils for crafts and design, visual arts, and photography. Interestingly, the share of men has risen in the more "feminised" arts form councils.

Share of Women in Libraries

The majority of national contributions indicate that the world of libraries and library administration is occupied by women. In several countries, this field has been *feminised* since the end of the 70s. An average figure of the representation of women working in libraries as employees across Europe is 80%.

Data on the share of women in decision-making positions (chief or head librarian) is not far from their share as employees. Ranging from 69% in Austria to 71% in Germany and 89% in Finland, women clearly hold a majority of these positions. Very top positions, in national or central libraries, continue to be held by men, however.

Income figures from the different countries show that library workers in general are among the lowest paid cultural workers; a "top" position in a public library does not necessarily translate automatically into higher wages. For example, in some countries the share of women in the highest earning brackets is only 20%.

Librarians are also among the most educated; in some countries they normally hold two university degrees, for example, a Master's degree in specialised field such as literature or philosophy and another in information studies, while in others they receive compulsory training at specialised colleges.

The introduction of new technologies into the library sector could change this landscape as some of the reports have predicted. A closer look at the number of students pursuing degrees in information management with an emphasis on new technologies will give an indication of how the share of female employees could change. At the moment, it is predicted that more men will be entering such sectors and thus bring a greater gender balance.

Share of Women in Selected Culture Industry Fields (private sector)

How can women ensure that the information and pictures of the world received via the mass media serve their needs and interests? Can it be assumed that such needs will be recognised, understood and given due priority in media output, given that – as in other social institutions – few women are to be found near the centres of power and control in media organisations?²⁷

This statement was made over 10 years ago, yet, debates in Europe continue on the representation of women in and via cultural production (press, advertising, broadcasting etc). To date, portrayal and representation of women in the media continues to be discriminatory. Negative images of women continue to be constructed in advertising campaigns -- one of the most powerful agents of socialisation. The presence of women in decision-making positions in the

²⁷ Margaret Gallagher, 1987.

culture industries is crucial -- not only for reasons of equality but for ensuring diversity of content.

Is there a relationship between women in decision-making positions and content development?

For the most part, the figures presented in the national contributions show that women continue to have limited access to decision-making positions in and through industries such as film, advertising and publishing. Such practises are at present reinforced by globalisation and the concentration of power in the hands of multinational conglomerates dominated by men. Below are some figures to illustrate these statements. Extensive data on the share of women in public broadcasting companies across Europe is presented in an article by Margaret Gallagher to be found in the second part of this book.

Table 6: % Share of women in selected culture industries

	Film directors	Directors of book publishing companies	Head of advertising companies
Austria	19	17	14 ²⁸
Catalonia	26	33	nda
Finland	12	13	14
Italy	nda	17	35
Germany	19	12	nda
Spain	7	nda	nda

Source: Compilation drawn from the national contributions (from different years and sources).

Nda: no data available.

An answer to our original question above -- is there a relationship between women in decision-making positions or with creative control and the content produced by the culture industries -- can not be completely addressed by these figures. They do however demonstrate the low share of women in positions with such power to influence content development and therefore lead us to hypothesise that if there was a more equal gender balance in such positions that there would be greater content diversity. On the other hand, some experts have suggested that even if there were more women in such positions that content would not change as the system and professional work ethics have been constructed by a worldview which is white and male. Their message is that we have to work on the "work culture" if equality and diversity is to be achieved. Food for further debate.

+ + +

The general tendency in the cultural sector is that there is an increase in the number of women working on the whole, however men still predominate in the higher and more prestigious positions. In our analysis we can not assume that there is only one glass ceiling (or wall) that women must break through in order to have access to top positions. Access to decision making positions and creative work passes through a number of gates or over hurdles in four distinct areas such as: public administration, academia, major public/private institutions, commercial organisations. These "passages" are still to a great extent in male hands and although the number of female gate keepers is increasing, equality of presence is still far from being

²⁸ While the share of women as heads of advertising companies in Austria is low, the number of women in the field is growing rapidly. See the Austrian national contribution.

attained. In some cases, occupational trends in small to medium sized private culture industry businesses, where these ceilings seem less durable and the hierarchies a little less developed, could help to bring about change.

Is it only a matter of time before women reach levels of decision-making? Information from some of the reports indicate that there is a greater share of younger women than men working in the cultural sector which will eventually replace the ageing male work force. Perhaps there is hope for the future, however, more studies into career development patterns are needed to test this theory.

As a final word. It is indeed unfortunate that we remain locked into a hierarchical model or perception of power that forces us to draw such polarised pictures. If society was constructed on a more balanced model of co-operation where a diversity of ideas and aesthetics were encouraged, we would not have this problem. Pyramid or Pillars?

4. Education and Training: Is Higher Education Irrelevant in the Cultural Labour Market?

Over the past ten years the growth in the number of female students is increasing and has reached proportional levels to the number of male students. In many arts, culture and media related courses, such as library studies, journalism, or media/communication studies and cultural management, the number of female students is exceeding the number of male students, especially in countries such as Finland²⁹, the UK, Germany and Austria. There is evidence that women remain in academic institutions far longer than men and have acquired more graduate and post-graduate degrees. Male students are often drafted by companies before completing their studies.

So far, we have revealed certain facts about women's professional employment status in the arts, culture and media, that their income level in comparison to men is on average 15-30% lower and their access to decision-making or other positions with creative control remains limited. These facts do not reflect their investment in obtaining higher qualifications and expertise. Is there a failure to allow women to progress to the extent they ought to given their qualifications and background of expertise? Is there a shift in the criteria for employment which does not recognise skills acquired via higher education institutions? A closer profiling or skills audit coupled with an analysis of patterns of lower income would be required to determine the specific reasons for this situation.

The below figures will demonstrate the proportion of male/female students and in some cases, the proportion of male/female professors in the various countries. Are there sufficient numbers of female role models in higher education institutions?

Formal Higher Education – Share of Women Students

Since the 1970s, the number of female students entering higher education institutions to study arts, culture or media related professions has grown significantly; to the point where women have equal access to education. In fact, women represent on average 60% of all graduates from conservatories to arts college and university programmes in communication or media

²⁹ Evidence from the Finnish contribution statistically indicates that women are an educational surplus in comparison to men in all fields. See Finnish contribution for educational level of population index (ELP).

studies across Europe. According to the Dutch report there was an "explosion" of female students in arts schools – the big bang occurring in the 1960s – with gradual increases in their representation ever since. Women made up 30% of the female university students in Portugal during the 60s. This figure rose to 55% in the early 90s.

The national contributions will demonstrate that women are generally well represented in major disciplines. A closer look at the specific subject areas shows, however, a proportional representation to overall labour market figures. For example, while women make up 54% of the overall student body studying at the Sibelius Academy of Music in Helsinki, they represent a very small minority of students in conducting (8%), composition (27%) and jazz music (4%). Women can be found studying music education (72%), folk music (72%), opera singing (70%) and church music (74%).³⁰

Below is an overview of the representation of females studying music, visual arts and library studies in different European countries.

Table 7: % Share of women in music, visual arts and library studies in selected countries

	Music (general) students	Music (composition) students	Visual arts students	Library studies
Austria	48.5	9	60	58
Finland	54	27	65	80
Germany	54	22	67	63
Netherlands	34	nda	58	nda
UK	53	nda	57	69

Source: Compilation drawn from the national contributions (from different years and sources).

Nda: no data available.

SF: figures for students at the Sibelius Academy of Music, University of Fine Arts, Helsinki; Figures for students of information studies (librarianship) from the Universities of Tampere and Oulu - two specialist schools for information studies.

Formal Higher Education – Share of Female Professors

Turning now to the educators themselves, the reports have indicated that a glass ceiling exists for women educators; in other words, the majority of full time professorships are given to men. One might expect that the situation would be different in the feminised sectors like library studies. As the figures illustrate, the share of female professors in this field is consistently less than 30%. Leadership in training library professionals remains in the hands of men.

Following the general labour market trends, women occupy temporary or part-time positions as assistant professors, senior assistants, researchers, and administrative staff or comprise a portion of those "substitutes" brought in to give special lectures or cover for sabbaticals. In some countries, such as Austria, the proportion of women in such positions is changing. In 1998, women teaching at art colleges and in subjects specific to the art fields still accounted for over 50% of contracted university assistants, however, this percentage is now falling rap-

³⁰ Paula Karhunen, *Musiikkialan korkeakoulutus ja työmarkkinat* (Training at the Sibelius Academy and the Labour Market), Arts Council of Finland, 1998.

idly. As the share of women in full time arts professorships is only 18%, fixed employment is therefore proving to be a hurdle, which many women are unable to overcome.

Table 8: % Share of female professors of visual arts and music in the 90s

	Visual arts	Music
Austria	18	18
Finland	25	12
Germany	18	23
Netherlands	19	51
Spain (Madrid)	25	14

Source: Compilation drawn from the national contributions (from different years and sources).

Notes: A: the rate of women professors is not broken down according to study fields. However, this proportion is below 10% in regular universities and around 18% in arts and music academies.

SF: These figures represent the number of professors at the University of Fine Art in Helsinki; Music figures represent the number of professors at the Sibelius Academy of Music in Helsinki.

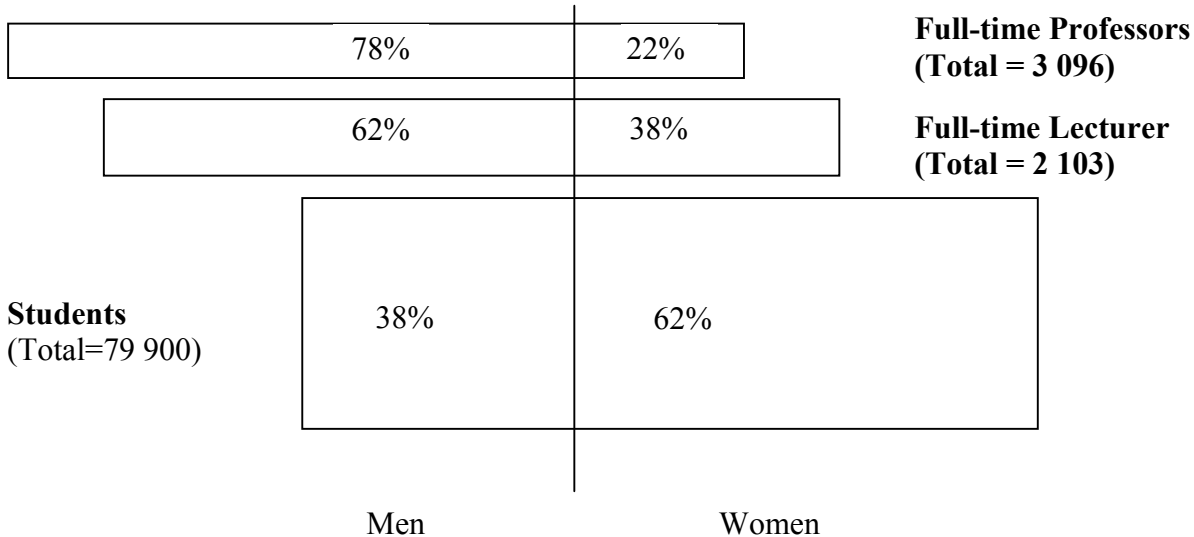
SP: Visual Arts: based on a survey of the Fine Art Faculty of Madrid. Figures indicating the proportion of professors represent the share of women and men in directive positions in the Conservatory including deans and full time professors. Music figures are based on a survey of the Royal Superior Conservatory of Music. Figures indicating the proportion of professors represent % of women and men in directive positions in the Conservatory including deans and full time professors.

What could the implications be of the relatively low participation of women in full time teaching positions in art academies or conservatories? Considering the lack of female authority figures or role models provided to the students, the future could be more or less the same as the present. Consistent provision of positive role models and specific information about leading women could play a role in reversing this trend. According to Patricia Adkins Chiti, President of the *Fondazione Donne in Musica*, such efforts have to be coupled with a major undertaking to rewrite and update all school textbooks and course material to include the contribution of women and their achievements. Knowledge is power. Without this exercise, little real change toward equality between men and women will occur. In fields such as the fine arts and literature some progress has been made and women are now appearing more frequently in encyclopaedias and media reports. The field of music - a truly global language - still shows us a series deficit and need for such role models which could help future generations of pupils and students.

Work has already begun in international organisations such as ISME (the International Association for Musical Education) to incorporate gender in teaching methods and in textbooks in particular fields. The Groves Dictionary of music and musicians is currently compiling a volume of women composers. Organisations and foundations such as Women in Music, Donne in Musica, Frau und Musik etc are establishing national and international archives of the work of female musicians and/or composers.

Figure 1 below gives an integrated overview of the representation of men and women as professors (full and part time) and their respective share as students in art faculties at German universities.

Figure 1: Men and women in art faculties at German universities 1998/99³¹



Source: ZfKf, 2000.

The German report also shows that in fields such as the arts and humanities the proportion of women professors is much higher than in other fields and continues to rise - from 17.6% (1992) to 21.9% (1998); this trend is evident in most other European countries. Future prospects for women professors in Germany are good, since many of the colleges and universities now actively promote equality policies and the ratio of female candidates has been consistently above average. This has led to remarkable growth rates even in areas where women have been, and continue to be, marginalised. For example, the proportion of female professors in the field of architecture has risen from 4% (1992) to 10% (1998). Not really a satisfactory development, however!

5. Public Recognition: How Do Women Artists Fair?

The data and information provided so far indicate that there is a system of gatekeepers both in the labour market and in educational institutions which is largely controlled by men. Such decision-makers, whether they are heads of city cultural departments, composition professors or editors in chief of newspapers, have the power to maintain the glass ceilings for women's career development in their respective hierarchies.

Gatekeepers influencing the conditions for creativity do not only exist "outside" of the professional artistic domain or market, but also as "internal" mediators which hold decisive powers in determining excellence, quality and supporting or destroying an artists goal to achieve professional recognition or access to the marketplace. These mediators can be critics, academic teachers, those conducting peer group evaluations; they review project applications, give con-

³¹ Drawn by ZfKf from the official statistics on students and professional staff in universities and colleges, 1998/99 (Fächergruppe Kunst/Kunstwissenschaft).

tracts or presidents of commissions and experts sitting on arts granting juries as well as heads of trade unions or professional artists associations. In this section we will examine whether or not women artists have access to the same extent as men to formal and informal arenas where decision making is taking place and where concepts such as artistic quality are determined. This will be done by examining the proportion of women receiving different types of grants or commissions³² as well as the proportion of women represented in juries and other public or publicly sponsored grant giving or funding bodies, ie. Arts Councils.

Below is a summary of data pertaining to award winners and members of selection committees in the fields of music, literature, visual arts, the performing arts and architecture.

Music

- 1997 figures from the Arts Council of Finland indicate that 21% of female musicians received grants for their own work and in 1998 this figure fell to 19%. This figure may appear low, however, when compared to the number of applicants, the reality is that 100% of the female composers which applied for a music grant were successful. The jury or expert panel is composed of 50% women and 50% men.
- The average share of female musicians who received a prize from the Spanish Ministry of Culture and Education was 18% from 1980 to 1999.
- The advisory board of the Austrian Federal governments music department was made up of 4 men and 2 women in 1998. In 1980, no women sat on this board.
- The share of female award recipients for music in Germany was 39% (1995-2000). Up from 27% (1986-1994).³³

Literature

- Of the recipients of literature grants given by the Arts Council of Finland in 1997, 57% were women and in 1998 43% were women. The board for the national council of literature deciding upon the award is comprised of 40% women and 60% men.
- There is one main award of public recognition for creators in Catalunya: the Honour Prize of Catalan Letters, founded in 1969. Since this time it has issued 31 awards, 30 to men, and 1 to a woman (the novelist Mercè Rodoreda); among the 9 members of its jury, 2 are women.
- An analysis and evaluation of the "major" Austrian Federal literary prizes³⁴ in five year steps shows that women have been well represented on the selection committees (52%

³² Members of such grant giving or funding are selected based on their "artistic merit" or "expertise" in the arts or media related professions.

³³ Zentrum für Kulturforschung: "Trotz Fleiss Keinen Preis II?" BMFSFJ (2000), findings based on the new "Handbuch der Kulturpreise", also by the ZfKf. The Handbook contains data from ca. 2500 awards, scholarships etc, given during 1994-2000.

³⁴ The Grand State Prize, The Manès-Sperber-Prize, The Erich-Fried-Prize, The State Prize for Translators, The Prize of Honour, The Scholarship Prize, The Grand State Prize for European Literature, The State Prize for Literary Criticism.

share in 1998 up from 23% in 1980). During this period, the share of awarded women exceeded the share of female writers in general.

- According to the new study of the ZfKf for the Federal Ministry of Women's Affairs, the share of female award recipients for literature in Germany was 31% (1995-2000). No change from the previous period.

Visual/Fine Arts

- Figures from the Arts Council of Finland indicate that in 1997, 49% of the recipients for the fine arts grant were women and in 1998, it fell to 45%. The jury or expert panel composition is 38% women and 62% men.
- 1997 figures from the Netherlands demonstrate that the % of women on granting committees for the visual arts has risen from 16% in 1983 to 38% in 1997³⁵. Only 3 of 20 (15%) winners of the 'Oeuvre-prijs' (Oeuvre prize) of the Netherlands Foundation for Fine Arts, Design and Architecture between 1992 and 1998 were female.
- The percentage of women on the advisory boards in Austria rose parallel to the share of female artists whose works were purchased by the government. The percentage of women on the Federal advisory board for art purchases rose from 13% in 1985 to 42% in 1998.
- Women form a minority both among prize-winners and jury members of Ars Electronica Prizes (Austria). Amongst the 140 prize-winning artists, 15 were women (11%)³⁶. The female proportion of jury members has been 14% since 1987.
- In Portugal, 49% male and 53% female art students received bursaries to continue their studies.
- The share of female award recipients in the field of visual arts in Germany was 34% in 1986-1994 and 39% in the period up to 2000.

Performing Arts

- Figures from the Arts Council of Finland indicate that in 1997, of the % of those who received grants for theatre and dance, women's share was 60% and 75% respectively. In 1998, these figures fell to 44% and 62% respectively. The jury/expert panels are composed of 45% women for theatre and 50% in the field of dance.
- The share of women on the Austrian Federal theatre advisory board was 50% between 1990 and 1995. In 1998 it was comprised of 5 women and 2 men.
- The share of female performing arts award recipients in Germany was 34% in 1986-1994 and decreased to 28% in 2000.

³⁵ Source: De Nooy & Toussaint (1999), 'Het netwerk van de adviescommissies in de Nederlandse beeldende Kunstwereld' (The Network of granting committees in the Dutch visual art world).

³⁶ Source: <http://www.aec.at> – Double functionaries and/or prize winners were not included, neither were those people whose sex was not obvious from their forenames.

Architecture

- Arts Council of Finland figures for 1997 indicate that 18% of the architecture grant receivers were women (1998 figures: 36% men). The jury or expert panel composition was gender balanced.
- There are no women on the advisory board of the Federal Association for Architecture and Design in Austria.
- The share of female architecture award recipients in Germany was 36% in 1986-1994 and only 30% in 1995-2000.

+ + +

At first glance, the differences between male and female award/grant recipients largely reflect the gender distribution within the art fields themselves. For example, in male-dominated areas of music, architecture and cinema, women receive a relatively smaller share of awards than they receive in fields such as visual arts, literature or dance.

The national contributions have indicated that there have been significant improvements both in the number of women receiving awards and especially as members of selection committees. The few examples listed above, give an indication that more recently women are occupying on average 40% of such positions.

When taking a closer look at the monetary value of the awards received by men and women, the situation takes a turn for the worse. In most countries, men win the larger amount of money in the case of endowed prizes or awards for life time achievements. Prizes received by women are, in some countries such as Germany, received only early on in their careers (eg. promotion prizes). *Table 9* demonstrates the difference in money awarded to men and women in several cultural fields between 1995 and 2000 in Germany.

Table 9: % Share of money awarded between men and women in Germany (1995-2000)

	Architecture	Fine arts	Performing arts	Photography crafts & design	Literature	Music
Men	79	62	76	68	71	65
Women	21	38	24	32	29	35

Source: Extracted for the BMFSFJ by ZfKf from the 'Handbuch der Kulturpreise', Bonn, 2000.

The under-representation of women among recipients of major cultural awards has led, in some countries such as Spain, Germany and Austria to the creation of prizes "just for women". For example in Austria, the Ministry in charge of women's affairs in 1999 created the "Frauen-Kunst-Preis" (prize money is quite considerable at 700.000 ATS).³⁷ In Germany 33 awards are given to women in the arts and media. In Catalunya, the Institut Català de la Dona created a prize, in 1997, for female photographers in memory of Maria Rúbies, Catalan photographer. In 1998, the Instituto de la Mujer del Ministerio de Asuntos Sociales in co-

³⁷ At the beginning of 2000, the Austrian Ministry for Women's Affairs was dismantled which means that this prize will be discontinued, at least in the near future.

operation with the Asociación de Directores de Escena de España created the prize María Teresa León for female dramatists. Similar prizes also exist for female poets, fiction writers, journalists; all with about one-tenth the prize money of the María Teresa León award.

In Germany there is an *anti-prize* for misogynous conduct as well as some prizes for efforts made towards the equality of women. In 1993, the Gabriele-Münter-Preis (award for women over 40) was created in an effort to counteract the tendency of many awards and scholarships to focus on candidates which are on average 30 to 40 years old; a period in which many women are professionally less active.

This could be one of the reasons for the fact that the overall amount of female applications for awards or scholarships is quite low in comparison to the number of male applicants (eg. in Austria and the Netherlands). In this respect, mechanisms need to be found which encourages them to apply.

6. Political vs. Professional Strategies: Can Public Policies Work Alone?

Over the past four decades, public authorities have been interpreting the concept of gender equality into policy making terms. Such efforts have resulted in a range of legislative efforts: from equality acts or equal opportunity legislation, separate annexes on gender equality to labour laws, affirmative action policies as well as the introduction of quota systems. Formal regulations such as these have been applied in some media organisations or in other regulated arts activities such as the awarding of state prizes. These have been coupled with more informal / parallel activities including the development of networks and the emergence of specialised institutions and programmes for women which, in some cases, have been created to compensate for lack of legislative action and support.

The legislative trend of the 90s has been to implement the concept of *mainstreaming* (all policy sectors to bring women's presence and status in from the margins) as promoted by the European Commission. A second trend which is evident in the UK and the Netherlands has been to integrate gender equality into the larger cultural diversity policy rhetoric.

In consideration of the data and information presented in this chapter, can we say that legislative action has been helpful in promoting and supporting the full participation of women in arts and media professions? Before making any definite judgements, let's take a closer look at international, European and national policy initiatives specifically related to arts and media professions.

International / Regional Treaties and Policies

An overview of the World's Women by the United Nations in 1995³⁸ demonstrates that it was only since the beginning of the 90's that women rights and issues of equality have been finally enshrined in international legislation. Considering that the first UN World conference on women took place in 1975 in Mexico City, it is difficult to believe that women's rights were only internationally recognised as human rights in 1993 at a World Conference on Human Rights in Vienna! If it took the international community so long to act upon the myriad of recommendations made over the years, how could national governments be motivated or even

³⁸ *The World's Women 1995: trends and statistics*. United Nations, New York, 1995.

forced to make changes and place women, alongside men, at the centre of economic, political and social change and development?

While this delay is striking, an even greater lack of attention is given to women in the arts, culture and media spheres. It was not until September 1995, when the Fourth United Nations World Conference on Women: Action for Equality, Development and Peace held in Beijing, China, addressed (at least) the question of media as well as related topics in the field of human rights were taken up at this level. Two major events - one designed for official government delegations and the other for non governmental organisations - were held during this two week conference. The result was a Platform of Action and Declaration – to be carried out by June 2000. The recommendations to governments, NGOs and media organisations were made under two specific strategic objectives: 1) to increase the participation and access of women to expression and decision making in and through the media and new technologies of communication; 2) to promote a balanced and non-stereotyped portrayal of women in the media. To date, there has been no international effort to monitor the implementation of these recommendations.

In 1995, the report of the UNESCO World Commission for Culture and Development identified the relationship between gender and culture as an important contribution to sustainable development and as a priority area for exploration. It claimed that gender - as a societal rather than sexual construct - is one of the most sensitive issues within periods of economic and cultural transformation. More specifically, women are most closely linked with notions of cultural distinctiveness and are generally identified as the "bearers and signifiers of their culture". Action toward gender equality is inextricably linked to questions of identity and power.³⁹

European Union Policies

While work on the international (bureaucratic) level is just getting started, Europe has been busy developing a legal environment as an important stepping stone towards gender equality. Legislative and programme initiatives undertaken over the years within the framework of the European Community are listed in Annex I. According to the Commissioner of Employment and Social Affairs, Pdraig Flynn at an information meeting of ministers responsible for equality in Berlin, 1999: "If there is a single word which marks European equality policy in recent years it would be, without doubt: 'mainstreaming'. It is now firmly accepted that gender has to be promoted not only by the specifically appointed equal opportunities bodies and actors but also by all decision-making bodies and actors; gender equality is a task for all".

However, what the EU is missing is a clearly stated gender consideration in European cultural policy and practice, for example in the new Culture 2000 programme. This comes not as a surprise; as a rule, one can still say that in many countries there may exist policies about gender equality or cultural policies, but not policies about gender equality and culture. What the annexed list of EU directives and programmes indicates is an ongoing process over the past three decades to interpret the concept of gender equality into policymaking terms. (See *Annex I*) However, in comparison to the data presented earlier, it is clear that we are a long way from feeling the good intentions and effects of directives such as the Equal Pay Directive of 1975.

³⁹ Report of the World Commission on Culture and Development, *Our Creative Diversity*. UNESCO Publishing, Paris, 1995, p.131.

Arts or Media Specific Policies to Enhance Gender Equality

According to the national contributions, few arts, culture or media policies were specifically designed with equal opportunities goals in mind; exceptions include the British Arts Council's "women in the arts" policies of the late 80s early 90s, the EU/EBU Charter for Equal Opportunities for Women in Broadcasting of the mid 90s as well as a few special award schemes. It is difficult to determine the effectiveness of these initiatives as few monitoring programmes and instruments have been created to determine their effects. We can, however, examine their fate for clues to determine their "success".

Women in the Arts

It was only after a few years, one conference and a networking publication that the Arts Council of Great Britain (now of England) unit entitled "Women in the Arts" was mainstreamed into oblivion. One of the many restructuring exercises of the Arts Council deemed equal opportunities was the responsibility of all departments. Such a concept is theoretically quite sound, however, new popular approaches to equality equated with *diversity* have subjugated women's issues to a list of social outcasts or minorities. Clearly, women are not minorities in this world (in most countries they indeed make up the majority). The result of this policy decision has meant that women and their specific needs in the changing cultural labour market no longer figure as a priority: The 1999 list of priorities for the Arts Council does not any more mention women in their programme of "diversity and inclusion"; their original goals not achieved.

Women in Broadcasting

In May 1995, the work of a EU Steering Committee (set up in 1986 and abolished in 1996) culminated in a conference entitled Reflecting Diversity: the Challenge for Women and Men in European Broadcasting which was attended by 36 public broadcasting organisations across Europe. The major result of the conference was the signing of the EU/EBU *Charter for Equal Opportunities for Women in Broadcasting* committing these organisations to uphold principles such as fair and equal treatment at work, equal pay and employment benefits etc. Since the Charter signing, the number of women in high-level decision-making positions has not increased. ERICarts data collected in January 1999 shows that out of 19 public broadcasting organisations surveyed only one had a female director general.

It has been suggested that one of the main challenges for the EU/EBU policy is the changing nature of the public broadcasting industry itself. As public companies are downsized, functions become privatised and there is a steady decrease of permanent full time staff. These companies are operating and competing more and more on private sector terms whose ears are closer to market mechanisms than to public scrutiny. Enforcing responsibility on such companies to respect equal opportunities, therefore, becomes more difficult -- but not

impossible as we can see through the strategies of the Gender Portrayal Network.⁴⁰

We should not, however, rule out that another solution could be the market mechanism itself. Evidence from some of the national contributions, for example in Germany, shows a decisively higher proportion of female journalists working in private television stations than in the public system. Could competition also work in this field?

Gender Mainstreaming Policies - Bringing Equality into the Centre of Cultural Policy Making

In the past five years, the concept of *mainstreaming* has begun to permeate many policy discussions and indeed political systems. Can we consider the concept of "gender mainstreaming" the solution for the future? What is "gender mainstreaming" anyway?

According to President Vigdis, Iceland, mainstreaming is the "gradual diplomatic direction toward accepted practises" - the constant desire for a group (women) to feel that they are in the centre and as important as the group (men) who have always had the defining parts in history.

According to the EU, gender mainstreaming is: the systematic integration of the respective situations, priorities and needs of women and men in all policies with a view to promoting equality between women and men and mobilising all general policies and measures specifically for the purpose of achieving equality by actively and openly taking into account, at the planning stage, their effects on the respective situation of women and men in implementation, monitoring and evaluation. (Commission communication, COM (96) 67 final, and 21.2.1996)

Although this approach has gained ground, Teresa Rees,⁴¹ the former gender equality advisor to the EU, admits that:

...mainstreaming, while gaining ascendancy in many national and international policy areas, is poorly conceptualised and inadequately understood. Moreover, there is a danger that many of the hard-won mechanisms, which are designed to shore up equal opportunities, may be dismantled in the name of mainstreaming. Nevertheless, while mindful of these dangers, and of the fact that mainstreaming is a very long-term agenda, it has the potential to deliver more than previous models of equal opportunities.... (Rees, 1998, 199-200).

Annex III presents a proposal put forward by a Council of Europe group of specialist on the conceptual framework, methodology and good practices in the field of mainstreaming. While

⁴⁰ Set up in 1996, the Gender Portrayal Network (GPN) is made up of six European public broadcasting companies: YLE/Finland, SVT/Sweden, NOS/Netherlands, DR/Denmark, NRK/Norway and ZDF/Germany. Their most recent project, *Screening Gender*, suggests that diversity in gender portrayal should be one of the characteristics of public programming. Training kits for international use have been prepared. This project is a good example of efforts to change the market ethos -- diversity in programming is good business -- rather than construct more and more policies which risk subjugation to company filing cabinets.

⁴¹ Teresa Rees, *Mainstreaming Equality in the European Union. Education, Training and Labour Market Policies*, Routledge, London, New York, 1998.

it does not make specific reference to arts, culture or the media, it does provide an extremely valuable step-by-step approach to realising the ultimate goals of gender mainstreaming.

While a relatively recent concept, there are some examples in the field of arts, culture and the media of how governments are attempting to implement the concept of *mainstreaming* into cultural policy-making. Below is a summary of efforts from Sweden, the Netherlands and the UK. In most cases, information about their effectiveness is not currently available. More information about these and other policy initiatives is obtainable from the following national contributions and articles.

Since the 1960s, gender equality was mainly considered a labour market issue in *Sweden*. The discussion shifted at the beginning of the 90s when the Minister for Education, Carl Tham, proposed that women should be positively discriminated when appointing professorships -- seeing as they were under-represented. A special programme committee for gender equality was set up to begin working on the Swedish mainstreaming strategy for gender equality. Some of the practical policy related activities of a gender mainstreaming strategy for the arts and culture in Sweden have been:

- In the 1995/6 budget year, the Ministry of Culture stipulated that the National Council for Cultural Affairs must include gendered data when reporting on the awarding of its grants. In 1998, the Arts Grants Committee was to become accountable for differences between grant allocations to men and women).
- 1998/9 statement taken from the Swedish government's budget proposal: The National Council for Cultural Affairs must strive to achieve a clear distinction between women and men in the official cultural statistics. Authorities which award research and development funds in the areas of culture and the media are encouraged by the government to increase gender equality in their projects and programmes. Equal gender distribution among members of the boards and committees must also be respected.
- Government authorities were called upon to take responsibility for promoting gender equality when making decisions concerning purchases of works of art, organising exhibitions and in the allocation of various forms of subsidy.

The *Dutch Cultural Ministry* began its "mainstreaming" efforts in 1991 via an emancipation policy for the cultural sector. Its emphasis was on an affirmative action programme for women in the arts to get more women into teaching positions, into arts and cultural institutions, onto external advisory panels for the government and, in particular, into museums. The Raad voor Kunst (Arts Council) also supported positive discrimination and stated that it wanted to have a minimum of 25% female participation on juries or commissions and in exchange programmes. Consideration was given to include positive action requirements in the grant conditions of Dutch cultural institutions. In the mid 90s, responsibility for culture was transferred to a new ministerial profile. Culture was put on the back, back burner and took equal opportunities with it. In the latter half of the 90s, the Ministry initiated a study to track female and male graduates. The government concluded that all was well with the representation of women in the cultural sector and that special efforts were not required. In 1998, the Ministry for Social Affairs announced that it was going to prepare a collective emancipation action plan for all departments. This means that the Ministry responsible for culture has put emancipation back on its agenda and will take up the objectives initially proposed at the beginning of the 90s to increase the number of women in advisory councils, on commissions and on the boards of directors. At present the share of women in such positions is 20%.

Via the *Finnish Equality Act* of 1995, the concept of mainstreaming was introduced. The Act outlined the equal representation of women and men on all public expert bodies. Experiences from policy making bodies seem to suggest that the Act has had its positive effects on public decision making and gate-keeping systems. While it does not specifically mention the arts or culture sectors, the implications of the Act reach institutions such as the Arts Council and municipal cultural boards.

In May 1998, the *British government* launched its mainstreaming initiative, defining gender mainstreaming as 'building equality into policy making'. The improvement of women in public life, including their representation in the media, is one of the objectives of the government's strategy, however there has yet to be any measure identified that would bring this to bear on current cultural policy or funding commitments. Without identifying specific activities, programmes or resources, action to improve the status of women in the culture or media field will simply be replaced by other, more 'pressing' priorities.

Alternative Approaches?

In 1995, a survey of the female population in France was conducted to determine what action should be taken to contribute to a more equal division of labour between men and women. Only 6% called for the adoption of new laws. Eleven percent wanted a better application of existing laws while 80% believed a change in mentality (*évolution de mentalités*) would facilitate change.⁴² In 1998, ERICarts conducted a similar survey to determine the "best" approach to obtaining gender equality in the arts, culture and media. Interestingly, the survey similarly revealed that legislative action was not necessarily considered to be the most important solutions for success. Alternatively, the respondents called for change on a broader societal level vis-à-vis the media and the promotion of female role models which are absent from encyclopaedias, history texts; absent from our general consciousness.

Specialised Institutions and Networks for Women

Recognising that legislative frameworks alone can not facilitate change, it is clear that specialised institutions and networks for women are important actors and should be supported as part of an integrative process required to achieve our ultimate goal of gender equality. One of the major debates running throughout the ERICarts project is regarding the role and function of specialised networks or institutions, such as the *Artemisia* (project of the Frauen Museum), or *rocksie!* in Germany, the *Magdalena Theatre Project* in the UK, *Milena publishers*, Austria, the *Associació Dones Periodistes de Catalunya*, Spain or *Donne in Musica* in Italy. The original fear was that despite efforts to build up a resource to recognise women's work and achievements, they would ghettoise women in the very circumstances and institutions created to liberate them from patriarchal practices (somewhat similar argumentation against "women's policies" and toward adopting a "gender mainstreaming" approach).

Participants of the project have argued that such activities have enabled women artists to engage or continue their work as well as receive due recognition in suitable (yet separate) environments. Collections of women's work are necessary in order to create a neutral atmosphere - a forced balance between images produced by men and women -- as well as for documenta-

⁴² *Avec les Femmes, une nouvelle organisation de la société*. Compte-rendu des débats dans le cadre de la 4ème conférence mondiale sur les femmes, La Sorbonne, France, 1995, p.168.

tion purposes. The collection of women composers and their compositions housed at the Donne in Musica in Fiuggi, Italy, was one such example.

Indeed such collections are helpful when we need to fight for the right of the group and their working conditions as well as to encourage discussions that women's works are just as good as men. Individual works by women can now be seen by the general public in specialised institutions – a right which is not necessarily guaranteed. Such institutions and initiatives, however, do not guarantee that they are accepted into the mainstream or other venues (eg. concert programmes or museums collections). Apartheid for women is not our goal. It simply takes away the excuse that there is no work of women available.⁴³

According to the mandate of the Austrian based IntAkt⁴⁴ (Internationale Aktionsgemeinschaft bildender Künstlerinnen – International Visual Artists' Action Community) "it is a question of equality and equal treatment, of public presence, of acceptance by the market, curators, museums, collectors and recipients". The only way to realise these objectives is in partnership with special networks and programmes designed for women and with society at large.

To date, there are hundreds of networks for women, both electronic or virtual and "traditional", but the proportion of arts and media related groups is relatively small. Some transnational networks include: Women in Multimedia (WIM) created in 1994 which acts as a forum for women working and interested in new media (www.wim.org) and Women in Music/Les femmes dans la musique established in 1991 which strives to, among many things, raise awareness of women's contribution to music.

In addition, there is a scattering of festivals and fairs which promote women and their work and provide them with networking opportunities. Some of them include: the International Feminist Book Fair (the 6th fair took place in Australia dealing with Indigenous, Asian and Pacific women writers and publishers), the International Women's Film Festival (held in different European countries, the most recent one held in Barcelona) and the Donne in Musica Festival and Symposium in Fiuggi, Italy.⁴⁵

Examples outside of Europe, such as the "National Museum of Women in the Arts", Washington, D.C. can be considered interesting models as discussed throughout the course of the project. By demonstrating the wealth and quality of women's creativity, specialised museums of women's work can contribute and respond to the public's demand for their recognition. A feasibility study should be undertaken to determine the possibility of creating a *European Space* for women and their works. This could take the form of a physical institution or a virtual space that could be organised in collaboration with national or specialised centres of excellence in possession of information on women in arts and media (eg. Musicology centres, national libraries, sound recording archives etc). Such projects could provide a (clearing) house in which the public would have access to women's catalogues, musical, visual or liter-

⁴³ Statement made in the presentation of Patricia Adkins Chiti at the UNESCO Intergovernmental Conference, "The Power of Culture" in a working group session organised by ERICarts, "Women, Equality and Cultural Policies", April 1998. Full report is available from www.ericarts.org/women.

⁴⁴ A project to support female visual artists.

⁴⁵ Networks being a modern, more "civil society" approach to international co-operation, one would have thought that women would play a larger, more prominent role in their administration. A closer look at general arts, culture and media networks has, however, revealed that the share of women as presidents and/or managers is below expectation. In fact out of 146 arts, culture and media networks in Europe surveyed only 33% of the managerial positions and 26% of presidential positions are held by women.

ary works, etc. on a permanent basis; at least until "mainstream" cultural institutions take up the challenge to integrate works by women into their collections.

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Indeed, as much as special institutions or regulations and advocacy initiatives for women may have their – at least temporary - virtues, in certain cultural climates or political traditions, we must acknowledge that gender equality does not concern women alone, as is sometimes misunderstood. A truly diverse European society needs corresponding efforts of both sexes; the arts or media are just one of the areas where these efforts should take place. This result is also underlined in a recent statement made by the German Minister responsible for questions of gender equality.

Statement of the Federal Minister for Women's Affairs, Christine Bergmann

presented at the opening of the 2nd European Expert Conference on "Women in Arts and Media Professions: European Comparisons", Hamburg September 1999.

The share of women working in different culture and media professions varies from field to field and (although slightly less) from country to country. Generally speaking, women are still under-represented in these professions, especially in leading positions. Many women experience a break in their careers between their 5th and 7th year of professional practice (around the time they are about 30 years old). It is at this time when men build up their careers and women put theirs on hold to have children. 98% of family leave in Germany is taken by women.

Gender equality can only be achieved if the conditions for combining professional work and family life improve and if traditional gender specific role models change. Legal and other conditions can only help. We need to work toward creating awareness raising measures that combat the deep rooted stereotypes on male and female roles and to change ways of thinking and acting which work against equality. In this context, the Ministry will launch a campaign for men in the context of a programme, "Women and Work" designed to promote new role models for men (including new types of fathers who participate on an equal basis in family work and child rearing). There is still a long way to go to overcome traditional gender specific division of labour. There is also a lot of resistance to such change, by both men and women. Our goal should be to raise the quality of life for everyone which will only be achieved when all talents count towards economic and social development.

7. What's Next on the Research Agenda?

The annexed documents to this book compile a series of recommendations for groups such as public policy makers, cultural administrators, media organisations and professional arts associations. They were drawn up following several international and European conferences, seminars and workshops hosted by this project from 1997-1999.

A methodology for the implementation of *gender mainstreaming*, developed by the *Council of Europe*, has also been included. It provides an excellent overview of the prerequisite steps - e.g. concrete monitoring efforts - to take when implementing the ideas behind the words *gender mainstreaming*. Similar strategies for the arts, culture and media sectors have already been partly followed in some European countries, e.g. via the Reports "Frauen im Kultur- und Medienbetrieb I – III" in Germany, and could be further developed in others.

One of the main conclusions or observations one can deduce after two and a half years of data and information collection is that much more work needs to be done; much more detailed and comparable data needs to be collected before any European strategy can be produced. Below is a proposal for more specific research work in this field.

Research Studies

1. Those EU countries which did not participate in the *research programme* of this study should be supported with resources to do so immediately. These include, but are not limited to: France, Denmark, Greece, Ireland and Sweden. An integrative report on the autonomous regions of Spain should also be undertaken. What is even more important: the existing reports should be seen as part of a constant monitoring exercise which will require ongoing support as well as methodological consideration.
2. *Sector specific research* should be undertaken in the fields of *music* (as a sector which requires the most action to achieve gender equality), *visual arts* (as a sector which has demonstrated the most positive change in the past two decades) and *architecture including urban planning*. Work could be undertaken to determine the conditions which have allowed women to progress in certain professions of the visual arts field and those which have prevented women from penetrating the barriers in composition and conducting. Architecture, as a field in itself, is understudied as a profession in the cultural labour market.
3. In order to better understand the changing nature of cultural labour markets and professional profiles, a Europe-wide *tracking exercise of arts and media graduates* should be undertaken.
4. A more in-depth (monitoring) study on the implications of legislative action via equal opportunity policies or other measures such as quota systems to improve the status of women working in arts, culture and media professions is required.

Statistics and Monitoring

1. Future compilation of *cultural labour market statistics within the EU* should have a gender dimension.
2. As the studies show, *monitoring mechanisms* are required to determine the share of female applicants and recipients of awards, prizes and scholarships which has an impact on public recognition.
3. Constant monitoring of *gatekeepers in the media and related culture industries* (taking into account deregulation processes) should begin.
4. As the national contributions indicate, information on *women as entrepreneurs* in small and medium sized businesses in the culture industries and particularly in the new media field is scarce. A pilot study on data sources and potential indicators is required.

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