

Artemisia

BOOSTING

GENDER

EQUALITY

IN

HIGHER

ARTS

EDUCATION

A

Handbook



European
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BOOSTING GENDER EQUALITY IN HIGHER ARTS EDUCATION

A HANDBOOK

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MAKING GENDER EQUALITY WORK

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Introduction

This handbook '*Boosting gender equality in higher arts education*' is a result of the Artemisia project undertaken by ELIA during 200-2001. It provides practical tools to address gender equality issues within higher arts education and the cultural sector as a whole.

Some might argue that a special focus on gender is not necessary anymore. After all, things are changing. Women musicians find their way to almost all major orchestra's, female painters win prestigious awards, women are directors of museums and, most of all women are directors and deans art schools and art departments of universities. There are now more female students in the arts than ever before. So, what is the problem?

The data gathered within the project show some progress, but also a quite a number of persisting inequalities between women and men in higher arts education and the cultural sector. However, the idea of the Handbook is not to raise an ideological debate, it is about dealing with gender issues as a integral part of institutional and educational policy in art universities, art schools and academies.

The handbook consists of four parts:

Part 1 is an analysis how to **make gender mainstreaming work** in organisations, both in higher arts institutes and in the cultural sector.

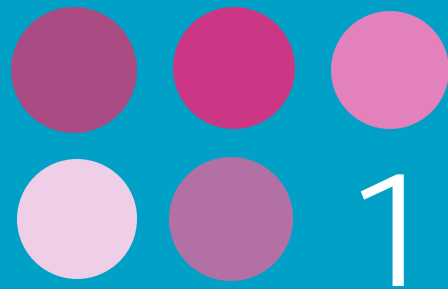
Part 2 is about **screening gender equality in higher arts education**, in particular the results of the two pilot surveys in Belgium and Portugal, back ground material, results of the Lisbon Seminar and first compilation of examples of good practice from the sector, to be extended

Part 3 screens European programmes on the gender aspects of European Commission funded projects relevant for the arts. It also provides data on gender aspects of mobility within higher arts education

Part 4 consists of practical **checklists** how to deal with gender mainstreaming in organisations and in European projects.

Basically this is a set of digital texts to be used together, or as 'stand-alone' texts, downloadable from the website. This digital approach also provides the opportunity to add and to change. You are kindly invited to make comments, suggest changes and add other materials, but most of all you are invited to use the handbook as a source for information and advice.

John Butler
ELIA President



THE THREE-R METHOD:
MAKING GENDER EQUALITY WORK



PART 1 HANDBOOK

THE THREE-R METHOD: MAKING GENDER EQUALITY WORK

Camilla Nyberg

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INTRODUCTION

This Handbook's¹ aim is to provide a structured tool which can be used for equality work in the cultural policy sector. It shows how to go about a gender mainstreaming project, not only in terms of concrete inventory methods, but also in regard to the implementation of the project's results. It explains the strategy of gender mainstreaming - one of the points of departure of this manual - and how it can be made operational with the help of the 'Three-R Method'. This Three-R Method is used to make a systematic inventory of the gender aspects: Representation, Resources and Realia (qualitative aspects).

The Handbook contains seven stages:

1. Preparatory Stage
2. Project Objectives Stage – political will and resources
3. Inventory Stage – statistics, surveys and research
4. Analysis of the Inventory Stage
5. Policy Deciding Stage - reformulation of general policy objectives
6. Policy Implementation Stage
7. Policy Evaluation Stage

Stage 1 has to do with taking time to plan and prepare the project as well as with starting the learning process of gender mainstreaming. Stage 2 deals with the road to a project plan where project objectives are formulated and political will and resources stated. Stage 3 represents the managing of the main activities - the inventory is handled through the Three-R Method and other techniques. Stage 4: after the inventory is completed an analysis should be made, together with conclusions and suggestions on needed changes.

Stage 5, the Policy Deciding Stage, is handled by the top level of the organisation. Now is the time to decide on equality objectives by reformulation of general policy objectives. While Stage 6 deals with the implementation of the new objectives as set out, Stage 7 is the stage of evaluation – however, this evaluation process should already be started during the first two stages of the Handbook.

The gender perspective of cultural policy can be discussed through an analysis model which is used to define the different areas and levels existing in the cultural policy field. Needless to say, not all parts of the model will be applicable to every institution using this Handbook. The model contains four different perspectives of analysis:

- professional art and artists' policy
- citizens as audience
- citizens as participants
- policy

The inventory suggests different questions and surveys - covering all four perspectives in the above-mentioned analysis model - to use while making a

¹ Many ideas used for composing the Handbook are based on the experience gained from three different Swedish mainstreaming projects [1] and the report *Pyramids or Pillars* [2].



gender analysis. The user of the Handbook needs to choose those questions and tools that are applicable to the operation concerned.

From Women Equality Work to Gender Mainstreaming

In Sweden - and of course in many other countries - gender equality policy has been distinguished by features such as *expansion, annexation and universality*. By expansion addition of resources in the form of more positions, more money, etc., is meant. Annexation refers to a separate 'gender equality annex' built onto 'the existing political house'. This method is not particular to the gender equality field, but can be seen as a common way of handling increasing demands and needs from various groups or sectors. One of the consequences of channelling gender equality matters into 'the annex' was that mostly women were involved. Generally gender equality means focussing on the relation between the sexes, but with this annexed structure it turned out gender equality concerned almost entirely only the one party.

The feature of gender equality being universal means that goals and decisions have been formulated as universal without any specific direction - specification in the form of measurable goals, places, times, percentage rates, or economic resources has not been included as a natural part of following up gender equality goals. But then, what did really happen, you might ask. Well, quite a lot! In many organisations and workplaces there now exists a platform for gender equality questions, with people involved who have gender equality as a field of knowledge. The increased representation of women in the political field has resulted in gender equality matters playing an increasingly important role in discussions about concrete policy and in an intensification of development work. The major change we see today is that efforts are more and more focussing on the relation and distribution of power between the sexes. The question that must constantly be pinpointed is what happens to organisations and society as a whole when women take up positions in the public arena, not only in terms of numbers but as formulators of issues and setters of norms [Åström, 1997].

The mainstreaming process grew out of a need for more concrete action in gender equality work, since it has been demonstrated that expansion, annexation, universality and various other strategies do not guarantee for success. The start of a new type of equality work took place as long ago as 1974, when during a UN-sponsored international seminar in Ottawa, Canada, to discuss national structures for women advancement, 'integration' turned out to be the keyword, and agreements on the need for women to be fully integrated in the whole political decision-making process were formulated. The result of the seminar was that the state-financed Canadian institution *Status of Women Canada (SWC)* was given the mandate to begin a new type of equality work. However, the recommendations and analysis produced by the SWC did not receive much support from the political structures. At the time, there was no political will to take action.

In other countries, too, different proposals were made and programmes set up. For example, in the early 1980s a group of (female) researchers in the Netherlands



concluded that more was needed than special women researchers and women institutions. They felt that the situation of women and their problems should no longer be reserved for a special, separate research area, but should always be a natural part of all research, and they were convinced that mainstreaming was the right way to proceed. Also in the Netherlands, a gender mainstreaming tool, called 'Gender Impact Assessment', was worked out during the first half of the 1990s.

In Norway, a new form of gender mainstreaming work was started in 1986, with the focus on the integration of a gender perspective in all political decisions.

In Sweden, in the early 1990s, gender equality became a topical issue frequently discussed in various fora and from various perspectives. This could be seen as a new step – after all, since the 1960s gender equality had mainly been a matter for the labour market and gender equality work had focussed on the position of women in the labour market. Now, however, the perspective was broadened to include power, in the first place political power, but also power through being on the boards of directors in business and in top jobs in the public and private sectors. For example, the then Minister of Education (Carl Tham) proposed that women should be 'positively discriminated' in the appointment of professors, since they were underrepresented in that area. And the then Minister of Public Administration (Marita Ulvskog) promised that a female bishop would be appointed while her government was in office. Furthermore, the 'father's month' – a month off work in the parental insurance system that could not be transferred to the other parent – was introduced. In more and more areas it became interesting and, more importantly, legitimate to discuss gender equality. This extension of the gender equality field meant a dawning consciousness that gender equality is not a subsidiary issue but a perspective to be included in all other issues and in all other areas – everywhere, always [Swedish Association of Local Authorities 1998].

The government report *Varannan damernas* [Every other for the ladies - Swedish Government Official Reports - SOU 1987:19] had a great impact on political life in Sweden. The government commission's proposal, to have alternate lists to get in as many women as men, resulted in an increase in female representation at local as well as national levels. But were the women sufficiently competent? Was it a competence in itself to be a woman? Why should women occupy fifty per cent of the positions in political bodies? The Norwegian political scientist Helga Hernes defined three arguments for why women should enter politics:

- 1) it is a matter of justice to divide power equally between women and men;
- 2) women bring something new to politics – they have different experiences from those of men, other ways of working;
- 3) women and men have different political interests that may conflict.

It was the two first arguments that were put forward in the discussion before and after the 1994 election. They were considered to be fair and it was hoped that increased female representation would bring about change in political working methods and content. The third argument – that women and men have different political interests - was, however, controversial. The norm in Swedish politics is that men and women should co-operate.



That women and men rank political issues differently is shown in a survey from the University of Gothenburg. Women are typically less positive to cuts in the public sector and more positive to higher taxes than men. The researcher Helga Hernes has explained these differences in terms of women's double dependency on the public sector. Women are to a greater extent than men dependent on the public sector's child care, care of the elderly and parental insurance, for example, when they want to have gainful employment, and also every other woman in the labour market is employed by a county council or municipality [Hernes, 1982]. Another study showed that women and men are interested in different areas of politics. Refugee policy, family policy and environmental policy were three areas that interested women in the autumn of 1993. In that same period, economics, foreign policy and EU matters attracted the greatest interest from men [Oskarsson & Wågnerud 1995].

One conclusion to be drawn from the discussion about women's and men's different interests, experiences and priorities in politics – a discussion which got off the ground prior to the 1994 elections - is that in politics there was no equality. The newly elected women were expected to change both contents and form of politics through their new and different experiences, which must mean that men's experiences dominated content and form of the politics of that time.

The strategy of Swedish gender mainstreaming work was then formed. In each and every political area the differences between women and men were to be considered. Questions used for analysis were, for example:

- (1) Who, which groups take decisions on the activity?
- (2) Who, which groups use the activity?
- (3) For whom, for which groups is the activity designed?

Gender mainstreaming at the international and European level

A 1995 overview of the Fourth World Conference on Women by the United Nations demonstrates that women's rights and equality issues only began to be enshrined in international legislation in the early 1990s. Considering that the first United Nations World Conference on Women took place in 1975 (in Mexico City), it is difficult to believe that women's rights were only recognised as human rights internationally in 1993, at 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, not to mention forced, to make changes and place women, alongside men, at the centre of economic, political and social change and development? [ERICArts/ARCult Media, 2000].

While this delay is striking, the lack of attention given to women in the arts, culture and media spheres is perhaps even more so. It was not until September 1995, when the Fourth United Nations World Conference on Women Action for Equality, Development and Peace in Beijing addressed the question of media and related topics in the field of human rights were taken up at this level. The result was a Platform of Action and Declaration – to be carried out by June 2000. All governments and political organisations were encouraged to analyse effects and consequences for both men and women before decisions were taken. In other



words, to mainstream a gender perspective in all changes and political decisions [ibid].

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 in 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 of and signifiers to their culture. Action toward gender equality is inextricably linked to questions of identity and power [ibid].

While gender equality 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. Mainstreaming is now firmly accepted and that means 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 taste for all.

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.

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. But this is not really surprising: as a rule countries do not have policies on gender equality and culture, even though many of them have cultural policies or policies on gender equality. It is still up to each member state individually to decide on gender mainstreaming. An example of this is Sweden:

In the 1995/96 budget year, the Ministry of Culture stipulated that the National Council for Cultural Affairs must include any differences between women and men in its reporting on awarding of grants. In 1998, the Arts Grants Committee was to



become accountable for differences between grant allocations to men and women.

A 1998/9 statement taken from the Swedish governments 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 research and development 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.

Recommendations for Dealing with Development Work

Dealing with development work is a part of every enterprise, institute or operation. Today the demands and needs for development and change are strong as we live in a time with great structural changes due to matters such as technology and global development. In this Handbook we deal with how to work with changes in structures and culture connected to gender, in other words how power and possibilities are distributed between men and women. Today this area of gender equality is an area of knowledge and expertise just as any other research area. The last 30 years have seen a considerable development of gender research and today we are starting the process of really taking this knowledge into our organisational structures and culture. It is a big step that calls for tools and techniques in which a gender perspective is integrated. It also calls for knowledge and experience from other research fields such as psychology and social science, which can help us when it comes to handling learning processes, group processes and personal growth.

How do we encourage our work group to take part in all the demands of change? If employees experience good working situations, they are more likely to actively participate in development work. Employees today want to be part of a creative working situation, and at the same time have the possibility to exert influence on the working process, on the organisation of their working hours, etc.

In the institutions of today the need for and demands on modern and professional leadership are ever increasing. The constant learning situations - management by learning, for both employees and leaders - make us more aware of how an organisation manages to handle work processes. It is important that the leaders are open to individual capacity, new knowledge and competence. The leader must not only acknowledge material values but also understand the need for personal knowledge and growth. For these changes and new co-operations we need to know our own history, the organisational tradition among other things, to be able to react to others in a constructive manner. While leaders must have clear opinions of their own, it is important that they listen more and speak less themselves. Also important is a great deal of feedback, to encourage discussions and to give input to the future plans. [Their 1994).



From different studies on more extensive changes we can find conclusions on what is of importance in working with change. Here are some conclusions:

- Change demands a good work climate and work culture. *The employees need support in the development work.* Support both in terms of influence and possibilities to discuss the work and how the effects of the development work are for them as individuals.
- It is important to have an *open culture* and communication when it comes to *different values and norms*. Here also, dialogue and discussions are of great importance. If conflicts or different perspectives occur (which is normal, and healthier than when we all agree) we need to handle them not ignore them. Ignoring such conflicts often in the long run has negative effects on the work.
- Of great importance is to have discussions on *objectives and direction* of the organisation and units. We can use the different opinions to see problems from several perspectives and points of view. It is very important as well that all members of the organisation feel that they are a part of the process and of discussions. We also need to acknowledge that different values can live side by side and that not all units in an organisation need to work in exactly the same way. What we do need to agree on, however, are the general objectives and direction of the organisation. In the discussions on objectives it is of course important to see how the organisation can work and co-operate in order to meet the user or customers.
- The organisation needs a well functioning *internal information system*. The employees must be able to see and understand the general perspectives and also their own place in the general picture. Moreover, the employees must feel that they are awarded fairly for their efforts.
- Experience shows that in development work it is important for the group to design a strategy and to develop it. By this is meant that *the group must 'own' the problem*. Then a situation is created in which general expertise and experience are used together with personal experience, skills and working habits. The concrete and everyday-working situation, the starting of the learning process.

As leadership knowledge is central in all development work it would be a good idea to build a structure and maintain an open attitude to support the leaders at different levels. These key professionals need different supporting groups in order to develop their knowledge and skills in the new work of gender mainstreaming. They need to have the possibility to achieve new knowledge, and discuss and exchange experiences during the work process.

At all levels professionals need to discuss the questions of gender from a personal as well as a professional point of view – after all, these questions have to do with the core of our identity. We need structures for open discussions when we are taught new knowledge and research on gender. Here there has to be an open-minded attitude towards each and every opinion.

1. PREPARATORY STAGE

As mentioned above gender mainstreaming should be carried out in all stages of the policy process, in all the relevant policy areas and at all levels, involving as many tools and actors as possible. To start a gender mainstreaming project is to start a process of several stages at different levels and in different groups. It is of great importance therefore to take the time to well prepare and plan the project. For the gender mainstreaming project to be successful, facilitating conditions need to be created. The top level management needs to take care of prerequisites such as listed below. It is also of importance to be aware that gender mainstreaming is not a strategy to be put into action once, it should be a constant red thread throughout the whole policy process. However, when first working with gender mainstreaming, a special project can be a way to find out how this specific organisation needs to work with the strategy. In the implementing stage a more permanent structure can be put into action. It is important to look at the specific framework in which the gender mainstreaming project is to be implemented; at the basis of working for change must always be one's own experience and situation.

- The group of people responsible for the preparation of the project needs to recognise that if they are not already experienced with gender mainstreaming a learning process must be started. To read the whole Handbook is one way. A second way is to go to existing experiences in the organisation, to 'benchmark' in other organisations. Questions to start discussing are the ones found in the inventory section and here below:
 - What is gender mainstreaming?
 - What do we know of gender equality in our organisation?
 - What problems exist in the organisation?
 - How can these problems be used in the project and analysed from a gender perspective?
 - What would we like to change that has gender implications?
 - What gender-based research is to be found in our specific part of the cultural field, for instance gender perspective in the field of music?
 - How do we organise the process of this gender mainstreaming project?
 - Do we use all the organisation's activities in this project or do we start with just a few?
- Discuss the goals you would like to achieve and the ideas about how to get there. Problems and challenges need to be identified, defined and analysed, their scope and importance to be considered. The desired outcomes are defined, broad policy answers developed, and the persons or groups concerned identified. Topics which – until now – were never discussed will be considered from a gender perspective.
- Gender mainstreaming involves the reorganisation, development, implementation and evaluation of policy processes, as well as information about the qualities of the administrative system. This includes knowledge of the location of gender expertise, but also of policy process aspects; which actors are normally involved, which steps are normally taken, who is normally responsible? If all of the units in the organisation are integrated into the project and the inventory is made, you will discover that you need to be



prepared for a more extensive workload and more extensive resources. Discuss how you would like to see the project develop on a practical level.

- Appoint a project leader, project working group[s] and a steering group. Start discussions with different experts, and as the process proceeds make arrangements with them for support and perhaps lectures and seminar discussions. It is important to define roles and responsibilities for the different tasks. In this type of work it is often a good idea to talk to different key persons in the organisation to start the anchorage of the project. Directories, databases and organisational charts can be most helpful in establishing the right contacts in organising a project organisation. A gender mainstreaming project requires exchanges of information, experiences and knowledge as well as tight co-operation and co-ordination of activities between various actors. Therefore channels for interdivisional and interdepartmental collaboration have to be set up, including gender equality machineries and external partners where necessary. It is important that these working or steering groups have the necessary means to act.
- Staff at different areas and levels in the organisation should be made active in different parts of the project. All staff must be involved in some way, for instance through information on the project, educational seminars, etc.. Some key persons are of course in more detail involved in working with the inventory, analysis, implementation and evaluation. Another important issue in starting a mainstreaming project is to involve both men and women in the process of working and making decisions.
- Financial means are an absolute prerequisite. Mainstreaming implies a reallocation of existing funds. The advantages and positive effects of gender mainstreaming have already been mentioned – they can be summarised by stating that gender mainstreaming stands for quality. Long-term benefits have to be taken into consideration when considering short-term costs of gender mainstreaming.
- Before starting the project as well as during the implementing stage, the top level staff needs to clearly state their intention to mainstream the gender equality perspective into the policies and programmes, and indicate that the objective is that these programmes and policies will effectively promote and lead to gender equality.
- The top level also needs to decide on how to evaluate the project. The plan for the evaluation should be worked out immediately, at this and the next stage. The objective of an evaluation is foremost to describe how well the project has succeeded in achieving its objectives. What did work well, what did not, and what can be learned from the process. Depending on how big the project is, it can be useful to go to an external person for evaluation. Surveys or interviews can be made by the involved persons to find out what the outcome of the project is.



2. PROJECT OBJECTIVES STAGE – political will and resources

- After the preparatory stage it is time to use ideas, experiences and newly found knowledge to form a more structured plan. First the objectives of the gender mainstreaming project need to be formulated and formally decided upon. To make the mainstreaming strategy succeed, it is important to formulate *political will* and *objectives*. The outcome relies on support from the highest level - both political and administrative - in the organisation. Objectives must be clear and the mainstreaming work needs to be supported in a 'visible' manner with clear directives from the top level. Also, each organisation needs to make definitions of and criterias for equality within its sector.
- In the project plan the general and specific concrete objectives are formulated. Different activities such as surveys and statistical specifications are attached to the different concrete objectives. The project plan also describes a time schedule and a budget. Here a decision needs to be made on how this Handbook is going to be applied and which parts of it. It is important to formulate a general goal as well as more concrete objectives.
- Plans for the evaluation of the project should be a part of the project plan. For ideas turn to Stage 7.
- Mainstreaming work calls for resources. To work with mainstreaming is something completely new; knowledge, methods and tools need to be developed. All of this calls for resources.
- After the formal project objectives and plans have been formulated the next step is to start a process of building up interest in, commitment to and knowledge of the mainstreaming project. The project leader initiates brainstorming discussions on equality and gender in various groups of the organisation. Discussions can be focussed on both one's own experience and on texts such as the Introduction, articles and literature. Suggestions are available in the literature list. Conferences or seminars are one way to create opportunities to inform those directly involved in the working process.
- In order to make a user-friendly inventory we suggest that you set up a documentation system that is both nicely designed and properly ordered. If all involved have the same inventory material the idea of the project will be clearer, and it will help everyone to keep track of papers both in the gathering of materials and in the analysis stage.

3. INVENTORY STAGE – statistics, surveys and research

This is the stage in the Handbook when most of the concrete practical work begins and all work groups will be busy. The gender learning processes for a broader group take place and various techniques and tools are being used. Below we discuss these techniques and tools in general terms, after which we also suggest a more concrete tool: the Three-R Method.



Techniques and tools are defined as groups or types of means to put the gender mainstreaming strategy into practice, i.e. to reorganise, improve, develop and evaluate policy processes in order to incorporate a gender equality perspective. Gender mainstreaming puts the accent on a reorganisation of policy processes so that everyday policies and the usual actors are involved. In other words tools generally used in the policy process, provided that they are redesigned and adapted to the needs of gender perspective.

User-friendly tools and gender expertise

It is important to find user-friendly tools, but at the same time there is a need for a high level of gender expertise. So-called flying experts can provide education or join a unit in order to help to put the knowledge acquired into action. The expert can intervene to put people on the right track when needed. Without doing the work for the unit they can provide the necessary knowledge and check whether gender issues are tackled in a gender mainstreaming fashion. Flying experts can be found at gender equality machineries or women's studies centres. As good co-operation is crucial to this type of work, it is a good idea to pay a great deal of attention to finding the right specialists.

Knowledge and research

One of the most important bases for gender mainstreaming is to detect current issues and problems which can lead to the identification of new fields and perspectives or help to develop more profound knowledge of the mechanisms involved in gender relations. For work with mainstreaming knowledge about these relations must be available to decision makers. Knowledge on mainstreaming, equality and gender perspective can be found in academic gender research, among equality professionals, and undoubtedly also among other professionals with an interest in these issues. In order to achieve a successful mainstreaming project, both the process of developing relevant knowledge and that of transferring this knowledge to the decision-makers must be taken care of [literature list].

Educational techniques and tools

The most important tool in successful gender mainstreaming probably is the raising of awareness, to show how existing values and norms influence our picture of reality, perpetuate stereotypes and support the mechanisms (re)producing inequality. Every person involved in gender mainstreaming will have to be educated on the issue of gender equality and of mainstreaming. Through knowledge it can be shown how gender equality can create a more human society for everyone in the organisation.

We suggest that you start the project by having gender experts presenting and discussing gender with different groups. A good idea is also to invite other experts



on development work and discuss different aspects of it, the group process perspective for instance.

Besides the more ordinary lecture type, awareness-raising and training courses are tools that can involve many different ways of learning and discussing gender issues. It is also of importance that people at all levels can put gender mainstreaming into practice and integrate it into their work. In addition there can be a need for a complement in a supportive post-training context, in the form of regular tasks and meetings. A mentor system can also be a useful way to stimulate learning and discussing gender. This will be enlarged upon below (see the Three-R Method, qualitative aspects).

Statistics

Data on the current situation of women and men, and on current gender relations, are absolutely necessary for mainstreaming. The problem is not only that statistics are often not gender-specific, but also that they can be gender-biased. Good statistics comprise data that are relevant for both women and men and that are split up by gender as well as other background variables. An important question to discuss is: what criteria are used to gather data and what assumptions and values lie behind these criteria? Statistics form the basis for analysing the current gender relations, for developing forecasts or for assessing policies in the making. They can also be used for awareness raising education.

Cost-benefit analyses and gender impact assessment methods

The living conditions of men and women are so different that the impact of decisions taken can vary considerably. Thus, many policies have been based on false assumptions. This is often a surprise to decision makers, who have so little precise knowledge of the real living conditions of women and men. Cost-benefits analysis from a gender perspective provides insight into the impact of decisions on the various living conditions of both sexes. Given the differing living conditions of women and men, the incorporation of a gender perspective in assessments is a qualitative improvement in decision-making processes.

Gender impact assessment methods allow for the screening of a given policy proposal in order to detect and assess its differential impacts or effects on women and men, so that these imbalances can be redressed before the proposal is endorsed and can be applied to policy plans, programmes, budgets, concrete actions, bills and reports or calls for research.

The Strategy Gender Mainstreaming in Practise

Political will and a culture of gender equality are prerequisites for working with gender mainstreaming. This includes the will to question current gender relations and the structures, processes and policies perpetuation inequality. It implies, among other things, equal access to grants, scholarships and exhibitions

opportunities. It also has to do with the will to adapt the structures and processes enabling the sharing of family responsibilities and household tasks. If a real culture of equality is to be created, women and men will have to share unpaid work and family responsibilities to a much greater extent than is currently the case. There is a strong correlation between the political will for gender mainstreaming and public awareness-raising and equality issues. Therefore there is a need to support awareness-raising in gender equality issues.

The idea of mainstreaming assumes a 'translucency', i.e. an analysis of the prevalent structures and cultural norms of today. It means one has to make sure that the issue of equality is analysed and decided upon in the 'mainstream' arena where the ordinary political decisions are taken and economic resources divided.

As soon as the analysis has been carried out this knowledge is integrated with knowledge of gender and gender equality, which means that steps are being taken towards activities which have greater gender equality. Decisions on changes in rules and routines, but also attitude changes that arise from the mainstreaming work, mean that gender equality will become a part of the ordinary structures and the culture of the organisation (organisational culture).

Structure	Gender Mainstreaming	Culture
Formal laws	Analysis of prevalent structure and culture, the mainstream today.	Norms and values
Rules and routines in the organisation ex.statistical/evaluation/ /computer system, etc.	Inventories, surveys and knowledge on: -gender theory gender representation, resources and realia -men/women identity -leadership and Organisational theory	General cultural attitudes -Leadership and organisational theory -Men and women identity -Gender theory -Gender representation, resources and realia
Gender representation and resources	↓ Gives 'mainstreamed' Organisational structure and culture	

The figure shows the idea of gender mainstreaming in practise.

When we work with the structures the focus is on the rules and routines that exist in the daily work and we ask ourselves in what way this supports or counteracts gender equality. How do working place situations such as the time to have meetings and other routines fit both men and women looking at the different life situations? What other changes of routines would be a step towards equality?

By culture we mean the organisational culture which can be said to characterise the organisation. Organisational culture can be represented by common images or values shared by most of the participants. By studying the organisational culture



one can also increase the knowledge on how power, in a more informal fashion, works within the own organisation. The communication climate and the behavioural norms are other important factors to study. Areas of knowledge to use are, for instance, gender theory, organisation theory, leadership, psychology (group process) and theory on how the identity of men and women is formed through upbringing, societal norms, etc.

The culture is partly affected and influenced by the various structures, just as the structures are shaped within the framework of a certain cultural norms and values. The operationalisation to practise mainstreaming work is a systematic investigation and analysis on the formal rules and routines that exist when it comes to working practises. We also investigate and analyse how different images of power and influence work from a gender perspective. The concrete tool we suggest in achieving this is the Three-R Method. Within the scope of the Three-R Method the inventories of the structural (representation and resources) and cultural aspects (realia-qualitative aspects) are included.

The Three-R Method

The mainstreaming strategy can be made operational in various ways. One method is the so-called *Three-R Method*. Gender equality can be measured and can be achieved with the right will, resources and methods. However, it is necessary that any lack of gender equality be made visible and that people acquire enough knowledge to be able to understand how deficiency of gender equality arises in the first place. These are the conditions for knowing what measures are effective in making lack of gender equality visible and for achieving change to promote gender equality.

The Three-R Method takes stock of, analyses and discusses gender equality in various political and public areas. The three Rs stand for Representation, Resources and Realia. The method can help in discussing gender representation in cultural policy, i.e. to what extent women and men are *represented* in various activities and decision-making bodies. Using this method you can also try to find out how *resources* are allocated between women and men in the various areas. With respect to allocation of resources it is important to bring up the problems associated with existing statistics, but also to show the existing methods to develop routines for gender-specific statistics. The way resources are allocated between the sexes is not just a matter of the economic allocation but also that of a space.

The third aspect, *Realia*, concerns *qualitative aspects* of the activities. The background material used is partly based on research and partly on discussions on which the pilot projects (in Sweden) have focussed. The third R gives room for discussions on the results from the R 1 and R2 surveys. What do these results mean to us? They show us how the structures work and with that as point of view we can discuss the culture of gender in our organisation and in society as a whole.

The following presentation of questions and thoughts concerning the inventory and analysis of cultural and artists' policy from the point of view of gender equality



gives an overview of the factors and activities suggested. It also describes how the pilot projects did go about answering some of the questions.

R 1 Representation

In the Three-R Method representation not only refers to political representation, but also to how women and men are represented in all groups – politicians, civil servants and personnel in a public sector operation or private institution or company. Representation also applies to the gender distribution in and among different groups and individuals who utilise the range of cultural activities on offer, participants in the activities, students at an institute, visitors to institutes, etc.. It is also interesting to study male and female artists' contacts with committees, councils and boards.

Many of the questions below are central to seeking information and statistics in order to get an overall picture. Some of course must be adapted to the particular setting in which your organisation operates.

Examples of questions

- (1) What is the gender distribution among decision makers with respect to awarding of grants and subsidies to artists, cultural institutions, independent groups and other artistic activities?
- (2) What is the gender distribution among decision makers, teachers and students in higher artistic education?
- (3) What is the gender distribution among visitors to institutions such as art museums, theatres and libraries?
- (4) What is the gender distribution among employees at different levels in municipal cultural activities and state cultural institutions, such as a higher art education institution?
- (5) What is the gender distribution among prestigious positions in cultural life?
- (6) What is the gender representation in the cultural operations and organisations that receive financial support from an organisation/institution?

Examples of statistical mappings and other surveys

Here we will show some of the statistical mappings and surveys carried out by the pilot projects. The first part of the Three-R Method has to do with mapping the representation in the organisation at different areas and levels.

1. A way to start is to chart gender representation among the participants on the board of the organisation and then continue with the administrative side of the organisation. You specify all the different roles and tasks, such as chairman, vice-chairman, ordinary member, etc.



1. You can also chart formally connected groups to the board and administration, such as committees, working groups, reference groups, etc.. Even informally connected groups or individuals or networks/clubs are of interest in this context.

1. You subsequently chart other parts of the organisation's work areas and operations. You make specifications on gender representation among the employees. You also make specifications on gender representation in the activities carried out by the operations. For instance, the students at an art institute, the number of men c.q. women among applicants for grants, in the audience or among visitors to a cultural institution. How easily this is done depends on how the computer systems or other statistical systems are designed. If the statistics do not include this you need to compose surveys/enquetes to the various smaller units and make specifications based on this material.

4. An interesting survey method is to look at the gender representation among all those contacts that board members and administrative professionals have. This can be done by asking the whole board and administration personnel to keep notes on whether the people they make contact with are male or female.

- Who contacted them and in regard to what matter?
- Whom did they contact and in regard to what matter?

Contacts can be by phone or in person. Important is whether most men or most women have access to the time and interest of the decision makers to raise an issue or discuss a matter.

In the pilot projects a list of contacts was made during two weeks; in some cases interesting patterns could be detected. It is advisable to keep lists for a longer period of time, for instance a month, in order to be able to give more relevance to the results.

5. If you use the Handbook in an art school it is of interest to study the gender distribution in the area of the chosen subject, direction, instrument.

R2 - Resources

Resources applies to allocation of money between women and men as well as to resources in the form of time and space - how investments are localised and designed and what priorities apply, for example. What does the individual investment mean in relation to the whole? We must ask what is to be regarded as a resource as well as how women and men respectively utilise these resources.

In contrast to other public sector activities the target groups in the cultural sector are not found in any registers. The cultural sector's target groups comprise by and large every citizen. Among these various priorities are made, such as for children and young people. Thus there is a continuous need to make target group analyses and follow-ups of who actually participates in the activities.

Examples of questions



- (1) How are resources allocated between female and male artists in regard to grants and subsidies to cultural institutions, independent groups and other artistic activities?
- (2) How are resources allocated in terms of finance, time and space, etcetera, between female and male artists within different cultural institutions and within higher art education?
- (3) How are resources allocated between female and male professional artists who are engaged by the state, county councils and municipalities and from whom works of art are bought, etc.?
- (4) How great a proportion of the resources in institutions such as museums, art galleries and theatres benefit female and male visitors respectively? In other words, can visitors enjoy art created by both men and women artists?
- (5) How does the labour market and tax policy affect female and male artists respectively?

The general idea of **statistical mappings and surveys** is to define the existing resources in the organisation and then investigate how these are divided among men and women. Remember, resources do not only mean money, but also time and space. The aim of these calculations is to find out how much time, space and money is allocated to men and women respectively in the operation.

Money

How to make these cost analyses depends on the specific situation and organisation. Below various methods used in the pilot projects are introduced. Others can be designed in different ways by using the questions we present or by formulating your own questions.

1. One of the most important analyses to be made concerns arts grants and art subsidies/contributions. You need to analyse in detail all different grants, subsidies and contributions to be able to see relevant patterns in gender distribution. It is important to analyse how different grants, etc., are divided among male and female artists in relation to how many male/female applicants there were. It is common that the computer or other statistical systems do not easily show the male/female numbers. You may need to do the counting by names and by hand. This takes time but is of course very important. One of the most important conclusions of inventory analysis made in the pilot projects is that the statistical systems need to be changed in order to facilitate the annual reporting of statistics (accountability obligation to render accounts).

2. Another area of this type of operations is the proportion between male and female artists who given financial support through exhibitions, dance or theatre productions, concerts, etc.. How many male versus female artists are being given this opportunity this year, and how was that proportion a number of years back? Here the number of artistic works by men/women artists bought by the institution or the state is also of interest.



If you study productions that include many different actors you can choose to categorise with the help of variables such as director, conductor, producer, composer, author, etc... Through the gender perspective power relations are made visible, thus the most prestigious positions are probably the most interesting to study.

3. Operation/activity contribution

Take an art school, for example. It is interesting to study how resources are distributed among the different groups of students – playing the same instrument, studying the same subject, etc.. One of many resources can be how the localities are used by different groups, and how much attention the teachers pay and how much time they give attention to male versus female students.

4. Other areas to analyse from gender perspective:

- Investment subsidy
- Rents for different localities
- Leadership contributions and salaries
- The rent costs of localities divided over different groups using the locality

In other words, the total cost for the locality inclusive personnel divided over used time and group.

Time

In the pilot projects the time used by men and women at board meetings were measured and analysed. The aim of this counting of minutes was to learn how the resource time was distributed as well as to learn something about how men and women interact in this specific context.

- Who speaks?
- Who does not speak?
- What are the norms and values here?
- What is said and what is not said?

An organisation with equality should support men and women to have been evenly distributed over the various positions, just as the time and space they are allowed to take should be evenly distributed. The tests showed that the men had a tendency to speak more frequently and that their contributions were often longer than those of their female colleagues. The results from this as well as all the other surveys led to very important and sometimes difficult qualitative discussions. This means that all the R1 and R2 results need to be discussed - the third step of the inventory, R3.

Following a description of what was measured at four meetings during the pilot projects:

- the number of contributions made by men and women
- the total speech time of men respectively women
- the average speech time of men respectively women
- the number of contributions made by men respectively women on different issues



Not all the information obtained at these meetings was included. This must be decided from situation to situation. What is most important, which parts of the meeting are uninteresting. Also, there could very well be a meeting other than the board meeting that would be the most interesting to clock.

Space

1. Rounds were made in the pilot projects to study how different localities were designed from the perspective of men or women. On these rounds a group of people with different positions, backgrounds and gender was put together in order to, from their different points of view, acknowledge different things.

- Do the female students and male students have the same possibilities to practice their instruments?
- Who uses different rooms?

One project had the librarians keeping notes on how many men respectively women used different areas in the library. This produced very interesting findings. Men used the newspaper corner and computers more frequently than women. Women generally borrowed more books and they also visited the lyric room more frequently.

1. By studying magazines or other reading materials it may be possible to find out if women were encouraged and acknowledged as much as men?
2. Look into the question of how analysis material is circulated for comments from a gender perspective.

R3 Realia - qualitative aspects

The concept of Realia refers to the qualitative content of the political area, that is to say the prevalent values, norms and quality measurements in the operation. It is quite simply a matter of whose needs are met and in what way. Was the operation designed with both women and men in mind? How great a scope for action do women and men have within the operation? Are the experiences and interests of both sexes provided for to the same extent? Questions concerning Realia could also include matters of representation and resources, since these can indicate what the norm is.

By studying and having discussions on these questions, a more translucent picture of the structures and culture of the organisation can be made visible. In the discussions the issue of what would we like to change is central.

Examples of questions

1. What gender patterns were found concerning gender representation in the inventory?

2. Does the computer system manage to show statistics on gender representation?
3. What is the proportion of the local, regional and state level grants going to male and female artists?
4. What knowledge of gender equality and gender perspective do decision makers at the local, regional and state level have? What is discussed, which questions are raised by women respectively men?
5. Which norms and traditions characterise the individual and groups of artists who are given support from local, regional and state level? Is the traditional gender pattern benefited/followed in awarding grants or are repertoires that overstep gender boundaries allowed? Does the policy for awarding grants promote a balanced allocation of resources to artists in terms of gender? Are gender aspects included when decisions on awarding grants are made?
6. What significance does gender distribution have on boards and committees, various types of steering group and personnel groups?
7. Which norms and values steer the citizens' opportunities for experiencing both women's and men's artistic expression?
8. What are the norms and values shaping the view of assessment of artistic quality, the development and renewal of art genres?
9. Which causes and factors/circumstances can explain the economic and social differences between female and male artists?
10. What norms and values do art schools produce and pass on to their students?
11. How many male respectively female artists are represented at art exhibitions and other kind of art productions, what is the proportion of men and women among authors represented at libraries?
12. Why are there so few women head managers at art schools?
13. What strategies can be developed to increase the percentage of women leaders at top positions in our organisation?
14. How can art schools/our organisation work to make sure that students meet with a consciousness on how traditional gender roles affect them in various aspects, such as choice of instrument, self-confidence, and being open to those who would like to cross traditional patterns of gender?
15. What are the main arguments for increased power for women? Discuss the three arguments for women participating in decision making:
16. It is a matter of justice to divide power equally between women and men.
17. Women bring something new to politics – they have different experiences from those of men, other ways of working.
18. Women and men have different political interests that may conflict.

The Inventory – mappings and surveys

The aim of the inventory is to make visible the gender structures and culture that exist in our organisation as well as in society in general.

1. Invite an expert in leadership and communication to plan and deal with the third R, realia or qualitative aspects. Here we are dealing with the cultural norms and values in our field and in our own organisation. Women and men need to increase their awareness of gender roles and identity in order to truly be encouraged to work with a change in this area. The way we are a part of

the gender structures and how we continue to reproduce inequality in the every day life and what effects this has on decisions made in our organisation. We also need to form a good safe platform for open discussion and action when dealing with these questions.

2. Discuss those questions mentioned above that are relevant to your operation. Also look for questions arising from your inventory of the R 1 and R 2. The purpose of the Three-R Method is also to apply gender-based research conclusions to the issues which have resulted from the specifications and surveys from R1 and R2. What does the gender representation in our organisation tell us about the division of power between men and women? What does the distribution of resources tell us about the equality in our organisation? Invite gender experts or researcher to discuss the results. You can also, now or at an earlier stage, have experts show statistics of gender in general terms, or in regard to specific fields. A researcher can be asked to make a lecture on gender studies in a specific field of research such as theatre, dance or music.
3. You can do qualitative surveys and interviews of/in different units/parts of the operations. For instance, give someone the task of doing interviews about the attitudes on gender and on how the organisation is perceived by its members when it comes to images on how influence and power are distributed, how different opinions are met, and whether inequality is seen to be existing in the organisation or not. Also question the division of work between men and women and whether the programmes of concerts or plays are formed from a gender perspective. This task is delicate and must therefore be done by someone who is skilled and qualified.
4. As a more qualitative survey we suggest for you to keep daily notes on thoughts and reflections made during the project. This should actually be one of your first activities. You do not need to write down facts on what is done, results, etc. - instead concentrate on your own personal ideas. This can be used as anonymous material for an evaluator from the outside to analyse, but also as completely personal material for your own learning process. During discussions only share those reflections you chose to share.
5. Notes about what is happening from a purely observers' point of view can also be made at group level after or during meetings. Who says what and what is not articulated? These notes should preferably be made by different people at different meetings. The project leader can then put the notes together and try to find out what the group has learned, their opinions and how they feel about the project. Properly handled, this material can be useful when it comes to encouraging and motivating staff.

Our experience in working with gender mainstreaming is that it produces a lot of questions, thoughts and feelings that all need to be paid attention to. To work with gender is to deal with individual's personal experiences and thoughts on gender issues.

4. ANALYSIS OF THE INVENTORY STAGE

It is when the inventory is completed that the work really begins. Now we go to the stages where the inventory and experiences are going to be a part of the ordinary structures and culture - the mainstream. The invisible structures and culture of gender have now been uncovered by the Three-R Method and should have become part of the decision-making process of the organisation. But first an analysis must be composed.

1. The project work group with its project leader puts together the results of R1 and R2 to make a report. This report should show the main results and obstacles that have been identified and need to be changed.
2. During all important discussions on the third R, the project group should make notes on the statements and comments about on the process. These notes should be condensed and used as one part of the analysing material that is now to be formed.
3. From the analysis and material put together on the inventory, conclusions should be drawn and proposals made to be given to the top level management. This is when we continue on to the next stage.

Comments from some of the pilot projects

We have reflected that many things are done by old habit and training is needed to get the gender aspects to be normal mainstream parts of the daily work. A great step is taken already when we start discussing these questions. After working with the gender mainstreaming project we noticed that we have now "put on gender spectacles" in our everyday work and life. This is a prerequisite in working with gender mainstreaming. Some surveys we need to do again over a longer period of time in order to be able to really rely on the results. Many statistical and computer systems must be changed in order to continue to get the gender statistics we need so we make the right analysis and take the right decisions. We ask ourselves many questions about why things are the way they are and how we must work in order to change them. Why are there so few women in high positions such as chairman of the board, for instance?

5. POLICY DECIDING STAGE - reformulation of general policy objectives

This part of the Handbook will provide a general discussion on the importance of policy deciding and reformulation of objectives. From the gender mainstreaming project and the inventory we have obtained relevant material which can be used to set out new objectives and directions.

In this stage action by the top level people in the organisation is of the utmost importance. In a public organisation it is often a political board that will be in charge, in private institutions or enterprises the board usually consists of another kind of representation. The gender mainstreaming project needs the mandate to operate from the top level down, as mentioned in the preparatory stage. The



dialogue on the project between the board and the administrative top management is also important, as in all policy processes. To be successful in a gender mainstreaming project we need a congruence between these parts of the organisation.

The top level people need to analyse the policy based on the results of the inventory. Questions to discuss and decide upon are, for example:

1. What kind of gender equality policy have we had up till now?
2. How do we define gender equality and gender mainstreaming today?
3. Do we fulfil our gender objectives?
4. Are our gender objectives formulated in a way that makes it possible to measure and analyse gender equality?
5. What has been achieved and learned by the gender mainstreaming project?
6. How can you use the inventory to reformulate the objectives?
7. In which part of the organisation do we need to start working to implement gender mainstreaming?
8. How do we change the structures and the culture in the organisation to be able to fulfil our gender objectives?

If the organisation does not have any objectives that concern gender, objectives need to be formulated in such a way that analyses and measurement are possible. This means that we have to formulate objectives at different levels. Here is an example from the pilot projects of how the reformulation stage took place.

In short, we discuss one general model for a policy objective formulating process here. The general objectives and direction of the organisation are put out by the board in their budget and organisational plan. The next step is to formulate measurable objectives through a dialogue process between the board and the administrative departments. Then the different professionals in the different parts of the operation need to formulate different objectives in line with the effective objectives. It is important that different key groups of the organisation take part in the inventory and discussion material that the board responds to in their formulating of the general objectives. This is a process of dialogue from the grassroot level up and vice versa.



General objectives not measurable	Board responsibility
↓	
Effect objectives measurable	Dialogue arena
↓	
Production objectives measurable The effect objectives put into active operation.	Administrative responsibility

In the production objectives money, time and place must be specified.
Resources is a responsibility for the board.

6. POLICY IMPLEMENTATION STAGE

The challenge at this stage is how to really make gender mainstreaming a part of the ordinary structure of and culture within the organisation. As discussed throughout the whole Handbook, mainstreaming is not a project to be done in a short period of time. It is something that needs to result in an increased awareness of the aspects of gender in the output of decisions made. It is also how gender inequality or gender equality is formed in most everyday actions and decisions. The experiences from the gender mainstreaming project, and working with the inventory, etc., must have contributed considerably to this. Yet it takes firm action and decisions regarding changes of structures and culture in order to make gender equality a part of the mainstream everyday work. As the figure shows, some decisions on changes can be taken as a result of the project - such as changes of rules or routines - in order to be able to achieve gender objectives. Changes in attitudes, norms and values are more part of a long process of learning and development work. Here also continuity is important, for instance by organising seminars and other activities during which these issues can be discussed.

After the issues are detected and analysed, the broad goals and policy lines defined and priority allocated to them, these issues have to be put into practice. This includes elaboration of concrete actions. Introducing mainstreaming in the first stages is no guarantee that a gender perspective will effectively be taken into account when policies are implemented – analysis and action are two different things. It is very important therefore to mainstream at this stage and to accompany and support carefully the actors concerned.

We need to keep creating an interest in or demand on the area of gender. While it used to be a side issue in ordinary structures, it now needs to take part in the

mainstream where decisions are taken and power is distributed. It should be a part of ordinary meetings, decisions, plans for the operation and evaluations. In evaluations and other follow up materials the issue of whether the gender objectives have been achieved or not is discussed.

The organisation must have gatekeepers dealing with gender equality. A controlling function of gender work from someone close to the top level can be necessary. In order to work with gender mainstreaming we need clearness, control and identified working roles. The function of this control has to do with the fact that decision makers get materials that do cover the gender perspective and what the output of the gender mainstreaming work really is. Still it is important that the gender perspective is worked on in a positive and creative way. Its practical implementation depends on each and every individual in the organisation. As we noted earlier, it is of great importance that everyone in the organisation feels that they are a part of the process and that they have enough information and knowledge to be able to fulfil the gender objectives stated by the top level. It is also a prerequisite that resources are given to the implementation of the new gender objectives.

The process of gender mainstreaming

Will - project objectives - inventory - reformulation on general objectives- implementation - evaluation - will - objectives – inventory, etc.

7. POLICY EVALUATION STAGE

In order to determine to what degree the objectives set out have been achieved and how useful a given policy has proven to be, an evaluation is needed. Evaluation is to make an assessment and systematically work to get as qualified material as possible for this task. The evaluation should study the project critically and give a judgement on how the objectives of the project have been fulfilled.

An evaluation is formed by the perspectives of knowledge and research that the evaluator has. The given perspectives govern how information, values and other prerequisites are handled. It is therefore of importance that the evaluator in a gender mainstreaming project does not only have a certain degree of knowledge on evaluations, gender equality and gender mainstreaming, but also knowledge of the particular organisation.

Different evaluation perspectives can be used. One evaluation can be directed more at study objectives and results, another may be more interested in studying and describing the process of a project. A third will be more politically oriented and focuses on the effects for different social or interest groups. Often all these aspects can be found in one single evaluation, but the main approach is usually one of the three.



What the main approach and objective is of the evaluation needs to be formulated by top level staff. Guidelines and resources also need to be given. Furthermore, it is important to prepare the organisation and the people who will be of interest to the evaluator at an early stage and to get knowledge on the value of the evaluation for the whole organisation. Do not forget that one part of planning resources is to give time for evaluation activities.

In a gender mainstreaming project an important objective for all involved is to find out how the project has worked. Have the objectives been fulfilled? What did work well? What did not work well? What can we learn from this project when we continue to work with the implementation of gender mainstreaming?

The aim of an evaluation can be to:

1. reformulate objectives
2. study the outcome of a project
3. stimulate development work
4. motivate employees
- 5.

Questions that need to be answered when starting an evaluation are:

1. what should be evaluated?
2. for whom do we make this evaluation?
3. what kind of measuring should be used?
4. how should the measuring be used?
5. when should the evaluation be done?

Notes

- (1) The Swedish Association of Local Authorities' programme *Kommunerna och jämställdheten* (Local Authorities and gender equality). Within the scope of this 3-year project seven reports were prepared, one of which is devoted to the area of cultural policy. The reports describe both gender research in various social sectors and nine local projects. (Report on cultural policy: *Kultur and Fritid - för vem?* (Culture and Leisure-time – for whom?) by Camilla Nyberg, 1998).

A report from the Arts Grants Committee on mainstreaming in artists' policy. The Arts Grants Committee's awarding of grants was analysed from a gender perspective and discussed on the basis of a mainstreaming perspective on artists' policy. (*Konstnärer, kön and konstnärliga uttryck* (Artists, gender and artistic expression) by Camilla Nyberg, The Arts Grants Committee, 1998).

The project *Jämställda nämnder and styrelser* (Committees and Boards with gender equality) was led by the Swedish Association of Local Authorities and the Federation of County Councils with financing from the government. The objective was to support and develop gender equality on boards and committees within municipalities and county councils.



(2) *Pyramid or Pillars Unveiling the Status of Women in Artist and Media Professions in Europe*, ARcult Media, *Introduction*, Cliche/Mitchell/Wiesand, *Mainstreaming achievements in Swedish Cultural Policy*, Nyberg. Annex 3 *A Methodology for Gender Mainstreaming* Council of Europe, Bonn, 2000.

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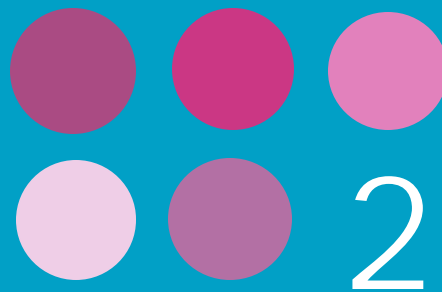
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SCREENING GENDER EQUALITY IN
HIGHER ARTS EDUCATION



European
League of
Institutes
of the Arts

PART 2 HANDBOOK

THE LANDSCAPE OF WOMEN ARTISTS AND MEDIA PROFESSIONALS IN EUROPE¹

Danielle Cliche

We all have a left foot and
a right foot, and we know
very well that walking is
much easier if the two are
the same size.
Catherine Lalumière²

These words of the former Secretary General of the Council of Europe, resonated throughout a recent transnational research project on the status of women in arts and media professions in Europe³. The results of the study, however, showed that we must all have great difficulties walking, as one foot has had its growth stunted by layers of bandages. Due to the constant efforts of many women (and few men) in the past fifty years, some of these layers are starting to come off and allow human development to proceed to the point that there is a light of hope that we will all walk much easier some day.

A wide range of theories and approaches have been put forward to elaborate gender issues and to find ways to understand the motivations which fuel gender discrimination. Today, we know more about the historical and contemporary predicaments of female artists and professionals in the cultural field than ever before. Indeed, we can record progress made in the battle fought for gender equality by women artists to work on a level playing field, while at the same time recognising stubborn glass ceilings and other phenomena such as "feminisation" which continue to persist in some artistic fields.

One way to visualise the complex landscape for women working in the arts today, is to borrow from the "Pyramid of Success" first drawn by the Centre for Cultural Research (ZfKf) in Bonn, Germany in 1995 and updated in 2000⁴. This pyramid structure was generated from data and information collected in Germany on women in arts academies, their labour market position after leaving school and the degrees of recognition and success obtained at different points in their career. The hierarchical dimensions of a pyramid were apt for illustrating the discrepancies in the position of women in the arts field. For the example, in 2000,

¹ This article is based on the results first published in Cliche / Mitchell / Wiesand, "Pyramid or Pillars: unveiling the status of women in arts and media professions in Europe", Arcult Media, Bonn 2000.

² Quoted in "The Gender Perspective", Council of Europe Publishing, Strasbourg 1995.

³ Cliche / Mitchell / Wiesand, "Pyramid or Pillars", Arcult Media, Bonn 2000.

⁴ "Frauen im Kultur- und Medienbetrieb II and III" published by ARCult Media, Bonn in 1995 and 2001 respectively.



the share of female visual arts students (55%) and the proportion of women working as freelance employees in the same field (42%) found at the base of the pyramid did not correspond to the share of works of art by women in the Federal Art Collection (13.5%) nor to the share of female professors at art academies (18%) subsequently found at the top of the pyramid. Do such gaps also appear in other countries?

In summer 1997, the European Research Institute for Comparative Cultural Policy and the Arts (ERICarts) undertook in partnership with researchers from 9 European countries, a two and a half year study to find some answers to this question. Based on the ZfKf model, the European project set out to study the visibility of women in the cultural labour market in Europe understand whether the increase in the share of women in education and training had resulted in more open doors to employment opportunities and career growth determine the level of public recognition women were receiving examine policy strategies such as affirmative action and other specialised measures designed to achieve gender equality

This short article will summarise some of the main results of the study regarding women working in the cultural labour market.

Locating women in the cultural labour market

The cultural labour market in Europe has been growing at an exponential rate over the last 20 years, mostly due to the increase in the number of women working in various professional fields. General changes in the structures of the culture industries, legislative amendments and smaller policy interventions have been some of the factors which have lead to women's increasing presence in the cultural labour market. Data shows that the share of women in various occupations is on average 40%. When looking more closely at the different professional fields, this figure becomes arbitrary for three reasons:

First, there are large differences in the share of women working in artistic and/or non-artistic professions.

The number of women in "artistic" fields such as the visual and literary arts as well as in journalism has been growing since the 1980s and is currently at ca. 40% while their representation in the fields of music (including conducting and composing), architecture, photography and sculpting is mostly below double digit figures. These professional fields are highly mobile and indeed transnational and careers paths are less than "traditional" ones; rather based on expectations of "recognition" and "breakthrough". Information from the European study "Pyramid or Pillars" indicates that women receive a relatively smaller share of awards (e.g. lifetime achievement or other major cultural awards) which can be among the most important instruments for the promotion of individual artists as public recognition of their talents.



The majority of women can be found working in "non-artistic" fields such as libraries, archives, museums, policy making and in occupations related to administration, documentation and providing support (the latter includes occupations such as assistant directors). For example, an average figure of the representation of women working in libraries across Europe is 80%. The overwhelming presence of women in a certain field is labelled "feminised"; which these non-artistic fields are largely considered to be. Results presented in "Pyramid or Pillars" indicate that such fields are notorious for low wages: women earn from 15-30% less than men in the same occupational category, despite embedded EU policies of equal pay for equal work.

Secondly, there are differences in their employment status: full time, part-time, free lance, or self-employed.

The downsizing of public institutions in some media and culture industry fields⁵ has resulted in an increasing proportion of small businesses, of self-employed, short term contracts, free lance or part-time work leading to multiple job holding and variable working hours. Data in the UK for example, has shown 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. On the other hand, there have also been negative consequences for women including loss of job security, lack of training or development opportunities, overall earnings, maternity leave or other social benefits. On some occasions, obscure employment patterns limit the opportunity for women to obtain director or other leadership posts due to lack of traditional career path progressions.

Thirdly, there are differences in their status in positions with creative influence or decision-making powers.

While the general tendency in the cultural sector is an increase in the number of women on the whole, their share in higher or more prestigious positions is unreasonably low. Research has found that there is a diminishing share of women towards the top of the administrative and artistic hierarchies of decision making across Europe in such fields as:

- music (female conductors are rare exceptions)
- theatre (women are on average 23% of theatre directors)
- film (on average 20% female film directors)

⁵ More and more women are occupying positions in the media, including TV, radio, publishing, advertising and digital arts companies.



- ❑ public television broadcasting (15% of senior production executives are women⁶)

This phenomena is explained by "glass ceilings": the upward career of a 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. Such processes leave little room for, among other things, the establishment and promotion of female role models.

One might suspect that the share of top positions in so called feminised sectors such as libraries, museums, public cultural policy administration would be more evenly distributed, however this is not necessarily the case. For example, only 25% of art museums in Europe have a woman as director⁷. In fact, women tend not to hold management positions in these fields as a rule - even though they make up the majority of the workforce (positive exceptions exist in art museums, libraries and cultural policy administrations in Helsinki or Madrid). In those circumstances when women do attain senior management positions, the institution itself is perceived as less prestigious or highly controversial and the salaries allocated to such top positions are relatively low.

We can not assume however that there is only one glass ceiling that women must breakthrough in order to reach the top. Access to decision-making positions or those with creative influence pass through a number of gatekeepers and over a number of hurdles. Such decision-makers, whether they are heads of city cultural departments, editors in chief of newspapers, art critics or jurors on arts funding boards, have the power to maintain the glass ceilings for women's career development in their respective hierarchies. "Pyramid or Pillars" shows us that these passages remain in the hands of men and therefore we are still a long way from achieving equality of presence and influence in determining quality.

Can public policies provide us with solutions to counteract inequalities in the cultural labour market?

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.

⁶ Figures presented in Margaret Gallagher's contribution, "Occupational Segregation Persists: Women's Employment in European Broadcasting" in Cliche/Mitchell/Wiesand "Pyramid or Pillars: unveiling the status of women in arts and media professions in Europe", Arcult Media, Bonn 2000.

⁷ Data collected by the Zentrum fur Kulturforschung, 1999.



More recently, 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). According to the European 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, can we consider the concept of "gender mainstreaming" the solution for the future? What is "gender mainstreaming" anyway? President Vigdis, Iceland, states that 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 history⁸.

According to the more official definition of 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 Rees⁹, 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).

While a relatively new concept, there are some examples in the field of arts, culture and the media of how governments are attempting to implement the

⁸ Quoted from an excerpt of her speech presented in "Women, Equality and Cultural Policies", ERICarts, 1998.

⁹ Teresa Rees, Mainstreaming Equality in the European Union. Education, Training and Labour Market Policies, Routledge, London, New York, 1998.



concept of mainstreaming into cultural policy-making. Such programmes have been implemented in Sweden, Finland, the Netherlands and the UK (the two countries have "mainstreamed" gender equality into cultural diversity policy frameworks rather than maintaining the women in the arts policies and programmes which they had in place during the 80s and early 90s). In most cases, information about their effectiveness is not currently available.

Parallel activities and 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 change¹⁰. In 1998, ERICarts conducted a similar survey to determine the "best" approach to obtaining gender equality in the arts, culture and media. 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; and consequently, absent from our general consciousness.

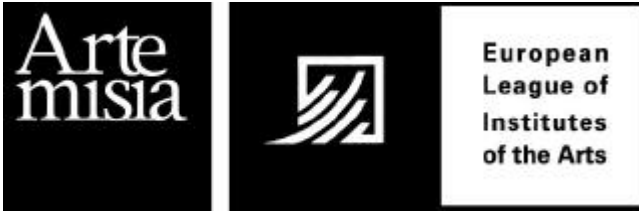
Specialised institutions and networks for women

Recognising that legislative frameworks alone can not facilitate change, it is clear that specialised institutions and networks for women are important actors required to achieve our ultimate goal of gender equality: *rocksie!* in Germany, the *Magdalena Theatre Project* in the UK, *Milena publishers*, Austria, the *Associació Dones Periodistes de Catalunya*, Spain, *Women in Multimedia Network* or *Donne in Musica* in Italy.

One of the major concerns with this approach, however, is that despite efforts to build up a resource to recognise women's work and achievements, such bodies 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).

In consideration of the data presented above on the status of women in the cultural labour market, it is clear that such activities continue to be necessary as they have enabled women artists over the years to engage or continue their work as well as receive due recognition in suitable (yet separate) environments. Collections

¹⁰ *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.



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 documentation purposes.

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 artistic works are just as good as those of 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 (e.g. 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 available¹¹.

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. More information and comparable data needs to be collected before a true European strategy can be produced; not to mention constant monitoring and updating of our current knowledge base.

¹¹ Statement made by Patricia Adkins Chiti at the UNESCO Intergovernmental Conference, "The Power of Culture" and presented in the ERICarts publication, "Women, Equality and Cultural Policies", 1998.

PART 2 HANDBOOK

THE STATUS OF WOMEN IN ARTS EDUCATION¹

Danielle Cliche

Ineke van Hamersveld observes in her article "Breaking the Barriers"² that there was an "explosion" of female students in Dutch arts schools – the big bang occurring in the 1960s – with gradual increases in their representation ever since. Indeed, results from the European study, *Pyramid or Pillars*, indicate that during the last 30-40 years the number of female students entering higher education institutions to study arts, culture or media related professions has grown significantly in nearly all parts of the continent; to the point where we can safely say that women have equal access to education and training institutions.

It was, however, only in the past 10-15 years that this growth reached proportional levels to the number of male students. Today, women are generally well represented in major disciplines from the arts and humanities, however, there are differences in specific programmes which tend to mirror general cultural labour market trends.

- ❑ High representation of women in visual arts, library studies, cultural management and journalism and/or media/communication studies. In fact, the number of female students in these programmes has exceeded the number of male students -- a female educational surplus -- with a share of 60% on average across Europe.
- ❑ Low share of women in specific fields such as music composition and conducting, industrial design, film studies, information technology or architecture. Gender inequality is indeed deeply rooted in arts education and training.

Table 1: Share of women in music, visual arts and library studies in selected countries

Country	% music students (general)	% music students (composition)	% visual arts students	% in library studies
Austria	48.5	9	60	58
Croatia	59	nda	56	nda
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 to the European study, "Pyramid or Pillars" (from different years and sources)

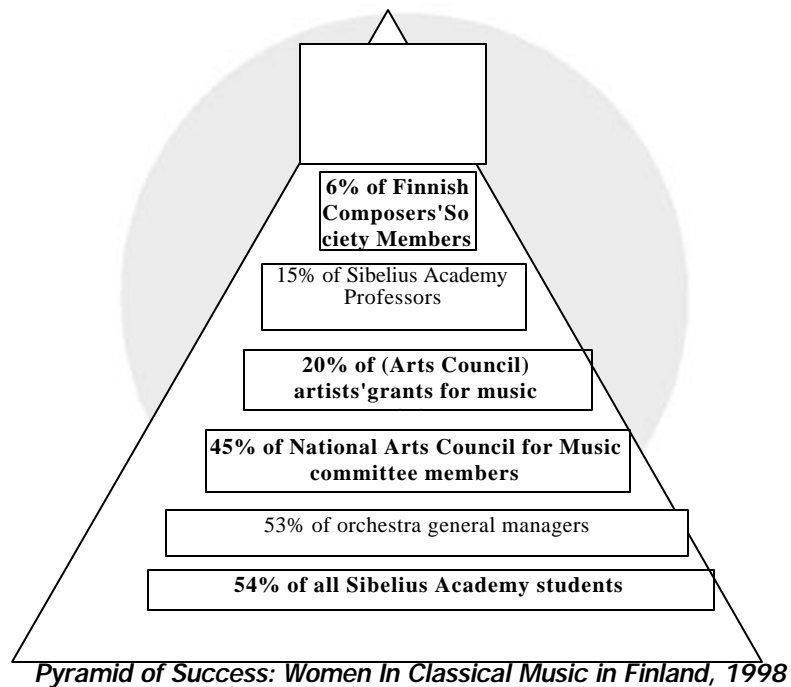
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¹ Parts of this article first appeared in *Pyramid or Pillars: unveiling the status of women in arts and media professions and Europe*. It has been slightly revised for the purposes of this handbook by the original editors: Cliche/Mitchell/Wiesand, Arcult Media, Bonn, 2000.

² I. van Hamersveld's article appearing in "Pyramid or Pillars: unveiling the status of women in arts and media professions and Europe" Arcult Media, Bonn, 2000.

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
 CRO: Academies of Music and of Visual Arts, Zagreb University, 1997.

Evidence presented in *Pyramid or Pillars* also shows us that women remain in academic institutions far longer than men and have acquired more graduate and post-graduate degrees³. If one was to judge the possibilities for success based on higher education and training levels, one could speculate that women stand a very good chance and in some fields an advantageous position on their road to stardom. The "Pyramid of Success: Women in Classical Music in Finland, 1998" serves, however, as an example to illustrate that a commitment to training or education does not necessarily guarantee "success" in the marketplace.



When examining the overall status of women working in the cultural labour market we know that they remain excluded from certain occupations such as conducting, their income levels in comparison to men is on average 15-30% lower and their access to decision-making or other positions with creative control remains limited. Obviously these facts do not reflect women's 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? Are educational institutions themselves

³ It also indicates that male students are often drafted by companies before completing their studies which demonstrates the gender orientation of some companies hiring practises.



gatekeepers which play a role in generating gender differences in career paths and opportunities? Can "equality challenges" be met by qualification programmes?

It is clear that qualifications acquired in formal training programmes at respected institutions have some influence over the potential for "success" in some professional areas -- particularly in fields such as management or education. However, when it comes to the more "artistic" fields of work, such formal qualifications seem less important as "success" continues to be constructed upon a model of singularity, of "genius". While artistic talent is without a doubt a prerequisite for such success, skills to manoeuvre successfully in the art market are also key. When comparing, for example, the number of women in art academies to their status in the arts market (e.g. their representation in art galleries and art museums⁴) it is evident that they are lacking the knowledge to promote their work and the confidence to compete.

"It just doesn't happen that good art finds acceptance on its own – this is just as true for works of art by men as it is for those of women. As long as women do not learn to penetrate the closed circuit of a publication – exhibition – purchasing and awards cycle of a major order, they will find it incomparably more difficult than their male colleagues to gain acceptance for their art."⁵

Glass ceilings for women in arts education institutions

Results presented in *Pyramid or Pillars* indicate that gender inequality is also embedded in the very institutions which educate women for their potential "careers":

- ❑ women occupy the majority of 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
- ❑ the majority of full time professorships are given to men

In other words a *glass ceiling* exists for female professors/teachers in higher arts education institutions. For example, the share of women with full time arts professorships in Austria is 18%, in the Netherlands 19% and in Finland 25%. One might expect that the situation would be different in *feminised* sectors like library studies, however, figures indicate that the share of female professors in this field is consistently less than 30%. Therefore, leadership in training library professionals remains in the hands of men, despite the *feminisation* of this particular area of the cultural labour market.

⁴ In a recent survey conducted by ERICarts of the representation of women in six major contemporary art museums in Europe, the share of works on display produced by women is on average 18%.

⁵ Petzinger, Renate. Zur Entwicklung der Kunst von Frauen im 20.Jh. in Stadt Erlangen (publ). Dokumentation Erlanger Frauen Kulturtag from March 16- 21, 1994, Erlangen 1994, P. 39.



Table 2: Share of female professors of visual arts and music in the 90s

Country	% visual arts professors	% music professors
Austria	18	18
Croatia	20	17
Finland	25	12
Germany	18	23
Netherlands	19	51
Spain (Madrid)	25	14

Source: Compilation drawn from the national contributions to the European study, "Pyramid or Pillars" (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

CRO: Academies of Music and of Visual Arts, Zagreb University, 1998/9.

What could the implications 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 students, the future could be more or less the same as the present. Future strategies to reverse the invisibility of women as role models in arts education and training programmes must be two-fold, addressing both "carriage" and "content".

Carriage refers to the number of female authority figures (e.g. as full time professors) providing or "distributing" knowledge to students.

The data above shows that women remain a scarce commodity as professors - and thus potential role models at many art universities. The importance of "visible" female role models can be illustrated by using the field of design as an example. In this field, students must acquire independent skills which are necessary for a highly competitive environment rather than those needed in preparation for "permanent" positions in offices and institutions. The environment these students are facing has become increasingly competitive on an international basis, including new working conditions influenced by e-commerce. Contact with prominent female designers, also from other countries, can provide students with practical advice about their future position in the labour market is therefore very important during their period of training. In the past 5-10 years there has been some evidence to suggest that new approaches to the field of design study have been implemented by female designers involved in education. For example, Vivienne Westwood, the famous English promoter of punk fashion, has been a professor at the Berlin University of the Arts (Hochschule der Künste) since 1993. Their involvement helps to break traditional gender stereotypes and provides female students with inspiration and confidence building to continue on in fields deemed to be typically



male. (Typical female areas of design activities include decorative arts, tailoring-dressmaking or handicrafts).

***Content** refers directly to the amount of information provided to students about leading women artists in course material and curricula (including the representation of women in art history).*

The use of "excellence" as a measuring stick for success has, for example, guided the authors of history books to present a one sided view of major artistic achievements and movements throughout the centuries. For example, in her article, "Restored to a Place of Honour", Jude Burkhauser shows that the majority of first year art history texts do not mention one women as an artist cf. Janson's "The History of Art" (used by US art and design colleges) or Gombrich's "The Story of Art" used by the Glasgow School of the Arts⁶.

More recently, there has been some progress made in fields such as the fine arts and literature which has resulted in the more frequent appearance of women artists and writers in encyclopaedias and media reports. The field of music, however, still shows us a serious deficit and the need for the inclusion of female role models in school text books and course material which could help future generations of pupils and students.

The provision of a diversity of ideas and content can bring the work of women out of hiding and into our societal consciousness -- into the mainstream of arts education curricula. A new methodological or conceptual approach to teaching art history as well as contemporary arts which broadens the concept of creativity beyond a romantic concept of artistic greatness is required to reach this goal.

⁶ Jude Burkhauser, (ed.) "Glasgow Girls: Women in Arts and Design 1880-1920", Red Ochre Press, Glasgow, 1993.



PART 2 HANDBOOK

WOMEN & HIGHER ARTS EDUCATION (FINE ART) IN BELGIUM (FLEMISH COMMUNITY)

Chantal de Smet

Women may represent half of the world population and are, for the most part considered equal. Until now not a great deal of research is available on their specific condition. This kind of research is, nevertheless, of the utmost importance. It states the condition of men and women in our society, a condition that is, like it or not, very often determined by gender.

In the Flemish Community (Belgium) the situation is equally as poor as the rest of Europe. In certain fields research has been embarked upon, however, this research, is mostly linked to the activity floor. Impulses for research seem to be developed by the field itself such as employers, employees, etc. and not in the interest of the subject of gender equality. Thus, certain fields of research are completely blank as far as gender related issues are concerned. One of these fields is the field of the arts and in relation, the field of arts education. Although the Department of Education of the Ministry of the Flemish Community publishes yearly ¹ figures on numbers of pupils, students, staff, study areas and so on, there are no real conclusions as far as gender related items are concerned. Of course there is the feminisation of the educational staff, with the de-valorisation of the esteem of those functions. This feminisation is not, as we will see, equal in all subject areas. Arts education and more especially higher arts education ², indeed have a specific place.

The Culture Department of the Ministry of the Flemish Community publishes a report regularly where attention is paid, in a separate chapter, to gender issues. Here the gender related topic is merely one of general information and nothing more. The research undertaken in the field of the arts, in itself, had merely the situation of the artist himself / herself as a subject. Gender related issues were mentioned in the margin not at the core of the project and its publications³.

¹ Statisch jaarboek van het Vlaams Onderwijs, Brussel, Ministerie van de Vlaamse Gemeenschap, Departement Onderwijs

² In Flanders we have three forms of arts education:

- The secondary art schools who make an integral part of the secondary education and about which we do not have any figures of teachers teaching artistic or other subjects;
- The evening and week-end schools – called partial arts education- for children from 6 till 18 and for adults;
- The higher arts education.

Access to the function is different in every of this three types of art institutions.

³ *Who's the lucky bastard? Een verkennend onderzoek naar de arbeidsmarktpositie van beeldende kunstenaars in Vlaanderen.* Research Instituut voor Arbeid en Tewerkstelling vzw, Antwerpen, januari 1994

Kunst of Wunst: een kwestie van kunnen of willen? De arbeidsmarktpositie van beeldende kunstenaars in Vlaanderen, Research Instituut voor Arbeid en Tewerkstelling, Antwerpen, maart 1994



Aside from these different approaches we have an organisation called Gynaika that deals with gender related items. Gynaika has not, as of yet, undertaken research or published about the actual situations of women in the art world, however, has published on women artists in the past⁴ and organised different exhibitions with women artists⁵.

As mentioned earlier, research concerning gender is mostly initiated by the field of activity itself and it is clear that this subject is of very little importance for those concerned with the art world, a world where gender is of no importance, only quality is.

The art world itself did not undertake or initiate research in this area. This is maybe also due to the fact that this subject has been, in Flanders, until recently, not really been recognised at all.⁶ The "artists platform" launched, nevertheless, in 2000⁷ a major survey concerning the living conditions of the artists. In this survey gender related aspects, or at least aspects, be it economical or sociological, that can be related to gender are being analysed. To our regret, the results of this research will only be available in the fall of 2001, therefore, the necessary depth of our results have major shortcomings and in effect we need to regulate ourselves to the figures that are available at the moment.

(Higher) Arts education & Women

The students

Higher arts education in Flanders has a double structure:

The one cycle education (= 3 years) leading to the professional market

The two cycle education (= 2 x 2 years) of academic level. Higher arts education is located *in the in 1995* formed "Hogescholen", merely multisectoral institutions of higher education, where they form independent departments⁸ of

- Architecture
- Audiovisual and fine arts
- Music / drama / dance
- Product development

Hereby an overview of the number of students listed in the Flemish art departments:

Verkennd onderzoek naar de arbeidsmarktpositie van de beeldende kunstenaars in Vlaanderen, HIVA-RIAT, s.n. Lucky bastard.....

⁴ L. Huet, J. Grieten, *Oude meesteressen. Vrouwelijke kunstenaars in de Nederlanden*, Van Halewijck, 1998

⁵ *An unepexted journey, Women and Art*, Gynaika, 1996
Zij-sporen, Kunst op het spoor, Gynaika, 1996

⁶ NICC, the fine art artists platform exists only since five years, actor's don't have a specific organisation, musicians –of popular music- have although their organisation is more one of community of interest. This poor development has maybe to do with the fact that there is no statute for the artist till now in Belgium. Improvement is promised; before the end of 2001 there ought to be regulations concerning the legal statute.

⁷ See: www.nicc.be/adviesbureau

⁸ the formation of the departments is depending from the Board of the concerned Hogeschool. More information in : *Repertorium van de Vlaamse kunsthogescholen (Répertoire des écoles supérieures d'art en Flandre; Directory of the Flemish Art schools)*, 2000-2001

	2000-99			99-98			98-97		
	M	F	T	M	F	T	M	F	T
One cycle									
Architecture	818	852	1670	889	863	1752	919	867	1786
<i>Architect-assistant</i>	90	86	176	92	68	160	104	76	180
<i>Interiordesign</i>	375	611	986	377	620	997	361	594	955
<i>Landscape & gardening architecture</i>	353	155	508	420	175	595	454	197	651
Audiovisual & fine art	56	74	130	50	68	118	37	71	108
<i>Plastic art</i>	56	74	130	50	68	118	37	71	108
Music & drama	4	31	35	2	29	31	2	32	34
<i>Dance</i>	4	31	35	2	29	31	2	32	34
Two cycle									
1ste cycle of two									
Architecture	493	488	981	545	520	1065	650	589	1239
Audiovisual & fine art	1052	1254	2306	1093	1288	2381	1167	1248	2415
Audiovisual art									
<i>Animation</i>	92	19	111	84	22	106	103	22	125
<i>Medium</i>	195	91	286	215	82	297	242	100	342
Fine art									
<i>3D design</i>	48	137	185	44	142	186	51	118	169
<i>Photography</i>	101	155	256	115	185	300	119	179	298
<i>Graphic design & publicity design</i>	354	414	768	359	408	767	343	377	720
<i>Fashion, textile & theatre/costume design</i>	25	103	128	25	100	125	29	110	139
<i>Fine arts</i>	191	276	467	200	278	478	227	262	489
Conservation/restoration	23	42	65	26	60	86	28	66	94
Product design	23	17	40	25	11	36	25	14	39
Music & drama	421	389	810	403	429	832	393	496	889

Drama									
<i>Cabaret</i>	7	3	10	9	4	13	9	8	17
<i>Drama</i>	29	48	77	45	44	89	52	72	124
<i>Speech and drama</i>	6	27	33	8	25	33	13	40	53
Music									
<i>Instrument/vocals</i>	221	252	473	204	261	485	203	304	507
<i>Jazz and popular music</i>	127	21	148	99	20	119	82	11	93
<i>Theory of music- harmony</i>	31	38	69	38	55	93	34	61	95
Product development	145	74	219	125	68	193	118	64	182
2nd cycle of two									
Architecture	470	452	922	580	488	1068	651	485	1136



<i>Architecture</i>	432	333	765	523	372	895	594	372	966
<i>Interior architecture</i>	38	119	157	57	116	173	57	113	170
Audiovisual & fine arts	660	756	1416	709	699	1408	698	673	1371
Audiovisual art									
<i>Animation</i>	51	15	66	58	10	68	45	7	52
<i>Medium</i>	114	47	161	135	45	180	145	46	191
Fine art									
<i>3D design</i>	33	64	97	33	71	104	27	77	104
<i>Photography</i>	54	83	137	66	69	135	57	62	119
<i>Graphic & publicity design</i>	194	247	441	187	204	391	201	205	406
<i>Fashion, textile & theatre costume design</i>	15	42	57	14	46	60	11	47	58
<i>Fine arts</i>	159	195	354	161	199	360	157	178	335
Conservation/restoration	17	51	68	23	43	66	20	40	60
Productdesign	23	12	35	32	12	44	35	11	46
Music & drama	433	528	961	464	545	1009	457	477	934
Drama									
<i>Cabaret</i>	5	3	8	3	4	7	2	4	6
<i>Drama</i>	24	23	47	26	33	59	32	28	60
<i>Speech and drama</i>	6	34	40	8	18	26	7	12	19
Music									
<i>Instrument/vocals</i>	249	384	633	267	387	654	257	348	605
<i>Jazz and popular music</i>	78	10	88	76	10	86	73	12	85
<i>Theory / harmony</i>	71	74	145	84	93	177	86	73	159
Productdevelopment	117	56	173	124	54	178	117	49	166

Women represent 49,17% of the students in all levels of higher arts education and in all disciplines⁹:

	99-00		98-99		98-97	
	Total students	% women	Total students	% women	Total students	% women
1cycle	1928	49,6 %	1901	50,49%	1835	49,9%
2cycle						
1 st cycle	4725	47,6 %	4471	42,89%	4316	55,53%
2 nd cycle	3607	49,6%	3663	48,75%	3472	48,50%

⁹ Fine arts, audio-visual arts, design, music, drama, dance, restoration, productdevelopment



There is of course an important difference between the disciplines themselves. On the one hand 92% of women are currently students in the dance section and only 32,83% of them are in the section of product development.

All other discipline fields turn around 51% of women, although there can be changes in gender relation in certain specialities or in the educational level itself.

- The Architecture and Fine Art areas have sections, the so-called, one cycle structure (= three years) leading to the professional world as well as in the two cycle structure of academic level (=2 x 2 years). In the past the discrepancy was very high as women were urged to go and work as soon as possible and now the gap is narrowing. 60,11% of the students of the one cycle in the field of the Fine Arts are women, as compared to 58,16% in the two-cycle education. In Architecture the gap is even narrower, as one will discover (in average over the three past years) 47,28% for the one cycle education, 49,7% for the two-cycle education.
- When we look closer to the specialisms we see important changes as well. We see that only 13,5% women are students in the Jazz/Popular music section, up to 53,53% in the Theory of Music/Harmony section and to 57,6% in the Instruments/Vocal section.
The same variations can not be held in the fine arts sections. In every section female students seem to be in the majority. They are not when they are located in the Audio/Visual sector as this one is predominantly male with only 25,49% female students.

In conclusion of this all we can state without any doubt is that the presence of women is extremely high in arts education. In different fields they are in the absolute majority.

(Higher) Arts Education & Women

The Staff Members

As far as students are concerned (higher) arts education in the Flemish Community is female.

Next to the student population we tried to analyse the situation of the staff.

This was in the, short time available, an almost impossible task. The publications of the Department of Education do not have figures of staff members in the departments but only of the staff members in higher education, of the specific Hogescholen. It is they themselves who have those figures as it is up to them to assign the staff members. Through VIHORA¹⁰ we asked for the figures but could not get them all.

Moreover a distinction has to be made as far as if the staff teaches artistic subject or theoretical subjects in the 1st cycle of the two-cycle education which is

¹⁰ Vlaamse Hogescholenraad (VIHORA) is the co-ordination body of all the Vlaamse hogescholen



almost 30% of the curriculum. This is a given thing only known by the department itself as it is up to the departmental board to locate a subject as being an artistic or theoretical.

Nevertheless, if we look at the institutions in 2001 we see the following information taking into account the shortage of information that we have received:

Members of staff teaching artistic subjects			
	M	F	Total
Hogeschool Antwerpen			
Architecture			
Fine arts & audiovisual arts			73,4
Music – Dance – Theatre			103
Karel de Grote Hogeschool Antwerpen			
Fine arts & audiovisual arts	45,25	21,10	66,35
St.Lukas Brussel			
Architecture	6,20	1,25	7,45
Fine arts & audiovisual arts	33,15	1,7	34,85
Erasmushogeschool Brussel			
Fine arts & audiovisual arts	27,9	4,13	32,03
Music - Theatre	87,25	27,7	114,95
Hogeschool voor Wetenschap en Kunst			
Architecture	32,8	4,4	37,2
Fine arts & audiovisual arts	31,05	20,4	51,45
Music - Theatre	71,85	36,75	108,6
Provinciale Hogeschool Limburg			
Architecture	18,5	10	28,5
Fine arts & audiovisual arts	18,7	12,1	30,8
Katholieke Hogeschool Limburg			
<i>Fine arts & audiovisual arts</i>	30,8	8,85	39,65
Hogeschool Gent			
Beeldende en audiovisuele kunsten	54,8	12	66,8
Muziek- Drama	76	28	104



Total	449,65	188,38	638,03
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At present 29,52% of the teaching staff are women. In fact an almost reverse situation in comparison to the students.

It is for all means interesting to compare those figures to those of the partial arts education. In partial arts education a degree of higher arts education is requested as a condition for entering an educational position whereas in higher education this degree must be completed with six years of experience in the given artistic world¹¹. Consequently, young people or even people not presently active as an artist can easily become a staff member in partial education; this is not the case in higher education. Although women state generally that they remain, after receiving their degree, active as an artist, their income is not generated by any particular artistic *avenue of expertise*. Because of this they are visibly less active in the art field which makes it difficult for them to prove any continuity in artistic activity necessary to become a staff member of higher arts education.

	Nominated staff		Temporary staff	
	Total	% women	Total	% women
1.1.1998	2134	48,45 %	802	56,98 %
1.1.1999	2959	50,01 %	795	67,67 %
1.1.2000	3037	50,5 %	936	60,36 %

This is not all.

In higher arts education: 11 departmental boards govern higher arts education in the different Hogescholen. Since 1995, the date of the merger of the Hogescholen, only **one** woman, and this for only one academic year, has ever been head of an arts department.

More figures about the organisation of these boards can not be given at the moment. We doubt that they are completely male, but suppose their attendees are more than 76,6 % male. Half of the departmental board (6 members) is elected by the staff itself. 25% (3) are elected by students as their representatives. Elected staff and students cooped 25% external members.

If we focus althuis on fine arts we can formulate the following situation:

Students Audiovisual & Fine Arts	45,9 %	54,10 %
Students Fine Art (1999-2000)	40,63 %	59,37 %
Deans / Directors of Audiovisual & Fine Art Departments	100 %	0 %
Members of staff of Audiovisual & Fine Art Departments– artistic subjects (2000-2001)	75,06 %	24,93 %

Fine arts & women

To compare the situation in education with the situation on the working floor in relation to the art world, a survey is necessary. We decided to focus on fine arts

¹¹ The artistic involvement and activities are indeed the most important aspect in the appointment of the staff member.



as most information is available in this field. Actors for instance are not subsidised other than through the theater companies, for musicians the situation is almost the same. In the fine arts world, with such a high percentage of female students, tracing was easier and more evident.

In the first phase we¹² contacted private galleries as well as museums but did not receive a significant response due to the short notice. Moreover the galleries responding (a total of 20%) are not from the same level or better said they appeal to quite different publics and thus represent different kind of artists (and their artistic world). Nevertheless we could conclude as follows for the artists which work was taken in their planning of 2001:

	M	F	% F	T
2001	340	144	29,75 %	484

We looked further at the information that the Flemish Community itself could provide us. This Community indeed has a policy that supports artists by means of grants or *bursaries* or by purchasing their work. For the latter, however, we could not receive the relevant information in time. Grants are the financial support (f.i. in 2001 between 2480 en 9900 EURO) given to the artists; bursaries are more substantial financial support (f.i. in 2001 between 9900 en 24790 EURO)

		M	F	% female	T
bursary	1992	20	4	16,66 %	24
	1993	23	5	17,85 %	28
	1994	23	6	20,68 %	29
	1995	24	5	17,24 %	29
	1996	18	7	28 %	25
	1997	16	3	15,78 %	19
	1998	24	1	4 %	25
	1999	14	2	12,5 %	16
	2000	21	4	16 %	25
		Total	183	37	16,81 %
grant	1997	67	25	27,17 %	92
	1998	51	13	20,13 %	64
	1999	59	25	29,76 %	84
	2000	50	24	32,43 %	74
		Total	227	87	27,70 %

Thus, less women receive a bursary than a grant, bursaries indeed support already recognised artists, grants must more be considered as incentives. Interesting in this context is also the number of applications themselves as it is clear that the discrimination is not really the result of a chosen policy by the competent advisory commission, but more the consequence of a certain situation:

Rejected applications (for bursaries/ grants) by the Flemish Community (2000)	72,26 %	27,74 %
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¹² Thanks to Gynaika, more specially Mr. J. Grieten





Conclusions

Figures don't always tell the whole story.
These however say more than enough.

	<i>M</i>	<i>F</i>
Students Audiovisual & Fine Arts	45,9 %	54,10 %
Students Fine Art (1999-2000)	40,63 %	59,37 %
Deans / Directors of Audiovisual & Fine Art Departments	100 %	0 %
Members of staff of Audiovisual & Fine Art Departments-artistic subjects (2000-2001)	75,06 %	24,93 %
Artists recognised (bursaries/ grants) by the Flemish Community (1997-2000)	75,68 %	24,31 %
Rejected applications (for bursaries/ grants) by the Flemish Community (2000)	72,26 %	27,74 %
Artists in (20 Flemish main) galleries (2000)	70,25 %	29,75 %





PART 2 HANDBOOK

WOMEN IN THE ARTS IN PORTUGAL

Idalina Conde*

Trends and specificities

Number and recognition provide alternative representations of the contrast outlined by the *Pyramid or Pillars* survey on women's status in arts and media in Europe (Cliché, Mitchell, Wiesand, 2000). While becoming the majority in the past few decades, women still have to put up with the constraints of the "pyramid", with less power, visibility or recognition than men.

The lot of women in arts seems to be the ground for a transitory identity, as barriers have to be broken, not as much in arts education (as women are the majority in art schools), as in the professional field where despite progress, women still struggle to get recognition in their careers. Here, we will try to present a view of this contrast in Portugal with an approach centred on women as "pillars" in the educational and professional fields, with a few notes on the various aspects of the "pyramid", which is not restricted to the field of arts, but is a characteristic of Portuguese society as a whole, where equality of opportunity, participation and recognition remains an uncompleted process.

However, women have played a central role in the Portuguese modernity process, itself still uncompleted (Machado e Costa, 1998), due to the backwardness of Portugal in the European context. Education is a characteristic of this backwardness: only 6,3 % of the Portuguese population had an intermediate or higher education degree in 1991 (that percentage was as low as 0,8 % thirty years earlier, in 1960). In any case, women have played a double role in the development of education and employment (Canço, 1996).

Let us recall that the proportion of women in working life has risen from 13% in 1960 to 35.5% in 1991, while the proportion of women also increased (from 6.6% to 27.1%) in the managerial class, at the top of the socio-economic " pyramid " (Viegas, Faria, 2001: 17, 21). At the same time, the education system has also undergone strong feminisation, concerning university students (29.1% vs. 55.5%), as well as higher education graduates (24.5% vs. 65.7%), and women professors in higher education (10.6% vs. 37.1%), at the top of the school " pyramid " (Viegas, Faria, 2001: 20).

Thus, the cultural field reflects a wider evolution in Portuguese society. *Pyramid or Pillars* underlines this fact in the European framework, where Portugal is not always in the lower ranks (1). Portuguese women used to represent less than 20%

* Sociology Department of the Higher Institute for Work and Enterprise Sciences. Study executed in collaboration with the Observatory of Cultural Activities (Lisbon).



in media and culture in the 70's, but over 40 % in the 90's. These figures are higher than in Italy or Germany, where women respectively account for 32% and 35%.

It should also be added that this evolution was particularly significant in the cultural professions that traditionally counted important numbers of women, such as libraries, documentation centres or museums. Percentages in these areas are superior to 40 %, with a variation range of 73%-55% in the 90's. In traditionally male-dominated activities, the number of women increased significantly enough to reach percentages of 34 to 38%, with two exceptions, dance and music, with opposite evolutions. With a women's majority of 69% in dance, Portugal occupies an intermediate position in Europe between countries such as the United Kingdom and Finland with respective percentages of 76% and 74%, and Austria and Germany, with respective percentages of 58% and 59%. Evolution in music had an opposite direction, with a percentage of women of only 17%.

The number of women in music is also low in Europe. In other countries such as Austria, Finland or Italy, women account for between 30% and 33% in music, while the United Kingdom and Germany have inferior levels, with 26% and 23% respectively. Women in Portugal account for less than in the rest of Europe in the category grouping cinema and theatre actors (34% against 45-42% in the Finland, the United Kingdom or Germany), or in the category of authors, writers and journalists (34% against 45-50% in several countries, with the exception of the United Kingdom with only 37%).

Whether for the economy or other sectors, Europe has thus different "speeds" for social and cultural change relating to women. In the region called "Southern Europe", the semiperipheric country of Portugal occupies a variable or "intersected" position, between backwardness and specificities, related to global trends. Inside Portugal itself, this results in the plurality of profiles and dynamics of the regions, identities and values, traditional or modern, European or autonomous. This leads to a great diversity in the cultural field, which is also a characteristic of women's condition in the field of arts as well as in other fields (Conde, 1998).

Still, putting this (double) diversity and evolutions in context shows the influence of global conditions and factors of cultural development in Portugal since the mid-80's (Conde, 2001a). In particular, these conditions include the increased role of central or local cultural policies, the development of funding and sponsorship, the creation of equipment and infrastructure, the development of cultural industries and new technologies, alongside the development of arts, craftsmanship and economic development based on cultural heritage. All this takes place in a context of increased or required professionalisation and globalisation. Factors of this evolution can be found within artistic movements, and within a larger and more complex network of cultural agents that have favoured employment and employability in the cultural field, multiplying and intersecting various forms of organisation in institutions, networks, projects and partnerships.



Consequently, women's condition must be thought considering these conditions and factors that will offer new opportunities, as well as obstacles and problems, for women in the arts. Far from answering these questions, the following statistical study may help as a starting point to position women in the educational and professional spheres.

2. Education and professional activity

Available sources contribute very unevenly to the analysis of the professional environment. The advantage of the national census is that it includes all types of work (independent, salaried employee, intermittent), but the figures date back to 1991, as the results of the 2001 census are not yet available. Statistics from the Ministry of Employment and Solidarity are more recent as they date from 1998, but they only include figures about salaried work or work under contract with companies, cooperatives and associations. Thus, they do not include a specific aspect of work in the cultural field: independent work under its various forms, outside institutional or legal frameworks.

As no correspondence between the categories of the two sources can be established, they should be used as complements of one another and not for comparison purposes. Besides, they are two different approaches of the professional field. The first and largest source takes into account employment in the cultural sector and activity branches, including cultural/non cultural, qualified/unqualified work. The second, more restricted, is limited to cultural performances and artistic performances and qualifications. The area considered as the cultural sector can also widen depending on the chosen definition, which may be as large as to include all forms of contemporary production of symbols (communication, publicity, design, fashion, etc.). We chose the restricted definition here (2).

The Employment perspective (table I) also provides an overview of several activity branches where women seem to be favoured for the restricted "female-dominated" segments of the sector including libraries, archives and museums (59% in 1991), even if they lose majority in salaried work or work under temporary contract in 1998 (45%). However, they are less integrated in media and living arts, with a large proportion of employment (56% of workers in the census, 85% in salaried work in 1998), but the decline is mostly evident in the 1991 census (31%). This means either a positive evolution since then, or that salaried work is getting more accessible to women.

Table II enables a comparison for some categories which can be found in the two sources. With the exception of dance and libraries, documentation, the majority of women in documentation and archives is declining in salaried work/work under contract.

TABLE I

EMPLOYMENT OF WOMEN IN THE CULTURAL SECTOR

1991 *			1998 **		
(independent + salaried work)			(salaried work/work under contract)		
Activity branches	% workers	% women	Activity branches	% workers	% women
Media and living arts	56	36	Cinema and video	22	44
			Radio and television	48	39
			Other media and living arts activities	15	44
Libraries, archives and museums	13	59	Libraries, archives and museums and other cultural activities	15	45
Publishing	31	39			

* Source: Population Census, INE – National Institute of Statistics

** Source: Ministry of Employment and Solidarity

TABLE II

WOMEN IN CULTURAL PROFESSIONS (A)

Categories:	1991 * (independent + salaried work % women)	1998 ** (salaried work/under contract) % women
Authors, writers, journalists and likes	34	(a)
Visual arts (sculptors, painters, artists and like creators)	38	53
Music (composers, musicians, singers)	17	23
Dance (choreographers and dancers)	69	58
Theatre/Cinema (actors, directors)	34	44
Entertainment (entertainment artists and likes)	29	44
Libraries, documentation and archives (b)	71	61
Archives and museums (curators, archivists)	55	60

* Source: Population Census, INE – National Institute of Statistics

** Source: Ministry of Employment and Solidarity

a) not available

b) aggregation of subcategories

In an attempt for a wider account of salaried work and work under contract, including additional professional profiles to the categories above, Table III presents a global view divided in specific areas. Again, we can see a stronger representation of women among dancers, library workers or curators, especially in museums and archives more than in other sectors of heritage. We can also consider the 53% majority of women in visual arts as a strange observation (women are the majority of salaried workers in a sector where independent work is mainly the rule), very different from the accounts of visual arts workers in the 1991 census. This majority is almost a monopoly in socio-cultural activities, which include mainly animation work in its various forms.

Thus, besides exceptions where the predominance of women is clear in sectors where they are recognised as pillars, we can get additional information on the professional “pyramid”, at least with the 1998 statistics. Still, it should be noted that the figures concern 70% (proportion of salaried work and work under contract) of work in the cultural sector. As an example, we can take into account four sectors (cinema, theatre, music and dance) for which data are available on the “pillar/pyramid” contrast in art schools.

TABLE III

WOMEN IN CULTURAL PROFESSIONS (B)

Professions by sector	1998 ** (salaried work/under contract) % women
Visual Arts	53
Music	23
Performing Arts	46 Dance: 51 Theatre: 41
Media	26 Cinema (a): 33 Television (b): 25 Radio (c): 29 a+b+c: 24
Literature	31 Publishing: 25 Libraries: 51
Curation	60 Heritage: 37 Museums and Archives: 61
Socio-cultural activities	92

* Source: Population Census, INE – National Institute of Statistics

** Source: Ministry of Employment and Solidarity



Oddly, 33% seems to be a reference value for women in these statistics, for the "pyramid" in theatre and cinema. This is the percentage of women among theatre and movie directors. In cinema, 33% is also the percentage of women, "pillars" in various activities of the branch. But they account for 53% among assistant producers/directors, while the percentage is even higher in theatre for organisational and administrative positions in the production. Women are a minority, but can still be considered as "pillars" among actors (43%), stage directors (48%), and scriptwriters (44%). However, the musical sector leaves a very restricted representation of women as "pillars", with 25% of women among musicians and singers. In dance, women account for 55% among dancers and are well represented among choreographers, according to these statistics.

A similar mapping in the educational field (from a sample of three higher arts education institutions in Lisbon - Table IV) shows a strong contrast between students for which women are "pillars" and teachers, for which their number is significantly inferior. This is true especially in the dance sector, with a 30% difference between the percentages among students and teachers in 2000, even if women are well represented among dance teachers, with a progression from 40% in 1994 to 52%. Theatre/cinema is an intermediate sector with a 23% difference, despite a significant progress in the recruitment of women as teachers (from 6% to 24% between 1994 and 2001). Logically, this difference is even more reduced with 11% in the male-dominated musical sector (3).

TABLE IV

PROGRESS OF THE NUMBER OF WOMEN IN ART SCHOOLS (% OF WOMEN)*

	"Pillars"				"Pyramid"							
	Students				Teachers							
	Registered		Qualified		Together		Coordinating		Associate		Assistant	
Year	94/95	00/01	94/95	99/00	94	01	94	01	94	01	94	01
Dance	96	82	100	91	40	52	7	4	33	40	-	8
Music	44	38	54	39	27	27	16	7	11	12	-	7
Theatre and Cinema	54	47	55	51	6	24	-	4	6	8	-	12

* Source: Lisbon Polytechnic Institute

Table IV brings other observations on the evolution of the School's population, particularly the decreasing number of girls among registered students. In dance, this could be a sign of a reverse tendency in a field traditionally labelled as "feminine", according to stereotypes. The number of qualified students is also

decreasing, particularly in music with a difference of 15%, against 9% in dance and 4% in theatre and cinema between 1994 and 2000. The most striking aspect of the school “pyramid” is the very small proportion of women at the top, in coordinating positions, with percentages between 4% and 7% in the different sectors in 2001. The number of women in coordinating positions decreased significantly (-9%) in music since 1994, against -3% in dance and an increase of 4% in theatre/cinema. However, the number of women increases in other levels of the hierarchy (+7% in the associate professor category in dance for example).

Again, like for the survey on cultural professions, the analysis should not be restricted to the local field of the survey of art schools in Lisbon, and the place of women should be considered in the wider and evolutive context of higher arts education. Besides, the following tables enable a comparison with other educational sectors, showing an increase of the percentage of women in the training of teachers and in social sciences in particular.

Students registered in Fine Arts/Applied Arts courses account for only 5% and 2% of the student population in the last 40 years. It is even lightly decreasing due to the expansion of the educational offer. Besides, we can underline the decrease in artistic vocations for complete secondary education where the artistic sector was chosen by 8% of the student population in 1996, either in general courses or technological courses that are more profession-oriented (Table V). The majority of women here is similar to that of secondary education where it reaches 52% (56% in higher education) with peaks in the humanities sector and in the technological courses of the socio-economic sector. Tables VI and VII show the progress of the percentage of women in higher arts education from 44% in the 60’s to 58% more recently (1996), with peaks up to 65% among graduates.

TABLE V

PRE-UNIVERSITY STUDENTS: CHOSEN STUDIES*

Sectors:	1996			
	General courses		Technological courses	
	% of registered student population	% of women	% of registered student population	% of women
Arts	8	51	8	50
Humanities	27	71	16	69
Sciences	47	51	38	19
Socio-economic	18	53	38	62

* 10th, 11th, 12th grade of secondary education

Source: *Education statistics*, Ministry of Education, 1996

TABLE VI
WOMEN IN HIGHER EDUCATION: ARTS AND OTHER EDUCATIONAL SECTORS (A)

	1960/61		1969/70		1979/80		1988/89	
	% E	% W	% E	% W	% E	% W	% E	% W
Fine Arts	5	44	3	52	3	45	2	56
Literature	25	47	28	71	19	71	12	74
Architecture/ Town Planning	-	-	-	-	-	-	2	37
Education/ Training of teachers	-	-	-	-	-	-	8	75
Social Sciences					21	42	11	57

% E - % of the overall higher education student population

% W - % of women by cursus type

Source: Maria Mantero Morais, José Eduardo Carvalho, *A presença das mulheres no ensino superior em Portugal*, Lisboa, Comissão para a Igualdade e para os Direitos das Mulheres, 1993

TABLE VII
WOMEN IN HIGHER EDUCATION: ARTS AND OTHER EDUCATIONAL SECTORS (B)

	1996			
	% of higher education student population (a)		% of women by cursus type (b)	
	Registered	Graduates	Registered	Graduates
Fine Arts and Applied Arts	2	3	58	65
Architecture/ Town Planning	2	2	47	43
Literature	6	6	77	78
Education/ Training of teachers	12	18	79	84
Social Sciences	11	11	64	68

Source: *Education statistics*, Ministry of Education, 1996

a) Registered student population = 319 525

b) 57% of women registered in higher education



On the other hand, women seem really far to become the majority in the architecture and town planning sector (which accounts for 2% of higher education students), even though there was a 10% increase since the 80's, from 37% to 47% in 1996. But the paradigm of feminine choice seems to be the literary sector, where the percentage of women has risen from 47% to 77% since the 1960's, while the global number of students in the sector decreased significantly in percentage of the total student population (from 25% to 6% in 1996). Social sciences is another example of a sector with an overall number of registered students decreasing compared to the total student population, and a percentage of women increasing in the sector from 42% to 64%.

Women are strongly represented in the educational sector and the training of teachers. With an increase in the overall number of registered students from 8% in 1988 to 12% in 1996, this sector is a good example of a women-dominated professional circle within the education system, as table VIII shows for 1996. But the educational "pyramid" also shows a hierarchy from a near monopoly in pre-primary education (99% of women) that contrasts significantly with the percentages at the top of the pyramid, with 42% and 36% of women in higher education. The differences between the overall percentage of women in polytechnic education (42%), which includes higher arts education institutes, and the percentages concerning the three schools located in Lisbon (Table IV) with a ratio of 40% for dance in 1994, but a lower percentage in music (27%) that goes as low as 6% in theatre and cinema. But these percentages increase in the three schools to a current 24% in theatre/cinema and 52% in dance, while the percentage remains stable in music (27%).

TABLE VIII
WOMEN IN THE EDUCATION SYSTEM: TEACHERS

1996	
Teaching level	% of women
Pre-primary education	99%
Primary and secondary education	75%
Polytechnic higher education	42%
University	36%

Source: Portugal: situação das mulheres, 1997, Comissão para a Igualdade e para os Direitos das Mulheres, Lisboa, 1998



According to a survey among university students in the early 90's (Morais, Carvalho, 1993), girls seem to favour educational professions, but refuse the stereotype of teaching as a "feminine" profession or "leftover choice" option for women. More than boys, they seem to enhance the value of better opportunities to conciliate their work and family life, even though they consider teaching as not being one of the most prestigious or socially and economically valued professions in society.

TABLE IX

PERCENTAGE OF WOMEN BY GRADUATION LEVEL IN HIGHER EDUCATION*

	1996			
	Total **	Licence	Master	Post specialisation
Fine Arts and Applied Arts	58	59	54	75
Architecture/ Town Planning	47	47	42	39
Literature	77	78	65	93
Education/ Training of teachers	79	77	66	75
Social Sciences	64	64	60	56

Source: *Education statistics*, Ministry of Education, 1996

* % of women among registered students

** with other intermediate degrees

Another table (IX) completes this overview of women's representation as over-qualified "pillars» compared to men, especially through post-licence or post-master specialised training. The percentage of women in Fine Arts/Applied Arts and Literature reaches respectively 75% and 93% for post specialisation graduates. It contrasts with the Architecture/Town planning sector where women are a minority with 39% of registered students.

The question now is to know when this high qualification will be enough for women to be better represented in the professional "pyramids" that characterise the hierarchies in the teaching profession and in the artistic and cultural job market. This contrast between "pillars" and "pyramids" is thus the expression of an inequality that justifies a few recommendations around a political triangulation, that should link equality, education and culture as opportunities and requirements for the promotion of women, which itself illustrates central issues for citizenship and the development of democracy.



3. A political triangulation

This triangulation still needs to be done not only in Portugal but also in large parts of Europe where mainstream concepts and practices seem well anchored. It should be seen either as a strategy to promote equality through various means, or as an empowerment of women through “affirmative actions” favouring equal representation of women and men (Cliche, Mitchell, Wiesand, 1998 a: 9-11). This could be implemented using quotas, which have been rejected for the political system in Portugal in 1999 during the vote of a bill proposed by the socialist government (Viegas, 2001), or other means of “affirmative action” for women.

Thus, triangulation suggests that the gender aspect and the representation of women should be taken into account in all educational and cultural policies according to five principles that define a framework for action and research on women: “equality, diversity, recognition, openness, productivity” (Cliche, Mitchell, Wiesand, 1998: 6; 1998 a: 23-25). The objective should be an effective equality, rather than a formal one, including special measures in the cultural field inspired by examples of “good practice” in other socio-economic fields concerning the condition of women: possibility to conciliate a professional life with a family life and maternity (Guerreiro, Lourenço, 2000). Diversity and recognition are the double condition of pluralism and of a democracy based on merit in which the voice and works of women are recognised in their real value. Openness should be developed in the operations of institutions and in the making of decisions that impact or address women. Productivity is a principle that recognises the role of women in cultural and artistic development, taken as a part of a wider conception of development in which creativity and innovation are essential.

Creativity and innovation are dimensions through which cultural and educational policies can expand and intersect using a transdisciplinary approach beyond the traditional sectors of interaction. Not limited to the fields of action, the challenge is to enable a sufficiently extensive “cultural policy” (cross-sector, cross-ministries) to cover the diverse expression forms and actions of groups and individuals (Cliché, Mitchell, Wiesand, 1998: 5). This naturally also applies to educational policies that need more interactions with cultural policies.

These observations led to the recent work of a contact group between the Ministries of Culture and Education of Portugal, published in the report on *Artistic education from the perspective of public policies* (2000). It is developed around four dimensions that provide a multidimensional conception of education with multiple targets in 1) primary and secondary education, 2) specialised artistic education, 3) in relation to professional training, 4) public training in arts and culture concerning their role in society, democracy and citizenship. Still, it should be noted that alongside an opening of perspectives in which education and culture interact, the report does not mention the issue of equality as though it was obvious and not considered as a valid structural challenge to address.



The report also shows the existing gap between a realistic assessment of the Portuguese situation and the proposals to improve it. Reviewing school programs and cursus seems necessary, taking into account issues from both within and outside the education system, in the professional world, to establish successful connections between education and the job market. The articulation of the two spheres requires the implementation of flexible solutions that involve professional artists in teaching, as professors or guest teachers, and that enable students to get better knowledge of the professional world (information, practices...)

Within the system, several problems of definition and articulation are raised. They result in the following recommendations:

- review and expand the educational offer, especially in primary/secondary education, where arts are still often restricted to visual arts and music;
- clarify the objective of some art schools and open new schools that could further specialise training. Contemporary dance is an example. It should not be mistaken with ballet. This also means to complement and enrich arts education with a global education. In music for example, the cursus must not be restricted exclusively to the practice of instruments;
- define scales with education training levels and areas, in order to define the specificities and progress in arts education with more precision, as in higher education with the limits drawn between polytechnic courses and other university courses. A solution would be to limit the role of the university to the pedagogical training of future arts teachers and to artistic education centred on authoring practices (movie direction, choreography, stage direction, musical composition or direction, literature, etc.), while polytechnic institutes would be in charge of more professionally-oriented training for producers and performers. But this solution is obviously a ground for controversy, as it can be perceived by the polytechnic institutes as a denial of their tradition.

On a less pessimistic note for Portugal, most of the problems encountered in arts education in Portugal have also been identified for the rest of Europe in a recent report (Robinson, 1997) on pre-higher education. The report's critical notes stress the need for an articulation between the school system and the professional world, which is also a condition for school programs to be more open to contemporary forms of expression that exist in the artistic market. This would lead to a diversification of school programs, and an evolution from the idea of music and visual arts as the "canons" of arts education.



From our point of view, this report is important because it sees the role of education like an approach to promote creativity as a practice and resource for personal achievement, to actualise “human capital” and rehabilitate change management. Of course, arts are central to this approach, with the dimensions of expression, experimentation and innovation. But this paradigm of creativity requires a more transdisciplinary approach to education, from science and technology to humanities.

The report shows that a lot remains to be done institutionally and geographically in Europe to implement this strategy to promote the cultural dimension in education policies. The polarisation of traditional arts education, based on the boundaries between “arts/science, reason/emotion” that keep training cursus separated. As Europe itself is polarised between North and South, as Northern countries seem more open to an education that also promotes creativity and that is not only artistic.

With education policies progressing at different paces within Europe, Portugal is not the only country from the catholic Southern Europe to still show signs of an “incomplete modernity” (Machado, Costa, 1998), in the fields of education and culture or concerning equality between men and women, as well as in the implementation of policies that must link the development of culture, education and equality together.



NOTES

1) For the comparisons, we use some figures from *Pyramid or Pillars* : D. Cliché, R. Mitchell, A. Wiesand, «The project and its results. Women in arts and media professions: European comparisons». Note that this study on the issue of women in the arts was preceded by an important British report, *Women in the Arts*, published in 1993.

2) In 1991, employment in culture accounted for approximately 2,5% of the active population, including all the sectors of communications, publicity, artistic production industries, printing and visual arts. But the media, living arts, libraries, museums, and publishing sectors accounted for only 0,7% altogether. Concerning professions, artists in the most restricted sense accounted for 0,2%, 0,5% with the addition of librarians, curators, archivists, etc. The percentage is almost 1% if media workers, circus performers, set designers are also included (Conde, 1999).

3) The Polytechnic Institute statistics are used here, but other notes on the gender composition of the student population could be made, particularly on the impact of selection on recruitment, as shown by Eugénia Vasques, professor at the Lisbon School of Theatre and Cinema during her presentation, entitled «Is gender equality an issue in higher arts education?», on the School's situation, organised by ELIA – European League of Institutes of the Arts - in Lisbon (June 8-9, 2001) in the framework of the ARTEMISIA project.

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PART 2 HANDBOOK

OUTCOMES LISBON SEMINAR, 8-9 June 2001

'Is gender equality - still, not yet, again - an issue in Higher Arts Education?'

About the seminar

The symposium brought together approximately 30 representatives from higher arts education institutes (deans and professors), researchers, artists, journalists and experts from the cultural sector, originating from Belgium, Finland, Germany, the Netherlands, Norway, Portugal, Spain, Sweden and the United Kingdom. Representatives from the Comissado para a Igualdade e Direitos das Mulheres, and members of the Portuguese Parliament intervened at the seminar. The seminar was hosted by the Instituto Politécnico de Lisboa, one of the partners in the Artemisia project.

Key sessions

- A lively debate with the Minister of Presidence, Guilherme d'Oliveira Martins (education) on innovations in higher arts education, education through the arts and concrete measures how to improve gender equality in Portuguese higher education
- An exchange of views with Executive Committee members from the international board of the European League of Institutes of the Arts on how to improve gender equality within the higher arts education institutes, and especially within ELIA itself
- One session in which women artists discussed living and working conditions of women artists, mostly within the framework of Portuguese reality. Intergenerational differences have been discussed as well and a second session discussed (research) data on the position of women in higher arts education within the framework of the political landscape
- Open participatory session, taking stock of the visions, feelings, experiences and disappointments of the participants in relation to gender equality in higher arts education and in the cultural sector as a whole. One of the sessions was developed on the basis of the Three R method and research on gender mainstreaming achievements in Swedish Cultural Policy an another one focused on developing tools for change, using meta plan techniques.



10 outcomes of the seminar

1. *from pyramids* *to 360° communication*

The seminar confirmed the underlying point of departure for the project: that glass-ceilings still exist in the cultural sector and higher arts education structures. The pyramids that are used as a model within the project show these inequalities stunningly clear. Nevertheless one of the lessons learnt was that this way of analysing does not necessarily provide an adequate strategy on the way out of the pyramid, while thinking in terms of cutting across hierarchical and institutional relations and set-ups, shifts the emphasis from merely criticising existing structures to the importance of open and flexible organisations. This resulted in discussions about new models of leadership and communication from which both women and men would gain, both within the higher arts education system itself and beyond.

2. *feminisation of the arts and culture sector needs more attention*

It was clear - also from other sources - that women are generally well represented in major disciplines in the arts. There is especially a high representation of women in visual arts, library studies, cultural management and journalism and/or media/ communication studies (60% on average) and a much lower share of women in specific fields such as music composition and conducting, industrial design, film studies, information technology or architecture. However this relatively high presence of women in certain areas has not led to significant changes in the gender distribution in higher positions in the arts and the cultural sector. While the majority of the artists and workers in these sectors is gradually becoming female, the higher positions are still predominantly male. The seminar definitely identified this as one of the key problems but also pointed out that more data are needed on developments in the cultural sector, cultural industries and the labour market in general.

3. *too much talent still lost*

Women's and men's career paths in the arts and culture still differ quite a lot. Women's careers seem to be more broken up, either for family reasons and/or because women tend to think less in upward careers. Women tend to work more in diverse ways (portfolio careers) combining artistic professional practice with other types of work, not necessarily directly related to the arts. It also raises the question what the criteria are for a successful career path. Is working in the Royal Theatre more valuable than doing street theatre? Is teaching arts within education less useful than achieving an international reputation? Nevertheless an important conclusion is that within the arts not all talent is used, due to persisting inequalities in educational choices, labour market mechanisms, structural difficulties in combining professional work and family responsibilities and the lack of female role models.



4. intergenerational and other differences matter

The debates during the seminar showed that there are important differences between younger women and women who have a longer history in the arts and in feminism. Younger women act on the basis that they are capable, and that is logical to have a job and an income based on their skills and qualifications. Women from a different generation act more on the basis that they have to prove their capability and 'have to be better than men'.

The discussion also showed differences between countries present at the seminar. In some countries such as Portugal constitutional rights have been achieved, but the translation into reality lags behind. In particular in the Nordic countries gender equality issues are more integrated, also in the school system, but also there inequalities persist. The role of the arts and of artists in the necessary social changes was emphasised.

5. gender dimensions in artistic practice and in education deserve more attention

Gender is about experiencing and living inequality, differences in power relations at home and in society as a whole, as well as about different sexual identities. Naturally this is reflected in artistic practices and in arts education. Even though this was not a core issue within the Artemisia project this artistic component in gender equality issues was discussed leading to questions whether a feminine and masculine way of practising arts does exist. Again it was clear that different generations of women do experience this differently. Awareness on gender issues should be a logical part of arts education in general and within arts education, such as in Dance and Theatre.

ways forward for ELIA – higher arts education

6. Improving gender consciousness within the European League of Institutes of the Arts itself

- strive for a more balanced gender division in all organisational structures (international board, committees, executive office)
- integrate the gender dimension in all activities, such as conferences, research & development action, activities on the Bologna Declaration etc.
- promote and invite authors to publish on gender issues in ELIA publications, in particular the European Journal of higher arts education
- take initiatives to implement other actions that are mentioned below
- bring in the gender dimension in major international forums in the field of culture, cultural industries, education, employment and research (European Commission, Council of Europe, European networks etc.)



1. *promote employability of women graduates from art schools*

Better insight in the gender specific labour market developments in relation to women artists is needed. Research, such as student tracking and other research mapping the cultural industries at a regional, national and international level, should provide gender specific data and take into account specific gender factors, such as gender specific professional choices, the influence of the fact that more women than men deal with family responsibilities. ELIA should

- promote and contribute to data collection, promote that gender issues
- career development projects and identifying, collating and disseminating of examples of good practice on projects where specific women's issues are taken into account would be extremely useful.

1. *set up international training programmes in higher arts education*

ELIA was requested to develop an international training programme for educational staff, international officers and managers from higher arts education institutes, where gender issues are integrated. The subject of new models in leadership, as well as training in dealing with European projects was specifically mentioned. Also the idea of setting up an international, flexible team of gender experts came up, which would provide expertise on gender related issues, either to individual or groups of higher arts education institutes, or national and international training events.

2. *promote mentoring and coaching initiatives*

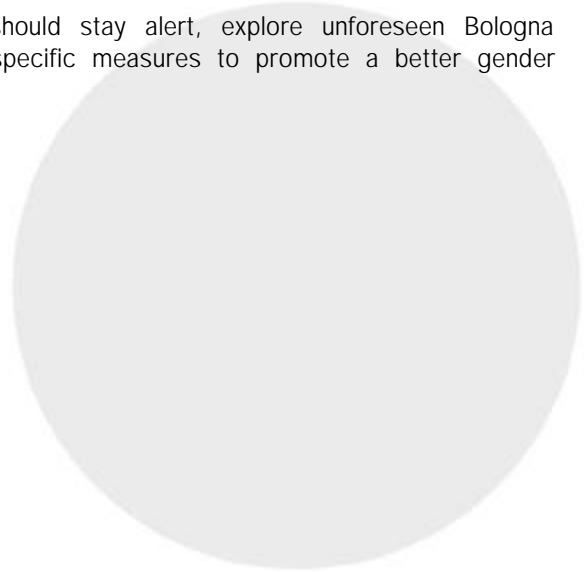
Mentoring and coaching are considered to be effective methods for women's access to higher positions within the cultural sector. Mentoring refers to a relationship between a senior executive woman acting as an adviser for a younger colleague. Working with a mentor has been shown to correlate positively with faster career progress, increase in professional identity and more self-confidence. ELIA was requested to find examples of good practice in mentoring and coaching programmes and to promote this type of career development.

3. *explore the gender dimensions in the Bologna process*

The Bologna Declaration which was convened in 1999 between the ministers of education from most European countries, focuses on convergence in the higher education systems. This will also have major implications for higher arts education institutes, such as the introduction of a Bachelors- Masters structure and the introduction of a credit point system. For higher arts education the Bologna process also strongly co-incides with the merging of independent single subject institutions, such as art schools into university structures. All this will create different institutional and organisational hierarchical conditions, which will definitely have an impact on staff and management. The gender balance in higher positions, which is definitely not at an acceptable level now, might be even become worse as a result of these



structural changes. ELIA should stay alert, explore unforeseen Bologna implications and propose specific measures to promote a better gender balance.





PART 2 HANDBOOK

CASE STUDIES

Practical examples can illustrate the way higher arts education and the cultural sector have taken up this issue and facilitate networking between existing initiatives and others wishing to start an initiative in this field.

The 5 cases included in this section are only a beginning and more initiatives can be part of this growing handbook.

Research

Careers or Barriers in the Arts (the Netherlands)

Mainstreaming

Value game: doing mainstreaming work

Art school based initiatives

MAKE the organisation of women in the Arts at Central Saint Martins College of Art (United Kingdom)

Professional organisations

FIFTITU% women in culture and the Arts (Austria)

Governmental initiatives

FOUR CHECKLISTS: *Writing for Men and Women*; Job descriptions for Men and Women; Gender for beginners: a glossary of terms; Gender - checklist - Process and Personnel Plan, Emancipation Affairs Service of the Flemish Administration (Belgium)



CAREERS AND BARRIERS IN THE ARTS THEATER INSTITUUT NEDERLAND, THE NETHERLANDS

Problem

In the last few years female artists have entered the art market in great numbers. Each year, more women than men graduate from the arts' Academies and with better results than their male colleagues. The question remains, however, as to why the art created by women is still under-represented in the leading museums, and why there are hardly any women to be found in key positions at the great Dutch theatre and musical companies and other art institutions. Why are women absent from the top echelons of the artistic business, in other words, why with every step up in the hierarchy does the participation of women take a step backwards? The term 'glass ceiling' in the arts' world refers primarily to the barriers that women come up against on their way to the influential positions in the arts.

Mission

Career and Barriers is a project focusing on the processes that are essential to break through existing hierarchical relationships. The objective of the project is the unveiling of the hidden mechanisms that keep the so-called distinctive thinking in existence and with it the glass ceiling for ethnic minorities, migrants and refugee women. The development of strategies to break through these mechanisms is the second, directly linked objective.

The project considers the question of the structuring role of gender in the arts, both at the level of organisation (fringe benefit, human resource management, organisation structure, and business culture) and at the personal level.

Academic research, strategy development, publications and a coaching course are the means by which the above-mentioned aims are to be achieved.

History

Since 1998, Theater Instituut Nederlands is analysing the position and significance of women in the (performing) arts. 1999 saw the publication of the book *Who would I be if I could. Woman and Theatre 1975-1998 (Wie zou ik zijn als ik zijn kon. Vrouw en Theatre 1975-1998)*, a book surveying the oeuvre of Dutch and Flemish theatre makers. This was followed by a series of public discussions with female theatre makers (*In the Eyes of Women*) and a conference about the business culture in the performing arts (*The Dynamic of Change. Ambitions and Careers, and the Culture of the Theatre Business*). This policy line culminated in September 2000 with the project Careers or Barriers in the Arts.

Activities undertaken



- A research into the careers of women and men in, respectively, the performing arts, the visual arts and music that lead to the *report Roles and Role Patterns. The Careers of Women and Men in the Performing Arts*, 2000. The report is based on the files of the Theater Instituut Nederland
- Expert meeting, September 2001 analysing the results of the career research. The aim was to commit the so-called 'key figures' to the objectives of the project and, together with them, develop strategies for change
- Investigation into the business culture of art organisations commissioned by the Dutch Ministry of Education, Culture and Sciences. An adapted version of the Culture Barometer developed by A. Fischer is used in the art sector and deployed to measure the feminine and masculine aspects of the organisational culture. It is herewith assumed that the difference between the formal values (we want to have women at the top) and the implicit values (the masculine organisational culture is good) is an important reason for the stagnation of the careers of women
- A zero measure in the arts' sector – a quantitative research into the division of men and women in influential positions in the arts whose results will be discussed in the project conference
- A coaching course in the arts activities has been developed in collaboration with an agency for coaching and talent development for women in higher positions.
- Project conference, December 2001
- Publication of project results, planned for spring 2002
- Setting up of a network of women working in and from theatre for whom the website www.muze.nu is an important binding agent

Products

M. Rengers, I. Struyk, *Roles and Role Patterns. The Careers of Women and Men in the Performing Arts*, 2000 (Rollen en Rolpatronen. Loopbanen van vrouwen en mannen in de podiumkunsten, 2000).

Publication of project results, planned for spring 2002

Muze. Nu – network of women in the theatre

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VALUE GAME - A CLARIFICATION OF VALUES

Camila Nyberg

The Value Game is used in Sweden by the drama educationalist Katrin-Byreus Hagen. She works with this method in combination with The Forum Theatre, which was founded by the Brazilian, Augusto Boal, a thespian, author and politician who developed the 'Theatre of the Oppressed'. The value game also has its roots in the American method and the theory of "Values clarification" developed in the 1970's.

The following is a short introduction on the aims of this method:

- It is a way to get a group to create a constructive and tolerant culture by letting every one express their view. It can also provide a platform for a continued and more detailed discussion later on in the concrete work tasks.
- It discusses values behind all actions and also gives the opportunity to initiate processes where there is more of a relationship between words and actions. In today's society a gap exists between opinions and action, economy, knowledge and time are sometimes obstacles. Environmental and equality issues are areas where this gap exists.
- It provides the opportunity to think twice and to make it possible for everyone in a group to consider about whether they would like to express their values. It is also an exercise in listening. The physical part makes us more creative and less formal.

There are different ways of doing the value game. Usually you combine different techniques. The following is a very brief introduction of two examples:

Heta stolen (heated chair)

A group of people (5-25) are sitting in a circle on chairs. There is one empty chair. The leader tells the group about the game. When the game begins the leader explains the values concerned and that there are no right answers or that each individual has their own way of approaching the issue. Those who agree with the statement in some way stand up and go across the circle to find another chair to sit on. Those who do not agree stay seated. This is followed by a short commentary by some of the group members. There is no opportunity for people to get into conflict. The whole idea is to listen to the point of view of the other one rather than to try to convince anyone whether you are right or wrong. The idea is also to experience speaking out and being listened to.

The other form is called *Four corners*. The leader puts a statement in each corner and one corner is open for other ways of looking at the topic. There are no chairs – free space is needed.

The third form is called *Stand in line*. In this exercise six papers with the numbers 1 to 6 are put on the floor. The participant chooses to make an estimated choice.

Heated chair – statements

1. Men are more energetic and active as leaders than women as leader.
2. Women are more sensitive and empathetic as leaders than men as leaders.
3. Both men and women will gain from 100 % developed gender equality.
4. Men and women often misunderstand each other due to differences in language and behaviour.
5. The demands for change in the male role and identity is threatening to many people.
6. Gender equality is produced in action every day.
7. Femaleness and maleness is socially and culturally constructed.
8. Teachers in higher arts education have an awareness and competence on gender; they are supportive to students when it comes to choices that cross traditional gender borders (composing, directing, conducting etc).
9. Male students in higher arts education get more encouragement, space and support than female students.
10. The most important factor in gender equality work is that there is a gender balance among teachers and professors in higher arts education.
11. Repertoire in cultural institutions is developed without any concern to gender.
12. Male and female decision-makers raise different issues and questions in boards and committee meetings.
13. Male decisions-makers have more contact with and knowledge of male artists than of female artists.

Four corners - statements

- ◆ Gender is still an important issue in the higher arts education
- ◆ Gender is not yet an important issue in the higher arts education
- ◆ Gender is not the main issue in developing equality in higher arts education
- ◆ Open corner

The crucial points in integrating a gender mainstreaming perspective in higher arts education institutions are:

- ◆ Develop computer systems and statistical systems in order to have gender differentiated statistics as a normal part of the decision-making process
- ◆ Initiate more discussions on policies
- ◆ Initiate gender based education for all employees and decision-makers
- ◆ Open corner

The most important problem in integrating a gender mainstreaming perspective, in the organisations, in the field of higher arts education is:

- ◆ That important decisions are taken in informal networks and situations where women have little or no access.
- ◆ That the structures of rules and routines in the organisational setting make it difficult to work for change.



- ◆ That the attitude towards women and gender equality work is not open and positive.
- ◆ Open corner.

The greatest obstacle in gender equality work is:

- ◆ The unwillingness of men to share power with women on an equal basis.
- ◆ The difficulty in making it visible how men use their power over women.
- ◆ The unwillingness to see the differences between male and female values and to appreciate female values as much as male values.
- ◆ Open corner.

The strongest gender breakthrough in the arts field has been in the:

- ◆ Visual art sector
- ◆ Media sector
- ◆ Dance sector
- ◆ Open corner

1. The main motivation for working on gender equality is to create an equal and just society.
2. The main motivation for working on gender equality is to change the values and norms on how society works today
3. The main motivation for working on gender equality is to make it possible for women to join forces by women and men for common interests.
4. Open corner

- ◆ The most important quality for a committee member is competence. It is of no importance whether it is a man or a woman
- ◆ The most important factor is that both men and women participate in the decision-making process due to the fact that they have different experience
- ◆ It is good that women participate in decision-making processes but women's participation is not crucial for a decision as long as it is based on the needs of both men and women

Stand in line

1. Gender equality is one hundred % developed in higher arts education
- 2.
- 3.
- 4.
- 5.

1. Differences between men and women depend on biological factors
- 2.
- 3.



- 4.
- 5.

1. Differences between men and women depend on socially and culturally constructed gender identities.

Further information

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144 62 Rönning, Sweden
e-mail: camilla.nyberg@spray.se



MAKE, THE ORGANISATION OF WOMEN IN THE ARTS & CENTRAL SAINT MARTINS COLLEGE OF ART, UNITED KINGDOM

Mission

MAKE, the organisation of women in the arts (formerly The Women's Art Library) is a unique resource centre of international importance which facilitates the study and appreciation of work by women artists. Alongside its core activities of publishing, research and archive development, MAKE is actively involved in arts and education initiatives which develop opportunities for women artists.

History

MAKE is based in London where, for approximately 20 years it has been collecting and disseminating information about women artists working mostly in the United Kingdom. However MAKE has a history of maintaining contact with women artists working worldwide, and this is reflected in the publications policy developed over the years. MAKE is an independent arts organisation operating on project as well as core funding from different public sources. The organisation has come to function as a service providing information, consultancy, and educational resources and publishing opportunities for a broadly defined arts audience. MAKE's constituency has always included practising artists along with students and the teaching profession, and this is reflected in its collection policy. The organisation has entered a new phase of development following its recent relocation and affiliation with Central Saint Martins College of Art which is part of a consortium of high-profile art colleges called The London Institute (this also includes Camberwell, London College of Printing, Chelsea and the London College of Fashion).

The relocation in September was a vital step in the organisation's overall development. The location it had occupied for nearly 15 years was a listed historical building within which space was provided by the local government council. MAKE not only wanted to move to a more accessible location in Central London, it also needed to use the opportunity of relocation to secure a partnership that would guarantee increased visibility in the cultural landscape. After meetings with several organisations (including Tate Modern) and site visits, the choice came down to two academic institutions. The decision to collaborate with Central Saint Martins was made in view of the established artist research department, the college's extraordinary track record in attracting top artists to work and teach and how easily both parties could envisage opportunities for mutual development. This would include enhancing the library own extensive support of the study of women's art in this country through networking with different departments within the college and Information Technology development.

- The College has given WAL a new space in which to operate, equipped with shelving and office furnishing, as well as computers linked to the Intranet and Internet.
- The College's affiliation with the London Institute has enabled staff to take advantage of staff training programmes, which so far has meant increasing our joint knowledge of IT software.



- Equally vital has been the interest and generosity shown by the Learning Resources Dept (staff from the two college site libraries and the special collections archive) in a continuous exchange of information.
- Collaborations with other departments are already in place. WAL's most recent book was a part collaboration with Central Saint Martins, an artist residency focussing on the WAL archive is being planned with the School of Fine Art, and most recently a major funding application has been put forward to the Arts and Humanities Research Board for a 3-year programme to enhance the resource.
- Links with the college's excellent School of Design were made with a view to involve the expertise of graduate students in various WAL projects.
- Any future development such as the digitisation of aspects of the collection will be enabled by our re-positioning within an academic institution to secure government-aided funds.

This represents an extraordinary commitment on behalf of this institution to support such a specific (as well as gender-related) project. Other organisations with archives have been "absorbed" by academic institutions (such as the Asian art archive 'Panchayat', now in the University of Westminster and the 'African-Asian Visual Artists Archive' now in the University of East London), but as a much more proactive organisation, with an artists membership and a ongoing programme of activities like publishing that promote the presence of women practitioners (artists and commentators, theorists and historians) in contemporary visual culture, the collaboration between MAKE and Central Saint Martins is unique in this country. The Library is open to all researchers, at all different levels of study, just as its membership is open to all women artists in much the same way. But the impact on the host college curriculum as far as the study and development of women's art is concerned has been immediate with regard to undergraduate courses, and will lead to an enhanced PhD programme in the future.

Activities undertaken

The Archives is an educational resource open to the public. The library has been collecting data about women artists for the last 15 years and now has one of the largest archives on women artists in Europe, representing all facets of art created by women artists from radical 70s feminism to post-feminist 90s yBa's. Over 12000 artists are represented in some form in the library. Projects range from international collaborations on touring exhibitions to the development of educational resources.

Products

Publications

MAKE, the magazine of women's art evolved from a membership newsletter started in 1983 to an internationally circulated publication. The magazine continues to act as a forum for critical debate on contemporary art practice with an estimated readership of 30000 per issue.

Contemporary Arab Women's Art - Dialogues of the present, Ed. Fran Lloyd, 1999
Private Views, UK/Estonian book, autumn 1999



Olay Vision Award for Women Artists in association with Make catalogue for the exhibition at Lux centre, London May - June 1999

Further information

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Women's Art Library <http://web.ukonline.co.uk/womensart.lib/>
Make-magazine <http://www.make-magazine.org.uk/>



FIFTITU% - ORGANISATION TO PROMOTE WOMEN IN CULTURE AND THE ARTS IN UPPER AUSTRIA, AUSTRIA

Problem

Under-representation of women as cultural workers and as artists.

Mission

FIFTITU% -organisation to promote women in culture and the arts in upper Austria (FIFTITU% - Verein zur Förderung von Kunst und Kultur von Frauen in Oberösterreich)

- To promote female artists
- To change situation of female cultural workers
- To set up a networking office for female cultural workers in Upper Austria
- Project- work

History & Activities undertaken

FIFTITU % was born as an initiative of cultural workers reacting to the under-representation of women in the cultural sector, both as cultural workers and as artists, in upper Austria.

In 1998 Kulturplattform, a network organisation for culture in upper Austria, undertook the study *Frauen-Kultur/Frauen* to analyse the situation of women in culture and the arts.

In that same year a group of cultural workers decided to set up a network for cultural workers and artists. They got in touch with many groups of female artists and also with individual artists to organise the event

Frauen.kultur.woche held in 1999 (several women artists projects in all regions of Upper Austria).

In 1999 they produced a list of demands for women in culture and the arts in upper Austria.

Between 1999 - 2001 a number of cultural projects with women have been organised, i.e. performances against racism and sexism; exhibitions in the Upper Austrian regions about "Women in the concentration camp of Ravensbrück", etc.

In 2000 a study on *Networking office for women in culture/arts in Upper Austria* was launched (<http://www.fiftitu.at/studie/english.htm>)

During the year 2001 FIFTITU% is lobbying to get financial support for the Networking office project. A panel discussion on *Networking Offices for Women in Culture* has been organised in co-operation with InfoRelaisNet - http://www.frauenkultur.at/e_index.htm

Funding

FIFTITU% is partly funded by the Austrian government and the Upper Austria government (culture and women departments). Cultural projects are organised in co-operation with other cultural organisations. Its functions are based on a great deal of non-paid work carried out by women.

Structure



The Board of the organisation consists of women representing cultural organisations from the Upper Austria region. At the moment there is no paid personnel.

What is the project about?

In 2001 FIFTUTU% is focusing on the setting up of the networking office, a project supported by a great number of female artists and female cultural workers. If they manage to succeed the office would be operational at the end of 2001, beginning of 2002. The office intends to be independently organised, to act in favour of women, and to concentrate primarily on contemporary art.

It will provide general services for women working in the field of art. Furthermore, it is intended to act as a political pressure group for equality in culture, lobbying to assure that women can assume an equal role in all areas of art and culture. One of the areas in which action needs to be taken is in the selection of juries and committee, in which parity is required to enable more women's culture and art projects and to improve the social situation of women working in the field of the arts.

Despite the headquarters, the office will be in Linz. The network intends to address and to devote special attention to the regions. Internet will be used as a means for effective communication and exchange of information. The network office plans to develop a women's culture web information system in co-operation with similar initiatives undertaken in the other federal provinces.

Products

Publications

- Documentation of the *Frauen.kultur.woche* 1999
- List of demands for women in culture/arts in Upper Austria 1999 (<http://fiftitu.at/forderungen.htm> – in German)
- Study *Platz nehmen!* on networking office for women in culture and arts in Upper Austria (<http://www.fiftitu.at/studie/english.htm>)

Outcomes

By now FIFTITU% has managed to set up a real network of women working in culture and the arts in Upper Austria. As it has been explained they are working on getting the financial support to settle a professional networking office.

Lessons learnt/ Recommendations

- Women are very interested in the work.
- It is important to pay attention to the regions and not just to focus only on the city of Linz.



- It is necessary to have a network of artists AND cultural workers. Often it is not possible to distinguish who is what.
- In practice it is important to consider the different levels of "feminist knowledge" and the diverse experiences and backgrounds of the members of the network.
- Right now the situation of women is (partly) topical in the cultural field in Upper Austria. It did not get easier with the right-wing government in Austria for feminist work.
- Lots of troubles to get public funds. Funding is only available for projects not for structural functioning.

Further information

Address/Phone/Fax number will change in the coming months. For updated information, contact details and further development of the networking office please visit: <http://www.fiftitu.at>



POSITIVE ACTION PLAN 2001- ANNEXE 1: FOUR CHECKLISTS
Emancipation Affairs Service of the Flemish Administration (Belgium)

WRITING FOR MEN AND WOMEN

Writing a text that reads well can be difficult enough. To make matters worse we almost always run into problems when addressing men and women. These five rules can help iron out the wrinkles.

Write from a sexually neutral perspective

Tip 1. Use the second person or plurals:

Use	Avoid
<u>You</u> must fill in your tax return	The taxpayer must fill in <u>his</u> tax return
<u>Whoever</u> wants to take part	<u>He</u> who wants to take part
Taxpayers must fill in <u>their</u> tax returns	The taxpayer must fill in <u>his</u> tax return

Don't make your writing unduly complex

Tip 2. It is very hard to write a text that reads well. Do try to avoid the kind of construction that makes your writing heavy going or unduly complex. Remember, if one of your colleagues had an accident you wouldn't shout "*somebody call a male or female doctor*".

Choose neutral job titles

Tip 3. Do not feminise job titles. Whilst this does challenge our normal thought patterns it can soon escalate beyond the author's control. Moreover, creating or using feminine job titles tends to emphasise the sex of the person doing the job. Presenting a feminine equivalent can even make a fairly neutral term like "jurist" or "engineer" sound masculine. Remember that anatomical differences have nothing to do with carrying out a job. After all, women themselves have come through a long struggle against the irrelevant emphasis of biological differences.

Tip 4. Though it is best to avoid feminine job titles this does not mean that you should use the masculine equivalents unsparingly. It is always better to use a sexually neutral description if the choice is open to you. Try to use terms that cover men and women alike, such as:



When there is no sexually neutral form to hand, plurals can sometimes be of help.

Alternate between sexes in your examples

Tip 5. When you give examples don't always associate men with the technical aspects and women with the caring aspects:

"The head of the department will assess the proposal. She will decide whether or not to act upon it."

JOB DESCRIPTIONS FOR MEN AND WOMEN

A job description can often pitch a vacancy towards male or female applicants unwittingly. Between the lines there may be pre-conceived notions about men and women that attract one sex more than the other. This checklist will help you recognise and avoid the pitfalls.

Avoid gender-specific job titles

It is important that both men and women can identify with the job title you give. It is not always enough to add "M/F" because some jobs carry an implicit leaning towards gender. Nobody thinks of a man as a *secretary* or *cleaning lady*. One elegant way of solving the problem is to separate the person from the task and write "*a person to carry out secretarial duties*", for example.

Many job descriptions refer to one of the sexes implicitly. They say things like "*he reports to*" or "*she produces the reports*". This can be easily avoided by writing "*the job holder*".

Don't overstate the requirements

As a general rule women are not likely to apply for jobs unless they meet all the requirements, whereas men tend to apply even if they don't. Therefore if you overstate the requirements your job description may exclude a number of worthy female candidates. So, take the following into account:

- ♦ Don't be too specific about qualifications if you don't have to. For example, "general university degree" is more attractive than "jurist specialised in...".
- ♦ A job may require "specific expertise and experience". Is that really necessary? Or would it be enough to say "willingness to learn the skills in a short time"? The second is bound to appeal to more female candidates with the right profile.
- ♦ Another phrase that stops women in their tracks is "irregular working hours", or anything else that implies being available for long hours. If a job does require a lot in the way of availability it helps if you say something about the compensation for this (time in lieu, childcare facilities, etc.).



Mention the fringe benefits

In addition to basic pay the Flemish Administration offers plenty of fringe benefits to make careers more attractive. Sometimes women attach more importance to these benefits, so your job description should also mention elements like:

- ◆ Childcare facilities during the school holidays;
- ◆ Free public transport, accessibility, etc.;
- ◆ Possibility of working by phone;
- ◆ Training opportunities;
- ◆ Meetings during flexitime (if particular to that department);
- ◆ Free hospitalisation insurance.

Contrast technical and personal skills

A neutral job description will strike a balance between the typically “male” and typically “female” skills. Traditionally “female” jobs speak in terms of caring - support, guidance, contributing to, providing, helping with, etc. They attach importance to personality traits, such as helpfulness, ability to communicate, orderliness and customer-friendliness.

Descriptions of the traditionally “male” jobs are full of all kinds of technical skills, such as knowledge of apparatus, independence and initiative. “Male” job descriptions often speak in “police terms” - checking, monitoring, tracing, signalling, securing, etc.

Beware of the way in which words can affect men and women differently. The masculine usage of words tends to put women off, and vice versa. Make sure that your job description strikes a balance between both types of skills.

GENDER FOR BEGINNERS A GLOSSARY OF TERMS

What is gender?

Gender is used in contrast with the term “sex”, which refers purely to the biological differences between men and women. **Gender** on the other hand refers to *social* and *cultural* differences. It is all about how femininity and masculinity are **constructed socially**. Many of the differences between men and women are not biological but result from the tacit rules underlying a given society. What might be considered as a typically female occupation in some countries, such as an engineer in say Turkey or Russia, is actually a very male occupation in Holland and Belgium. Gender is one of the main principles by which we order our society. The things that we associate with “femininity” often have a lower status than the things we associate with “masculinity”. This gives rise to a gender hierarchy. One example of this is the way in which we undervalue the caring professions as compared to the newer professions in the world of computers. Personnel shortages in the latter tend to result in pay rises as opposed to increasing workloads. It is very typical of the care sector that this type of mechanism does not work.

What are gender influences?



There are two types:

Gender blindness:

Failing to recognise, denying or forgetting that sexual differences or gender aspects are an important element of the personnel policy. The same situation can have a different significance for men and for women.

Indirect gender stereotyping:

taking a traditional, stereotypical view of the place, nature and function of men and women. This is the case when the male situation is the implicit starting point, against which everyone is measured and on which all assessments are based. It also occurs when the sexual differences of the past are viewed as long established. Indirect gender stereotyping is usually unintentional. These pre-conceived notions of men and women are to be found between the lines rather than in the text itself. However, even unintentional stereotypes can have an effect. For example, dedication means long hours at the office, the cleaning should be done but not seen, following orders carries no responsibility, and so on.

What are gender relations?

Gender relations come about as the result of 2 mechanisms:

- The first mechanism is the distribution of **resources** such as money, time, position, information and authority, and the level of access to them. We can see this mechanism at work in position, statute, wages and bonuses.
- The second is the application of formal and informal **rules** on gender. We can see this mechanism at work in the rules describing dedication and availability, socialising, and behaviour.

Rules and resources are part and parcel of the power process:

they are the means by which peoples' avenues can be opened or closed before them.

Personnel policy is an important tool for distributing resources within an organisation and imposing rules on its members.

What is gender segregation?

Gender segregation is the unequal distribution of access to resources. Segregation runs along the following lines:

- **Vertical segregation:** job level
Women are under-represented at the higher levels and over-represented at the lower levels.
- **Horizontal segregation:** tasks
At the same level women are more likely to have administrative jobs with less responsibility and fewer career options.
- **Segregation based on type of appointment:** statute
Women form the largest group in the total number of fixed-contract employees

- **Segregation based on duration of appointment:** duration of appointment

Women are more frequently found in part-time jobs that carry a higher risk for the further development of their careers.

What is gender awareness?

Gender awareness is a knowledge and understanding of how gender works as a principle of organisation in the distribution of resources and the functioning of stereotypes.

What indicates gender expertise?

The indicators of gender expertise include education and relevant work experience, related to documentation centres.

What is gender neutrality?

The processes, procedures and tools used in the personnel policy are checked to trace the direct and indirect effects of gender relations, and reach a balanced distribution. Gender neutrality is not achieved automatically when all cases are treated with strict equality. Equal treatment can give rise to still more undesirable inequalities. For example, it is not possible to manage on a part-time basis, and thus fewer women apply for management positions.

What is job design?

Job design is the development of a new job.

GENDER – CHECKLIST – PROCESS AND PERSONNEL PLAN

Instructions

This checklist should be used as an aid **when drawing up** a Process and Personnel Plan.

There is little sense in designing an entire process and personnel plan and then checking off the points on this checklist.

At each stage of the Plan methodology the project group should look at meaningful “gender issues” and “special points of gender”.

Composition of the project team

- Does the project group consist of men and women?
- Are the members of the project group “aware of gender”?



- Can gender expertise be imported to the project group (HRM, Emancipation department, etc.)?

Diagnosis

- Are the 4 main aspects of segregation (differentiation) clear in the current situation?
 - vertical segregation (height / level of the job)
 - horizontal segregation (tasks)
 - segregation based on type of appointment (statutory / fixed-contract)
 - segregation based on duration of appointment (full-time/ part-time)
- Are the terms neutral from the point of view of gender? E.g. the job titles / job descriptions?
- Does the results study clearly show that the matter of improving gender relations was dealt with in the various stages of the Process and Personnel Plan? If not, why not?

Rewriting stage

Process planning: new process

- Do the newly developed processes take account of:
 - Part-time employment?
 - Types of telephone (home) work?
 - Full-time jobs (tasks)?
- Are the newly developed processes hampered by any positive elements or risks associated with equal opportunities for men and women in the department (availability, dedication, etc.)?
- Does the new process constitute a threat to any particular jobs?
- If jobs are at risk because of the new process, will that have an effect on the 4 aspects of segregation? If so, what?

Personnel planning: future personnel situation

- Are the job titles gender-neutral?
- Are the job descriptions gender-neutral?
- Is the "job design" gender-neutral?
- Is the job suitable for a man or woman?
- Is it possible to carry out the job and maintain a comfortable balance between work and family?
- Does the job lend itself to telephone work or work from home?
- Are there gender influences in the technical and personal skills?
- What is the reason for making the job subject to notice or a fixed-contract?
- What are the career opportunities (room for development, promotion)?

Implementation stage



- Recruitment (internal/external): is the recruitment communication gender-neutral?
- Does the panel have gender awareness /gender expertise?
- Equivalent candidates: do we take account of the existing gender relations when recruiting candidates?

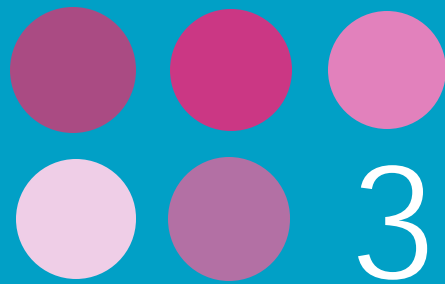
Evaluating the effect of gender - gender effect

- At the end of the implementation stage: has there been any change in the 4 aspects of segregation?

Further information

Kernteam Proces- en Personeelsplanning

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IMPROVING THE GENDER FOCUS
IN EUROPEAN PROJECTS



PART 3 HANDBOOK

IT IS NOT ENOUGH TO SAY YOU ARE AN 'EQUAL OPPORTUNITY EMPLOYER'

Improving the gender focus in European projects within higher arts education in Europe

Contents

1. *Introduction*
2. *Gender equality in European policies*
3. *Facts and Figures: mobility within ERASMUS exchange programmes*
4. *Facts and Figures: the share of higher arts education in SOCRATES-ERASMUS*
5. *Does gender equality exist in European arts projects?*
6. *Screening European programmes*
7. *Checklists to develop an equality-oriented or equality positive project*

1. Introduction

This guide aims to provide advice to arts institutions on how to take into account the gender equality dimension in European projects within the framework of higher arts education in a conscientious way. It also provides some background information on the gender distribution within the ERASMUS exchange programmes and how gender is addressed in European programmes relevant to higher arts education. This guide attempts to offer ways to address equal opportunities in a realistic and mature way avoiding merely cosmetic solutions. First of all because gender equality deserves to be an important element in higher arts education projects and secondly because a well developed gender aspect will hopefully increase the chances for projects being selected.

The picture painted in this guide on the gender dimension in European arts education projects is not entirely positive. Even if arts institutes work on the basis of an explicit equal opportunities policy, it looks like the higher arts education institutes find it difficult to build in an equal opportunities dimension in real terms in European project work. Contacts with arts institutes showed that equal opportunities, gender equality or diversity issues are not, or only marginally, considered an integral part of any project.

However, there is a second problem behind this:

All in all there are very little European projects originating from higher arts education, with the possible exception of the ERASMUS exchange programmes. Statistics show that student mobility within higher arts education has increased in the last years and that is very positive. But a similar improvement is absent where curriculum development is concerned. Why is that? Is there a lack of knowledge about European programmes? Or is it that the opportunities offered by the



European Union do not match the educational needs within higher arts education institutes? Are proposals from the arts more likely, than others, to be rejected? These are questions that can not be answered in this guide, but hopefully this guide triggers off discussions in arts institutes both about how to develop a clear gender focus within projects, as well as, how European funding can contribute more effectively to innovation in higher arts education. And hopefully it inspires institutes to develop and start European projects with a definite gender dimension.

2. Gender Equality in European Policies

Until now three different approaches can be roughly identified within European equal opportunities policies. In the initial stages of the development of European policies the focus was merely on equal treatment between women and men. The initial five European guidelines on **equal treatment**¹ between women and men reflect this stage. Experience showed that equal treatment can have different effects on men and women and is not necessarily advantageous to women. During the late eighties and nineties the focus shifted from this equal treatment focus to **positive action** approaches and special actions favouring the position of women. Within current European policies the focus is on gender mainstreaming. Mainstreaming involves a shift from 'special policies' to a more integral approach, taking into account gender equality in all actions and policies. The gender mainstreaming approach implies a shift from for instance 'searching for male stereotypes in textbooks' to a much more policy-oriented approach taking gender into account in all activities. Nevertheless specific equal opportunities objectives still are important and valid with a European context depending on what type of project is being developed.

The current focus on gender mainstreaming implies:

- Commitment at the highest levels
- Recognising the existence of differences and diversity between women and men and within special groups
- Bringing about organisational and cultural changes within organisations

Main inspiration for the renewed attention for gender equality is the Treaty of Amsterdam in May 1999 which specifically states that the European Community shall aim to eliminate inequalities and to promote equality between women and men. All Community programmes and policies are called to contribute in achieving these objectives. This is the main rationale behind the strengthened emphasis on gender equality in European programmes such as SOCRATES, the Structural Funds and the Fifth Framework Programme for Research & Development. Earlier approaches such as equal treatment and positive actions remain valid even though they represent more partial solutions. Terminology is also changing: the term equal opportunities merely represents the 'traditional' point of view, while the terms gender equality and mainstreaming are now more widely used. Gender mainstreaming is definitely the key concept nowadays in European gender equality policies. There is more to learn about mainstreaming in the Handbook, part 1.

¹ http://europa.eu.int/comm/employment_social/equ_opp/rights_en.html



3. Facts and Figures: Mobility within ERASMUS Exchange Programmes

While not long ago mobility was considered an additional activity within Higher Arts Education, it is recently becoming a core policy item within professional arts education. This is due to the growing number of students following education abroad, the increasing inter-institutional co-operation, as well as the internationalisation of the labour market. In the last years arts universities and colleges have reported that student mobility in Higher Arts Education is expanding. The percentage of foreign students now ranges from around 5% per annum in art colleges that have only recently developed a mobility policy, to 30-50% in art schools with a developed international policy and a world-wide reputation making the school attractive to foreign students.

Out of the nearly 220.000 students in the ERASMUS exchange programme in the year 1999-2000, 9005 students came from the subject area 'Art and Design' (also including theoretical art studies) and 6.207 came from the subject area 'Architecture and Urban and Regional Planning'. Together they amount to a percentage of 3.6% of the total student population involved in ERASMUS exchange programmes.

Gender Distribution

As Socrates statistics do not show any gender distribution, we approached the national SOCRATES offices in the European Union to request statistic information on the mobility of students and teachers participating in SOCRATES/ERASMUS programmes by gender and by subject area. Since commitment to equality between women and men was enhanced in 1999 with the Treaty of Amsterdam being put into effect, it seemed logical to expect that such data would be available. However, only 7 national offices were able to send in statistics broken down by gender and only 5 countries included detailed information for the subject area Art and Design. As a consequence the following section is based on the information returned from Denmark, Finland, Greece, Sweden and the United Kingdom. It refers to the mobility of outgoing students during the year 1999-2000 for the subject area Art and Design (0.3).

Suppose you are an art student participating in an exchange programme in the EU, who are you likely to find among your fellow scholars? The answer is undoubtedly, women. During the year 1999-2000 an average of 72.4% women participated in exchange programmes against a 27.6% of their male fellow students for the subject area of Art and Design (see table).

STUDENTS PARTICIPATING IN ERASMUS PROGRAMMES (OUTGOING) 1999-2000

	DENMARK		FINLAND		GREECE		SWEDEN (*)		UNITED KINGDOM	
	F	M	F	M	F	M	F	M	F	M
03.0	6		33	15	-	-			104	65



03.1	3	1	27	3	-	-	8	1	81	54
03.2			25	20	-	-	10	8	26	14
03.3			6	6	-	-			40	21
03.4			16	10	-	-	1		11	13
03.5	21	5	73	28	-	-	23	6	86	52
03.6			9		-	-			32	2
03.9	1		2	3	-	-			8	1
TOTAL	31	6	191	79	103	25	42	24	388	222
%	83.7	13.2	70.7	29.2	80.4	19.5	63.6	36.3	63.6	39.3

Sources:

Finland – Centre for International Mobility, Helsinki

Greece – Ministry of National Education and Religious Affairs, Directorate of European Union Section C- "EURYDICE"

Sweden – Ministry of Education, Eurydice Sweden (*) EU programmes, Nordplus programme, bilateral programmes

United Kingdom- UK SOCRATES-ERASMUS Council

03.0 Art and Design 03.1 Fine Art (Painting, Sculpture, Printmaking) 03.2 Music and Musicology 03.3 Performing Arts

03.4 Photography, Cinematography 03.5 Design (Graphic Design, Industrial Design, Fashion, Textile) 03.6 History of Art 03.9 Others Art and Design)

Existing data on the actual situation with regard to student and teacher mobility in Higher Arts Education is limited. The Brussels SOCRATES Information Office is currently able to provide statistics of students and teachers mobility, broken down by gender². However, no specific information is available yet combining gender and subject area.

4. Facts and Figures: The share of Higher Arts Education in SOCRATES – ERASMUS

For most schools the ERASMUS exchange programme is the most logical source for funding international exchange. However, the SOCRATES programme encompasses many more opportunities to undertake cross-national activities. Not many schools seem to find the way to these other programmes within SOCRATES. Arts institutes only participate to a very limited extent in programmes focusing on curricular development such as curriculum development at intermediate level (CDI) and advanced level (CDA) and intensive programmes (IP). Nearly 40 curricular development projects out of the many hundreds are led by arts institutes and the total volume of Art and Design in all SOCRATES activities only amounts to 1.6% of the total participation of students. For architecture this is 2%. As the estimated contribution of higher arts education is around 5% of the total amount of students in Higher Education, it is not difficult to reach the conclusion that the participation from the part of higher arts education is still disproportionately low.

The SOCRATES programme is not the only programme open for higher arts education. On the list of projects selected in the 2000 LEONARDO DA VINCI programme, focusing on vocational training, only a few art schools or arts education related programmes picture. The same is true for the GRUNDTVIG

² <http://europa.eu.int/comm/education/ERASMUS/stat.html>



programme for lifelong learning, which started in 2000. Among the, approximately, 80 projects selected for the year 2000 there is only one arts education project and one arts related project.

It is even more difficult to say something on projects co-financed by the STRUCTURAL FUNDS, in particular the ESF and Objective 1, and 2 projects. As these projects are selected and monitored from a national or regional level, no specific data can be accessed. It is known, however, that arts education related projects exist.

5. Does a Gender Dimension exist in European Arts Projects?

How do projects in the arts tackle gender equality? None, or very few, of these projects seem to be specific gender equality projects or work on the basis of a strong gender dimension. Does a gender dimension exist in SOCRATES at all in arts education projects?

From the contacts within the ARTEMISIA project, it is clear that arts institutes find it difficult to build in the gender dimension in European funded projects. Even in cases where quite a lot of experience exists in developing women's activities, it is a problem how to make the gender equality approach operational in European projects, regardless whether it focuses on curricular development, international master courses or on employment of art graduates. The following statements illustrate how uncomfortable arts institutes feel:

"I had exactly 3 days to put together this project. Late Sunday afternoon on page 16 of the application form I found that I had to express an opinion on how the project addressed equal opportunities and handicapped people. Well, at that time I could not think of something, so I said some words on the lesser career opportunities of women in the arts. It seemed to be sufficient, as we got the project. Later we forgot about it, but it did not seem to be a problem as there were no comments on the project report for the first year."

"I don't recall any specific remarks or questions on equal opportunities. Anyway both women and men benefit from our international course".

"We mentioned that the school is an equal opportunity employer".

"Our school has 80% women students now-a-days. For us it is a bigger problem how to attract men to our courses as opposed to women. In fact we are looking for policies to attract men, rather than promote participation of women".

"Our Academy has always been very active in the field of women in the arts. We had several exhibitions and projects and some of our colleagues are quite well known in this field. However, we could not really relate all this to our international project".



These are all quotes from approved projects, co-financed by the European Commission. In a well-established selection, evaluation, and monitoring procedure for screening the gender dimension, these projects would probably not have been accepted. So, what are the European Commission rules and procedures in relation to gender and how are they applied?

6. A quick scan of European Programmes

SOCRATES-ERASMUS (DG Education and Culture)

The SOCRATES – ERASMUS programme is by far the largest and most appropriate European programme for higher education in general and art institutes in particular. The most recognised is the ERASMUS exchange programme, sending out higher education students to partner institutions in other countries. Even if the small grants and bureaucratic procedures still hamper mobility, more and more art students find their way to the ERASMUS scheme.

In addition ERASMUS supports three types of activities in the area of curricula, jointly developed by universities from at least three different participating countries in any field of study:

- projects for the joint development of "study programmes" (CD) at any level, from undergraduate to intermediate and advanced ("Masters") level.
- projects for the joint development of European "modules" (EM), including specialised language modules; courses on history, society, culture, politics of other European countries; aspects on European integration or comparative aspects relating to the content of a given discipline.
- projects for the implementation and dissemination of curricular development projects (CDD) which have completed their development phase.

Another form is the Intensive Programme (IP) that may cover costs for the implementation of an IP during three successive years (travel and subsistence costs for participants).

Unfortunately, it was not possible to see the gender breakdown in these projects as far as students are concerned. Neither was it possible to find out more about whether or not explicit gender dimensions are being built in those projects.

The **GRUNDTVIG** programme on adult education and other educational pathways, as well as **MINERVA** on information and communication technologies in education are SOCRATES programmes which fall under the same guidelines³.

The European Commission criticised itself on SOCRATES 1 (1995 - 2000). In spite of the fact that systematic indications, on equal opportunities, in the selection criteria and priorities existed, it seemed to have generated little added value. In

³ <http://europa.eu.int/comm/education/socrates/downfile/guideen.pdf>



SOCRATES II, according to the Commission itself, the principle of equal opportunities have a considerably stronger integration than before. But is this really true? The document 'Implementation of the principle of equal opportunities on SOCRATES II is not very clear about the way to move forward. Emphasis seems to fall on improving the visibility of the equal opportunities dimension within the European Commission itself, such as adequate training of the persons in charge of project selection and project evaluation, as well as of project promoters. As far as evaluation criteria are concerned emphasis is not only on a quantitative gender balance (involvement of both sexes, access to female students etc.), but especially on a more qualitative approach (differentiated needs, different impact on women and men, policy changes). This looks good, but in the meantime the new project application forms still contain the same phrases that have been used for years.

7. Contribution to transversal policies (max. 1 page)

In terms of (a) the impact of the project on the target group (section of the educational community ultimately addressed) and (b) participation in the project itself, please specify where applicable how and to what extent the project will actively:

- 7.1. promote equal opportunities between women and men
- 7.2. promote equal opportunities for disabled persons
- 7.3. contribute to the fight against racism and xenophobia
- 7.4. address the needs of other disadvantaged people

(Source: Socrates Transnational co-operation projects forms for full proposals)

LEONARDO DA VINCI (DG Education and Culture)

The LEONARDO programme focuses on vocational training improving the skills and competencies of young people in vocational training as well as improving the quality and access of continuing and lifelong learning. 'Typical' LEONARDO projects develop innovative courses, course material, work-placements for students and international co-operation. Although it is open for non-university arts institutes, not many Arts Institutes take part in the LEONARDO programme. Out of the around 100 projects selected in the year 2000 only three projects originate from or are related to higher arts education. The LEONARDO programme gives special attention to gender issues. The document *Equal Opportunities: a quality issue*⁴, states, 'to get the best out of training projects, equal opportunities must be built in at the project planning stage. Systems must be put in place to ensure it is implemented throughout the life span of the project (project management, course design, dissemination, monitoring and evaluation), as with SOCRATES the focus is on a qualitative approach and integrating equality in all policies and practices.

⁴ <http://europa.eu.int/comm/education/leonardo/opportunities/homeopp.html>



AUDIO-VISUAL (DG Education and Culture)

The large MEDIA Programme entered into force in January 2001. The Programme aims at strengthening the competitiveness of the European audio-visual industry with a series of support measures dealing with: the training of professionals; the development of production projects and companies; the distribution and the promotion of cinematography and audio-visual programmes. It supports a huge number of European audio-visual productions.

Except for a statement in the Council Decision 2000/821/EC of 20 December 2000 that equal opportunities are a basic principle, which must be taken into account in the implementation of the MEDIA programme. There is no reference to gender equality at all and implementation of the mainstreaming approach seems to have failed completely.

e-LEARNING (DG Education and Culture)

The e-LEARNING initiative of the European Commission is recently introduced and seeks to mobilise the educational and cultural communities, as well as the economic and social players in Europe, in order to speed up changes in the education and training. A first call for proposals promotes developing virtual European universities and campuses as well as teachers training.

Increasing the participation of women is among the objectives, but this is mainly done within the framework of special needs education and taking into account individual differences.

TEMPUS (DG Education and Culture)

The TEMPUS programme was launched, specifically designed to meet the higher education needs of Central and Eastern Europe. After the entry of the ten candidate countries into the mainstream Community programmes in 2000, the programme now covers the former USSR states and the Balkan countries. TEMPUS finances co-operation projects between the EU Member States and the countries of Southeast Europe. These include Albania, Bosnia and Herzegovina, Croatia, the Former Yugoslav Republic of Macedonia and the Former Republic of Yugoslavia, as well as, the new Independent States of the former Soviet Union consisting of Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Kyrgyzstan, Moldova, Tajikistan, the Russian Federation, Turkmenistan, Ukraine and Uzbekistan) and Mongolia. The programme supports the revision of the content of teaching and learning in universities, university management reform and the strengthening of links between universities and societies at large, primarily through Joint European Projects.

None of the approximately 70 TEMPUS projects selected in 2000 is related to arts education. No reference whatsoever could be found to gender equality



in the TEMPUS documents. Even the excellent Tempus Handbook ⁵ working with the Logical Framework Approach, a must for everybody preparing a European project, does not mention gender.

CULTURE 2000

The CULTURE 2000 programme (2000-2004) is the only programme focusing entirely on cultural and creative activity and dissemination of culture. Areas of action are music, literature, performing arts, heritage and new forms of cultural expression. Every year another key theme is selected. Unfortunately, it is a programme with a relatively small budget and a huge demand for European funding. So the chances for winning a project are not very high. Again there is no reference at all to gender equality, equal opportunities or not even disadvantaged groups. This is particularly significant because the CULTURE 2000 programme is managed by the same DG (Education and Culture) as the educational programmes.

STRUCTURAL FUNDS PROGRAMMES (DG Regional Policy)

The STRUCTURAL FUNDS provide large scale financial assistance to address structural economic and social problems in order to reduce inequalities between different regions and social groups within Europe. It includes infra-structural programmes such as building bridges and roads, plus urban and regional development. It also supports employment measures and training and it is likely that a 'typical' higher art education project runs within the framework of the EUROPEAN SOCIAL FUND (ESF). Typical ESF projects focus on training young artists setting up small enterprises, or contributing to urban or regional regeneration through the arts. It is also likely to be in an:

- Objective 1 Area (Development and structural adjustment of regions whose development is lagging behind)
- Objective 2 Area (Economic and social conversion of areas facing structural difficulties, industrial areas in decline)
- Objective 3 (European Social Fund - Education, Training and Employment)
- Or it could be a 'Community Initiative': Interreg III, Urban, Leader or Equal

All these programmes differ fundamentally from the educational programmes. One of the differences is that the STRUCTURAL FUNDS are managed and organised on the national or even the regional level and may not always be recognised as 'a European project'. The Structural Funds Regulations for the current programming period (2000-2006) stress the necessity to address gender equality and desegregation in the labour market.

An extensive paper⁶ on this new programming period 2000-2006 provides general guidance on how these requirements can be implemented. It sets out instructions

⁵ <http://www.etf.eu.int/etfweb.nsf/pages/tacishan>

⁶ http://www.inforegio.org/wbdoc/docoffic/working/mains_en.htm



for national and regional authorities, as well as programming committees how to address equal opportunities and identifies five areas where this is particularly important:

- Access to, and participate at all levels of the labour market
- Education and training, particularly concerning vocational training and qualifications
- Enterprise creation and growth
- Reconciliation of work and family life
- Balanced participation in decision-making

EQUAL

It is a new Community Initiative and forms part of the STRUCTURAL FUNDS (ESF). It will test new ways of tackling discrimination and inequality experienced by those in work and looking for a job. National operational programmes for most of the EU-countries have been approved and it is to be expected that many EQUAL projects will start late 2001 and 2002. It takes a thematic approach and among these key themes are two which are especially important from a gender perspective⁷:

- Reconciling family and professional life, as well as the re-integration of men and women who have left the labour market, by developing more flexible and effective forms of work organisation and support services (theme G)
- Reducing gender gaps and supporting job integration

EQUAL will operate by bringing together the key players such as public administrations, NGO's, social partners and business partners to facilitate so-called 'Development Partnerships' between countries following national calls for proposals.

EQUAL will probably be the most visible programme in the coming years and definitely has adopted a strong gender equality dimension. It is also a programme in which arts institutions can participate at full speed, provided they deliver good project proposals to the appropriate national or regional authorities.

FIFTH FRAMEWORK PROGRAMME ON RESEARCH & DEVELOPMENT (DG Research)

European Research, and more specifically the creation of a European Research Area, is high on the policy agenda in Europe. The FIFTH FRAMEWORK PROGRAMME (FP5) sets out the priorities for the European Union's research, technological development and demonstration (RTD) activities for the period 1998-2002. It focuses on a limited number of research areas combining technological, industrial, economic, social and cultural aspects. In total 23 "key actions" are implemented within the following thematic programmes:

1. Quality of Life and Management of Living Resources

⁷ http://europa.eu.int/comm/employment_social/equal/data/document/cipukni.pdf



2. User-friendly Information Society
3. Competitive and Sustainable Growth
4. Energy, Environment and Sustainable Development
5. Increasing Human Research Potential and the Socio-Economic Knowledge Base

The FIFTH FRAMEWORK PROGRAMME is a competitive programme, which is not easy to access, not even for well-established research centres.

'Women and Science' is taken up seriously within the FIFTH FRAMEWORK PROGRAMME and a sophisticated approach has been chosen to tackle the under-representation of women in science. An extensive report *Promoting excellence through mainstreaming Gender Equality*⁸ was produced in 2000 by an expert group of women scientists. The report describes the continuous drop in the numbers of women at each level of the academic ladder. Less than 10% of the top positions in the scientific system are held by women despite the fact that half the graduates are women. The report highlights forms of discrimination – often unconscious – against women and identifies key problems for women in scientific careers. Change can only be achieved by transforming science and scientific institutions. Several practical ways of helping to re-address the gender balance in research are being used such as 'the gender watch system'. This system revealed that although women do not yet represent 40% of the committees and panels associated with the FIFTH FRAMEWORK PROGRAMME, the number of women represented is quite a lot higher than during the previous research programme. To encourage women's participation in proposals the European Commission introduced a standard 'encouraging clause' in all calls for proposals, although proposals by women did not receive any preferential treatment. Also, networking of women scientists is supported, and reviews on the way gender issues are being addressed within projects are underway. This approach is to be further developed under the 'SIXTH FRAMEWORK PROGRAMME' starting in 2002.

Overall assessment

Good intentions – no implementation

If there is any general conclusion, from this quick scan, to draw, it is that the European Commission services, in particular, the DG Education and Culture, seem to have forgotten to implement their own mainstreaming policies. Yes, good intentions have been laid down in policy documents, but until now hardly anything of this has become visible in actual calls for proposals, application forms or other practical procedures. In particular this is true for the SOCRATES and LEONARDO programme. CULTURE 2000 as well as the MEDIA programme come off worse, with no attention at all for gender equality. It would be easy to draw the conclusion that it is sufficient to pay 'lip service' to gender equality in project proposals, but again gender equality deserves better than this.

A mature approach

The state of affairs is not entirely bleak and progress definitely has been made. The FIFTH FRAMEWORK PROGRAMME for Research & Development presents a much better example how to promote gender equality. It develops an elaborated

⁸ ftp://ftp.cordis.lu/pub/improving/docs/g_wo_etan_en_200101.pdf

approach, first of all by appointing and supporting a group of outstanding experts, secondly by installing a monitoring system, and thirdly by introducing encouraging clauses for women scientists, while explicitly avoiding any positive actions. The STRUCTURAL FUNDS also managed to address gender equality as it should be addressed at the highest possible level, combined with clear guidelines on how to implement the equality dimension in national programmes and projects.

6. Developing an equality-oriented or equality-positive project

The Structural Funds regulations use a threefold classification, which allows a priority to be given to an action in relation to gender equality:

- Equality positive: a high priority will be given to equality
- Equality oriented: a medium priority is given
- Equality neutral: a low or no priority is given to equality

An equality neutral operation might be marked for rejection or would have to be redesigned.

This also is a useful distinction for higher arts education. The checklists below work on the basis that you wish to develop an equality-oriented project or an equality-positive project.

CHECKLISTS

SETTING GENDER MAINSTREAMING OBJECTIVES WITHIN YOUR ORGANISATION

- 1 **Initiate a learning process on gender mainstreaming:**
 - What is gender mainstreaming?
 - Find gender-based research in your field.
 - Make definitions of and criteria for equality within the sector.
 - Go to existing experiences within the organisation and/or to 'benchmarks' in other organisations.
- 2 **Analyse the way your organisation, institute is working and how this affect women and men differently (work culture).**
- 3 **Ensure explicit commitment to equality matters at the higher management level:**
 State a clear intention to mainstream gender equality into policies and programmes.
 Formulate political will and objectives.
 Reallocate existing funds and resources.
- 6 **Integrate gender equality objectives in annual educational plans, projects.**
- 7 **Reorganise, develop, implement and evaluate policy processes.**
- 9 **Create specific structures (staff, budget) to monitor progress and assess**

regularly; reallocate funds.

- 10 Encourage staff at different areas and levels in the organisation to become active.
- 11 Promote a balanced gender distribution in staff and other levels (board of directors, committees, etc); possible special policies to recruit women for decision-making posts.
- 12 Set specific targets for recruitment of male and female students.
- 13 Make arrangements how to reconcile work and family life within the organisation; flexible working hours, parental leave, etc.
- 15 Write for both men and women.
Alternate between sexes in your examples.

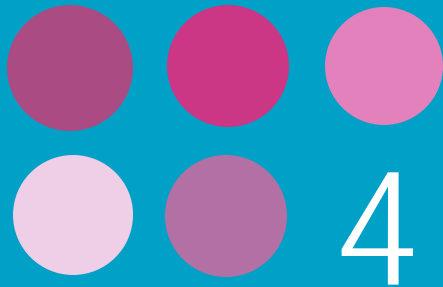
SETTING GENDER EQUALITY OBJECTIVES FOR AN EQUALITY-POSITIVE OR EQUALITY-ORIENTED PROJECT

1. Formulate specific and detailed equal opportunities objectives as part of the main objectives and targets of the project.
- 2 Describe how to achieve them. Consider:
 - Knowledge and research.
 - Statistics.
 - User-friendly tools and gender expertise.
 - Educational techniques and tools.
 - Cost-benefit analyses and gender impact assessment methods.
- 3 Set quantitative objectives for the participation of women and men in the project.
- 4 Appoint a gender balanced Steering Committee to monitor the project.
- 5 Select a project team consisting of qualified women and men.
- 6 Use material and discuss different career perspectives of women and men based on statistics and facts.
- 7 Develop an approach to encourage women in more 'male dominated sectors', encourage men to develop initiatives in sectors conceived as 'female'.

- 8 Provide positive role models, examples from both women and men, and invite both women and men (artists, entrepreneurs, visiting professors).
- 9 Provide mentoring and guidance to both female and male students in which equality matters are discussed as well as differentiated needs.
- 10 Make sure that all information (announcements, website, etc.) is also targeted at women and check the language use.
- 11 Use textbooks and examples drafted by both women and men.
- 12 Alternate between sexes in your examples.
- 13 Start a process of building up interest in, commitment to and knowledge of the project.

EVALUATION

- 1 Assess gender equality as a separate issue.
- 2 Decide how to evaluate the (expected) impact of a project or work plan on gender equality.
 - Are the objectives and targets feasible?
 - What should be evaluated?
 - For whom do we make this evaluation?
 - What kind of measuring should be used?
 - How should the measuring be used?
 - When should the evaluation be done?
- 3 Assess whether the strategy or method for addressing gender equality is adequate.
Reformulate objectives.



CHECKLISTS



PART 4 HANDBOOK

CHECKLISTS

SETTING GENDER MAINSTREAMING OBJECTIVES WITHIN YOUR ORGANISATION

- 1 Initiate a learning process on gender mainstreaming:
 - What is gender mainstreaming?
 - Find gender-based research in your field
 - Make definitions of and criteria for equality within the sector
 - Go to existing experiences within the organisation and/or to 'benchmarks' in other organisations
- 2 Analyse the way your organisation, institute is working and how this affect women and men differently (work culture)
- 3 Ensure explicit commitment to equality matters at the higher management level:
State a clear intention to mainstream gender equality into policies and programmes
Formulate political will and objectives
Reallocate existing funds and resources
- 6 Integrate gender equality objectives in annual educational plans, projects
- 7 Reorganise, develop, implement and evaluate policy processes
- 9 Create specific structures (staff, budget) to monitor progress and assess regularly; reallocate funds
- 10 Encourage staff at different areas and levels in the organisation to become active
- 11 Promote a balanced gender distribution in staff and other levels (board of directors, committees, etc); possible special policies to recruit women for decision-making posts
- 12 Set specific targets for recruitment of male and female students
- 13 Make arrangements how to reconcile work and family life within the organisation; flexible working hours, parental leave, etc.
- 15 Write for both men and women
Alternate between sexes in your examples



SETTING GENDER EQUALITY OBJECTIVES FOR AN EQUALITY-POSTIVE OR EQUALITY-ORIENTED PROJECT

1. Formulate specific and detailed equal opportunities objectives as part of the main objectives and targets of the project
2. Describe how to achieve them. Consider:
 - Knowledge and research
 - Statistics
 - User-friendly tools and gender expertise
 - Educational techniques and tools
 - Cost-benefit analyses and gender impact assessment methods
3. Set quantitative objectives for the participation of women and men in the project
4. Appoint a gender balanced Steering Committee to monitor the project
5. Select a project team consisting of qualified women and men
6. Use material and discuss different career perspectives of women and men based on statistics and facts
7. Develop an approach to encourage women in more 'male dominated sectors', encourage men to develop initiatives in sectors conceived as 'female'
8. Provide positive role models, examples from both women and men, and invite both women and men (artists, entrepreneurs, visiting professors)
9. Provide mentoring and guidance to both female and male students in which equality matters are discussed as well as differentiated needs
10. Make sure that all information (announcements, website, etc.) is also targeted at women and check the language use
11. Use textbooks and examples drafted by both women and men
12. Alternate between sexes in your examples
13. Start a process of building up interest in, commitment to and knowledge of the project



EVALUATION

- 1 Assess gender equality as a separate issue
- 2 Decide how to evaluate the (expected) impact of a project or work plan on gender equality
 - Are the objectives and targets feasible?
 - What should be evaluated?
 - For whom do we make this evaluation?
 - What kind of measuring should be used?
 - How should the measuring be used?
 - When should the evaluation be done?
- 3 Assess whether the strategy or method for addressing gender equality is adequate
Reformulate objectives