

# Project outcomes

## Artemisia

The Artemisia logo consists of the word "Artemisia" in a white serif font, stacked vertically within a red square.

[www.artemisia.ahk.nl](http://www.artemisia.ahk.nl)  
september 2001



European  
League of  
Institutes  
of the Arts

Supported by the European Commission  
DG Employment and Social Affairs

Promoting gender mainstreaming in

A red circle containing the word "HIGHER" in white capital letters.

HIGHER

A red circle containing the word "ARTS" in white capital letters.

ARTS

A red circle containing the word "EDUCATION" in white capital letters.

EDUCATION

culture industries & the culture sector in Europe



## BOOSTING GENDER EQUALITY IN HIGHER ARTS EDUCATION

### one-year ELIA project now finalised

Some of you 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 of art schools and art departments. There are now more female students in the arts than ever before. So, what is the problem?

Data gathered within the Artemisia project shows some progress, as well as quite a number of persisting inequalities between women and men in higher arts education and the cultural sector. However, the idea of the project is not so much to raise an ideological debate, but to address gender issues as an integral part of institutional and educational policy in art universities, art schools and academies.

The project aimed to create new enthusiasm for gender equality by introducing the gender mainstreaming approach in higher arts education and in the cultural sector. **'Is gender equality - still - not yet - again - an issue in higher arts education?'** became the key point of departure for the project, emphasising a climate of open debate rather than fixed positions. It addresses two strongly interconnected themes:

- **Career patterns of young - female - artists**, and the reasons why so many talented women tend to break up their career
- **Existing inequalities within higher arts education**, glass-ceiling mechanisms, how gender issues are addressed in art schools.

The project developed an attractive website, conducted pilot research in Flanders and in Portugal, organised a seminar in Lisbon and produced a digital handbook *'Boosting Gender Equality in Higher Arts Education'* with background material, national pilot studies, case studies, guides and checklists. The Handbook builds on research and work already undertaken in Sweden, Portugal, Flanders and by ERICarts. The attached outcomes of the Lisbon Seminar also reflect the main outcomes of the project.

### Key contents of the Handbook

- Results of pilot surveys in Portugal and Belgium
- Guide how to make gender mainstreaming work in the cultural sector
- Guide to improve the gender focus in European projects screening the gender dimension in European programmes (SOCRATES, ERASMUS, LEONARDO, CULTURE 2000, MEDIA, FIFTH FRAMEWORK PROGRAMME, STRUCTURAL FUNDS), also including data on the participation of art and design students in ERASMUS

- Outcomes Lisbon Seminar

#### Brief evaluation of the project

- Positive reactions on the project such as 'it is about time that something happens' and on the website, which was characterised as appealing, informative and inviting to act. Some reactions at the other hand have been rather sceptical.
- The Lisbon Seminar had a very positive impact, in particular in terms of the political resonance in Portugal providing an international profile to the discussion on gender equality in arts education.
- An e-mail network of both experts and educators started to emerge in Lisbon.
- Integrated follow-up actions are envisaged in the framework of future ELIA events and ELIA projects
- Only a few examples of good practice could be reported until now

#### Follow-up planned

In general the focus will be on integrating a gender dimension in ELIA activities:

1. The Handbook will be disseminated - mostly - electronically and the website will be updated regularly
2. A gender dimension will be built in possible future ELIA projects such on **employability** (gender specific career patterns of art graduates, developments in the cultural industries), **international student mobility** and other subjects
3. Hopefully gender equality will be part of the programme of the Dublin Conference in October 2002 and of other future ELIA events such as training seminars.
4. The guide screening European programmes will be published on the Bologna website as well and will be part of an information pack to encourage art schools to participate in European programmes.



## 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 proof 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.)

#### **7. *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.

#### **8. *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.

#### **9. *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.

#### **10. *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 coincides 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.