

ERODING PYRAMIDS?

Women in Arts and Media Professions: Germany⁸²

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Preliminary Remark

Thanks to the recent broadcast of a – partly speculative – film on the life of one of the great female artists of the Italian Renaissance, Artemisia Gentileschi, average German television viewers became *au courant* about the life of an artist whose name would otherwise only be familiar to art historians. This example shows, as could similarly be exemplified in the fields of music or literature, that much more time and money is spent on presenting information and knowledge on the status of male and female artists of past eras than there is for researching reliable facts on the professional, social and economic problems of contemporary artists.

Admittedly, research of this kind is marked with problems, especially in the fields of the visual arts and literature. For example, with a large proportion of self-employed, it is relatively difficult to make precise statements on the labour market situation, qualifications and career opportunities available in these fields. Statistics covering individual arts professions are rare or, in some cases, non-existent. Where they do exist, e.g. via a micro-census survey, they can at best be referential because of the high random sample error (+/- 20%) inherent in such exercises, not to mention other methodological problems. They certainly could not be compared with studies such as the "Künstler-Enquete" (Artists-Enquiry)⁸⁴ performed in 1975 on the basis of a representative survey by the *Zentrum für Kulturforschung* (ZfKf – Centre for Cultural Research).

The results of the "Künstler-Enquete", carried out on behalf of the German Bundestag, formed the basis for the creation of a statutory Artist's Social Insurance Fund for free-lance workers in the culture and media sector. It would, therefore, seem obvious to use data belonging to the *Künstlersozialkasse* (KSK) to determine the economic or social status of self-employed artists (including writers) and journalists. Such an exercise has been attempted in the past, however, with major difficulties. Membership criteria to the KSK is quite weak and it is, therefore, not always clear that all members are indeed "professionals". Furthermore, data collected by the KSK on, for example, artists income, is questionable as independent artists are forced to submit expected annual income estimates to the KSK one year in advance.

⁸² This text was originally produced in German. Translation into English by Andrew Pidgeon, Scotland, revised by Johannes Euler and Danielle Cliche.

⁸³ Annette Brinkman manages programmes in cultural education at the Centre for Cultural Research, Bonn. Andreas Joh. Wiesand is Director of the Centre for Cultural Research and Secretary General of ERICarts.

⁸⁴ Cf. Fohrbeck, Karla / Wiesand, Andreas Joh. *Der Künstler-Report*, Munich 1975, Wiesand, Andreas Joh. *Journalisten-Bericht*, Berlin 1977, as well as the ZfKf study published by the Bundesministerium für Bildung und Wissenschaft in 1987, *Frauen im Kultur- und Medienbetrieb I*, where such questions and inconsistencies in definition, particularly regarding the official *Mikrozensus*, have been dealt with from a critical point of view.

Against this background, the Federal Government commissioned the ZfKf to undertake a pilot study *Frauen im Kultur- und Medienbetrieb I* (Women in Cultural and Media Professions) as early as 1987. For the first time, widespread facts and trends with regard to the professional/social situation of women in culture and media professions were collected and interpreted. In many cases, new surveys for data collection were required. This investigation was repeated in 1995 and in the year 2000⁸⁵, albeit expanded in scope. This report for the ERICarts project is based on the results collected in the most recent study commissioned by the *Bundesministerium für Familie, Senioren, Frauen und Jugend* (BMFSFJ – Federal Ministry for the Family, Senior Citizens, Women and Youth).

Together these studies served as a basis for monitoring changes over the past 13 years in the professional life, training needs or economic and social status of female artists or media practitioners in Germany. Each one has, in its own right, stimulated political and scientific interest in this field as well as on changes in the labour market.⁸⁶ One example can be seen through the report presented by the Standing Conference of Ministers of Culture in 1996 on "*Kunst und Kultur von Frauen*" (The Art and Culture of Women).⁸⁷ Their report included the following information from the Länder:

- a) An overview of the share of women among artists and writers, employees of cultural institutions and arts educators;
- b) 16 profiles on political debates and structural conditions for the promotion of female art and cultural projects of women;
- c) A synoptic overview of individual measures to promote female artists and their work.

The political value of their study should not be underestimated, since the stock-taking and self-analysis undertaken by the Länder from a gender-specific point of view is novel and. At the same time, necessary for change to occur. This report is currently being updated.

1. Empirical Overview of the Labour Market

General Representation of Women in Arts and Media Professions

A recent report on the labour market for women⁸⁸ states that, in spite of the difficult employment situation, the active participation of women in working life has remained relatively stable between 1991 and 1998, at least in the western parts of Germany. In 1998, the proportion of women among the total of those gainfully employed was 42,4% in the western Federal Länder and 44,9% in the eastern, although their share among the self-employed, which is particularly relevant for the artistic field, was clearly lower (1998: West: 27%, East: 30%).⁸⁹

⁸⁵ Cf. Brinkmann, Annette / Wiesand, Andreas Joh. *Frauen im Kultur- und Medienbetrieb III*, Bonn 2001.

⁸⁶ Cf. Petzinger, Renate/ Koszinowski, Ingrid. *Künstlerinnen, Filmemacherinnen, Designerinnen. Arbeits- und Wirkungsmöglichkeiten in den alten Bundesländern*, in *Schriftenreihe Bildung – Wissenschaft – Aktuell* 3/92, publ. by the Bundesministerium für Bildung and Wissenschaft, Bonn 1992 or more recently Haak, Carol / Schmid, Günther: *Arbeitsmärkte für Künstler und Publizisten – Modelle einer zukünftigen Arbeitswelt?* Wissenschaftszentrum Berlin für Sozialforschung, Berlin 1999.

⁸⁷ Sekretariat der Ständigen Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland *Dokumentation Kunst und Kultur von Frauen*. *Berichtsraum* 1/1 – 31/12/1994, Bonn 1996.

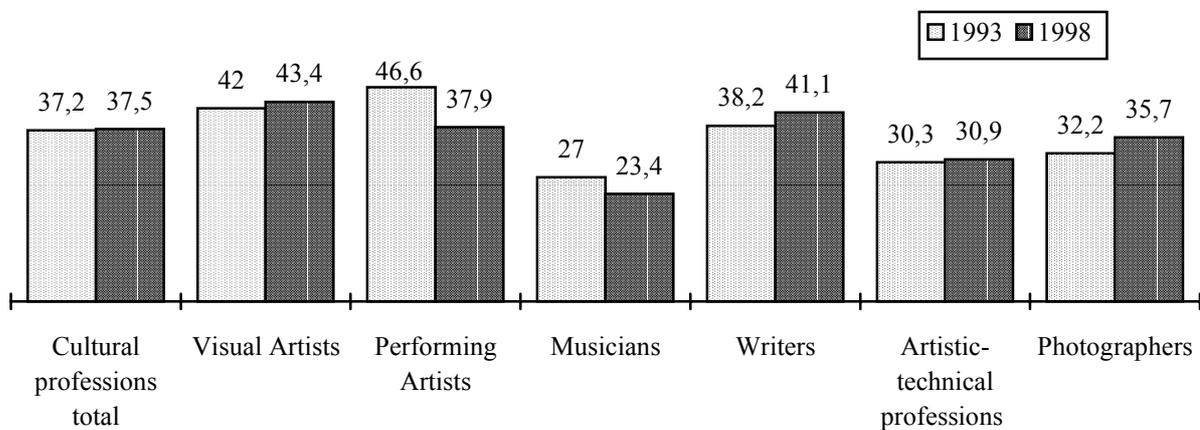
⁸⁸ Bundesanstalt für Arbeit (Publ.): *Arbeitsmarkt für Frauen. Aktuelle Entwicklung and Tendenzen im Überblick*. Sonderdruck aus den Amtlichen Nachrichten der Bundesanstalt für Arbeit (ANBA) No.4/2000.

⁸⁹ According to micro-census data from the Statistischen Bundesamts 1998.

The majority of females are self-employed, "one-woman-businesses". (1997: ca. 60% self-employed women, contrasted with only 46% self-employed men) Those without employees could well – according to the opinion of the Institute for Labour Market and Vocational Research – be located in the grey area between self-employed and employed workers, and/or in "pseudo-self-employment". These trends have been confirmed by earlier investigations of free-lance staff in arts and media organisations.⁹⁰

Data from the National Census of 1970 and 1987, demonstrates that there has been a constant increase in the percentage of women in the individual professional groups in arts and media professions in the territories of the former Federal Republic. Viewed on the whole, these percentages were below average when compared to the general share of women in gainful employment. Only in the field of the performing arts were comparable levels achieved.

Figure 1: Percentage of women in selected arts and media professions 1993 and 1998



Source: Calculated and processed by the *Zentrum für Kulturforschung* on the basis of micro-census data from the Federal Office for Statistics, 1993 and 1998.

In the absence of national census data (for West and former East Germany), micro-census figures have had to provide us with information on the development of cultural professions in the whole of the Federal Republic since 1991. The quantitative weight of artists including writers was 1,3% of the total of those gainfully employed in 1998 (gainfully employed women was somewhat higher at 1,4%). In a time series comparison of the surveys carried out in 1991 and 1993 with the micro-census of 1998, small increases can be seen with regard to the percentages of women in almost all professional fields. However, in a time series comparison between 1993 and 1998 a negative change in the percentage of women was noted among performing artists and musicians. Care should be exercised, however, when evaluating such data as mentioned earlier on in this text.⁹¹

⁹⁰ Engelbrech, Gerhard. Folgen der Beschäftigungskrise. Zur aktuellen Beschäftigungsentwicklung bei ost- und westdeutschen Männern und Frauen. IAB-Werkstattbericht No. 3/1999 vom 12/3/1999, and Fohrbeck, Karla / Wiesand, Andreas / Woltereck, Frank: Arbeitnehmer oder Unternehmer? Zur Rechtssituation der Kulturbereufe, Munich 1976.

⁹¹ In 1995, the percentage share of female performing artists was still at 50%. It is assumed that the fall has more to do with the known deviations in micro-census data since comparable trends cannot be confirmed by referring to other sources.

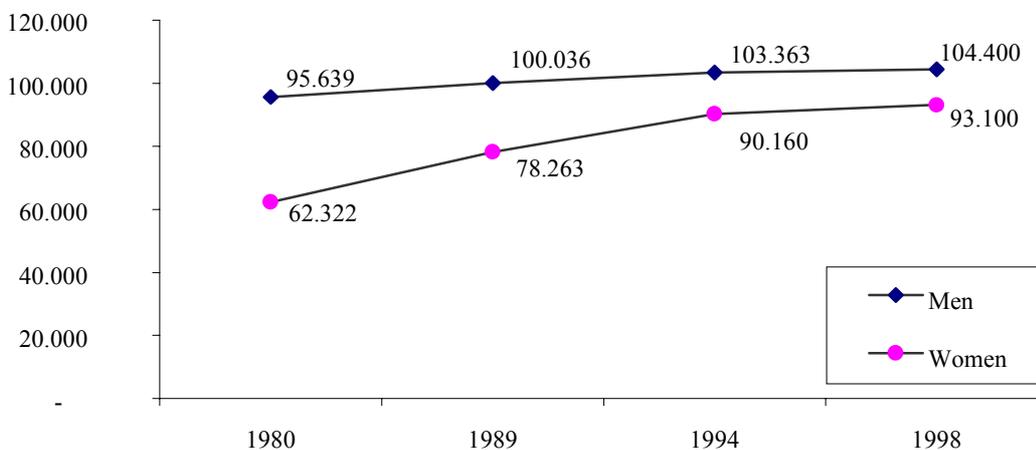
In the 1980s, there was a high percentage of *self-employed* working in cultural professions (30%). Among visual artists (male and female) the figure was quite high (50,6%), while in artistic-technical professions, e.g. in the field of film and TV-production, the percentage of self-employed was below 10%.

A glance at more recent micro-census data clearly shows an enormous increase in the number of self-employed persons working in cultural professions. This growth occurred during the five year period from 1993 to 1998. The percentage increase of self-employed in artistic and journalistic vocational groups increased from 38.3% to 44% respectively. The visual arts experienced the largest increase from 81% in 1993 to 92% in 1998.

Due to the low numbers of interviewed persons in some professional groups of the micro-census survey sample, clear developments of self-employment among women can only be seen in a few arts and media professions. Nevertheless, we can notice that there has been increases of between 60 and 67% among self-employed women in visual arts and journalism.

Remarkable changes are to be noted among the number of employees making social insurance contributions (these data is statistically somewhat more reliable than is the case with the micro-census data for self-employed). The number of women employed in arts and media professions in the states of the old Federal Republic increased by almost 50% in 1998 in comparison to 1980. The number of males making social insurance contributions increased in contrast by only 9%.

Figure 2: Employment in arts and media professions since 1980 (West Germany only)



Source: Compiled and calculated by the ZfKf on the basis of employment statistics provided by the Federal Labour Office (1980, 1989) or by the IAB-Database (V/4) for 1994 and 1998.

Note: Details refer only to West Germany for reasons of comparison. Included in the survey are arts and media professions as per official definition (Index nos. 82 and 83).

Between the years 1993 and 1998, it is evident that in the whole of the Federal Republic (see *Figure 4* in the following sub-section), there has been a considerable increase in the number of journalists, visual artists and artistic-technical professions. It is in such fields where the increase in female participation has been the most obvious. On the other hand, photographers, librarians and archivists have suffered severe decreases in their numbers – fields in which the share of women has remained stable at a level of 42% respectively 75%. The portion of part-time employees is surprisingly low at one fifth, which may well have something to do with difficulties in collecting data in some professions, e.g. the performing arts and music, and with the typical lack of clarity regarding their status in labour law (1993: 17%).

Table 1 on the next page summarises the share of women working in individual professional fields of employment. The results⁹² were collected via special surveys, for example, from membership registers and encyclopaedia, sector specific studies, available official data, as well as association and economic statistics. As much as possible, these figures were compared with the results of the preceding ZfKf-reports of 1987 and 1995.

The overall impression seems to be quite positive and there is a clear upward trend in many fields of work and in different positions. However, this is not necessarily the case across the board and we must, therefore, also take into account the often shamefully low starting position from which such advances are made – especially in comparison with other European countries.

Focus on Women in the Media

A closer look at the status of women in public and private *radio and television broadcasting* can help to elaborate on the employment figures listed previously.

A 1983 parliamentary report entitled "Women in the Media",⁹³ states that, "the majority of permanent female employees are in the group of shorthand typists, secretaries and auxiliary clerks", positions which are "located in the lower earnings bracket and seldom bear decision making authority". It continues that women are no more represented in positions in which important decisions pertaining to personnel, organisational structure or institutional financing than they are in leading positions of editorial, production or technical departments.

According to a recent study by the German Institute for Economic Research (*Deutsches Institut für Wirtschaftsforschung*) 40,600 persons were permanently employed in German broadcasting companies at the end of 1998. Approximately 57% were in the television sector and 43% in radio broadcasting programmes. *Public broadcasting* companies employed the majority of permanent employees at 74%. In 1998, this sector revealed only a slight increase in revenue and did not take on any additional staff. Stagnation of this kind always has a direct effect upon the implementation of equality agreements, and not a very positive one at that. Similarly *private radio broadcasting* was only able to show a slight growth in revenues as well as in staff levels. The economic situation of *private television* continues to be described as expansive.

⁹² Cf. Brinkmann, A. / Wiesand, A.J. 2000

⁹³ Bundestags-Drucksache 10/14.

Table 1: Women in individual arts and media professions - facts and trends

Fields	Share of women in selected fields or positions (dating generally from 1998/99)	Noticeable features / developmental trends in the share of women during the 90s
Architecture	Architects (in chambers): 18%, of which: - Interior designers, landscape architects: 35% - Town planners: 25% - Regular architects (buildings etc.): 16%	% generally increased, particularly among town planners and interior designers Significantly higher female % in all areas of architecture in the new Federal Länder
Visual arts / Exhibitions	Visual and graphic artists: ca. 42% Media and video artists: 35-40% Professors at academies of art: 18% Works of art by women in the Federal contemporary art collection: 14% Artworks by women at documenta X: 22% Directors of art associations and museums: 25-30%, important art museums: 22%	Slight upward trend High level; stable from the beginning More than doubled in 5 years! Upward trend via new works Clear growth (but dependent on director!) Upward trend, but uncertain (major establishments mostly male run)
Performing Arts	Stage management: 18% Stage direction/production: 20% Dramaturges: 46% Assistant stage director: 47% Actresses, at same time stage directors: 17% Stage / Costumes 43% Dancers (only public theatres): 57%	Slight upward trend Trend constant Increasing slightly (Stage feeble % / costumes "feminised") Long term downward trend seems to have stopped, situation now stabile
Design	Professional Assoc. members: 36%, of which: - Photo-Design/Film: 15% - Product- and Industrial-Design etc.: 27% - Graphic Design: 36%, Illustration: 38% - Textile-Design/Fashion: 82% - Internet/Electronic Publishing: 29%	Compared to 1994 clear upward trend in all design areas (Rates of increase between 4 and 14%) New working area
Film	Producers: 19% Assistant Producers 95% (!) Directors: 19%, Assistant Directors: 82% (!)	Trend: strong increase Slight upward trend
Artistic technical professions	Camerawomen: 4% Assistant camerawomen: 13% Cutters (incl. assistants): 83% Make up artists: 77%	Slight increase Slight decrease Still increasing
Literature	Members in the PEN-Club: approx. 20% Authors/journalists organised in the copyright licensing society <i>VG-Wort</i> : 27% Publishing house managers: 12% Directors of municipal libraries: 71%	Higher in other authors' associations Trend increasing, mostly in the field of specialised literature Continuing to fall Lately falling again
Journalism	Female Journalists: West 31% / East: 39% Cultural journalists / Critics: 30%	Continuing to rise Clear upward trend
Music	Composers: 9% (according to MIZ) New engagements in orchestras: 47% Female Jazz/Rock/Pop-Musicians: 10% School musicians: West: 40% / East: 74%	Very slow increase Trend upward since the 1980s Slight increase

Source: ZfKf 2000.

The number of permanent employees among *private TV-stations* increased by 8,6% during the course of 1998 and in private radio broadcasting the increase was 3,7%. Women in particular profited from such increases, especially in the field of private television as had already been shown in another study from 1993. For example, among the 8.500 journalists then employed in radio and television, the female percentage in public radio and television broadcasting was 28%, whereas in contrast the figure was 38% in private radio broadcasting and even 41,5% in private television broadcasting.⁹⁴ This is primarily due to the fact that private sector broadcasting companies have recruited their staff from journalism schools over the last 15 years, during which time the share of female students rose from ca. 40 to 55%.

In the case of *freelance staff*, the following picture can be constructed: In total, broadcasting companies employed 17.171 freelance staff (excluding interns or trainees) in addition to the number of permanent employees; the majority (64%) in public broadcasting. The ratio of full-time staff to freelance staff among private companies was 63:37 and in public companies 70:30. In 87% of the cases, freelancers working in public broadcasting work more or less full-time whereas in private broadcasting companies this figure was only 53% - reliable figures pertaining to the percentage of women are not currently available.

Generally speaking, broadcasting company data and information collected through an evaluation of handbooks in time series comparison show that there have admittedly been gradual changes over the past 20 years, yet male bastions remain evident in certain professions related to production and management. In almost all professional groups there is indeed an increase in favour of women, however camerawomen and female sound technicians are still very rare.

In contrast, some employment fields such as assistant-director and make-up have developed into "feminised" areas. In 1999, the percentage of female cutters was 83% (its initial 1977 share). In 1985, the share of female cutters had reached the 90% mark. An interesting evaluation of the vocational situation of women in the film industry by Silvana Abrescia-Rath, Chairman of the Association of Female Film Workers reveals that:

"The job of 'cutter', for years a female domain, is now being conquered more and more by men. This activity, otherwise played down as a 'woman's job' is now – a sign of the economic crisis - even becoming interesting for men."⁹⁵

In addition to the tense labour-market environment, the increasing technical dimension of this area of work may well play a role in the gender shift. Since 1996, training programmes for media designers and for image, sound and video technicians has been combined. The share of women in such programmes is currently only 35%. If they are not able to attract more women to their training course in the immediate future, it is likely that the number of women in such professions, even as cutters, will drop.

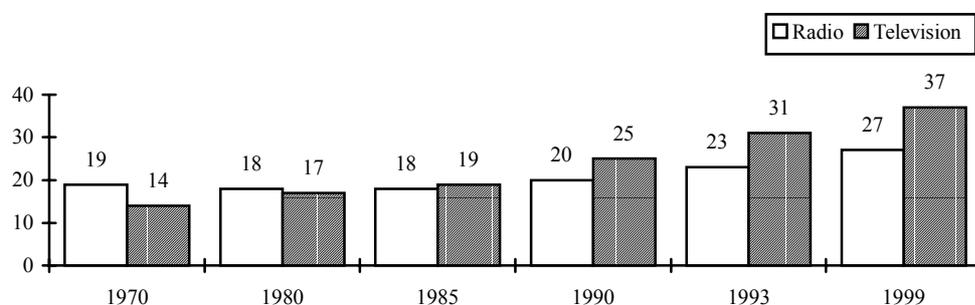
The ZfKf has been able to compare data about public broadcasting editors from cultural, music and entertainment editorial departments for the years between 1970 and 1999 (*cf. Figure 3*). This can help us to answer the question of whether an increase in political interest in "gender questions" in the broadcasting field has resulted in a corresponding growth in the number of positions held by women in radio and television editorial departments. This is obviously

⁹⁴ According to Siegfried Weischenberg et al. Journalismus in Deutschland. in Media Perspektiven 3/93.

⁹⁵ Quoted from Ute Kätzel. Neun Leben hat die Katze – aber wie viel hat der Frauenfilm. in taz 19.2.1998.

the case, at least for those departments examined here, which are of importance for the context of the overall study.

Figure 3: Percentage of women in editorial departments for culture, entertainment and music in public broadcasting 1970 – 1999



Source: Evaluated and calculated by ZfKf based on information provided from the German Theatre Yearbook, 1971, 1981, 1986, 1991, 1994 and 1999 editions.

Public radio and TV stations in Germany do not only broadcast music and films or information programmes but are at the same time "producers" of artistic or journalistic content. Therefore, these organisations are, for numerous freelance artists and authors, a professional platform and source of income.⁹⁶ At the same time they lend themselves well to research and opportunities for gender-monitoring via programme evaluations and the development of "gender indicators". For example, *Table 2* demonstrates the presence of contemporary female composers in public concerts organised and sponsored by one of the largest German regional broadcasters, the WDR, which maintains several of its own orchestras.

Table 2: Contemporary works in public WDR-concerts 1990/91 and 1999/2000

Works by:	1990/91		1999/2000	
	Total	%	Total	%
Female composers	4	6	13	19
Male composers	68	94	54	81
Total	72	100	67	100

Source: Compiled by the ZfKf from the study "Die Situation der Musikerinnen in der BRD" (The situation of female musicians in the FRG -BMBW) and the WDR-brochure "WDR Konzerte 1999/2000".

Figures from the number of *contemporary works composed by women* and performed in WDR-concerts illustrates that their (low) share has tripled and corresponds to the percentage of female students of composition during the winter semester of 1993/94. This fact suggests that there is a rising new generation of female composition students who will, albeit slowly, make their way into concert life. The WDR, is a public entity with an accountable public contract, however. Our picture becomes considerably worse when examining the share of contemporary female composers in other concerts and on the private music and media market. In the Spring of 1999, the share of women whose works were available on CD and records amounted to only 6%. Despite occasional large-scale events – such as the opening of Expo 2000 in Hanover with the work of a female composer – evidence suggests that the situation of female composers in the 90s has obviously changed very little. All the more important, there-

⁹⁶ Fohrbeck, K. / Wiesand, A.J. 1975. Der Autorenreport, 1971, Der WDR als Kultur- und Wirtschaftsfaktor, Cologne, 1989.

fore, to encourage further efforts to re-evaluate their role in the past and in the present and to give their works a stronger public presence, not least through broadcasting.

In summary: Even though the data sources available could only partly clarify the share of male and female artists active in the Federal Republic of Germany and in the individual professional fields, they do provide gendered information on those gainfully employed. Generally speaking, it is possible to declare the female share in arts and media professions at 35-40% with "peaks and troughs" in the case of some professional groups.

Almost all of the sources used in the compilation of the data shed light on the professional status of women in arts and media professions from various points of view. They also provide important references for determining promotional possibilities. The need for representative and comparable primary data and/or surveys needed to construct an integrated policy remains urgent. Such data and surveys should be orientated along the lines of practical requirements, to improve the professional situation of women or needs pertaining to training/education of artists, writers and media practitioners in general and female professionals in particular. They should permit differentiated statements with regard to professional development, the shaping of professional careers, on their income situation and with regard to social security. Through a broad-scale survey, such as the production of a new "Artist Enquiry" similar to the one conducted in 1975, new information on the status of artists and media professionals could be generated, serving also as a basis for the necessary European harmonisation of data collection in this field.

Unemployment Data and Trends as a Comparison

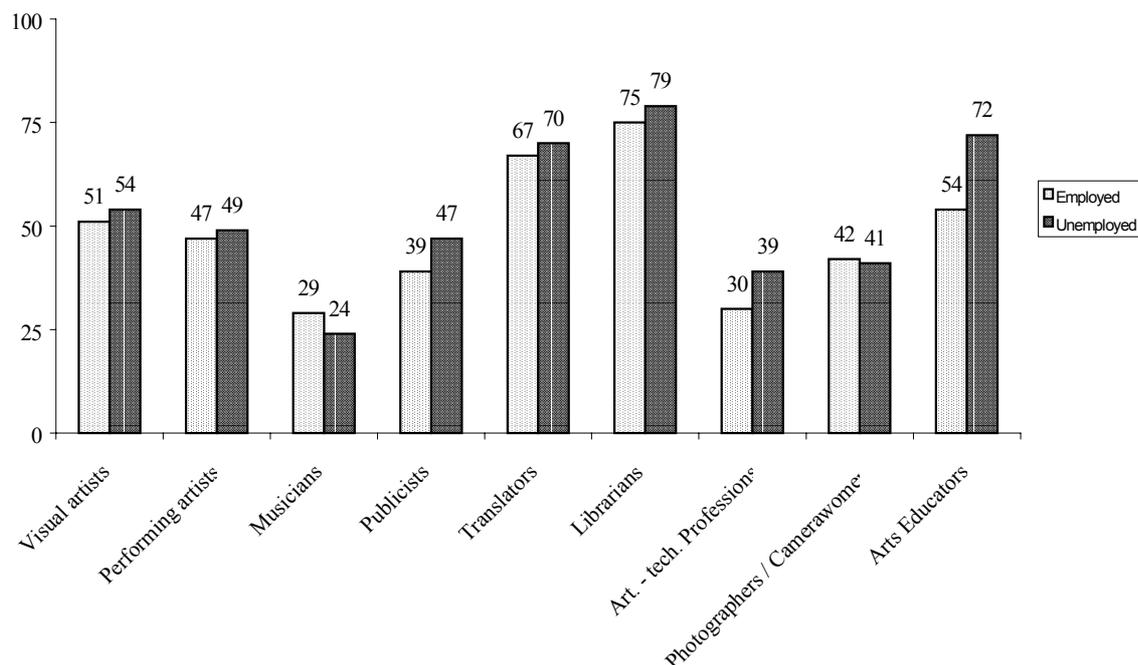
The high level of women in gainful employment in the field of arts and media professions cannot blind us from the reality that certain social framework conditions such as inflexible working hours, a lack of child care facilities and income differences between male and female jobs etc., continue to be an obstacle toward equal treatment for women in working life – even in this sector of the labour market. The double burden of juggling family and professional life primarily affects women. Only 2% of fathers take educational leave and even among part-time employees men are a minority: 90% of all part-time posts across Germany are held by women.⁹⁷

The disadvantage of women on the labour market becomes clear when one compares the percentage of women liable to pay social insurance contributions with the percentages of unemployed (see *Figure 4*). Although the categories contained in these official statistics are not 100% comparable⁹⁸, one thing is for certain: the percentage of females among the unemployed is, with the exception of musicians, altogether higher than their corresponding share among employees.

⁹⁷ The Federal Minister for Family, Senior Citizens, Women and Youth, Christine Bergmann, in her welcoming address to the European Expert Conference of ERICarts and ZfKf, "Women in Cultural and Media Professions" in Hamburg from 20/9/ to 2/10/1999.

⁹⁸ "When interpreting the figures it must be kept in mind that the allocation of unemployed to certain professions in official unemployment statistics does not take vocational qualifications into account but, future desired vocation – regardless of whether the unemployed individual has already had corresponding employment or not. The data on unemployment at hand does not, therefore, provide reliable information to the extent to which certain professions are affected by the risk of unemployment." (Federal Government - Medienbericht 1994, P. 288).

Figure 4: % Share of women among employed and unemployed in selected cultural professions in Germany, 1998



Source: Compiled and calculated by ZfKf on the basis of employment and unemployment statistics provided by the Federal Labour Agency, IAB-Database (V/4).

It is true that detailed analyses show that women have been able to, in spite of the fact that the labour market situation worsened during the 90s, assert themselves better than men in some segments of the arts and media markets. The share of employed women has grown in contrast with a nearly unchanged share among the unemployed. In general the following statement continues to be true: *When it comes to the rate of unemployment, high levels of qualification among women did not decisively pay out in their favour.*

Women in New Professional Fields

The levels of unemployment among journalists have been rapidly reduced in recent years. It has even been possible to note an increase in employment levels, which has been to the benefit of women in particular.⁹⁹ Fields of *employment in the new media* sector have contributed to this trend via the establishment of numerous on-line editorial departments. All forecasts for the multi-media branch are predicting a continued positive development for the future. In 1998, the number of newly established multi-media businesses had tripled. In the year 2000 it led to the introduction of a so-called "Green Card" in an attempt to urgently attract needed foreign specialists working in these new fields. Those being sought are, above all, specialists in the development of multi-media concepts, design, programming and management. The most important qualification is a university level education, although *multi-media specific qualifications* are only gradually being offered at this level. Therefore the majority of companies have opted for 'on the job training', which is widespread in the media sector, augmented by both company-internal and extra-company training.¹⁰⁰

⁹⁹ Cf. Presse- und Informationsamt der Bundesregierung (Publ.) Bericht der Bundesrepublik über die Lage der Medien in der Bundesrepublik Deutschland 1998 – Medienbericht '98. Bonn 1998, P. 219 f.

¹⁰⁰ Michel, Lutz P. Qualifikationsanforderungen in der professionellen Multimedia-Produktion. Essen 1996.

To what extent this dynamic development in the multi-media sector will have an effect on the labour market for journalists and artists, also depends on new conceptions in the *education and training* field. Support measures in the educational field such as the Federal & Länder Government programme "*Kulturelle Bildung im Medienzeitalter*" (Cultural Education in the Media Age), which started in April 2000 and encompasses 16 model projects in schools, universities and extracurricular education, could provide us with some inspiration.

"Women are underrepresented on the Internet". This statement was given as a response by the government to the parliament following a review of investigations into the levels of female participation on the Internet. Admittedly the percentage of female Internet users increased from 6,2% (1995) to 23% (1999) but there is still room for improvement. These results are similar in core professions of the computer sector, which boast only 23% women.¹⁰¹ The ARD/ZDF online and offline study of 1999 confirms the assessment that women are still underrepresented. According to the study, however, female participation is on the rise:

*"Whereas before it was young, highly educated men in particular, who – mostly for functional reasons but also due to technical interest - turned to the new medium. More and more women have, in the mean time, discovered the Net, most of these coming from the general to higher education sector. Their share of online users increased from 27% in 1997 to 28% in 1998 and in 1999 had reached 35%."*¹⁰²

It is even more interesting to know how many women actively use the Internet as a central tool of business or as a forum to present their work. A quantitative evaluation of what is offered by women on the Internet is still missing, but many of their informative, professionally presented websites are there to be discovered.

Any employee or freelance collaborator who is working in the production of multi-media works on the basis of specialised training can become a member of the Deutscher Multimedia Verband (dmmv – German Multimedia Association). As of March 2000, the association had a total of 243 individual members, of which 16% are women.

According to a 1999 survey of 1.500 multimedia companies conducted by *High-Text-Verlag*, 14,5% of the management personnel in the multi-media sector are female (up ca. 50% within three years). The low presence of women in management positions has its roots in the history of the multimedia sector itself. "A major part of today's businesses were set up by former employees of programming laboratories during the 80s and beginning of the 90s when in depth programming and hardware knowledge were essential. 'Tinkering around with computers isn't a girls thing', says *High Text* publishers, which led to the fact that men had occupied the top jobs in the management of these new companies from the very beginning. Women are involved above all in the creative and organisational aspects of the business. Only those women who rank among the founding members of the respective companies tend to act as managing directors."¹⁰³

¹⁰¹ According to a government response (14/1768) to a PDS parliamentary question (14/1465), quoted from Blickpunkt Bundestag 10/99.

¹⁰² ARD/ZDF-Arbeitsgruppe Multimedia. Internet – (k)eine Männerdomäne. Geschlechtsspezifische Unterschiede bei der Onlinenutzung und -bewertung. Media Perspektiven 8/1999, P. 423–429.

¹⁰³ Ina Hönicke. In der Cyber-Welt haben nur wenige Frauen das Sagen. Die Welt, Berufswelt online 29/6/00.

In order to improve this situation, some stock-taking in Germany and in the whole of Europe has been undertaken.¹⁰⁴ More recently the campaign "*Frauen ans Netz*" (Women on the Net) has been created. The initiators of this campaign are the Federal Ministry for Education and Research, the woman's magazine *Brigitte*, Deutsche Telekom and the Federal Labour Agency. Its objective is to win over women as users, designers and business founders, as well as promoting the re-entry of women into working life.

Vocational and in-service training require particular attention, in this domain. The data contained in the following *Table* provides evidence of the extent to which women are found in these very young training professions of the IT and media sector.¹⁰⁵

Table 3: Women in training for new IT and media professions

Training profession	Total training contracts 1999	% Women
Specialist for Media and Information Services	108	70
Computer Science Specialist	11.353	12
Film and Video Editor	90	50
Trader for Audio-Visual Media	569	62
Media Production Designer – Image and Sound	1.319	35
Media Production Designer for Digital and Print Media	113	52
Media Consultant for Digital and Print Media	175	60
Media Design for Digital and Print Media	4.406	59
Media Operating Digital and Print Media	1.485	47
Media Technology for Digital and Print Media	334	54

Source: Compiled by ZfKf from data supplied by the *Deutscher Industrie- and Handelstag*.

At first glance, women have an above-average representation in almost all of the training professions listed here. However, the more technical the professional profile becomes, the lower the percentage of women. One very clear statistic is the low share of women among computer science specialists who represent the majority of job-starters. Training for "up-and-coming talents" is therefore a question of attracting female trainees to newly created professions such as "Media Production Designer – Image and Sound". Otherwise, given a female share of 35%, the stereotype of this being a "male domain" will continue to prevail.

The international comparative survey conducted by ERICarts has incidentally confirmed the expectations thrown up in earlier ZfKf-Studies, namely that female artists are often more daring, more unconventional and appear less fixed in the choice of their media than many of their male colleagues. This profile is conducive to today's "cross-over" (over-laping) of mentalities and practices.¹⁰⁶ In some countries, such as Finland, for example, the percentage of women in employment areas such as multi-media and video-art is over 50%. This figure may

¹⁰⁴ Conference of the German EU-Presidency: "*Frauen in der Informationsgesellschaft*", Düsseldorf 1999.

¹⁰⁵ Up to 1996, there were hardly any officially recognised professions in the media and IT sector. The professions listed in the table were mostly institutionalised 1996 - 1998. Cf. Sozialforschungsstelle Dortmund (publ.) *Expertise, Frauen in Zukunftsberufen – Wege zu einer wirtschaftsnahen Entwicklung der Chancengleichheit von Frauen in der Ausbildung*. Dortmund 2000.

¹⁰⁶ Cf. for more detail, Roedig, Andrea: *Test it: Ist 'Cyberfeminismus' die Geschlechtslogik der Zukunft?*, Frankfurter Rundschau, 24/7/1999 as well as the brief, historical summary by Unnützer, Petra: *Frauen und Video/Medienkunst – ein besonderes Verhältnis?* (produced for "*Frauen im Kultur- und Medienbetrieb II*", 1995).

not have been reached in Germany, yet, however, estimates of 35% and 40% are not far behind.

2. Representation in Decision Making Positions

Women in Leading Positions of Arts and Media Institutions

This section of the paper reflects the core area of research in the most recent ZfKf-study. Due to space limitations, it is not possible to take all sectors into. For the sake of consistency, will we use, once again, the field of *Radio and Television* as our focus.

As of the Summer 2000, none of the 11 ARD and ZDF *public broadcasting companies* had a woman as chief director; little consolation that, as expected, the situation is not really that different in the private sector. When climbing down the hierarchy ladder a notch, one can find a few women in executive positions such as director of programming, radio or television, editor in chief, administrative director etc. According to the *Länder* broadcasting laws, the supervisory committees of the companies should, within certain boundaries, reflect the variety of interests in society and ensure that the most important groups are represented in their ranks. The influence of parliaments and political parties on the composition of these committees – be it open or concealed – remains considerable.

The ZfKf study (2000) shows an increase in the percentage of women on *administrative boards* of public broadcasting companies from 7% (1980), 17% (1994) up to 20% (1999). This increase is clearly below the level of development in many other political committees and parliaments. For example, in the German Bundestag the female percentage has been 30,9% since 1998 and has risen considerably in comparison with its 1980 figure of 9,8%. The percentage of women in such bodies is incidentally a good indicator to assess their share in influential media positions since, as is the case among the management ranks of such companies, it is not only performance which counts – but personal networks or connections (honorary, political etc.). Those women, who define themselves as "high level performers" and who can produce particularly good (formal) proofs of qualification, often end up disappointed that their qualifications have limited bearing in social fields of conflict and interest.

In private broadcasting companies, licensing and supervision of private broadcasting companies is the responsibility of the *Landesmedienanstalten*. The regional media institutes are public law institutions, which are comparable in status to public broadcasters and are therefore subject to legal supervision. The representation of women on their boards is much higher at 36% (1999) in comparison to the public broadcasting companies. In fact, in some committees of the *Landesmedienanstalten*, the share of women is equal to men or they hold a slight majority, as is the case in Schleswig-Holstein and Lower Saxony. Baden-Württemberg figures last on the list. (less than 10%)

Susanne Keil presents an up-to-date evaluation of management positions in public broadcasting companies.¹⁰⁷ Table 4 demonstrates what is only a slow rise in the percentage of women such positions.

Table 4: Share of women in management positions in public broadcasting companies

Year	Total	# of Women	% Women
1984/85	166	1	0,6
1990/91	188	4	2,2
1992/93	198	13	6,8
1994/95	167	14	8,4
1997	171	21	12,3

Source: Susanne Keil. "Geschlechterverhältnisse, Medienentwicklung und Frauenpolitik" (Gender Ratios, Media Development and Policy on Women). in Sozialministerium (Publ.) Documentation from the conference *Frauen-Macht-Medien* (Women-Power-Media). Stuttgart 1999.

If the share of women in the higher earnings bracket/management functions were to increase by only one percent per annum – as our previous study forecasted – male/female parity in this field could only be expected in a quarter of century at the earliest. Examining the current trends and figures, we can hardly expect this goal to be achieved earlier.

In recent years, there has been a rise in the level of out-sourced programme production and artistic related work. This means that women and other newcomers in the field of programme making/production are no longer working as much for one institution, but are producing their own work and are having to seek out new channels of distribution. As the major distribution companies (affiliated mostly to international companies) have shown little interest in German, low-budget productions, such producers have to look to the domestic scene for support. In response, women have more or less successfully set up their own collectives in the fields of production and distribution. However, one film distribution company, *Basis-Filmverleih* run by Clara Burckner in Berlin has, over the past 20 years, in spite of its limited funds, supported films by women including feature films and documentaries. The share of women directors in *Basis-Filmverleih* is approximately one third.

As a "gatekeeper" for various branches of the *literary sector*, publishers are an important indicator to examine in our discussion about women in positions with decision-making powers (administration) or aesthetic/artistic control (content). How many women occupy key positions in this sector including at the levels of management or in editorial departments? In recent years there has been a general increase in the share of new titles produced by women appearing on the book market; in addition to the boom of "feminist literature" in circulation. Such success surely can not solely be the result of work accomplished by "feminist publishers" and women's bookshops in the narrower sense. The fundamental question remains whether or not there have been any fundamental shifts in the management levels of the mainstream publishing houses in favour of women and their works. In response, the ZfKf, collected material from various handbooks which has made a time-series comparison possible.

¹⁰⁷ Susanne Keil: "Geschlechterverhältnisse, Medienentwicklung und Frauenpolitik". In: Sozialministerium (Publ.): Dokumentation zur Fachtagung *Frauen-Macht-Medien*. Stuttgart 1999. "Those positions defined as management posts were those of editor in chief, principal heads of department and all other posts above these in the hierarchy. This would include, for example, programme directors and directors of regional broadcasting institutes. Only those women who are active in the field of journalism are taken into account. Principal heads of department for music or top legal management were not included. Female deputies were not counted since these are primarily entrusted with other functions." (ibid p. 19)

Table 5: % Share of women in decision making positions in the field of book publishing 1986 – 1998*

	1986	1989	1992	1998
Owners**	32,5	27,4	22,8	18,7
Managers/ Directors**	13	10	14,1	12,3

Source: Calculated and compiled by ZfKf according to: Curt Vinz/Günter Olzog: *Dokumentation deutschsprachiger Verlage* (Documentation on German Speaking Publishers), Munich.

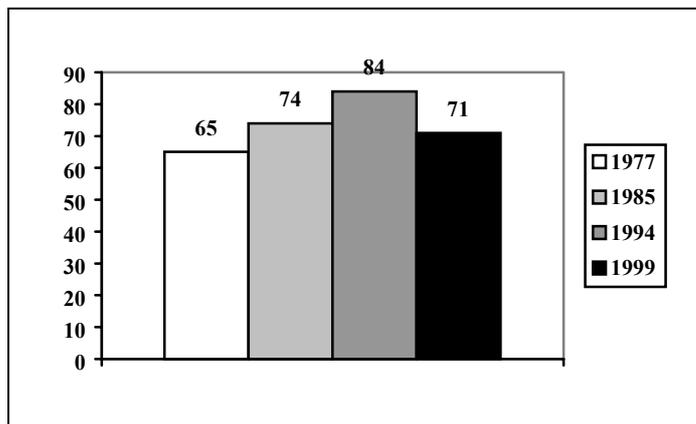
* Registered German publishers which provided information to the editors. (1998: 626 assessable publishing houses).

** The percentage values in the table refer only to publishing houses where full names were provided, which was the case in by far the majority of publishing house management. Only approx. 20% of the publishing house owners provided the appropriate data (mostly GmbHs etc.).

Surprisingly, from 1986 to 1998 the share of female publishers (owners) fell continuously, which mirrors trends in other media related fields. As a result, personally owned publishing houses are being replaced more and more by GmbHs, public limited companies. At the same time, following a slump in the 80s, the very low percentage of female publishing house managers experienced an increase. This rise, did not, unfortunately go on as can be seen in the more recent figures. 1992 figures show a low share of female managers (14%) and owners (17%) of publishing houses in Eastern Germany. By 1998 their share had dropped below 10%. Current figures on *small and author-run publishing houses* are not available. 1993/4 figures, however, demonstrate that the share of female managers in these smaller enterprises was clearly higher at 33% than in the major publishing houses.

Perhaps to a lesser extent than in the Nordic countries, German public libraries still rank among the important "gate-keepers" in the literary field. Evaluations of the official year-book¹⁰⁸ produced the following shares on those libraries under female management.

Figure 5: % Share of women as library managers, selected years



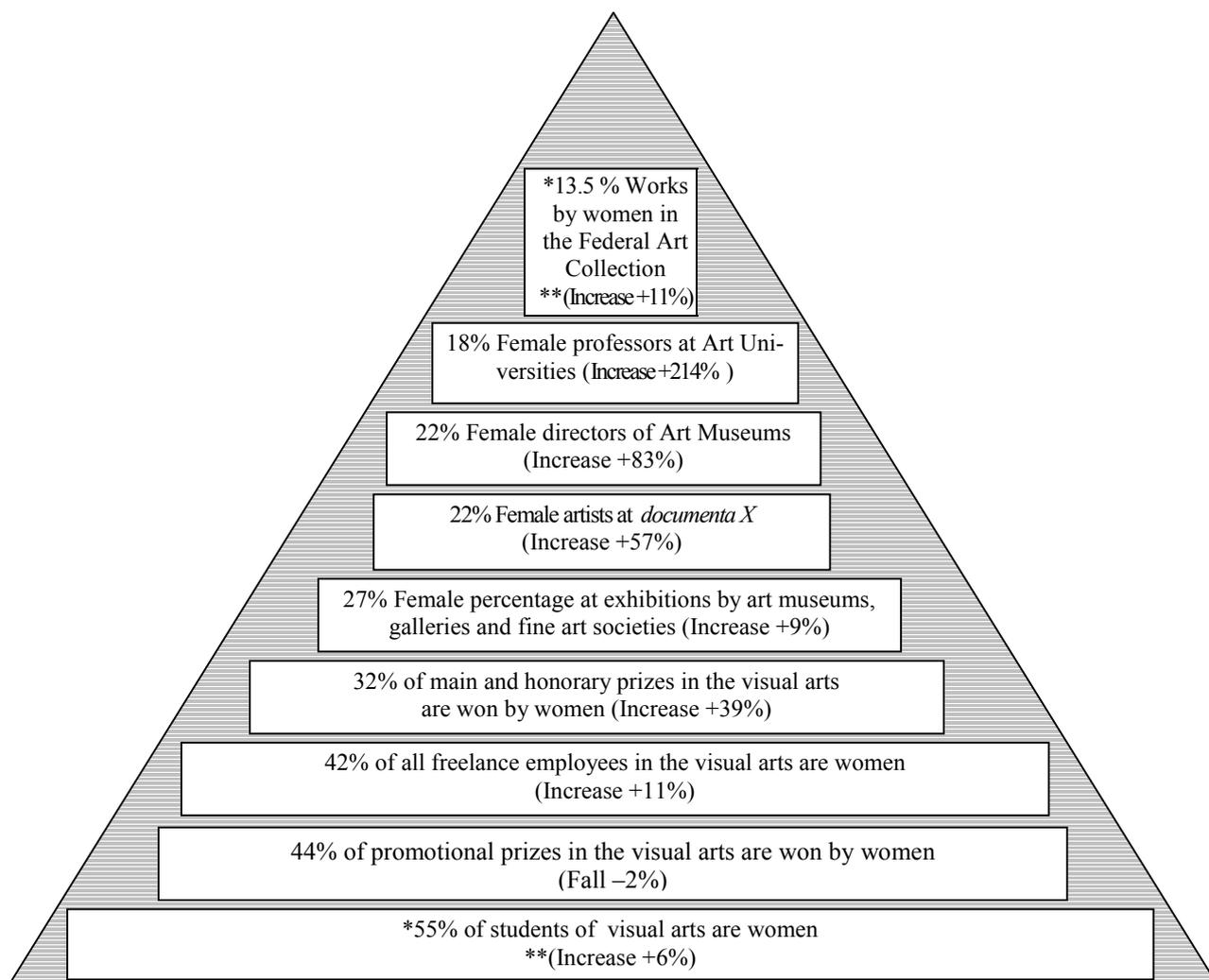
Over the past decade, there appears to have been a drop in the number of female library managers. This may be the result of the closure of several smaller libraries, especially in the former GDR, or their merger into larger institutions. A closer examination reveals that the share of women in management positions falls significantly if major city public libraries are counted separately. In 1998/99 a maximum of 55.2% (1994: 54.5%) of the smaller public libraries were run by women. When considering only the more major library systems in the

¹⁰⁸ Verein der Bibliothekare an Öffentl. Bibliotheken (Publ.): *Jahrbuch der Öffentlichen Bibliotheken*, Bad Honnef.

larger cities, this value drops even further. A high number of women in this field is indicative of the fact that despite high qualifications required to perform in this field, the salary levels are quite low, in fact, library managers are under paid. Despite this reality, more and more men are entering this field due to general job cut-backs, especially in the public service.

A "pyramid of success" for female *visual artists*, first published by the ZfKf in 1995, has achieved international acclaim.¹⁰⁹ The purpose behind constructing the pyramid was the hope of visualising the representation of women at various levels and hierarchies in the visual arts sector. The pyramid highlighted the broad base women hold – i.e. from the point of view of students and employees – and their dismal representation in high-income, high-prestige, in the "upper ranks" of management as well as their share in major exhibitions, as recipients of important cultural prizes or holding professorship positions at art academies etc. *Figure 11* presents our infamous pyramid and indicates, for the first time, trends during the 1990's.

Figure 6: "Pyramid of Success" in the visual arts (data from the early and late 1990s)



Source: Calculated/evaluated 1999/2000 using official sources and handbooks.

* Data from the late 1990s.

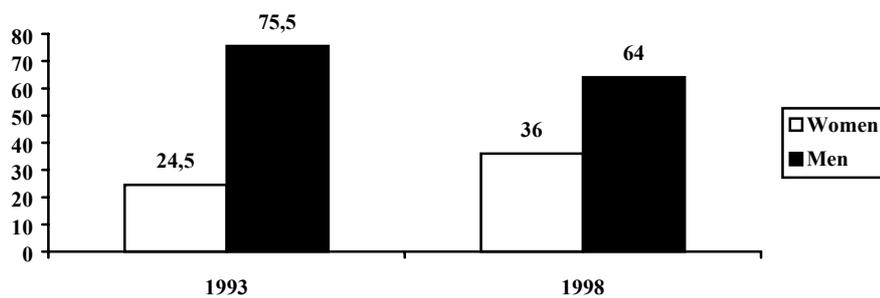
** Increase/fall in % compared to preceding study (Data from the early 1990s).

¹⁰⁹ Making its first international appearance at the May 1997 pan-European conference "Frauen in Kultur- und Medienberufen", the pyramid became the centre of discussion for the comparative study dealt with in this book. In a special publication on women in the arts, published in the summer of 2000 by the Finnish periodical ARSIS, a similar pyramid was produced on Finnish female musicians, along with this updated version.

The hierarchical outline of the pyramid of success remains visible, however, there have been some noticeable differences which have affected its 1995 form. The pyramid is obviously heading toward a more column-like structure, with a broad and secure foundation (where the majority of the progress is being made). Growth in the middle of the pyramid is the impetus for its changing appearance. Will the pyramid eventually become a pillar, a basis for equality?

Trend analysis made possible by the three ZfKf studies demonstrates the increase in the share of female managers in art museums, public art galleries and art societies since 1975. Their share in the mid 70s was between 5-10%. In the early 90s, this share rose to between 12 and 15%. Among specialist museum staff, this figure had already reached more than one third. Unfortunately, more up to date figures are not available.

Figure 6: % Share of women as managers of art museums and galleries



Source: ZfKf compilation based on the "Kroll-Pressetaschenbücher" for Art, Design and Cultural Mediation 1993/94 (total: 848 entries) and 1998/99 (total: 1564 entries).

Note: Museums and galleries which do not list the forenames of their managers were not included.

Although the data from 1993 and 1998 may only be compared with reservation (criteria for entry into the "Kroll-Pressetaschenbuch" changed) there is reason to assume that the percentage of women in management functions in museums and galleries has, at least, not fallen. On the other hand, it must be emphasised that, such figures hardly correspond to the potential of qualified women in this sector (an indication of this would be a constantly high percentage of female students and graduates in Art History, which for decades has been over 50% and is at around 70% today). Other evaluations conducted by the ZfKf for the joint EU-project with ERICarts lead us to expect that this percentage is slowly changing in public museums and especially in the case of major art museums than it is in the private gallery sector, for example. The share of women in public museums in 1997/98 was around 25% and in major art museums, it was only 22%.

In contrast to the library sector, for example, Germany's *theatre sector* performs quite well in international comparison. Above all, it would be a struggle world-wide to find the likes of a system of around 150 public theatres with ensembles, a majority of which even include opera and ballet. In the 1998/99 season, this infrastructure cost funding bodies – mainly municipalities – a 3.7 billion DM in subsidies. This leading role fades when examining the share of women in leading positions in these theatres (especially in music theatres where these positions are filled, to a large extent, by foreigners). As in other fields such as museums and libraries, the chances of women holding decision-making positions (such as theatre "Intendant") diminishes in more established or "representative" theatres. In an analysis of the 1999/2000 season for public theatres, the share of women among directors was 18% (10 years earlier this figure was 15%). Women are, on the other hand, very much in demand as "right hands", assistants and increasingly even as artistic "instigators" for theatre directors, as is il-

lustrated by the increase in dramaturges between 1990 and the year 2000 from 37% to over 46%.¹¹⁰ Only 22% of the scripts reviewed by the dramaturges have been written by women. To be fair, one has to admit that women's presence as ballet directors and choreographers has, thanks to such prominent role models as Pina Bausch, Reinhild Hoffmann, Susanne Linke or Sascha Waltz, improved greatly and their share currently stands at 39%.

If one takes a look around the corner into the domain of the *private "cultural industries"*, there is by no means any more "openness" to women holding management positions. In fact, the opposite trend is true. Men are the majority of company directors in fields such as popular music, for example. (companies which produce popular music and promote it in the music markets themselves) Women have come to occupy more PR or communication related positions. They are preferred as presenters on music channels such as Viva or MTV. The picture is completely different, however, when examining financial, personnel and other decision-making positions. A count of management and management functions in pop music revealed the share of women to be below 10%. Only concert agencies and interestingly the electronic media (multi-media, on-line services etc.) were slightly above this average.

Table 7: Share of women in the management of popular music companies¹¹¹, 1999/2000

	Management functions		
	Total	Women	
		Total	%
CD-labels	87	8	9
Music production companies / audio-studios	52	3	6
Music publishers	106	7	7
Concert agencies	49	9	18
Specialist periodicals in the music field	12	1	8
Electronic media/Multi-media/On-line services	34	4	12
Total	340	32	9

Source: Calculations by ZfKf on the basis of the 1999/2000 Yearbook *pop & kommunikation*. Published by Dieter Gorny and Jürgen Stark. Munich 1999.

Women in Institutional Hierarchies of Policymaking

For the first time, women cleared the 30 percent hurdle in 1998 in the 14th German Bundestag. Even a Federal cabinet with five female ministers is unrivalled to date. Women are currently Ministers of Justice, Education, Family, Health and Development Aid -- no longer just in "typically female" ministerial areas.

At the municipal level, 25,3% of a total of 27.933 council positions in all towns and municipalities with more than 20.000 inhabitants are held by women. The larger the town, the greater the number of women who hold a seat on the town council. In cities with more than one million inhabitants, the percentage figure has reached 37,8% today.¹¹²

Through an examination of the *cultural departments* (heads are politically elected officials), one can determine the role women play in municipal cultural policy and affairs. From the be-

¹¹⁰ With regard to data of this kind, regular monitoring is possible via an evaluation of, above all, the Deutsches Bühnenjahrbuch (Published by GDBA, Hamburg).

¹¹¹ Only the top management positions were counted.

¹¹² Results of a survey conducted in 1998 by the Deutscher Städtetag. (Convention of German Municipal Authorities)

ginning to the mid 80s, female heads of cultural departments were great exceptions. They were not to be found at all in West German towns and cities with more than 250.000 inhabitants. Nevertheless, in 1994/95, in former West Germany, 8 out of 27 of the largest cities including Bochum, Bremen, Cologne, Frankfurt, Hamburg, Nuremberg and Wuppertal, had a woman at the head of their cultural departments (or female *Senators* in the Hanseatic cities). The scenario at the end of the 90s, is however, dispiriting: of the two Hanseatic cities only Hamburg still has a lady cultural *Senator* and in the major cities with over 500.000 inhabitants, only Cologne and Stuttgart still have women as cultural heads of department in office. In East German cities of this size there have been no heads of department for culture to date. In contrast, in 1993/94 and 1998/99 in East German towns and cities of up to 100.000 inhabitants, women were entrusted with the office of head of cultural department more than twice as often as in the West.

When considering the whole Federal Republic, the share of women as *political heads of cultural departments* in 1998/99 was the following: 13 of the 140 cultural department posts assessed in cities with more than 50,000 inhabitants were occupied by a woman. This corresponds to an average female percentage of 9%.¹¹³ Towns and cities of less than 100.000 inhabitants were below average at 8%, and cities of more than 250.000 inhabitants were above average at 11%.

Women have greater chances of reaching management positions in the field of *cultural administration* in the strict sense. Compared to 1980/81 the percentage of women as heads of section in rural development offices increased fivefold in 1993/94. In the former West German states the female percentage increased from approximately 25% to 29% in 1998/99. In eastern German towns and cities of up to 100.000 inhabitants, the position of head of section or deputy head of section is 37%. In the whole of Germany the figure is now at 27%.

In 1995, extensive data pertaining to the share of women in arts *associations and organisations*¹¹⁴ was collected by the German Arts Council, based on the results of a survey of 211 national cultural associations (return rate: 66%). Some of the most important findings include:

- In $\frac{3}{4}$ of arts associations, the share of women in leadership positions was under 50%;
- Only 23% of the associations were headed by a woman;
- The management of full-time branch offices was in line with a familiar pattern: the larger the office, the greater the likelihood of a man being in a top management post;
- Women are, in the majority of cases, heads of honorary branch offices.

A survey was carried out based on the update of a 1999 handbook of decision makers and leading administrators in cultural politics. The results are evident: "cultural politics is a man's domain", the standard cultural officer is "male, educated to secondary level and married with two children."¹¹⁵

¹¹³ Data on representation of women amongst cultural department heads and heads of section in rural development offices calculated on the basis of details in Jens M. Kroll, Taschenbuch Kunst, Architektur, Design 1998/99.

¹¹⁴ Repräsentanz von Frauen in Verbänden und Organisationen des kulturellen Lebens.(Representation of Women in Associations and Organisations of Cultural Life) A study commissioned by the Federal Ministry of the Interior. In: Deutscher Kulturrat (Publ.) Frauen in der Kultur. Women in Culture– Two investigations by the Deutscher Kulturrat. Bonn 1995.

¹¹⁵ Zimmermann, Olaf, Schulz, Gabriele (Eds.) Wer ist was in der Kulturpolitik? Deutscher Kulturrat. Bonn/Berlin 1999, P. 25–33.

3. Recognition and Support

Awards, Scholarships, Federal Acquisitions

Awards in the cultural field are somewhat ambiguous by nature. On the one hand, at least in the case of "money" prizes, it is a question of material support from a particular donor. On the other hand, as in the majority of awards, it is the recognition or "honour" which is bestowed upon a recipient by a particular donor, prominent jury or of an entire society which counts. One of the most important results of such public recognition is the immense and invaluable "publicity" that comes along with it and indeed motivates many organisations to donate prizes. On occasion, remarkable and ceremonial degrees of pomp and extravagance generate such publicity through the media. However banal, if associated with an artist's name, they can be quite beneficial to prize-winners and, therefore, can help to increase their "market value" and eventually, perhaps, their level of income. The "immaterial" value of such awards (prestige of the donor and possible sponsors, the originality of the objectives or the reputation of the jury and "symbolic capital" established by previous prize-winners) can not be underestimated. In the final analysis, they can bring benefits to an artist which are well beyond "material" or cash awards.

Distinction via awards or prizes should, at least in theory, be a symbol for outstanding quality. An evaluation of awards and scholarships¹¹⁶ can, therefore, be considered as "quality indicators". For our study on the status of women in arts and media professions, determining the share of women who receive prizes or awards is significant. Evidence from earlier empirical studies undertaken by the ZfKf¹¹⁷ proves that recognition of women's work via prizes and awards is an interesting indicator of the degree of equality and diversification which has actually been achieved in the cultural and media field. As stated, prizes and well-endowed scholarships can often become a key to professional success for female artists and media professionals especially because of the multiplier effect they generate; they are therefore to be taken seriously as components within positive support measures for women.

Evaluations of this kind are obviously only possible if a higher degree of transparency is created in this field of cultural promotion. For this reason, the Federal Ministry for Women commissioned the ZfKf at the end of 1993 to conduct the first stock-taking assessment entitled of the share of prizes and awards received by women: "*Trotz Fleiss – keinen Preis?*" (In Spite of the Pain – No Gain). The data presented here is based on this first evaluation and is within the scope of a new monitoring survey. The latter data source is the new edition of the "*Handbuch der Kulturpreise 2000*" (Handbook of Cultural Awards and Prizes produced with the support of Federal Commissioner for Culture and Media)

Summary of results (*Table 8*): The share of women which have received major awards or honorary prizes since 1994 has increased from 27% to 32%. In the case of promotional prizes and scholarships the percentage has risen from 32% to 39%. In spite of these considerable rates of increase, these new values are only encouraging at first glance since there has been a tremendous increase in the number of women working in the cultural and media field (cf. *Figure 1*) and an even higher percentage of students (up-and-coming talents) which have to be taken into account.

¹¹⁶ As can be seen through an evaluation of the *Handbuch der Kulturpreise*, Wiesand, Andreas Joh. - Zentrum für Kulturforschung (Ed.) *Handbuch der Kulturpreise 2000*, Bonn 2000.

¹¹⁷ Bundesministerium für Frauen und Jugend (Ed.). *Trotz Fleiß – keinen Preis?* Bonn 1994.

The following overview differentiates these results even further according to fields and cash value. Across the board, DM values of such prizes have increased, with the exception of those granted in the field of performing arts.

Table 8: Share of women receiving cultural prizes and awards according to different fields 1986-2000

	Prize recipients			Annual prize-money		
	Total	% Women		Total 1000 DM	% Share of women	
Fields	1994 -2000	1986-94	1994-2000	2000	1994	2000
Culture in general	5.154	21	33	13.259	33	34
Architecture / monument preservation	1.330	36	30	1.252	18	21
Visual arts	2.110	34	39	7.314	36	38
Performing arts	691	34	28	1.321	33	24
Design / arts & crafts/photography	1.129	24	39	1.513	32	36
Film	1.546	24	25	6.788	26	18
Literature	2.617	31	31	5.701	29	28
Media, journalism	2.779	22	30	4.935	18	34
Music	2.165	27	39	3.041	17	35
Socio-culture/other	838	21	24	4.971	15	7
All fields	20.359	27	32	50.095	27	28

Source: Evaluations by ZfKf for BMFSFJ - 2000.

Note: Only those names of prizewinners are taken into account in this assessment where the sex of the person can be determined beyond a reasonable doubt (= over 95%) and only the amounts of such prizes figure where the appropriate name is listed in the handbook database.

The findings of the 1994 study are still relevant today:

- The share of women amongst prize-winners remains below the expected level.
- This share is clearly lower in the fields of film and socio-culture activities and clearly higher in the visual arts, design, photography and arts/crafts, as well as in music.
- Fundamentally the following is true: In the case of endowed prizes, men receive larger sums of prize-money, promotional prizes on the other hand, are more frequently awarded to women.
- Honorary awards, eg. for life-time achievement, remains a male domain.
- The gap between the amount of promotional money awarded to women and their share of the awards is closing in most fields except architecture, film and above all in socio-culture where the picture remains bleak.
- Women are entering more competitions on their own initiative – or are forced to so because they are excluded from many of the "selected" winners of main prizes who are "insiders".
- Since the 1990s approximately 30 prizes for "women only" have been given, along with "anti-prizes" for behaviour hostile towards women and/or those which honour efforts taken in the interest of equality.

Only a small part of the extensive *promotional support measures for film projects* offered by the State and *Länder* are represented in the facts and figures. This is due to the fact that such prizes or scholarships are generally given to production companies. However, based on earlier studies conducted by the North Rhine-Westphalian Film Foundation in the first half of the 90s, the share of those films directed by women which received recognition was around 15% (more recent figures do not exist).

According to a press release from the Federal Ministry of the Interior, March 1994, the *Federal Collection of Contemporary Art* should be "viewed as representative as to the development of modern art within the Federal Republic of Germany", and therefore is of high symbolic value. At the time this statement was made, the Federal Government did not even own 100 works of art by women. In the period from 1970 to 1985 there were approximately 10 purchases of works by male artists for every one piece produced by a woman. Admittedly in recent years, this ratio has improved considerably, which could be the result of a recent parity of men and women on the purchasing selection committee.¹¹⁸ In comparison with the findings of 1995 there are now well over 100 works of art by women within the Federal collection. That said, the dismal consideration of women's work in the early years carries much weight. "Old burdens" of this kind could only be corrected through a more conscious, more specific examination of, and if necessary purchase of works of art by female artists, especially in view of the demands for a more representative selection.

Table 9: Share of work by female artists in the Federal contemporary art collection 1970 – 1998

Period	Total works purchased	Works by male artists	Works by female artists	% Female
1970-1985	462	418	43	9,3
1986-1994	352	290	56	16,2
1995-1998	97	76	23	23,2
Total Collection*	909	784	122	13,5

Source: Calculated by ZfKf using collection lists produced by the BMI.

* In 11 cases, the gender could not be determined. In three cases the artists were couples.

Representation of Women on Juries or other Promotional and Awarding Bodies

New data on the composition of awarding bodies will be provided by the 2nd ZfKf study, "*Trotz Fleiss – keinen Preis?*" in the Autumn of 2000. A preliminary evaluation is, however, possible. Table presents the share of women on juries which are awarded or mainly funded by the Federal Government.

Table 10: % Share of female prize winners and jury members, Federal awards 1978-2000

Women as...	up to 1978	1979–1985	1986–1994	1995-2000
Prize-winners	16	24	29	35
Jury members	11	16	37	38

Source: ZfKf evaluation for the BMFSFJ – 2000, Preliminary results.

Table 10 demonstrates, that the share of female prize-winners has consistently increased over the years. A commitment on the part of the Federal Government to increase public recogni-

¹¹⁸ The jury resigned in the Summer of 2000 and was replaced by a male "trustee".

tion for female artists has therefore paid off in the medium term. This can be seen as an implementation of the Act which governs "the appointment and dispatch of women and men in bodies of the Federal Government", which came into force in September 1994. It further stipulates that for every committee post to be filled, a man and a woman of equal standing is to be nominated by the awarding office.¹¹⁹ In the 2nd report of the Federal Government on the share of women on important bodies¹²⁰, which was officially noted by the Parliament on January 20, 2000, it is stated that every four years since the Act was passed, the share of women in Federal award granting bodies had only increased from 7% in 1991 to 12.2% in 1998. In addition to this, almost 30% of all bodies and committees were occupied by men.

These figures may well be generally higher in the cultural field, however the development should be comparable. Calls from the *Bundestag* to establish a database of qualified female experts would suggest that there is still a need to search out qualified female experts. The core problem is that equality will not be achieved in the composition of bodies and committees through the addition of extra members but by a willingness on the part of male members to stand aside and allow more women to take office.¹²¹

The already mentioned 1995 *Deutscher Kulturrat* study regarding the "Representation of Women in Associations and Organisations of Cultural Life" revealed that 54% of the associations surveyed supported gender parity in jury composition in the field of promotion of individual artists. However, equality remains a sensitive subject as evidenced from the survey results and comments made by the respondents. Opponents and supporters of gender parity fall quickly into the old "quality" discussions – almost as if a unity of gender and qualification could only be possible in the case of men.

4. Education and Training/ Academic Careers

Women as Students and University Professors

Those gainfully employed in cultural professions have significantly higher levels of *education or qualifications* than the employed population in general. This is particularly true with regard to women. For example, the share of women with university and professional college degrees is three times as high in culture and more than twice as high among men than the overall average. Out of a total number of approximately 1,82 million students in Germany, more than 79,000 (4,4%) students were enrolled in subject areas of art/aesthetics and art history in the winter semester of 1997/98. A further 15,394 (0,8%) students in the field of mass communications/journalism. Differentiated according to gender, this would be approximately 3,6% of all male and 7,2% of all female students.

The trend towards obtaining an academic degree remains stable. The share of women with a university or professional college degree is 37% and has increased between the years 1993 and 1998 by 27,5% (men 36% representation and 20% increase). At the same time, the share of male and female artists without educational qualification continued to fall to 16% (women)

¹¹⁹ Presse and Informationsamt der Bundesregierung (Publ.). Sozialpolitische Umschau, No.417/1994 dated 26 Sept. 1994, P. 20.

¹²⁰ "Frauen in Gremien berücksichtigen". In: Blickpunkt Bundestag 01/2000.

¹²¹ Cf. "Frauen als Akteurinnen im kulturellen Feld – Frauen in den Bereichen Kirche, Wissenschaft, Gewerkschaft, Wirtschaft, Politik". A study commissioned by the Bundesministerium für Familie, Senioren, Frauen und Jugend. in: Deutscher Kulturrat (Publ.) Frauen in der Kultur. Bonn 1995, P. 135.

and 19% (men). In the winter semester of 1997/98, the female percentage among all *students* was 43,5%. In those subject areas pertaining to culture and media professions it increases to over 61% but can even reach values as high as 75% and above in individual subject areas such as librarianship, art education and art history. In contrast to this, the female percentage in some specific fields of music, for example, courses for music directors, composers and sound engineers is still very low: between 10 and 25%.

Figure 1, in the comparative introduction to this book shows comparison of the share of female students (61%), female lecturers/staff (35%) and female professors (22%) in the fields of arts, mass communication/journalism studies at all German universities. It highlights the well known problem with regard to the representation of women among teaching and research personnel, which are generally state run.

The third supplement to the report "*Frauen in Führungspositionen*" (Women in Management Positions), which was presented to the Federal Government-Länder-Commission for Educational Planning and Research Support (BLK) in June of 1999, took stock of the promotion of women in the field of science. According to this report, the share of women among all university professors at the end of 1998 was 10%. In the subject areas of arts and cultural sciences, the share of female professors is significantly more positive in comparison to other fields; between 1992 and 1998, the share of women increased from 17,6% to 21,9%. Career opportunities for women should increase in the near future considering the aging of the current university staff and the increasing numbers of applications by women for such positions. In spite of this positive trend, the discrepancies between the share of female students and graduates on the one hand and female role models on the other, remain evident in many arts subjects as has been revealed through an examination of the staffing plans at art and music academies.

According to the most recent information (1998), the share of women among the scientific and artistic staff at art and music academies amounts to 31%, among full-time professors the figure is 23%. There are quite considerable differences between individual subject fields.

Table 11 on the next page clearly demonstrates the differences between subject areas. For example, the field of music and music education, which claims approximately two thirds of the entire staff, has a share of 31% women. Their representation in courses related to the performing arts is significantly above average at a figure of 39%. Fortunately, the number of female professors have more or less doubled in all subject fields. In the field of architecture the 1998 share of females was 14%. Expressed in absolute figures this means that now there is not merely one but a total of nine female professors facing a total of 52 or 53 male colleagues. Considering the 1992 figure for female visual arts professors (5.7%), this figure has now tripled to 24%. The latter trend can be seen in all parts of Germany, however, in the eastern *Länder* the growth figures were remarkably higher where their representation has increased from 7.4% to 36.4%.

The question which had been raised in "*Frauen im Kultur- und Medienbetrieb II*" as to whether the reorganisation of universities in the former GDR could possibly have a negative effect on the situation of female academics has not proven to be true. On the contrary, the opposite appears to be the case since women seem to have been able to profit from the restructuring.

Table 11: Women as specialists and professors in arts and music academies, 1998

Subject areas	Scientific artistic personnel		Professors		Lecturers and other specialist personnel			
	Total	% W	Total	% W	full-time		part-time	
					Total	% W	Total	% W
Art / art sciences in general	101	30	47	15	29	48	25	36
Visual arts	778	24	323	18	213	21	242	36
Design	711	30	201	18	178	37	332	34
Architecture	137	25	64	14	37	41	36	28
Performing arts	1066	39	237	33	157	45	672	40
Film and TV								
Theatre science								
Music	5440	31	1340	24	414	43	3686	32
Music education								
Total	8233	31	2212	23	1028	38	4993	33

Source: Compiled and calculated by ZfKf according to *Statistisches Bundesamt* (Publ.): "Personal an Hochschulen", FS 11, Reihe (Series) 4.4, 1998.

* Incl. guest and honorary professorships.

However, if one is to examine the individual universities more closely, another more "political" factor comes into play which leads us to expect that for women in the East of Germany the competitive struggle for lucrative posts in the academic field is more than likely to their "location disadvantage". The following example is no exception with regard to the filling of professorship posts at (art) universities:

"All twenty of the advertised professorship posts at the Department of Art at the Bauhaus-University Weimar, which was re-established in 1993, were filled by Western female artists, artists and art historians..."¹²²

Since obtaining a career in a German university is a fairly "long-drawn-out" process, it is to be expected that the Länder support programmes for women, which have been established in the mean time and which are of interest for cultural and media science subjects, may well not take complete effect for a few years to come. Examples include the Dorothea-von-Erxleben programme in Lower Saxony or the Lisa-Meitner programme in North Rhine-Westphalia.

The speed at which the number of female music students has increased is the greatest by far. For example, in one of the subject fields, which were earlier "in deficit" of female students, that of jazz/popular music, their share in the last four years increased from 15% to 22%. However, it must be noted that until now, training of professional musicians in rock and pop music was not offered very often as a degree course at conservatories. Practical experience is by far considered to be more important in this field.

¹²² Schönemann, Herbert. Künstlerinnen in den neuen Bundesländern. Konrad Adenauer Stiftung (Publ.). die Frau in unserer Zeit. 3/98. Zwischen Traumberuf und Alptraum – Frauen in der Kunst (Between dream profession and nightmare – Women in Art), P. 12.

Incidentally, the picture is somewhat different in basic and initial musical training, in which *public music schools* play an important role: The share of female music teachers at music schools is 51% which corresponds with the high percentage of female students in the subject of music education at universities. The steep gradient of hierarchy takes its toll again: only 20% of the heads of public music schools are women.

On the Content of Education and Training Programmes

Artistic talent is without a doubt one of the fundamental prerequisites for success in the art market. Success, however, is not something that automatically comes along with good work - one of those facts which women often do not realise or deal with progressively:

"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 manage 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."¹²³

Being able to recognise the rules of the public and private art and media market and either being able to use them for one's own profitable ends or to consciously disassociate oneself from the same, would most certainly be a task the art and music universities should have to deal with. This is still not taken into account enough in the official curriculum but instead finds its way, more and more, into a "secret curriculum", which is pursued by the teaching staff and is offered more unconsciously than consciously. Female students, as has already been confirmed by the figures, are still at a disadvantage when compared to their fellow male students in spite of all their progress. Women remain a very scarce commodity as professors - and thus potential role models at many art universities.

Just how important role models are for the new generation can be illustrated particularly well using the field of *design as an example*. This field requires students to 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 they are facing has become increasingly competitive on an international basis including new conditions created by *E-Commerce*. Contacts with prominent designers from other countries, which should be established during training, are also very important. 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.

New approaches to design are being consciously implemented by female designers involved in education. The abandonment of what they consider to be outdated "hard" and "soft" roles or stereotypes and a new departure towards "holistic design studies" which integrates the individual disciplines is being promoted. Uta Brandes, professor of design at the Cologne *Fachhochschule*, elaborates such new concepts in a summary published on the Internet (cf. the following page).

¹²³ Petzinger, Renate. Zur Entwicklung der Kunst von Frauen im 20.Jh. in Stadt Erlangen (publ). Dokumentation Erlanger Frauen Kulturtage from March 16- 21, 1994, Erlangen 1994, P. 39.

What does Design have to do with Gender?

By Uta Brandes (from the Internet – www.ds.fh-koeln.de/iwd/brantxt.html)

- 1. From the beginning and even today there is a fragmentation in design - both de facto and notional – into "hard" and "soft" areas: Industrial and Product Design and now Media and Interface Design on the one hand, Textiles, Jewellery, Ceramics etc. on the other. This division is based on a hierarchy. "Soft" design comes behind "hard" design in its social and economic significance.*
- 2. Social stereotypes categorise designers according to a "natural" competence which is assumed: Design activities in which the female element can supposedly be found, i.e. in the decorative, the playfully-creative, in tailoring/dressmaking, sewing and handicraft; in everything, therefore, which is defined as being like housework.*
- 3. In the mean time new work areas are being added to the above such as public relations work, communication, journalism, work in design centres and design museums. These may well mean new opportunities for female designers but at the same time fall into the same areas of society as the classic activities because of their "feminisation". One satisfies oneself – we knew it all along – with regard to the communicative, emphatic, intuitively-patient female abilities, by making use of them professionally.*

Ways out of the Dilemma

- 1. New forms of education and training in which the antiquated division of labour into isolated specialist areas is abandoned in favour of a complex and holistic form of design study. In Cologne, for example, in the subject field of design, which has devoted itself to a future-orientated form of training, it is already becoming clear after five years that the female design students are able to perform with the same matter-of-factness – and with excellent results – in those fields of study which were deemed to be typically male.*
- 2. It is nonsense to want to read the gender signatures on finished products or concepts in accordance with the conventional gender stereotypes. On the other hand it is interesting and promising to analyse possible gender differences within the design process itself.*
- 3. What has - until now - not only been assumed in women as a competence, but also expected of them, could now prove to be an opportunity: The organisation of everyday life, a comprehensive responsibility and synthetisation of contradictory requirements - the strong orientation with regard to utility value, empathy and ability to react quickly to the unexpected enable them to take on the new challenges, with which design is now faced, having learned in an innovative instead of a conventional manner.*

Special aids and transitional projects are required in order to ease the difficult transitional phase throughout the whole of the arts and media sector between studying and professional life. Such tools are increasingly important if, for example, talented up-and-coming female architects can avoid becoming "drawing maids" in the office of a male colleague - or end up in the marketing department of a pre-fabricated part manufacturer. They can also help qualified female film directors which are currently assistant directory or executive producery, to fully exploit their talents. On occasion, there have been public promotional initiatives. Universities, for example, have organised events on "gender planning" or have arranged corresponding interdisciplinary lecture courses on gender (such as those at the *Hochschule für Musik und Theater, Hamburg*) and have often formed special committees.

In the field of radio and television, many professions have undergone great changes due to digitalisation and networking, for example, in sound engineering, picture editing and journal-

ism. Some traditional (analogue) jobs are, therefore, endangered. To what extent women will be affected by the pending changes depends on the opportunities given to them in their training programmes. Overall, in 1999, the participation of women in further education or training programmes provided by public broadcasting companies was above average at 51%. As there are no gendered statistics of the various training courses available, it is not possible to say whether women are setting priorities in such fields.

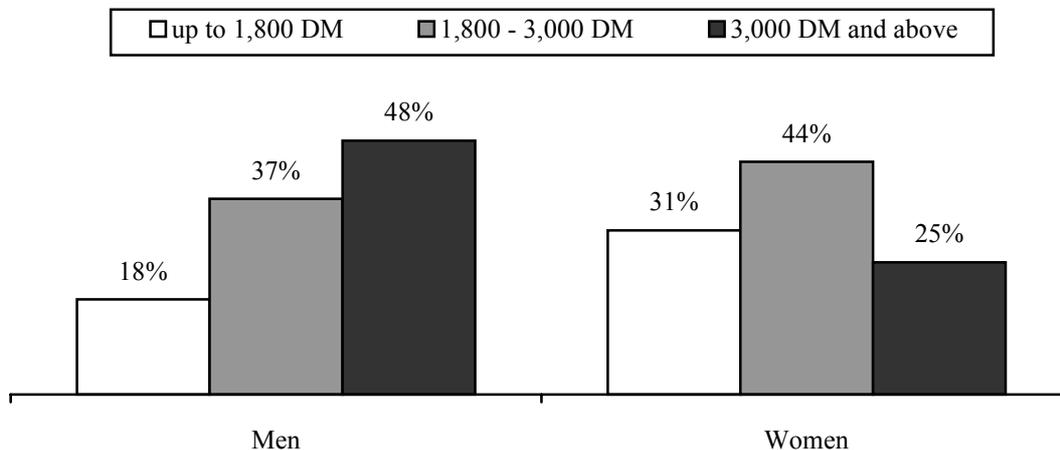
Training and further education of staff and junior members of staff both in editorial and in artistic-technical professions is the "key" to equality. A considerable degree of responsibility rests with the broadcasting companies themselves since many of the professional skills required can only be acquired via a period of practical training or through further education and not in corresponding courses at universities or through trainee positions in other companies.¹²⁴

5. Remuneration, Contracts and Social Situation

Share of Women in Different Income Groups within Various Arts and Media Professions

The micro-census details on *monthly average income* (net income from full-time employment) are limited since, on the one hand the figures are derived from self-classification, and on the other, total net income is comprised of assets, benefits etc. In view of the high proportion of self-employed in our professional groups, it must be taken into account that it is very difficult to calculate monthly net income due to the nature of the work (monthly income is not always guaranteed) and to make annual income tax assessments. If such data is used, like in the following *Figure 7*, it can be hardly adequate for studying levels of income, but can be used to compare the make-up of individual income groups from a gender perspective.

Figure 7: Average income for men and women in artistic professions, 1998



Source: Calculated and processed by ZfKf on the basis of micro-census data from the Federal Department of Statistics for 1993 and 1998.

The lower rates of pay on entry into the profession and on re-entry into the profession have an effect on women. While men in the age group of up to 55 have generally established themselves professionally, a portion of women in the same age group are returning to gainful em-

¹²⁴ Lothar Manhart. *Hörfunk- und Fernsehberufe mit Ausbildungswegen*. Munich 1999.

ployment. The main difference being that male colleagues with professional experience have already moved up the ladder into higher positions.

A look at the economic and contractual situation of women in the individual professional fields reveals not only considerable difference, but a positive outlook for the new generation. For example, in her article "*Goldene Zeiten für Literatur*" (Golden times for literature) within the scope of the *taz*-series, Summer 2000, Nadine Lange remarks on the "unusually large number of successful, relatively young female authors making their debut"

"The most astounding and pleasing fact about the great breakthrough of new women authors is that their image as women writers has been expanded enormously. Gone are the days when female authors could only be imagined as mollycoddles with their backs to the world, who like nothing more than to write poetry. A large part of the ground work was done by the "Superwoman-Faction" who managed to break down the old woman writer clichés with their best-sellers filled with the wrath of housewives. They are now joined by more and more woman writers who write as differently as they are themselves. Everything is allowed and everything is read. (...)"¹²⁵

The hope remains that, some day, these new prospects will have an effect on the royalty income of female writers. Until now this has been only too inadequate, especially in the case of woman writers over the age of 40. Due to the lack of other data sources, we must rely on figures from the *Künstlersozialkasse*. In May 1999, 24,659 insured persons were registered, of which 44.3% were women. In the case of the 7,818 new comers listed as of January 1, 1999, the percentage of women was much higher at 51.5% - a further indication of the fact that there is a growing influx of women in this field. Generally speaking, however, men have earned approximately 30% more than women, a difference which drops in the 30-40 age group to approximately 20%. In the group of under 30s to approximately 10%. This is, nevertheless, a signal which can be carefully considered as a positive trend.

The IG Medien (Media Union) pay scales for freelance journalists and photographers shows only slight differences with regard to average annual income: "In freelance journalism women earn about one sixth less than men – although in direct comparisons of daily rates generally do not reveal any gender-specific differences."¹²⁶

In the *theatre*, for example, the ratio of male to female roles (in the case of classical writers) is estimated at 80:20; in the case of modern writers - 70: 30.¹²⁷ As a consequence a deficit manifests itself between the number of trained actresses and the number actually required in practice. In a study on the economic situation and level of social protection for performing artists in Germany, the former manager and artistic director in Würzburg, Joachim Groeling, is quoted on the subject of the income of actresses:

¹²⁵ Nadine Lange. Invasion der Freundinnen. Goldenen Zeiten für Literature (XII). Fräuleinwunder ist ein lächerliches Wort. in *taz* dated July 15, 2000.

¹²⁶ IG-Medien (Ed.): Honorarspiegel 1999. Survey among freelance journalists and photographers (m&f). Supplement in *Menschen Machen Medien* 12/99, P. 3 (The pay scales are also published on the Internet and are constantly updated: <http://www.OnForTe.de/Freie/honorar.htm>)

¹²⁷ Cf. Maria Kräuter. Berufsfeld. Darstellende Kunst. Deutsche Ärzte-Verlag - Cologne.

"Certain art subjects are just harder to come by in the market than others. For me this means that in the case of bottle-neck subjects I have to offer higher fees than where there is an excess of offers. There are many more offers from female soloists than from male soloists."¹²⁸

Equal status for actresses and equality in their financial position would ultimately require equal status for women in scripts and consequently, according to the opinion of many women in the theatre, an adequate consideration of topics relevant to women in theatrical plays. Therefore, the financial support of ensembles and/or group projects, which open up greater scope for women in artistic direction and allow a greater degree of realisation of subjects relevant to women, is still seen as an important form of promotional support.

From an interview with the prize-winner of the Gabriele Münter-Prize 2000

Regina Wyrwoll: Which deficits are you still aware of in spite of the increased presence of female artists in the art market?

Rune Miels: My experience is that nowadays many very young female artists are given a first exhibition opportunity. However, then that's often it. There is little interest in the continuity of work – people tend to have more of an eye on the novelty effect and a quick change of names. Art by women is still seen as secondary. It exists, agreement has been reached on that, but it isn't really important.

Regina Wyrwoll: Does this also manifest itself in the prices?

Rune Miels: Of course, with very few exceptions, and the statistics are proof of this. Women are not allowed to penetrate the upper price sector achieved by a Georg Baselitz or a Markus Lüpertz. These are marketed via the so-called, world-wide 'cliques' – one could even say through the 'international art family'. Large gallery owners, who should really be called dealers, museum directors, auction houses, collectors with large amounts of money and of course art critics as well. This group has no interest in female artists or female art. There is no added value to be made from them simply because of the generally low prices. Unfortunately there are fewer and fewer gallery owners who see it as their task to help co-develop the work of male and female artists over the long term.

Regina Wyrwoll: That doesn't sound very optimistic. Could this situation not change in favour of female artists?

Rune Miels: My hopes are on the changing self-perception of younger generations. The fact that the verdict against women's art is no more, opens up new opportunities. However, it is my opinion that the art market hasn't really recovered yet. It can all be put in a simple formula: People are buying lots of shares and little art.

A significant disparity between the percentage of commercially successful *female instrumental soloists* and the numbers of female students in the subject field of instrumental music has long been observed. While the share of female students of instrumental music is 56%, their share in the list of artists held by the *Verband deutscher Konzertdirektionen* (Association of German Concert Direction) is 22%. Nevertheless, there has been an increase over the past five years.

A negative attitude towards female musicians has long been, and sometimes still is, trendy in famous *orchestras*. Such attitudes obviously have an effect on contracts and remuneration. The case of Abbie Conant: At an audition the female trombonist played behind the curtain as "Mr.

¹²⁸ According to Klaus H. Revermann. Theater zwischen Kunst und Kasse. Geschichten, Kommentare, Interviews und Rundfunksendungen 1975-1985. Ed. Ronge, Volker. Wuppertal. 1985.

Conant" to the Munich Philharmonic and was given the post as soloist. As "Mrs. Conant" she was degraded to second trombone after a probationary period. Before the courts she was again granted the position as soloist. In return, the orchestra management put her in a lower income bracket with 1,000 DM less salary. Back to court, she had to fight for a salary level which corresponded to the 15 other solo wind players. By the way: The objection that women are hard to employ in orchestras because of the threat of maternity leave etc. has recently been invalidated. In the Gürzenich and Cologne Radio-Symphony-Orchestra, two male musicians are currently on paternity leave.

Social Security Conditions, Child and Family Assistance

As is the case in other professional fields, changing work structures and time models are considered an important prerequisite for the equal participation of women in qualified positions and in particular the creation of part-time posts even in top positions. Particularly in the field of the media, the trend is that the desire for "family *and* profession" can be fulfilled generally, but in the case of women, this quickly becomes a question of "family *or* profession".

The change in terminology recently announced by Federal Minister Christine Bergman from "Erziehungsurloabs or maternity leave" – a misleading term from the very beginning – to the term "Elternzeit – parenting-time", describes a concept from which professional reality is still too far away. Compelling measures to divide child-raising time in the first three years between both parents, as is commonplace in Sweden, for example, are in part being called for from within the ranks of the media. These are, however, matters which strongly intervene in individual plans regarding family and are considered to be inappropriate as long as the scope of the state influence has not yet been exhausted in other places.

A future-orientated family policy can not be realised with a taxation and social insurance policy which puts men in work as the sole bread winners of the family and women at home.¹²⁹ The trend towards gainful employment of women is increasing. Whether couples decide to have children will depend less on finances than on the possibility of reconciling professional life and family – through, for example – the expansion of child care facilities. Architects and town-planners could well contribute towards putting such plans into action. In addition to creating better social conditions for artists, better overall social policies need to be developed.

¹²⁹ Irene Dingeldey. Begünstigungen und Belastungen familialer Erwerbs- und Arbeitszeitmuster in Steuer- und Sozialversicherungssystemen – Ein Vergleich zehn europäischer Länder, Instituts Arbeit and Technik 1999.

6. Professional or Political Strategies

Legislation and Special Policies for the Promotion of Women

The appointment of Angela Merkel as leader of the CDU opposition in Berlin has somewhat changed the image of the Christian Democrats and led the magazine *Der Spiegel* to write:

"Lilac message. CDU-leader Angela Merkel makes it possible. Chancellor Gerhard Schröder, self-confessed macho, now has to show an interest in women's policy." Since then, the article goes on "(...) he can pronounce the magic word 'gender-mainstreaming' perfectly and even knows what it means: 'to examine the actions of government with regard to the equality of women, if I have understood it correctly.'"¹³⁰

It was in fact the new Federal Government which, in 1998, held out the prospect for a new women's policy in its coalition agreements, the government wishing to make a "major social reform project" on the equality between men and women. This matter was given some emphasis via an action programme called "*Frau und Beruf*" (Women and Work), the effectiveness of which requires longer-term monitoring. In the summer of 2000, the Minister for Women presented principles for a new law on equality within the private sector, which is intended to increase the "percentage of women in management levels".

Until now, part-time work has limited the competitiveness of many women in the labour market as it does not offer any prospect of achieving a higher position. Granted, the 2nd Law on Equality, which came into force in the Autumn of 1994, does stipulate that senior and management functions in the Federal administration be advertised as full and part-time positions. Any translation of this law into the private sector will take a long time, as initial reactions to the announcement of the new law have indicated.

As long as part-time occupations are primarily used by women as an opportunity to reconcile job and family and a redistribution of work is therefore not borne equally by both sexes via reduction in working time, they will tend to reinforce traditional roles since the disadvantages of types of employment such as these, i.e. losses in old-age provisions, financial dependency etc, continue to be a problem, mostly for women.

The rate of employment of women in academia and research is an indication of the seriousness of the measures to "promote women", which were implemented in the university reform programmes of 1990 and 1991. The possibilities for equality are known¹³¹ and sometimes they even work – as can be seen in the way jobs are now advertised. In contrast, the way in which plans for the promotion of women were dealt with gave cause for objection. In this regard, a working group of the State Commission for Educational Planning and Promotion of Research (BLK) stated:

¹³⁰ Susanne Fischer. Lila Botschaft. in *Der Spiegel* 24/2000, P. 40.

¹³¹ Cf. Bund-Länder-Kommission für Bildungsplanung und Forschungsförderung: Förderung von Frauen im Feld der Wissenschaft, booklet 19, Bonn 1991.

"The obligation to produce plans for the promotion of women was only implemented in part in the Länder. The reasons for this vary and lie essentially in problems regarding approval in the university senate. The share of women among academic personnel, which is, as before, far too low, clearly indicates that there are deficits in carrying out existing plans for the promotion of women. Therefore, what is most lacking in the plans for the promotion of women currently in force are binding regulations to produce subject-specific targets (...)." ¹³²

Although statements of this kind with regard to culture-related subjects may not be valid to the same extent and/or to all universities (most certainly less so at art academies than at traditional universities), there are indeed fundamental deficits which affect them.

Promotion Practises in the Cultural and Media Field

The individual *Federal Länder* and local authorities have chosen different approaches to achieve equality for women¹³³, even in the arts and media field¹³⁴. Just two examples:

In North Rhine-Westphalia the *Frauenkulturbüro NRW* (Women's Cultural Bureau) was established in 1991, with the aim of "offering a forum that would make public the discrimination to which female artists in the cultural field are subjected."¹³⁵ This model is being financed by the *Land* and by local authority contributions. There is no intention to provide financial support for projects or female artists directly, but to support the development of networks and organisation of projects. In addition, applications for support by women may – as is also usually the case in other *Federal Länder*, be submitted to the Ministry charged with equality and various other ministries, for example, the Ministry for Culture and/or Education.

Specific cultural support for women has been given in Hamburg, Berlin and Bremen, as well as in various other towns and cities throughout Germany. For example, as early as the beginning of the 1980s, Hamburg established a budgetary item for "women's culture" and since 1986 has had its own department for women's culture. This provides approximately 200,000 DM per annum for the safeguarding of infrastructure and approximately 100,000 DM for project support, which are awarded via an advisory committee.

The establishment of such programmes favouring women is often seen as an intermediate solution. These programmes will cease to exist if the promotion of women is mainstreamed at all political levels and the available financial funds are distributed equally between both sexes. The specific promotion of women as such offers "no guarantee that they will be able to

¹³² Cf. Bund-Länder-Kommission für Bildungsplanung and Forschungsförderung. Förderung von Frauen im Bereich der Wissenschaft. Fortschreibung des Berichts aus dem Jahr 1989 (Continuation of the 1989 Report), booklet 53, Bonn 1997, P. 9.

¹³³ For a general overview cf. Deutscher Bundestag (publ.) Zweiter Bericht der Bundesregierung an den Deutschen Bundestag über die Gleichstellungsstellen in Bund, Ländern und Kommunen, Drucksache 12/5588 dated August 27, 1993 and Maria Böhmer. Gesetze zur Gleichberechtigung von Männern und Frauen in Bund und Ländern, Konrad-Adenauer-Stiftung, Sankt Augustin 1994.

¹³⁴ Cf. the KMK-Dokumentation Kunst und Kultur von Frauen, Bonn 1996, which was mentioned at the outset of this paper.

¹³⁵ Frauenkulturbüros NRW e.V.

take their place in art and culture. Other support structures must be assessed as to whether they really do promote art by women or whether they tend to prevent it."¹³⁶

The prerequisite for any such review is transparency. Since 1989, an annual report of the Senate Administration for Cultural Affairs to the Chamber of Deputies in Berlin has, indicated measures in the field of support for male and female artists. Even the aforementioned report "*Kunst und Kultur von Frauen*" (Art and Culture of Women) presented by the Standing Conference of Ministers of Culture, Education and Church Affairs (KMK) goes in this direction. The central concern of the KMK was to show to which extent active female artists are reached by promotional measures of the *Länder*. At the same time their report, which is to be updated shortly, succeeded in creating a basis for regular self-monitoring and for the creation of further measures within the *Länder*.

Successful changes in the composition of supervisory bodies in *broadcasting* – such as in the Broadcasting Council of *Norddeutscher Rundfunk*, have resulted in a "gender-switch". In 1999 they had more women than men (33:25). New state agreements stipulate that organisations with a seat on the Broadcasting Council of the NDR must appoint a woman "for at least every second period of office". The rotation of the chairperson, which is also indicated in the state agreement, will mean that a woman will occupy the top position of the NDR Broadcasting Council for a period of 15 months. Similar developments are also to be expected at WDR, when new legal regulations take effect.

The new state equality laws, or those on the promotion of women, will have to be taken into account in all public broadcasting companies. According to the Commissioner for Women at the *Saarländischer Rundfunk*, plans for the promotion of women, which came into effect in 1996, has come 10 years too late. Management positions above all remain unaffected. Due to current personnel cutbacks, the existing structures in management functions are being reinforced as job postings are only issued internally.¹³⁷

Measure to *dismantle professional "male domains"* are important: In order to improve the overall status of camerawomen, *femme totale*, the international women's film festival founded in Dortmund in 1987, will from 2001, be organising training workshops for women in the field of camerawork. This will be done in co-operation with the Dortmund Fachhochschule. A camera prize for women is planned to be awarded at their next festival. Similarly, concrete measures such as training workshops for the still relatively small number of women working in the field of rock and pop music, the organisation of concerts and European networking are being offered by the *rocksie!* initiative (Dortmund). The *Verband der Filmarbeiterinnen e.V.* (Association of Female Film Workers), emphasises the artistic work of women in fields like film décor and make-up, camera, costume, music and editing by awarding a prize for women – the *Femina-Film-Prize*.

The *private sector* and womens' networks can present further examples of current trends. In 1977, only a few years after the first *Frauenbuchverlage* (Women's Book Publishers) tried to enter the market, one of the *major publishers*, Rowohlt (Holzbrink-Group), created a paperback series "*neue frau*" (new woman). In 1978, Fischer and Herder followed suit, with dtv, Piper and Suhrkamp joining the club a little later.

¹³⁶ Kandler, Susanne. Förderung von Frauenkultur in Hamburg. in SPD-Landtagsfraktion (Publ.) Forum Frauen und Kultur, Düsseldorf 1994.

¹³⁷ Barbara Lessel-Waschbüsch, Equality Commissioner at SR, in a phone conversation with ZfKf, 1999.

Peter Wilfert, the new programme manager for the Rowohlt publishing group concedes that this market has yet to be exhausted:

"In spite of its great number of female writers, Rowohlt has a fairly "male" exterior image, which goes back to Hemingway and Tucholsky. Literature for women has come off badly in the past. This is a field in which we must expand our programmes – and not just in the field of entertainment. Our primary target group is bookshops and 98% of the staff in bookshops are women. Apart from that women read more than men. That's why those genre which only appeal to men are hard to sell in Germany."¹³⁸

This highly competitive market, with an increasing number of book titles and their presentation via capital intensive advertising strategies employed by the major publishing houses, forced a series of specialised women's publishers to professionalise and restructure some 15-20 years ago. Consequently, some earlier feminist ideals were abandoned, in many cases.

In the case of the *visual arts*, there have been several exhibitions organised over the past decade which related to female artists in general or to the field of "feminist art" in particular – although the levels of quality ranged from very good to very well meant. Again and again it proves to be a controversial question, whether women should have exhibitions organised for them or whether they should take the initiative themselves. It is interesting that the problem of the numerous art exhibitions which still only feature work by men is only rarely discussed, while female artists, rightly or wrongly, often fear a label of "feminist" when participating in exhibitions just for women. Their fear of "female ghettos", is expressed in a statement of one woman adviser in the Hessian Ministry for Women:

"the fear is so deep that they view it as more damaging to their reputations if they exhibit in institutions for women or together with other women. (...) Many gallery owners, male and female and even female art managers in public institutions, shrink from the very thought of women's exhibitions using the same arguments as the female artists themselves."¹³⁹

In spite of this, there are more and more local and national exhibition initiatives, associations and female artists' networks emerging. Here are some examples:

- *Special exhibitions and art markets for women* (for example, the GEDOK association covering the whole country, as well as local initiatives);
- *Multidisciplinary events, symposia or festivals for women's art* (such as "Hammoniale" in Hamburg, closed in 1999 due to lack of funding);
- *Workshops for female artists*, providing exhibition space and artistic working opportunities even in the field of new technologies (e.g. the artists' yard "Die Höge");
- *Internet pages*, intended to expand the market for female artists (e.g. www.frauenart.de);
- *Catalogues, studies or main focus publications*, often supported by public bodies;

¹³⁸ On the reshuffle at Rowohlt. "Zwei Kieze. Nikolaus Hansen und Peter Wilfert bilden die neue Doppelspitze bei Rowohlt. Ein Interview mit den beiden Geschäftsführern." In Börsenblatt No. 86/1999.

¹³⁹ Ritzefeld, Brunhilde. Ohne Netz und doppelten Boden. Künstlerinnen zwischen Individualismus und öffentlicher Finanzierung, in: Frauenbüro der Stadt Kassel et.al. (Publ.). Mittel und Wege für Frauen und Ihre Projekte, Wiesbaden 1994, P. 12.

- *Specific training programmes to aid female artists in becoming more professional* (such as the project "GOLDRAUSCH" in Berlin, working since 1990 with the Senate and with EU funding);
- *Qualification courses for aspiring female gallery owners* and other professions in the art enterprise (e.g. organised by the Frauen Museum in Bonn).

The *Frauen Museum*, which has existed in Bonn since 1981, has indeed become an important institution for unusual, multidisciplinary presentations, public discussions and continuing strategies for training. In addition it offers studio space for female artists and is active in the field of documentation and archives.

From such activities and similar projects in fields like music, theatre, film or architecture, it has become clear that many women do not pin all of their hopes on the government or other authorities to improve their situation. On the contrary – as is suggested in the title picture by Claudia van Koolwijk – they take their fate into both hands and are going professional.