

FEMINISATION TRENDS AND PROFILING THE FUTURE

Women in Arts and Media Professions: Portugal¹⁶²

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1. Introduction

The Portuguese contribution to the research project on *Women in arts and media professions* is one which had to make several compromises. The conditions necessary for a more complete report did not exist as available information was incomplete and not entirely reliable.

Fortunately, there has been a tradition of women's studies in Portugal, in which the Commission for Equality and Women's Rights has played an important role and who has requested this report from the Cultural Observatory.¹⁶⁴ The status of women in the field of culture has remained unexplored and thus, in spite of its limitations, this report breaks new ground. A truly complete report would require exhaustive and in-depth coverage of all the sectors in the cultural field and a broader examination of women's participation in arts administration and management positions and their access and contribution to media/culture power structures.

In this report, we will present a statistical overview of women's occupational status in the cultural sector, along with a look at institutional frameworks such as unions and professional associations, using a few specific cases: female journalists, women in music, in the performing arts, film and photography. We will also touch briefly on the issue of copyright, as an indicator of women's representation in such associations. Finally, we will present a specific profile of young artists; both male and female, made possible through the results of a survey carried out in 1995.¹⁶⁵

2. The Representation of Women in Different Artistic and Non-Artistic Professions in the Cultural Sector: 1970-1991

Three editions of the census survey from 1970, 1981 and 1991 have been used to understand the changing status of women in the arts/culture labour market, from the perspective of both

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¹⁶⁴ The request was made personally to Idalina Conde, an associate with the Observatório das Actividades Culturais. Their institutional partnership with the Commission is well-founded and is a recognized authority in the field of cultural studies in Portugal. In the near future it will develop a broad research project on cultural professions and cultural labour markets. João Pinheiro, researcher at the Observatório, collaborated in the preparation of this report. At the Commission, I would like to thank Ana Borges for her cooperation and assistance.

¹⁶⁵ José Machado Pais (coord) et al., *Inquérito aos artistas jovens*, Lisboa, ICS – Instituto de Ciências Sociais, 1995.

artistic and non-artistic professions (*Tables 1A, 1B*)¹⁶⁶, and from a more global perspective of employment in various cultural sectors (*Table 2 and Table 3A*).

Although category changes and/or category aggregations prevent a direct comparison between the different census survey years, (see *Table 1B* for details), the figures demonstrate the beginnings of "feminisation" in certain professions in the 1970s, which has since become a dominant characteristic throughout Portuguese society. Since then, women – who constituted 51,8% of the nation's population in 1991 – have entered the job market and educational system (particularly higher education) en masse. Note that, in 1960, women represented 29,5% of university students, while this percentage reached 55% in 1991. However, these figures apply only to a narrow segment of society given the low overall level of schooling in Portugal. In 1960, only 0,8% of the population had access to secondary and tertiary education. In 1991, only 6,3% of the population had such access¹⁶⁷.

In specific arts professions, the demographic growth that occurred during the 1970–1981 period (+27,4%) is primarily due to an influx of women (+103,4%) entering the labour market. Although men maintain their dominant position, the initial disparity (84% males vs. 16% females) had decreased by 1981 (75% males vs. 25% females).

We can see from the 1991 figures presented in *Table 1B* that the gender gap between men and women in the visual, performing and literary arts has decreased (67,8% vs. 32,2%). The same table also shows that women make up the majority of workers (57,8%) in fields such as museums, archives, libraries, documentation, traditionally known as a "women's field". The overall average when combining these two groups of artistic and non-artistic occupations (representing about 19.800 individuals) approaches gender parity: 54,3% men vs. 45,7% women.

¹⁶⁶ It must be remembered that these professions are self-proclaimed. There is thus a consistent problem with the inflation of "vocational" statistics that occurs in the arts field: amateurs claim to be professionals, according to a subjective definition of the profession being superimposed over external criteria, which would be more objective than indicators of professional participation. This is particularly likely to occur in individual performance arts, sometimes on the blurry boundary between a "hobby" and a profession.

¹⁶⁷ Cf. José Manuel Leite Viegas e António Firmino da Costa (orgs), *Portugal: que modernidade?*, Oeiras, Celta Editora, 1998, p. 26.

Table 1a: Women in artistic professions 1970 – 1981, share in employment and growth rates

Artistic Professions	1970			1981		
	Total	M	F	Total	M	F
Total	8940	7520 84%	1420 16%	11393	8505 75%	2888 25%
<i>Growth rate (%)</i>				<i>1970 → 1981</i>		
				+	+	+
				27,4%	13,1%	103,4%
Sub-categories						
Sculptors, painters, photographers and the like	3665	3085 84%	580 16%	6091	4589 75%	1502 25%
<i>Growth rate (%)</i>				<i>1970 → 1981</i>		
				+	+	+
				66,2%	48,8%	159,0%
Musicians, dancers, actors, and other performers	2040	1475 72%	565 28%	3291	2318 70%	973 30%
<i>Growth rate (%)</i>				<i>1970 → 1981</i>		
				+	+	+
				61,3%	57,2%	72,2%
Authors, writers, journalists and the like	3235	2960 91%	275 9%	2011	1598 79%	413 21%
<i>Growth rate (%)</i>				<i>1970 → 1981</i>		
				-	-	+
				37,8%	46,0%	50,2%
Source: Population census, INE – National Institute of Statistics						
Notes: a) This category certainly aggregates many other occupations (e.g., work in decor, graphic arts, etc., as artist-teachers, included within the category of artist), not only in relation to visual arts, for which the 1991 figure is only 1564. That which appears to be a decrease is in fact simply the use of a more precise definition.						

Between 1970–1981, there was a marked increase of 60% in the number of musicians and dancers (live performance) and in the visual arts and a decrease in numbers of authors (writers, journalists, etc.). This increase is primarily due to the entry of women in these fields, particularly in the visual arts, where the contrast between growth rates for males and females is 49% vs. 159%. In the performing arts, the gap between growth rates stands at 57% vs. 72% and, curiously, falls to -46% vs. 50% among authors.

Table 1b: Share of women in artistic and non-artistic professions

Artistic professions	1991				
	Total	Men		Women	
		Total	%	Total	%
Authors, journalists, writers etc.	4030	2677	66,4	1353	33,6
Sculptors, painters, and other artists	1564	967	61,8	597	38,2
Composers, musicians, singers	1992	1645	82,6	347	17,4
Choreographers and dancers	373	116	31,0	257	68,9
Actors, directors, producers	1141	755	66,2	386	33,8
Variety show performers etc.	255	184	72,2	71	28,8
<i>Total</i>	<i>9355</i>	<i>6344</i>	<i>67,8</i>	<i>3011</i>	<i>32,2</i>
Non-artistic professions					
"Hosts" for radio, television, performance programmes	1094	775	70,8	319	29,2
Circus performers	223	136	61,0	87	39,0
Archivists and museum curators	435	198	45,5	237	54,5
Librarians and documentalists	1284	341	26,6	943	73,4
Library employees, documentation classifiers and archivists	1999	643	32,2	1356	67,8
Various types of decorators etc.	5449	2333	42,8	3116	57,2
<i>Total</i>	<i>10 484</i>	<i>4426</i>	<i>42,2</i>	<i>6058</i>	<i>57,8</i>
TOTAL	19 839	10 770	54,3	9069	45,7

Source: Population census, INE – National Institute of Statistics.

Based on the figures available from the last census, we can explicitly see the gender duality in certain professions. For example, women clearly make up the majority of librarians, documentalists, and archivists (73,4% and 67,8%); choreographers and dancers (68,9%); museum curators – classed with archivists – (54,5%). The presence of men is dominant in fields such as music (82,6%), variety (72,2%), and media entertainment (70,8%), followed by writing and journalism, visual arts, performing arts, and circus performance, where percentages range from 61% to 66%.

A trend analysis over a period of 10 years can be drawn from the field of journalism. The figures presented in *Table 2* allows us to determine the changing presence of women in this particular field from 1987 to 1997.

Table 2: Gender distribution among journalists

	1987		1990		1994		1997	
	Total	%	Total	%	Total	%	Total	%
Men	1027	80,2	1772	74,6	2724	70,8	2853	67,2
Women	254	19,8	602	25,4	1126	29,2	1394	32,8
Total	1281	100	2374	100	3850	100	4247	100

Source: Journalists' Union and the Commission of certification for professional journalists, 1998.

Such developments can be attributed in part to the incredible growth rate of media professions by +232%; one of the most important factors diminishing the gender gap. At the outset of this period, men made up approximately 80% of all journalists in Portugal whereas females only 20%; towards the end of the 90s such figures changed to 67,2% and 32,8% respectively. Such

figures also depend on the type of journalism practised. For example, there is a rising number of females in radio and they are dominant in the field of women's publications adding up to 83%. More specifically, radio – national radio, exclusive of local radio stations – seems to be one of the areas in which women's increasing visibility is encountering more recognition and action. A 1995 survey demonstrates that female journalists are younger, with an average age of 34, compared to 42 for men. Women also enter the profession at a slightly younger age: 25 vs. 27 for men.

In short, feminisation has changed the face of journalism in Portugal, particularly since the beginning of the 1980s. This trend is consistent with the feminisation of skilled occupations – intellectual, scientific – due to a growth in women's access to higher education. Women now make up more than half of the university population. It is estimated that the percentage of women could reach 70% in journalism and communications programmes, the milieu from which Portuguese journalists are drawn. The gender composition of the profession is therefore expected to continue to change and rejuvenate the field.

3. Institutional Frameworks

A Few Examples in the Media

Journalists' have one of the strongest unions in the field of media (journalists' union, *Table 4*), claiming a membership rate of ca. 80%. The union is also highly attentive to the issue of gender, not only because its presidency has been occupied by a very involved female journalist, but also because of the growing trend toward the feminisation of a profession which was initially almost entirely masculine. In any case, women represent only 34% of union members.

According to union data, discrimination against women increases further up the professional ladder (*Table 4*). Female members represent only 25,4% of those journalists who have held positions of power in the field, and only 11,8% have held executive positions, compared to 88,2% of men.

Table 4: Female members in journalists' union and their positions

	Total	Females	
		Total	%
Union members	5198	1749	33.6
Holding/had held positions of power	347	88	25.4
Were/had been executives	119	14	11.8
Number of women in the union leadership:			
	1994–1995	13	
	1996–1997	16	
	1998–1999	18	

Source: Journalists' union, 1989–1990 data.

According to the journalists' union, the majority of their active members work in the fourth estate (*Table 5*). Data shows a relatively equal representation of gender in the news media and an increase in the representation of women in radio. In any case, differences exist in the profiles of unionised journalists and non-unionised journalists. One leader from a media-related

union – that of telecommunications and audio-visual communications workers, which is in any case not representative of journalists – expressed the opinion that local radio stations provide the greatest degree of gender balance in employment, but not necessarily the greatest parity in the area of working conditions – salary, position, opportunities for advancement --, which were less favourable to women.

Table 5: Gender representation in different fields of the media

Practising unionised journalists	Women		
	Total	Total	%
Daily newspapers	845	235	22,7
Other newspapers	969	315	30,4
Radio	631	236	22,8
Television	494	148	14,3
Agencies	198	60	5,8
Cinema	1	-	-
Freelance	186	41	4,0
Total	3324	1035	100
Broadcast media:			
National	2485	776	78,1
Regional	318	84	8,5
Local (radio)	645	132	13,3
Foreign	9	2	0,2
Total	3457	994	100

Source: Journalists' union, 1989/90.

The figures demonstrate, however, that national radio seems more favourable to women: a 1995 study showed that, at the four largest radio stations, there was less of a gap between the number of female employees (38%) and the number of women occupying positions in the decision-making and power structure (38%).¹⁶⁸ There is, on the other hand, much greater disparity in television and in the national print media. A study of four large weekly newspapers and four dailies showed that women constituted approximately 30% of employees, but were only 13% of directors, editors, important journalists, etc.

The union of telecommunications and audio-visual communications workers represents about 1350 individuals working in various occupational/professional categories associated with radio, television: namely Portugal Telecom, and Marconi. Some available data allows us to examine the union members according to their education levels. For example, in contrast to males, females occupy both ends of the educational spectrum: they are in the majority at the primary level (58.3% females; 41.7% males), as well as at the university level (53.8% females; 46.1% males) (Table 6). It remains to be seen whether, outside the limited union universe, women's professional viability is restricted to the low and high skill tracks, whereas there seems to be more opportunities available for men with primary, secondary, and tertiary education.

¹⁶⁸ Position in the broad sense of the word: directors, editors, sub-editors, copy chiefs, important journalists.

Table 6: Union members by level of education

	Primary school (n = 48)	First cycle (n = 32)	Secondary education (n = 127)	Mid-level education (n = 31)	Graduate diploma (n = 13)
Men	41.7	78.1	73.2	67.7	46.1
Women	58.3	21.9	26.8	32.3	53.8

Source: Telecommunications and audio-visual communications workers' union, 1999.

In the predominantly male world of union members, females are slightly more numerous in Portuguese radio broadcasting (34.5%) than in television broadcasting (23.0%) (Table 7); however, differences are to be found between the difference professional fields.

Table 7: Share of women in Portuguese radio and TV

	Radio broadcasting		Television broadcasting	
	Total (n = 255)	%	Total (n = 548)	%
Men	167	65,5	422	77,0
Women	88	34,5	126	23,0

Source: Telecommunications and audio-visual communications workers' union, 1999.

Table 8: Women in Portuguese radio and TV by professional fields

Role	Portuguese television broadcasting RTP	Portuguese radio broadcasting RDP
Technical	31,0	13,3
Operational	27,0	26,8
Creative	25,7	29,3
Information systems	3,7	2,0
Administration	10,2	16,4
Logistics	2,6	13,3

Source: Telecommunications and audio-visual communications workers' union, 1999.

From Table 8¹⁶⁹, we can see that the technical sector in RTP has increased in comparison to RDP (31% vs. 13,3%) whereas the reverse is happening in logistics (13,3% in RDP, 2,6% in RTP). From Tables 9 and 10, we can note considerable differences between the genders in these different sectors with particularly low rates of women in sectors such as: technical, operational, information systems. In fact, women are absent from RDP's technical and information systems sectors.

¹⁶⁹ Apart from management, the occupational categories cited on the lists provided by the union were codified according to sector of activity. Thus, the *technical* sector includes those who are labelled "technicians," many of whom are electronics technicians. The *operational* sector groups camera, image, sound, and other general "operators." The *creative* sector is defined as being associated with the production of broadcasts, films, documentaries, etc., grouping producers, directors, assistants, production designers, etc., along with the production secretarial staff, who are classed separately from other administrative personnel. Secretarial personnel are, in the strictly *administrative* sector, grouped with other categories associated with planning, management, accounting. The *information systems* sector includes technicians and information systems/computer managers; in the *logistics* sector, we find categories associated with catering, cleaning, chauffeuring, and general auxiliary personnel.

Women have a stronger presence in other domains: not only in the administrative sector (RTP: 31,7% vs. 3,2% males; RDP: 27,8% vs. 10,2% males), but also in the creative sector (RTP: 40% vs. 21% males; RDP: 33,3% vs. 27,1% males). The logistical sector in particular, which groups together several low-skill categories, is larger in RDP, and manifests a strong female majority.

Table 9: Unionised workers in Portuguese television

Role	% by column		% by row		Total
	M	W	M	W	
Technical	37,5	10,8	91,4	8,6	n = 152
Operational	33,2	7,5	93,2	6,8	n = 132
Creative	21,0	40,0	61,9	38,1	n = 126
Information systems	1,9	9,2	38,9	61,1	n = 18
Administration	3,2	31,7	24,0	76,0	n = 50
Logistics	3,2	0,8	92,3	7,7	n = 13
Total	n = 371	n = 120			

Source: Telecommunications and audio-visual communications workers' union, 1999.

Table 10: Unionised workers in Portuguese radio

Sectors	% by column		% by row		Total
	M	W	M	W	
Technical	20,5	-	100,0	-	n = 34
Operational	36,1	6,7	90,9	9,1	n = 66
Creative	27,1	33,3	60,0	40,0	n = 75
Information systems	3,0	-	100,0	-	n = 5
Administration	10,2	27,8	40,5	59,5	n = 42
Logistics	3,0	32,2	14,7	85,3	n = 34
Total	n = 166	n = 90			

Source: Telecommunications and audio-visual communications workers' union, 1999.

A Few Examples in the Performing Arts

In Portugal there are two main unions in the field of performing arts: SIARTE – the union of the arts and performing arts has approximately 2300 members and STE – the union of entertainment workers with about 650 members (Table 11). The membership tables are turned in the field of theatre; 53% of theatre workers belonging to the STE, while only 13% belong to the SIARTE. A large number of variety show artists (41,9%) belong to SIARTE, with dancers a distant second (15,9%).

Table 11: Female members in performing arts unions

	SIARTE Union of visual and performing arts (a)		STE Union of entertainment workers (b)			
	Total	%	Total	%	Women	
					Total	%
Theatre	288	12,4	338	52,8	137	53,5
Dance	368	15,9	30	4,7	17	6,6
Music	167	7,2	-	-	-	-
Chorus	-	-	37	5,8	18	7,0
Opera	29	1,3	-	-	-	-
Variety show	970	41,9	85	13,3	47	18,4
Film	8	0,3	-	-	-	-
Visual arts (c)	-	-	10	1,6	1	0,4
Talent spotting	1	0,04	-	-	-	-
Visual arts	14	0,6	-	-	-	-
Circus	189	8,2	20	3,1	9	3,5
Bullfighting	12	0,5	-	-	-	-
Television	4	0,2	-	-	-	-
Radio	60	2,6	-	-	-	-
Administration	45	1,9	29	4,5	18	7,0
Technical	159	6,9	91	14,2	9	3,5
Total	2314	100	640	100	256	100

Source: SIARTE and STE statistics.

Notes: a) Statistics from October 1996; b) Statistics from March–April 1999; c) Visual arts for performance.

The gender distribution among union members, available only for the STE, is not out of balance (about 50% each) in the field of theatre. Other fields show a slight tendency toward feminisation. This is the case in dance, among chorus members, administrative personnel, and particularly among variety show artists. Conversely, technicians are more likely to be male: 21,4% compared with 3,5% of the women.

A Few Examples in the Field of Music

The field of music, apparently not represented by the STE, shows only a 7% participation rate of SIARTE members (8,5%, when grouped with opera members). Chorus members constitute nearly 6% of the STE. However, this field of music has its own union – the musician's union – with over 3100 members. (approximately 2470 of such members are active). Of these, only 17% are involved in classical/"serious" music, 6% in orchestras. There is no available gender data by musical genre; however, males are an overwhelming majority of union members: 81%, compared to 19% females.

As stated earlier, men dominate musical professions, particularly in orchestras. A 1996 report on the situation in Portuguese orchestras does not seem to be outdated. With the exception of the extremely high level of male musicians at the Lisbon Metropolitan Orchestra (which also has a large number of foreign musicians), and the Porto Classical Orchestra (78% males), *Table 12* shows that women constitute an average of 30% of Portuguese orchestras.

Table 12: Share of female members in Portuguese orchestras

Orchestras	Total	Share of female members	Share of foreigners %	
			overall share (%)	female share (%)
O. Sinfónica Juvenil	81	30,9	2,5	2,5
O. Sinfónica Portuguesa	109	39,4	54,1	25,7
O. Gulbenkian	60	35,0	48,3	20,0
O. Metropolitana de Lisboa	37	18,9	83,8	10,8
O. Académica Metropolitana	48	33,3	6,3	4,2
O. Clássica do Porto	50	22,0	58,0	16,0
O. Clássica da Madeira	38	34,2	44,7	21,1
O. do Norte	38	31,6	55,3	28,9

Source: Musicians' union, data for November 1996.

There are fields which, though dominated by males (a recurrent phenomenon in the field of culture), have a strong female presence. This fact was recognised by the union of performance businesses, for example: out of 800 member businesses, 35 to 40 of them were run by women¹⁷⁰. However, perhaps as a sign of things to come, the union had noted the arrival of women who were younger and more educated, particularly in the areas of administration and ticket sales.

A Few Examples in Film

The trends indicated in the media, performing arts and music are also evident in the field of film. According to the film workers' union there are more women working in offices, services, laboratories and fewer or almost none as projectionists in cinemas. The presence of women is, however, increasing, and they are even experiencing greater success than men in professional training programmes. According to the professional association, there is a high percentage of women in training programmes for film script writing.

A Few Examples in Photography

According to the Association for Photographic Arts, there has been a tremendous increase in the number of female students in this field. In fact, they estimate that women will eventually make up the majority of their members. In contrast, there were almost no female photographers during the 50s and 60s. The horizons are now becoming broader due to the increase in the number of students. As shown in *Table 13*, female members of this institution doubled in only five years (21% in 1994 vs. 44% in 1999), simultaneously becoming both younger and considerably better qualified (35% in 1999). By all accounts, gender segmentation of the occupation persists: there are more women in photojournalism and fashion photography (although they do not exceed 10–15%), only 4–5% in publishing, and almost none in industrial photography.

¹⁷⁰ This union primarily includes businesses associated with film; very few are involved in theatre, music, circus, variety shows, the bullfight, typical restaurants, games, and show entertainment.

Table 13: Female members of the Association for Photographic Arts, 1994 and 1999

		Females	
		1994	1999
% of members		21%	44%
average age		35 years	27 years
education level	Primary	–	1,2%
	Secondary	–	63,7%
	Tertiary	–	35,1%

Source: Association for photographic arts, April 1999.

4. The Representation of Women by Activity: 1970 – 1991

The phenomenon of feminisation of certain professional fields is reconfirmed when looking at it from another perspective: employment grouped by cultural activity; artistic professions are included with other functions which require varying levels of qualification (Tables 3A, 3B).

From 1970–1991, the presence of women has soared in fields such as film, theatre and the media (radio, TV), and particularly in cultural institutions (libraries, museums, etc.). It is estimated that, in terms of its growth rate, the rate of increase over this 20 year period has been +277,3%, and +417,6% respectively.

It should be specified, however, that this increase took place mainly during the 70s and into the early 80s when the overall growth rates were +92% (film/theatre/media) and +169% (libraries/museums). Such figures can be compared with changes that took place in the 80s: +69% and +32% respectively. The growth rates for women are +116% (film/theatre/media) and +216,6% (libraries/museums) for 1970–1981, compared to +74,8% and +63,5% for the years 1981-91. The decade between 1970-81 was a period in which employment in various cultural services experienced an overall increase of +183,3%, with women's employment increasing by +221,1%.

Information available for 1991 allows us to examine the proportion of women employed in several other fields, such as publishing and telecommunications, in which males are the majority (61% and 68%). A similar phenomenon occurs in another field, advertising (men, 57%; women, 43%).

Indicators are also available for production sectors related to the cultural industries (Table 3B). Men are the majority of workers in publishing (74%), whereas media manufacturing and audiovisual equipment manufacturing seem to be characterised by a gender balance.

Table 3a: Share of women and growth rate of female employment in selected cultural activities, 1970 - 1991

	1970		1981		1991		Growth rate 1970-91 (%)	
	Total	F	Total	F	Total	F	Total	F
Cinema, radio, TV, theatre	4960	1560	9538	3368	16147	5886	+ 225,5	+ 277,3
<i>Growth rate (%)</i>		<i>1970 → 1981</i>		<i>1981 → 1991</i>				
		+ 92,3	+ 116,0	+ 69,3	+ 74,8			
Libraries, museums	1035	415	2782	1314	3661	2148	+ 253,7	+ 417,6
<i>Growth rate (%)</i>		<i>1970 → 1981</i>		<i>1981 → 1991</i>				
		+ 168,8	+ 216,6	+ 31,6	+ 63,5			
Various cultural services (a)	2420	475	6857	1525	3758	979	(a)	(a)
<i>Growth rate (%)</i>		<i>1970 → 1981</i>		<i>1981 → 1991</i>				
		+ 183,3	+ 221,1	a)				
Other fields:								
				Publishing	9244	3615		
				(%)	100%	39%		
				Advertising	7457	3173		
				(%)	100%	43%		
				Telecommunications	30623	9853		
				(%)	100%	32%		

Source: Population census, INE – National institute of statistics.

a) This category was larger in 1970 and 1981. In 1991, because of wide disaggregation, various activities were tabulated in other categories. Thus, a decrease in the number of individuals does not correspond to an actual decline, since some of these were counted elsewhere.

Table 3b: Share of women in selected sectors of cultural industries, 1991

	Total	Total Women	% Women
Manufacturing and associated services	28 129	7373	26
Media and audio-visual instruments	6 748	3 406	50
Sub-categories:			
Reproduction of recorded media	162	71	44
Manufacture of broadcasting devices (radio, TV, telephone)	2054	966	47
Manufacture of receiving devices (radio, TV, sound/image recording/reproduction)	3260	1789	55
Manufacture of musical instruments	87	10	11
Manufacture of optical, photographic, and film materials	1185	570	48

A statistical portrait of this kind only provides us with a limited view of women's status in the media and arts sectors. Other aspects of women's participation in these areas of employment

remain unknown especially regarding their qualifications, career development, and position within occupational hierarchies. It is well known that women are, still to a large extent, excluded from power structures and decision-making positions.

Since we were unable to explore this aspect in greater depth using official statistics, it seemed useful to gather information from artists unions and associations. These institutions are privileged participants in the question of working conditions in general, and particularly with regard to working conditions for women.

5. Associations and Unions: Recognising Gender Discrimination?

Gender segmentation, a well-known phenomenon in the unbalanced structure of the job market in general – not exclusive to the cultural sector – is a specific form of discrimination against women. To date, gender does not constitute a formal barrier to entry into a profession, instead gender discrimination operates within the context of the work environment itself. Association and union discourse does not always refer to discrimination, though it recognises the gender bias at work especially in the competition for employment. The effect of tradition may make the masculine image associated with certain professions seem entirely "natural," as occurs, for example, in the case of orchestra conductors, directors, film producers, and even choreographers. While there is no formal barrier that acts to exclude women from such professions, women are, in fact, absent from these male-dominated spheres.

Some unions/associations have recognised discrimination against women, particularly in the area of salary and in the media and communications fields. Overall, almost all were in agreement that, due to their professional fragility, global difficulties affecting work in the arts and the media can be experienced to a greater degree by women because of their specific occupational conditions. Deregulation of careers and professions, whether at entry level, or in subsequent activities, is an area to which unions are taking action, particularly those which have lost control of professional certification procedures in the combined liberalisation of laws and job markets. This is the case with the Musician's Union, which also emphasises how the easing of entry restrictions for foreign musicians is threatening the jobs of Portuguese musicians. This is not strictly the case, however, with the Journalists' Union, which prepares dossiers for professional candidates and has a direct impact on the Commission of Certification of Professional Journalists.

Deregulation is accompanied by a growing abandonment of the contract system in media and cultural sectors, an occupational milieu that is already characterised by unstable employment and unemployment that is "hidden" by concurrent or recurrent work. This "decontractualisation" occurs with numerous freelancers, and has recourse to independent, non-salaried workers – an abusive practice occurring even within government structures. Even where contracts exist, the "flexibility" of current labour laws could allow companies to explore different options: that of "multitasking" which blurs and combines professional services without a corresponding increase in salary.

There are other problems in areas such as copyright, which is experiencing new challenges around artistic/intellectual property by new broadcast/communications technologies. Without entering deeper into this very particular issue, it is still possible to recognise the presence of women within two institutions concerned with defending copyright.

The SPA (Portuguese Authors Association) is the older of the two institutions, with about 70% male and 30% female authors registered. It does not have statistics demonstrating the break down of authors into gender categories by cultural modality or type of work. Thus, *Table 14* can only provide global values, showing the weight concentrated on "writing" in which "text" forms the bulk of the work. Music is the next largest category; according to the SPA¹⁷¹, this category has been growing over the last few years.

Table 14: Members of the Portuguese Authors' Association

Type of Work	Members	Beneficiaries	Authors Total
Writing	410	8800	9200
Text	354	6958	7312
Works	56	1832	1888
Performing arts	53	207	260
Stage design	20	61	81
Directing	21	72	93
Choreography	12	74	86
Visual arts	24	1097	1121
Painting	10	375	385
Sculpture	-	89	89
Drawing	4	236	240
Photography	10	397	407
Music	214	4839	5053
Graphic Arts	8	337	345
Architecture	2	68	70
Producing	36	226	262
Computer programming	-	70	70
Radio	51	289	340
Television	52	344	396
Advertising	8	86	94

Source: SPA – Portuguese authors association, 1999.

GDA – Administration of artists' rights – is the other institution concerned with issues of copyright. It is a younger organisation, created about four years ago through a merger of other institutions. It primarily represents performers (actors, a smaller number of dancers, a few musicians), and is concerned mostly with neighbouring rights. Based on a list of names from April 1999, we know that, of 426 members, 31% are women and 69% are men.

6. A Profile of Young Artists

We can complement this global overview with another perspective on women's presence in the arts, made possible by a specific study of "young" Portuguese artists who were surveyed in 1995. The following data describes a universe of individuals who are on stand-by, at the beginning, or initial stages of their career. The sample shows almost equal representation: of

¹⁷¹ The SPA is a co-operative. Its members are co-operants. To become a member, the beneficiary (a condition for any registration) registers with a minimum number of works, corresponding to a specific volume of fees, that he requests the status, and it be approved by the Board of Directors. In Table 14, the category of "authors" (living) corresponds approximately to the sum of the members and beneficiaries. Note that authors can register in more than one modality/type of work. The values refer to registrations, not to individuals.

724 individuals¹⁷², 55% are men, 40% are women, and 5% did not respond to the question about gender (!).

In the 15 to 35 year age group, the concept of "young artist" contains four age groups, revealing that the females are younger overall. Women constitute 46% of the 15-25 age group, whereas men constitute 32% (Table 15).

The artists surveyed are mainly from the field of visual arts (including painting, design, photography), with a small proportion from the performing arts (music, theatre) and literature. Tables 15 and 16 provide an overview of the respondents and demonstrates that young artists are not necessarily working in one field, but are multi-skilled. They may consider themselves a visual artists in the first place, a designer as a second area of specialisation and video artist as a third. They may be a practising professional in two fields and an amateur or student in another.

Table 15: Young Portuguese artists in 1995: a breakdown of their fields of specialisation

	Main field of work	2 nd specialisation	3 rd specialisation
Painting	21,3	6,5	3,3
Drawing	4,6	14,8	5,8
Sculpture	3,3	3,2	3,3
Installation	0,4	2,6	2,5
Photography	8,6	6,8	4,7
Cinema	1,1	2,5	0,7
Video	0,4	1,8	2,1
Performance art	0,3	1,4	1,7
Literature	6,5	5,0	3,6
Music	9,9	2,8	1,5
Illustration	1,1	5,4	3,3
Architecture	6,6	1,2	1,1
Design	14,1	6,6	4,4
Crafts	2,5	2,2	3,0
Dance	4,1	1,5	0,4
Theatre	8,6	2,5	1,1
Opera	0,0	0,6	0,1
Popular art	0,0	0,4	0,3
Multimedia	0,4	1,4	2,9
Goldsmith/Jewellery Design	2,3	0,4	0,1
Fashion	2,3	1,1	1,0
Other	1,0	2,3	1,7
No Response	0,5	27,1	51,1

Source: Survey of young Portuguese artists, 1995.

¹⁷² José Machado Pais (coord), Paulo Antunes Ferreira, Vítor Sérgio Ferreira, *Inquérito aos artistas jovens portugueses*, Lisboa, Instituto de Ciências Sociais da Universidade de Lisboa, 1995. A questionnaire was mailed to 3000 individuals listed as artists by the Portuguese Arts and Ideas Club, an institution associated with young artists. The sample size (724 persons) represents respondents only. Note also that the visual arts had more representatives.

Table 16: Young Portuguese artists in 1995: breakdown according to status

	Professional	Student	Amateur
Painting	19,1	18,4	27,6
Drawing	3,1	3,8	8,2
Sculpture	3,4	5,1	1,2
Installation	0,3	0,6	0,6
Photography	6,5	4,4	17,1
Cinema	1,6	1,3	0,0
Video	0,3	0,0	1,2
Performance	0,5	0,0	0,0
Literature	1,0	4,4	20,0
Music	8,1	15,8	9,4
Illustration	1,8	0,0	0,6
Architecture	9,7	7,0	0,0
Design	17,0	15,8	5,9
Crafts	3,4	1,3	1,8
Dance	6,3	3,8	0,0
Theatre	12,0	6,3	3,5
Multimedia	0,3	0,6	0,6
Goldsmith/Jewellery Design	2,1	5,7	0,0
Fashion	2,1	3,2	2,4
Other	1,0	1,9	0,0
No response	0,5	0,6	0,0

Source: Survey of young Portuguese artists, 1995.

Table 17: Young artists, breakdown by gender and professional status

Profile	Men (%)	Women (%)
<i>Total</i>	55	40
<i>Age:</i>		
15–20 years	7	12
21–25 years	25	34
26–30 years	42	38
31–35 years	27	16
<i>Artistic status:</i>		
professionals	56	48
students	19	26
amateurs	23	25
students/amateurs	22	16
who receive money for their work		
students/amateurs	20	35
who do not receive money for their work		
<i>Non-artistic work:</i>		
working	47	40
number of hours per week		
up to 20 hours	20	26
21–30 hours	25	27
31–40 hours	23	27
more than 40 hours	19	7
not working	50	57

Source: Survey of young Portuguese artists, 1995.

Younger women make up more of the students in this survey (26% vs. 19% of men). Men are more likely to declare professional status (56% vs. 48%), but there seems to be no distinction between the genders at the level of amateur status (23%, 25%). Men are more likely to carry the twin status of student/amateur earning money through their work. Women seem to be more excluded from commercialisation. It should also be noted that the majority of young artists do not engage in a second, non-artistic activity (males, 50%; females, 57%). Among those who do work outside the profession, men accumulate more hours per week, particularly in the +40 hours category.

In only 36% of cases for men (31% for women) is the primary source of income derived from either regular or casual employment in non-art related fields. This percentage is higher for work with an artistic bent (40% for both sexes, combining the two categories of regular and casual employment). A gender distinction appears in the area of assistance from families (parents and other family members), which is more likely to benefit women (24% vs. 12%), perhaps because this group contains more students, who are less autonomous.

Table 18: Sources of income

Primary source of income		Men (%)	Women (%)
regular employment	art-related	26	22
	non art-related	31	24
casual employment	art-related	14	18
	non art-related	5	7
scholarships/research grants		4	3
assistance from family		12	24
other		5	2

Source: Survey of young Portuguese artists, 1995.

Distribution of scholarships and research grants is limited (4%, 3%), particularly for studies in the arts (Table 18). This affects the majority of women (53%) and men (49%). In fact, study grants could augment individual budgets, which may be needed (Table 20). However, it is evident that women receive more assistance in this area than men (Table 20): 47% of women space is paid for by others, vs. 38% of men in the same situation; 29% of men are completely responsible for this expense, compared with 18% of women. However, in the category of partial coverage for this expense, men and women are almost equal (26%, 28%).

Table 19: Arts study scholarships

Interested in an arts study scholarship	Men (%)	Women (%)
yes, in Portugal	6	14
yes, abroad	25	22
yes, both	49	53
it depends	15	7
no	2	2

Source: Survey of young Portuguese artists, 1995.

Table 20: Covering the expenses for workspace

Expenditure for workspace		Men (%)	Women (%)
Personally Responsible	entirely	29	18
	partially	26	28
not personally responsible		38	47
other situation		2	3

Source: Survey of young Portuguese artists, 1995.

Another issue included in the survey involved assessing working conditions, particularly determining the kinds of main problems of young artists. According to the survey results, these problems occurred at the level of artistic production (of their own work), during the post-production phase, in support services for artists, in the area of occupational and social security, and problems associated with society's attitudes toward artists¹⁷³.

Table 21: Conditions for artistic work

Main problems	Total (%)	Men (%)	Women (%)
conditions for production of artistic work	60	67	58
post-production phase for artistic work	46	48	46
services	26	22	27
professional and social security	16	17	17
Society's attitude	2	2	2

Source: Survey of young Portuguese artists, 1995.

Differences between the genders arise primarily in the area of conditions for production (*Table 21*), which were more problematic for men (67%) than for women (58%). This is probably due to broader vocational integration of men. Female artists express a greater expectation of support (27% vs. 22% on the issue of services).

Young artists tend to remain aloof from bodies that would be capable of defending their interests. Such bodies include unions as a potential institutional recourse for resolving these problems. This hesitation is greater for women, only 6% of whom are union members (vs. only 11% of men). On the other hand, affiliation to associations – belonging to artists' associations – seems to be accepted by the majority of respondents as an alternative to unions (65%).

¹⁷³ These problems were investigated in terms of different variables, then submitted to an aggregate analysis. Thus *working conditions in the arts* includes the cost and difficulty associated with acquiring work materials and tools, and the lack of workspace. The *post-production phase* includes difficulties in marketing, a lack of demand for artistic work, and lack of opportunities for public presentation of it. The *services* category includes the poor level of support available from public and private services, plus the cost of services that the artist may require. *Security* addresses the area of occupational security, future retirement, and social assistance. Finally, *social attitude* deals with the acceptance/rejection that young artists expect to experience at the hands of Portuguese society.

Table 22: Membership in unions and associations

Unions	Men (%)	Women (%)	Total (%)
belong	11	6	9
do not belong	84	89	86
no reply	4	5	5
<i>Artists associations:</i>			65
belong			
do not belong			31
no reply			4

Source: Survey of young Portuguese artists, 1995.

Table 23: Recourse to legal services

Recourse to legal services	Total (%)	
yes	30	
no	67	
↓	↓	
<i>Why did you not use legal services?</i>	Men (%)	Women (%)
Too expensive	14	10
I don't know where to get them	33	40
It wastes a lot of time	30	20
Too far from where I live	4	4
Other reason	4	3
nr	16	23
<i>Area in which these services would have been useful to you:</i>		
copyright	50	38
tax	19	18
contracts	26	23
loan application	20	23
conflict mediation/resolution	3	2
Problems using materials/toxic substances	5	6
payments	21	26
publicity issues	12	14
negotiations	5	3
obtaining commissions	3	2
equipment	17	17
workspace	22	33
financial investment	18	9
problems with representation	8	7
other	2	4

Source: Survey of young Portuguese artists, 1995.

In any case, these and other institutional measures do not seem to significantly mobilise the arts "youth." In truth, only 30% had used legal services, and a similar number (32%) had used financial services (Tables 23, 24). Non-use is primarily due to a lack of information (not knowing where to go to obtain these services), and more common among women. Add to that the number of non-responses (23%) among women with regard to the non-use of legal services. Men emphasised that recourse to such services is a waste of time – the second largest reason cited by both genders for not consulting them.

Table 24: Recourse to financial services

Recourse to financial services		Total (%)	
	yes	32	
	no	65	
	↓	↓	
<i>Why did you not use financial service?</i>		Men (%)	Women (%)
	Services are very expensive	11	11
	I don't know where to get them	46	55
	It wastes a lot of time	24	14
	Too far from where I live	2	2
	Other reason	4	3
	no reply	14	14
<i>Area in which these services would have been useful to you:</i>			
	publication of work	37	20
	tax	7	5
	budgets	5	6
	loan application	14	10
	advice in management or administration	8	7
	banking operations	1	1
	Acquisition of materials or equipment	35	36
	investments	4	3
	financial planning	3	3
	retirement planning	3	3
	acquisition of workspace	26	34
	obtain training grants	31	45
	obtain financial subsidies	24	25
	Information on financial support for	19	23
	space to display work	26	31
	Workspace with special resources	11	6
	other	1	1

Source: Survey of young Portuguese artists, 1995.

Curiously, the avoidance of both legal and financial services is coupled with a recognition of the eventual importance of these services. For example, legal services would have been useful in areas such as copyright (particularly mentioned by men: 50% vs. 38%), workspace (emphasised more by women: 33% vs. 22%), contracts (males: 26%, females: 23%), payments (21%, 26%), approval of loan applications (20%, 23%), etc.

The valuable nature of financial services is apparent in several areas. A distinction between the genders occurs only in relation to the "degree" to which the opinion is held. This is true in the area of publication of work, emphasised by 37% of men and 20% of women; women are more likely to emphasise the acquisition of workspace (34% vs. 26%), space to display work (31% vs. 26%), and training grants (45% vs. 31%). In the most frequently cited examples, men and women are equally represented, particularly on the acquisition of equipment or materials.

Complementing this examination on the use of services in support of artistic activity, *Table 25* demonstrates that, even in the area of arts training, most had not yet requested information or advice about professional career development. 37% stated that they had just done so. In any case, women (18%) had done so at a slightly greater rate than men (10%). Once again, there was a very high level of non-responses (34%, 30%).

Table 25: Utilisation of arts support services

Utilisation of arts training support services	Men (%)	Women (%)
Information about opportunities in the field:		
Have used	10	18
Plan to use	37	37
Do not plan to use	19	16
no reply	34	30
Information on arts programmes and schools:		
Have used	29	43
Plan to use	29	28
Do not plan to use	12	6
no reply	31	24
Opportunities to meet colleagues:		
Have used	28	24
Plan to use	26	40
Do not plan to use	12	6
no reply	35	25

Source: Survey of young Portuguese artists, 1995.

Information on arts programmes and schools is highly attractive for women, 43% of whom have already used such services (vs. 29% of men); nearly 30% of both men and women plan to use the service in the future. Non-responses constituted 24–31%. Finally, the use of opportunities to meet relevant peers is 28% (for men) and 24% (for women). However, 40% of women plan to use these opportunities (26% of men) in the future. Note, however, the non-response rate does not seem to diminish (males, 35%; females, 25%).

Table 26 provides various indicators as to the training received by young Portuguese artists. First, it can be seen that the majority of these individuals begin their training between the ages of 14 and 20, falling into two categories of age: 26% of men and 27% of women begin art training in the 14–17 age range. These figures reach 30% and 34% respectively in the 18–20 age range. There is no significant difference between the genders in these segments. Subsequently, in the 21–25 year age range, the number of men (12%) to enter the arts becomes almost double the number of women (7%).

Table 26: Training by age group and type

Start of training in the art(s) currently practised	Men (%)	Women (%)
up to 7 years	7	8
8 to 13 years	15	18
14 to 17 years	26	27
18 to 20 years	30	34
21 to 25 years	12	7
26 to 32 years	2	3
no reply	9	5
<i>Type of training:</i>		
private classes	14	10
public or private education	59	62
professional training course	14	17
specific art school	21	24
no specific training	24	17
different short arts courses	5	3
informal contact with artists	3	2
other	1	2
<i>Other arts training experiences:</i>		
student of a recognised artist	22	23
assistant of a recognised artist	19	14
workshops	24	26
different short courses	29	26
self-taught	56	39
informal contact with artists	3	2
internship	3	6
no experience	7	15

Source: Survey of young Portuguese artists, 1995.

The second conclusion to be reached is that the majority of young artists have followed the traditional school system route: public or private education (men, 59%; women, 62%). Other avenues for training do not reveal gender differences, apart from the absence of specific training, which is higher among men (24% vs. 17%).

Note also that this central training is complemented by other experiences, such as apprenticeship with one or more recognised artists (as students, 22% men, 23% women), workshops (24%, 26%) and short courses (29%, 26%). Men also have a greater tendency to be self-taught (56% vs. 39%), whereas women (15%) are twice as likely as men (7%) to not have gained any of these complementary experiences (including those with an amateur status).

For which reasons do young artists give for pursuing arts education? (Table 27) More often than not, they cite the strength of their vocation or gift (70% of men, 67% of women), adhering to the paradigm of an artist as an inspired individual. Of lesser importance was the influence of their friends (21%, 18%), and teachers (more important for women: 22%, than for men: 17%), both of which have more sway than family influence.

Table 27: Reasons for choosing arts education

Factors influencing their decision to pursue a career in the arts	Men (%)	Women (%)
father and/or mother	8	10
other family member	6	6
friend(s)	21	18
teacher(s)	17	22
vocation or special gift	70	67
interest/personal liking	8	9
other(s)	6	5
no reply	6	2

Source: Survey of young Portuguese artists, 1995.

Table 28: Family influence on choice of profession

Parents work in art		Men (%)	Women (%)
Father	as a professional	9	9
	in free time	17	22
	never	61	58
	no reply	12	12
Mother	as a professional	4	5
	in free time	19	28
	never	64	54
	no reply	12	12

Source: Survey of young Portuguese artists, 1995.

Direct family influence is further reduced if the parents' involvement in arts is used as an indicator; most young artists do not come from artistic families. On the father's side, this type of occupational genealogy affects only 9% of cases for both genders, and is reduced to 5% when the mother's side is considered. Overall, women seem more susceptible to family socialisation, where art is practised as a "hobby". On the father's side, this influence affects 22% of women (*vs.* 17% of men). On the mother's side, 28% and 19% respectively.

Lastly, to what degree do men and women produce different conceptions of what constitutes an artist? The answer provided by *Table 29* is primarily negative, or cautious. First, because both men and women seem to agree on the primary elements of an artistic identity, even if men and women differ as to the "degree" of their opinions. Originality ("having original ideas") and versatility ("capable of holding diverse ideas at the same time"), followed by the need for change ("needing to change constantly to remain stimulated"), draw majority and near-majority responses.

Table 29: What constitutes an artist?

Aspects with which artists personally identify most	Men (%)	Women (%)
Having original ideas	63	55
Having foresight	3	5
Capable of having several diverse new ideas simultaneously	58	61
Adapts well to systems, organisation, discipline	25	28
Trying to conform	4	2
Being methodical	25	23
Avoiding risk	3	3
Needing to change often to remain stimulated	34	40
Liking to change routine	42	49

Source: Survey of young Portuguese artists, 1995.

This said, defining one's artistic identity does not preclude a certain eclectic compromise where highly valued aspects are combined, on another level, with other qualities related to personal organisation and social integration. "Being methodical" and "adapting well to systems, organisation and discipline" are also emphasised at a rate of 23 to 28%.

From this point of view, men and women seem to share a vision of what it means to be an artist, although the male and female universes are, in many aspects, divided on the way of going about it, the terms for access to the profession, and its identity.

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