

FINDING THEIR PLACE

Women in Arts and Media Professions: Spanish Regions ¹⁷⁴

Compiled by Danielle Cliche¹⁷⁵

"While it is true that for many centuries social conditions did not allow women to develop their creative potential, nowadays we can say that women have entered this field and now occupy a suitably important place there".

Action plan of the Government of Catalonia for the Equality of Opportunities for Women, 1989-1992, Generalitat de Catalunya, Departament de la Presidència, Comissió Interdepartamental de Promoció de la Dona.

1. Spotlight on the Gender Balance in the Spanish Arts and Media Scene

The new Minister for Culture and Education in Spain is a woman¹⁷⁶. Rosa Martínez, Sevilla, was one of 4 women sitting on the international jury of 5 members for the 1999 Venice Biennale. 80% of the decision-making positions at the National Museum Centre of Art Reina Sofia, Madrid are held by women. The Spanish performing arts society is also headed by a woman, the composer Consuelo Diez.

At the same time, 80% of the media organisations in Spain are in the hands of men. As the majority of cultural prizes or awards are bestowed upon men, women rarely achieve public recognition they require for "success". Women make up less than 10% of all Spanish film directors and composers and there are only 2 female orchestra conductors in the whole of Spain.

What does this snapshot tell us?

Putting aside the actual numbers, it shows that the status of female artists and media professionals in Spain is following similar patterns or trends as in other parts of Europe, generally:

¹⁷⁴ Parts of this text were originally produced in English, Spanish, Basque and Catalan.

¹⁷⁵ This text was compiled by Danielle Cliche, ERICarts and is based largely on contributions by Vinyet Panyella (Barcelona), Nati Abril (Bilbao) and a research team at the Comunidad de Madrid made up of fourth year students from the Complutense University, Fine Arts Faculty, Madrid including: Laura Lóez Guerrero, Berta Montells Pajares, Beatriz Burreros García, Sara Cabanes Muñoz, Natalia Simón Arango, Eugenia Plaza García Caro, Nieves Sánchez García, Rosa Sánchez Ossorio, Anna del Castillo Achiaga. Special thanks go to Guiomar Alonso, UNESCO for her comments.

¹⁷⁶ The Minister for Culture and Education has been a woman for the last 15 years: Carmen Alborch was Minister for culture (education was a separate Ministry) during the socialists period. Esperanza Aguirre was Minister of Education and Culture with the conservatives (the Sub-secretary for Culture was a man). Then for a 8-month period (during which there was a crisis in the education system) a man was nominated Minister. Following the recent elections, Pilar del Castilly became and is now the new Minister of Culture and Education, 2000.

strong presence or *feminisation* throughout public cultural institutions (particular to the "Mediterranean" countries), in positions of culture/arts management in libraries, museums and cultural policy administration and high *glass ceilings* for artists and other cultural and media workers. Clearly there is a long way to go before women occupy a "suitably important place".

Important Notice

What follows is a collage of data and information about the status of women in some Spanish regions. The country is organised into 19 autonomous regions. The information made available in this article is from 2 major regions: Madrid and Catalunya. A concerted, co-ordinated effort needs to be undertaken to have a more comprehensive understanding of the role of women working in the arts and culture in Spain today. This article provides the first attempts to gather information in one place. To date, the majority of work on the national level has been concentrated on issues of violence against women, political participation and other more broad societal priorities. We hope that what has been started here in the field of the arts and media will be able to continue and develop further.

2. Representation of Women in the Cultural Labour Market

Between 1981 and 1997 the working population in Spain increased by 3.2 million persons of which 80% were women. This means that, in this period, the representation of women within the working population grew from 29% to 39%¹⁷⁷. Despite these figures, a 1996 Eurostat publication reported that Spain has the highest unemployment rates for women in Europe, over 30%, as well as one of the lowest share of women working part-time (together with Greece, Italy, Portugal and Finland).

To date, there are no aggregate statistics indicating the share of women working in cultural professions for the whole of Spain. Neither is data available on the income levels of women in comparison to men in the cultural field¹⁷⁸. The general impression, however, is that the number of cultural professions is growing in Spain and that women are firmly planted in the cultural labour market -- "women are everywhere, but always underrepresented". Of course, women are working more in some fields than in others. Professions in which women have traditionally played a key role are: art museum curators, publishers, archivists, educators and librarians. Traditionally linked to the public sector and its administration, women are more recently stepping out into the private sector and trying to find their way into the culture industries.

Data collected by the statistical office in Catalunya, IEC/IDESCAT provides general information on cultural professions within the region from 1996. Whether such figures are representative of the entire country is left to be seen.

¹⁷⁷ European average is above 40%. Spain's employment growths equalled that of Greece, Ireland or Luxembourg.

¹⁷⁸ It is assumed, however, that since women occupy mostly public sector jobs, their income would be relatively equal to that of men (although public salaries are not high).

Table 1: Share of women working in cultural professions in Catalunya, 1996¹⁷⁹

Status	Direction		Industries with staff ¹⁸⁰		Self-employed		Permanent staff ¹⁸¹		Temporary Staff ¹⁸²	
	Total	% W	Total	% W	Total	% W	Total	% W	Total	% W
Cinema / video	321	26	140	22	185	23	1162	37	549	47
TV/ radio	405	27	149	20	287	23	2869	34	904	47
Performing arts ¹⁸³	971	28	1010	23	2935	28	4088	38	4194	46
Cultural institutions	209	50	85	47	160	58	1828	68	671	67
Publishing ¹⁸⁴	1656	33	542	24	1087	35	7593	41	2373	49

Source: IEC/IDESCAT, 1996.

Table 2: Share of women working in selected cultural institutions, 1999

Institution	Total staff	% Women
Catalan National Library	174	70
Catalan National Orchestra	109	30
National Theatre of Catalonia	94	31

Source: Survey conducted by Vinyet Panyella, Barcelona, 1999.

What we can see from these table is:

- Sectors such as public cultural administration are feminised (they hold 68% of permanent jobs, the same percentage of temporary staff and almost half of the decision-making posts), but vary according to professional field.
- Women's presence in publishing is gaining ground (holding 41% of permanent positions and 49% of temporary staff)
- There is a low level of participation of women in various positions of the cinema/video field and in radio/TV.
- Women make up a higher share of temporary staff across the sectors.

One explanation given for the high amount of women working in public cultural institutions or administrations is because, despite the low salary, it has given them job security and a stable working environment which allows them to combine their family and work responsibilities (libraries and/or museums open at 9 am and close at 5 pm).

¹⁷⁹ In the 2001 census, data on employment conditions is expected to be collected on the proportion of female to male part-time workers.

¹⁸⁰ Referring to the private sector.

¹⁸¹ Public sector staff.

¹⁸² This category does not refer to part-time workers, but casual workers in the public sector (for not more than 3 years according to the Spanish and Catalan employment acts).

¹⁸³ Including theatre, music and audiovisual.

¹⁸⁴ Public sector publishing.

3. Where are Women Located in Professional Hierarchies?¹⁸⁵

While women have clearly gone over the first hurdle of entry to the cultural labour market, there are, however, many more to pass over before their presence is strongly felt. The list of women as heads of cultural institutions presented at the beginning of this article is made up of exceptions. Below is a summary of data collected in different cultural fields, starting with a survey of the media sector.

In the *media (incl. press, radio, tv)* research results show that the representation of women decreases from 30% to 6% in the higher echelons of such organisations. Throughout Spain, it is extremely difficult to find even one woman in a top administrative or management position in radio or TV. Women dominate in programming with a societal or cultural focus and are less represented in domains such as politics, economics and sports, an area reserved exclusively for men.

A study undertaken by the Comunidad de Madrid in 1999 of the directive posts at El Mundo, one of Spain's leading newspapers, 11% of the decision-making positions were held by women. These posts range from President, VP, editor in chief, advertising co-ordinator, staff manager.

In the same study, this time of two popular television stations, Telecinco (national channel) and Telemadrid (autonomous regional channel), the researchers found that 10% and 30% of the directive posts were held by women, respectively.

In the *film industry* (1996) only 7% of directors were women and 25% directing assistants. The majority of women were either working behind the camera (70%) or are working in front of the camera as actresses (41%). Women made up 40% of students at film schools.

A brief review of the arts and culture demonstrates that the situation is not much different.

29% of the *theatre* directors in Spain are women; actresses represent 37%. In drama schools, the female proportion is 57% (teachers) and 64% (students). Women playwrights, whose work was first brought to the stage in 1991, represented 9% of all works performed in Madrid and 12% of the works performed in Barcelona.

The representation of women in the field of music in Spain mirrors that of the rest of Europe - - very poor. (1994 figures)

- There are only two female orchestra directors in the whole of Spain.
- 10% of registered composers are women
- 14% direct professional choirs
- 16% of the music critics are women
- women comprise 22% of the chamber music ensembles
- 25% members of the Basque Symphony Orchestra are women
- 46% of the music teachers are women
- women make up 63% of the singers of classical music

¹⁸⁵ Unless otherwise indicated, figures appearing in this section were provided by Nati Abril in her contribution to the ERICarts European study.

The share of women in *professional associations* is high especially in fields such as libraries, archives and cultural management -- again reinforcing the theory of feminisation of public sector occupations. In addition, their representation on such boards reflects their share of the total membership. The table below summarises the results of a small study undertaken of professional associations in Catalunya.

Table 3: Share of women in professional associations and on their boards in Catalunya, 1999.

Association	Year of foundation	Total Members	% W	Board Members	% W
Professional Association of Librarians	1985	1642	86	20	65
Catalan Writers Association	1978	763	29	15	20
Catalan Archivists Association	1985	613	56	11	45
Catalan Publishers Association	1946	--	--	23	9
Catalan Professional Actors and Directors Association	1981	787	41	25	36
Popular Arts and Handycraft Catalan Center	1984	4575	43	1	100
Professional Cultural Managers Association	1995	165	52	13	31

Source: Survey conducted by Vinyet Panyella, Barcelona, 1999.

The share of women as directors and on the boards of *major cultural institutions* in Catalunya is the following:

Table 4: Women as directors and on boards of major cultural institutions, 1999

Institution	Director	Manager	Board members % women
Catalan National Library	man	woman	25
Catalan National Orchestra	man	man	23
National Theatre of Catalunya	man	woman	22

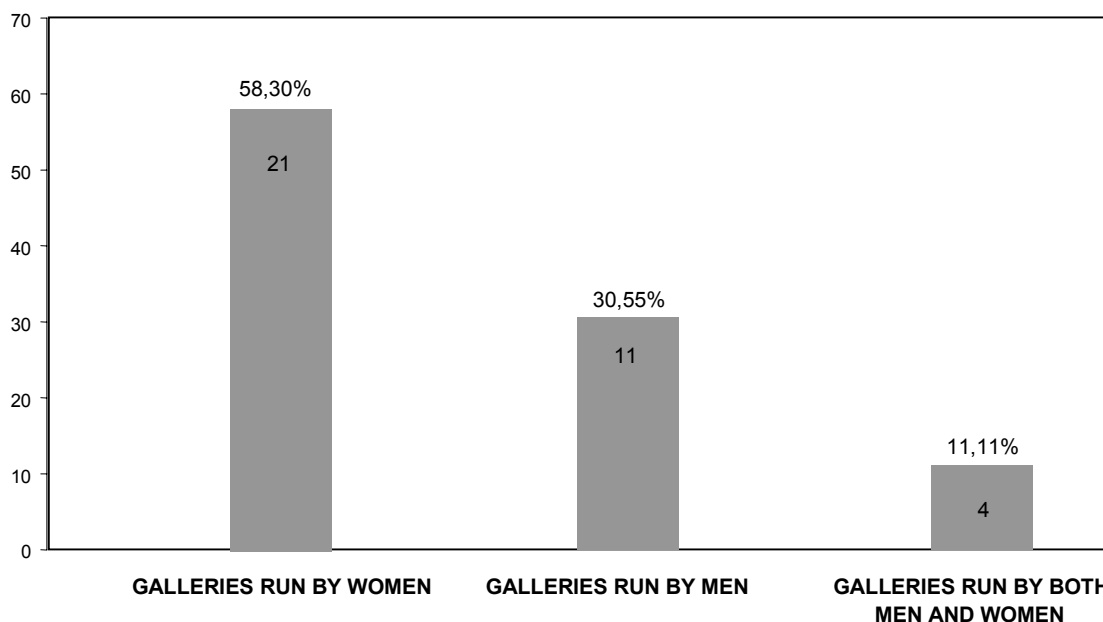
Source: Survey conducted by Vinyet Panyella, Barcelona, 1999.

If we look at the figures from a survey conducted in May 1999 by the Comunidad de Madrid we find that the share of women as directors of *art museums* is high. The following museums have more women as directors and heads of departments than men: Prado Museum (76% women and 24% men), the Center of Art Reina Sofía (80% women and 20% men), the Lázaro Galdiano Foundation (57% women and 43% men) and the National Chalcography (77% women and 22% men). The majority of the women in these figures are heads of conservation and restoration departments and overall assistant directors. The only museum with a women head (of the entire museum) is the Lázaro Galdiano Foundation.

Similarly there is an interesting trend in the field of *art gallery management*. As evidenced in the museum figures above for Madrid, a similar pattern emerges when examining private art galleries, the majority of which are run by women. The research team from Madrid conducted interviews with women working in the field to determine why women are so prevalent in de-

cision-making positions in this field. The interviewees indicated that the reason why women run more galleries and museums is because they have more difficulties in proving their artistic talent as creators; but everybody relies and trusts in their qualifications for selecting, administrating, and managing artistic talents – this is said to be the reason why, nowadays, men are the most likely to exhibit and women are most likely to manage museums, galleries and show-rooms.

Figure 1: Share of female art gallery manager's, Madrid, 1999



Source: Presencia de las mujeres en el mundo del arte y los medios de comunicación en la Comunidad de Madrid, 1999.

4. Education and Training

Women's arrival *en masse* in universities occurred during the early 1980s. Directly relating their high share in fields ranging from the humanities to translation and journalism etc to employment patterns, we can see the seeds of feminisation fermenting in academic institutions. Women's enrolment is on the rise in new subject areas such as cultural studies, cultural management and communication studies.

1997/8 data on women in Catalan high schools indicates that the share of female students in the humanities is 69% and 48% in the sciences. Figures from Catalan universities show the following:

Table 5: Share of female students at Catalan universities in 1997/8.

	%
Librarianship	75
Humanities	70
Translation	85
Journalism	65
Audiovisual studies	60
Architecture	43

Source: Survey by Vinyet Panyella, 1999.

Glass ceilings seem to exist for women educators; the share of women on university teaching staff or as heads of departments in Catalunya is less than the spectacular figures presented above. (50% teaching staff, 14% heads of department). The majority of full time professorships are given to men.

The situation is more or less the same for professors of fine art and music in Madrid. The below table summarises the results of a survey of full time professors at the Complutense University Faculty of Fine Arts of Madrid and the Royal Superior Conservatory of Music.

Table 6: Share of women among full time professors in Madrid, 1999

	Total Number	% Women
Complutense University Faculty of Fine Arts of Madrid	18	11
Royal Superior Conservatory of Music	19	6

Source: Presencia de las mujeres en el mundo del arte y los medios de comunicación en la Comunidad de Madrid, 1999.

As in the case of the general labour market trends, women occupy less significant, temporary or part-time positions as assistant professors, senior assistants, researchers, and administrative staff or comprise a portion of those "substitutes" brought in to give special lectures or cover for sabbaticals. While the figures indicate that there is not necessarily a majority of women in such positions, their share is higher than in full professorships or tenures.

Table 7: Share of women associate professors in Madrid, 1999

	Total Number	% Women
Complutense University Faculty of Fine Arts of Madrid	75	29
the Royal Superior Conservatory of Music	66	17

Source: Presencia de las mujeres en el mundo del arte y los medios de comunicación en la Comunidad de Madrid, 1999

5. Awards/Scholarships

As in other southern European countries, the role of the public sector in culture is not only to take decisions about the allocation of public resources, but also to take an active part in artistic and intellectual debates (as opposed to countries such as The Netherlands where the government is specifically kept out of participating in debates over content or quality). Since the early 1970s, the Ministry for Culture has been allocating prestigious awards in the fields of music, dance, theatre and circus as well as issuing gold and silver medals for excellence in the arts which bestows certain artists with a great deal of public recognition and success. Below is a summary of how women fared in the "quality judging" eyes of the state.

Table 8: Share of women receiving prizes or awards from the Spanish Ministry of Culture and Education, 1980-1999

	Music and Dance		Theatre		Circus	
	Total	% Women	Total	% Women	Total	% Women
1980-1990	23	17	17	24	--	--
1991-1999	26	19	8	25	9	22

Source: ERICarts compilation.

Table 9: Share of women receiving the gold and silver medal for artistic excellence from the Ministry of Culture in Spain 1970-1997.

	Gold Medal Recipients		Silver Medal Recipients	
	Total	% Women	Total	% Women
1971-1980	2	50	--	--
1981-1985	16	25	--	--
1986-1990	8	25	10	30*
1991-1995	18	11	21	29
1996-1997	9	11	--	--

Source: ERICarts compilation.

Note: Figures reflect honours bestowed on individual artists and do not include awards received by, for example, the National Orchestra of Spain which received a gold medal for excellence in 1976.

*Data only available from 1988-1990.

In the region of *Catalunya*, there are two important opportunities for state or public recognition. The first is the Honorary Prize of Catalan Letter for writers. Since its founding in 1969, 30 men and 1 woman have received the prize (the novelist Mercè Rodoreda, whose novels have been translated into most of the European languages). Among the jury members for the prestigious award are 7 men and 2 women. The second award is sector specific granted by the Catalan Culture Department in ten different fields. Since 1995 a total number of 45 artists have received this award, 16% of them have been female artists. The selection jury is comprised of 15 people, only 1 is a woman.

In 1997, the Institut Català de la Dona created a prize for female photographers in memory of the Catalan photographer Maria Rúbies. There are two awards (1st and 2nd prize) with cash prizes of 300,000 ptas and 100,000 ptas respectively.

In 1998, the Instituto de la Mujer del Ministerio de Asuntos Sociales in co-operation with the Asociación de Directores de Escena de España created the prize María Teresa León for female dramatists. First prize equals 1.250.000 ptas and second prize 575.000 ptas. Similar prizes also exist for female poets, fiction writers, journalists; all with about one-tenth the prize money of the María Teresa León award.

6. Political/Professional Strategies

In 1996, Spain was on the list of those (few) EU countries where "Community equality law has either been ignored or simply not applied"¹⁸⁶. Following the increase in the number of female Spanish MEP's (members of the European Parliament) from 28% to 34% there could be some hope that the equality principles and policies held by the EC will trickle down faster

¹⁸⁶ Monitoring Implementation and Application of Community Equality Law, 1996. Employment and Social Affairs Directorate of the EC, 1996.

into Spanish law and practice. Together with the activities being carried out by the Instituto de la Mujer and the Instituto Nacional de Empleo in the field of mainstreaming, as well as on the autonomous regional level via the efforts of the Dirección General de la Mujer, the Comunidad de Madrid, the Institut Català de la Dona¹⁸⁷ or the Consell Nacional de Dones de Catalunya¹⁸⁸ or through media programmes such as "Time for Equality" or specialised networks such as the Associació Dones Periodistes de Catalunya, such hopes are not unfounded.

In addition to activities carried out on the national and regional autonomous levels of Spain, local governments are also actively involved in the promotion of women and are working on behalf of women's issues. One interesting example, or case study is a year long programme organised by the Ajuntament de Barcelona (City of Barcelona) in collaboration with the Consell de les Dones de Barcelona (Local Council of Women).

Local Government Action: A Case of Good Practise

As part of a larger citizenship programme, the city council of Barcelona embarked on a year long programme from January 1998 to February 1999 to engage female citizens in a debate about what kind of city they would like to live in. Four main themes around questions relating to time, space, women's participation and media space emerged. The principal activities of the programme were to organise a congress around these themes as well as to dedicate the city of Barcelona, during a period of three to four months, as a space to exhibit women's work. 13 art exhibitions in the major galleries around the city centre were organised. Films directed by women were shown. Theatre plays written by women were performed. Lectures were organised with local female artists, photo exhibitions were mounted in local cultural centres, sound poetry gatherings took place in libraries and in other venues. The work of female activists could be seen, felt and heard throughout the city from the end of 1998 through the first months of 1999.

The first Congress of "Les Dones de Barcelona" was held from 15-16 January 1999. It was organised by the local city government in co-operation with the local council of women and supported by over 15 public and private associations working on behalf of women, including some working in the field of culture. (eg. Associació Teatre-Dona and the Mostra Internacional de Films de Dones) More about the conference programme and themes can be found by consulting their website: <http://www.bcn.es/congresdones>. What is interesting to note in the context of this article, are the specific recommendations made by the conference participants, which in fact could be considered universal and not only for the city of Barcelona. These include:

1. To promote the presence of women in public events which are organised by local institutions and other bodies including: public announcements, prize juries, conferences, congresses, exhibitions and city fiestas. (*Promoure la presència de dones en els actes públics organitzats per les institucions i entitats de la ciutat: pregons, jurats de premis, conferències, congressos, exposicions, festes majors*)

¹⁸⁷ In addition to the prize they host for female photographers, the ICD has a public exhibition space where women's associations can organised presentations on issues important to women. This space is not used for -- and was never intended -- women artists to display their work (e.g. as a kind of women's gallery).

¹⁸⁸ There are five specialised commissions working with the National Council. One of them is focussing on women in arts and culture.

2. To promote women's know how and knowledge in all cultural activities organised by the city and co-operating bodies. (*Promoure el saber femení en els actes culturals i organitzats per l'Ajuntament i altres entitats amb qui es col·labori*)
3. To give support to those activities which highlight the role of women in the history of city life. (*Donar suport a les que tinguin com a objecte el paper de les dones en la història i la vida de la ciutat*)
4. To promote the creation of documentation centres and other kinds of museums, archives and libraries specialising in facilitating research and information on women's issues. (*Promoure la creació de fons documentals i d'altre tipus als museus, arxius i biblioteques especialitzades per facilitar la consulta en temes de dones*)
5. To disaggregate existing municipal statistics to facilitate the study of women living in Barcelona. (*Desagregar per sexes totes les estadístiques municipals, per facilitar l'estudi de la realitat de les dones de Barcelona*)
6. To recover and promote artistic and artisan activities carried out by women as part of the cultural heritage of the city. (*Recuperar i potenciar les activitats artístiques i artesanals realitzades per dones com a part del patrimoni cultural de la ciutat*)
7. To recover, strengthen and promote the oral transmission of the culture of women as protagonists. (*Promoure, recuperar i incentivar la transmissió oral de la cultura on la dona és la protagonista*)
8. To incorporate an equal opportunities dimension in activities developed by the municipality in the areas of theatre, cinema and music. (*Incorporar la dimensió d'igualtat d'oportunitats en el món del teatre del cinema i de la música que promou l'Ajuntament. Dones amb Iniciativa.*)

Due to the recent change of government in the city of Barcelona, it has not been possible to determine in which way officials will follow-up on these recommendations and whether there will be a second congress. We must wait and see. And hope for future action.