


# CHAPTER 4



## **BRIDGING THE GENDER GAP THROUGH CULTURAL HERITAGE AND CCIIs**

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## EXECUTIVE SUMMARY:

Women have contributed enormously to the generation of **cultural heritage** (CH). However, their legacy has been forgotten. Likewise, their activity in CH management, conservation and dissemination have been increasing over the years, yet not all have been recognised and not all heritage projects take gender into account.

When it comes to **cultural and creative industries** (CCIs), both women's creations and their businesses still have to break the glass ceiling. In this paper, we will introduce some facts about female representation in cultural and creative sectors, with a special focus on arts and heritage. This will be tackled from societal, economical and historical challenges. Finally, we will introduce some projects and best practices that are paving the way toward gender equality in these sectors.

*Keywords:* Gender, Cultural Heritage, Technology.

## 1. Why is this topic important?

*It is not women's inferiority that has determined their historical insignificance, it is their historical insignificance that has doomed them to inferiority.*

Simone de Beauvoir, 1942

UNESCO understands creative industries as: "Those sectors of organized activity whose main purpose is the production or reproduction, promotion, dissemination and/or marketing of goods, services and activities with a cultural, artistic or heritage content" (UNESCO, 1998). Years later, in the Creative Economy Report (PNUD and UNESCO, 2013), the term "creative industry" encompasses cultural industries, recognising their capacity not only to generate economic benefits but also to generate deeper social meanings. On the other hand, the European Union understands cultural and creative industries as those whose activities are based on cultural values or other individual or collective creative artistic expressions, ensure the development of societies and are at the heart of the creative economy, but are also fundamental to the sense of European identity, culture and values. In 2010, with the publication of the Green Paper on Cultural and Creative Industries (European Union, 2010), the EU defines cultural industries as: "Those that produce and distribute goods or services which, at the time they are being created, are considered to have a specific attribute, use or purpose embodying or conveying cultural expressions, irrespective of the commercial value they may have." This document reinforces the idea of creative industries as enablers of sustainable local development, while at the same time being able to raise awareness and promote favourable changes in society.

On the other hand, culture is a human right as stated in Article 27 of the Universal Declaration of Human Rights (Universal Declaration of Human Rights Preamble, 1948), which holds that "everyone has the right freely to participate in the cultural life of the community", as well as under Article 5 of the Universal Declaration on Cultural Diversity (UNESCO, 2001), which states that all persons have the right to participate in the cultural life of their choice and conduct their cultural practices, subject to respect for human rights and fundamental freedoms. These commitments should, theoretically, address gender issues, that is, with a particular focus on women's cultural rights. In fact, under Article 5 (a) of the Convention on the Elimination of All Forms of Discrimination against Women (United Nations, 1981), States are required to take all appropriate measures to achieve the elimination of prejudices and all other practices based on the idea of the inferiority or the superiority of either of the sexes or on stereotyped roles for men and women. In this regard, the Special Rapporteur to the Human Rights Council in the field of cultural rights, stresses that it must be ensured that women have access to and contribute to all aspects of cultural life (Shaheed, 2011). Despite these international declarations, recommendations and other legal frameworks, we are far from achieving gender equality. It is true, as the UN states, that we have accomplished some progress over the last decades (more girls in school, fewer forced marriages, more women in leadership positions), but as the SDG 5 shows, there are still many challenges to tackle (United Nations, 2015), especially for racialised women for whom these challenges are more acute and frequent.

Nonetheless, we find that in many cultures, women are the keepers of ancestral knowledge that is part of the world's tangible and intangible heritage. For example, in many Latin American countries such as Mexico or Peru, traditional weaving is undertaken mainly by women who have

maintained these ancestral forms of production and their symbolic references; not only that, but in many cases, they have constructed a sorority network of empowering women where the participation in national and international fairs opened new markets to distribute their products while preserving local identity and heritage (del Solar, 2019). Other examples are black women who have actively participated in the preservation of black history, being considered cultural conservators (Govan, 1988), or how some African countries recognise women as praise singers and custodians of history, such as in Zimbabwe, South Africa and Mozambique (Chiweshe and Mutopo, 2019). This legacy can also be found in Amazigh women who pass their culture from mother to daughter, maintaining their rituals, traditions and beliefs through them (Nunnally, 2021). The same happens with Syrian women who were forced to migrate due to the war but kept alive their heritage by transmitting their cultural identity in their new host communities of Jordan and Lebanon (Wyler, 2020).

Moreover, according to Eurostat and Womarts (WOMarts, 2020, p. 19), women are the most regular users of culture in the world; even if men have more leisure time than women, they spend more time in cultural activities such as concerts, cinema, heritage sites or museums (WOMarts, 2020, p. 21). These last paragraphs prove that women not only produce culture but also enjoy it and preserve it. However, they occupy few positions of responsibility, fewer professionals are working in CCIIs and fewer female artists (past and present) are recognised in the same category as their male colleagues. The glass ceiling is showing some cracks but is still far from being broken. In this paper, we will introduce some facts about female representation in cultural and creative sectors, with a special focus on arts and heritage. This will be tackled from societal, economic and historical challenges. Finally, we will introduce some projects and best practices that are paving the way toward gender equality in these sectors.

## 2. State of affairs

### 2.1. Women's studies within arts and culture

During the last centuries, art history has been constructed with a heteropatriarchal bias, considering women as desired objects rather than creators, patrons, and artists, as active subject protagonists of historical narratives. Traditionally, research, until the last decades of the past century, was done by men who excluded – intentionally or not – many female artists from artistic pages. Either they appeared as muses, wives, or mistresses, or as isolated cases throughout the history of art rather than as a constant. Excluding them as exceptions has created an important bias in the way we approach culture. If we ask who invented abstract art, the answer is usually Kandinsky, rather than Hilma af Klint, the real creator of this movement. If we ask about still-life artists, few people will talk about Clara Peeters. If we talk about the Bauhaus, even today many museums have their cartouches wrong, as in the case for the Barcelona chair, attributed entirely to Mies van der Rohe when it was designed by his associate, Lilly Reich (Bergdoll and Dickerman, 2009).

In the 1970s, Linda Nochlin asked herself why there had been no great women artists, thus inaugurating a feminist trend in art history (Nochlin, 1971). In her essay, she begins by demonstrating how there are many assumptions taken as natural, rather than accepting that art history has been constructed by white men. She excludes the genius theory, which, of course, was used (and sometimes is still used) to refer to male artists, and calls for an understanding of the

social context where art was created, including race and class; for example, she points out how, for centuries, art academies forbade women students or how some patriarchal myths such as male innate creativity have created a gender-biased art history. These myths existed even in apparently equal movements such as the Bauhaus, where Walter Gropius claimed that women were not able to think in three dimensions. Gropius suggested that Bauhaus female students should weave instead of studying architecture or design (Whitten Brown, 2019). However, there were many successful female Bauhaus architects and designers, some of them quite recognised, while some of them are still fighting to have their designs recognised.

Art, design and cultural studies, in general, should be explained from a contextual perspective, attending to the particular historical, social, and racial circumstances women have to face in every historical period (Faxedas Brujats, 2018). Reexamining culture with a gender perspective seeks to vindicate women's work, not only as weavers or ceramists (traditionally associated with "femininity"), but also endeavours to acknowledge women as visual artists, video artists, curators, historians, dealers, etc. as important as men. The lack of female heritage references increases gender inequality and the undervaluing of art created by women.

Over the following decades, various protests and criticisms of the lack of women in the cultural context emerged. In this context, the Guerrilla Girls posed a question in their most famous posters: "Do women have to be naked to get into the Metropolitan Museum?", as less than 5% of exhibit artists in the Metropolitan were women but 85% corresponded to female nudes (European Commission. Directorate-General for Education, Youth, Sport and Culture, 2021). These led to publications and exhibitions with a gender-critical approach (Kosut, 2016), which turned into the slow incorporation of feminism in museums. This approach increased in the first decades of the 21st century with authors such as Kathy Deepwell (2006), Griselda Pollock (2013), and Jessica Sjöholm Skrubbe (2016), among many others. In this decade, Nochlin published an updated version of her famous essay, demonstrating some important improvements in the art field. These include the increase of feminist essays and the inclusion of female artists in museums, the display of the notion of "greatness" and "masterpiece", and the inclusion of women in the public sphere. However, she acknowledges that we are far from achieving equality (Nochlin, 2006).

On the other hand, gender approaches should question the systems that sustain patriarchal dominations, which will be understood only when we acknowledge the complexities of the discursive production of cultural practices (Barrett, 1985; Jones, 2010; Pollock, 1999, 2013; Woodhull, 2004). In this regard, museums increased their presence with art produced by women and some women museums and networks arose. Far from having to justify itself, the creation of museums dedicated to women offers an active role in the vindication of women in culture. Museums and cultural institutions should act as the reflection of human diversity expressed by tangible and intangible heritage. Museums should be as plural as possible, including feminist, interracial, and multicultural experiences (Braidoti, 2004), excluding the traditional heteropatriarchal canon and including the expressions of the other half of the population.

## 2.2. Data matters

Data should be at the core of every research – it exposes inequalities and reveals truths about habits and how we can improve our future. We can say that data matters (Etherington, 2020), and a lot.

According to Eurostat, in 2020, there were 7.2 million people in cultural employment across the EU (3.6% of total employment). In 2018, women accounted for a lower share (46.1%) of EU-28 cultural employment than men, and it was nearly the same average of women in the task force employment of the general economy. However, it was lower in Spain, Portugal and the United Kingdom (Eurostat, 2019). By 2020, women again accounted for a slightly lower share of EU cultural employment than men, the highest proportion of women in cultural employment being recorded in the Baltic Member States.

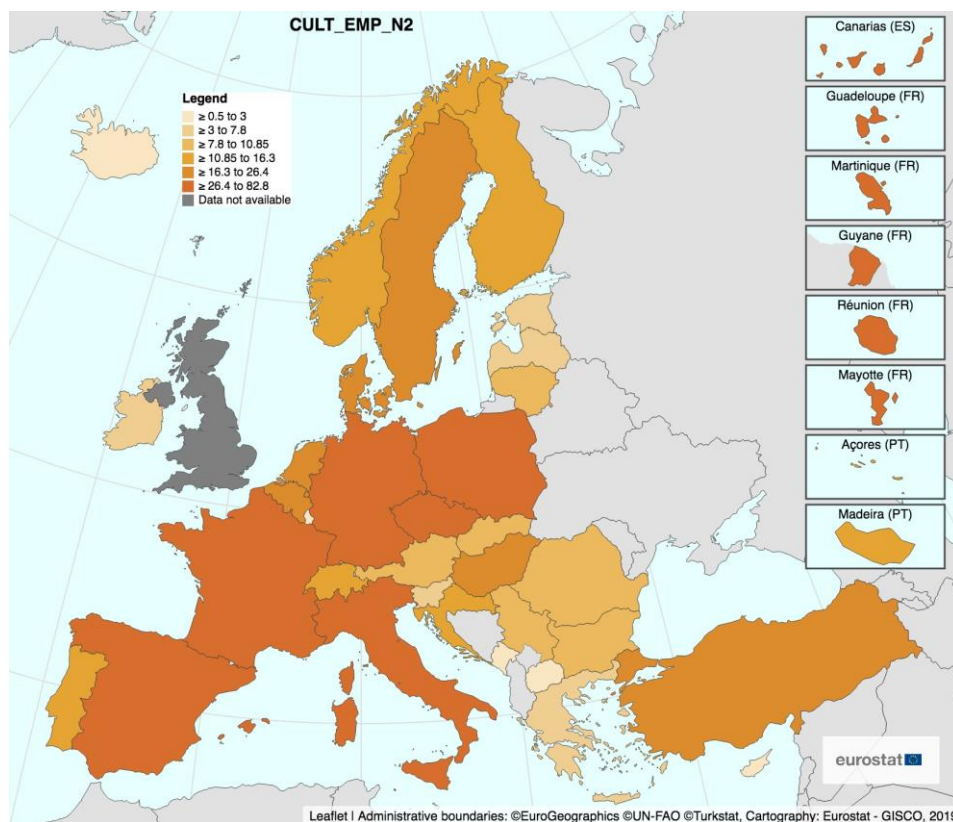
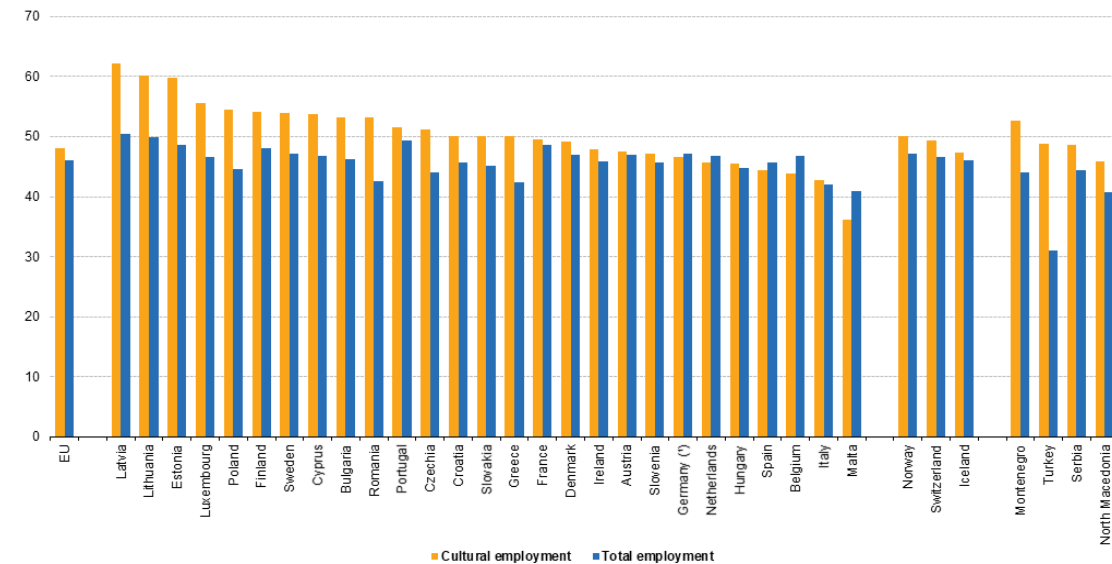


Figure 1. European cultural employment in 2019. Source: EUROSTAT, 2019.



**Share of women in cultural employment and in total employment, 2020**  
(%)



(\*) Provisional data with low reliability.

Source: Eurostat (online data codes: cult\_emp\_sex and ifsa\_egan2)

eurostat

Figure 2. Share of women in cultural employment and total employment. Source: EUROSTAT, 2020.

In 2020, over 2.5 million tertiary students in the EU were studying in culture-related fields. Women accounted for close to two-thirds of all tertiary students in culture-related fields. Despite these numbers, artworks produced by women are still less valued than those produced by male artists, in fact, according to Artnet News (2021), in 2021, the most expensive artworks sold were made by men. In the same line, Artnet's Price Database (Artnet, 2022) showed that acquisitions of women-made art stagnated even as the auction market for work by women more than doubled between 2008 and 2018. Moreover, women's artwork in the global auction market comprises only 2 percent of the total market share. Astonishingly, only Yayoi Kusama, one of the top-earning female artists, is still living; the rest are Joan Mitchell, Louise Bourgeois, Georgia O'Keeffe and Agnes Martin (Halperin and Burns, 2019a). While the women's art market is quite small and is concentrated on a few artists, buyers are still reluctant to pay for art made by women which is even worse for minorities such as lesbians or racialised women. The same happens when it comes to art galleries where they tend to expose much more male artists. This is strongly concerning as they are the ones who decide who is worthy of having a place in the art market.

Culture as we can see is strongly gender biased. A 2021 study (Adams et al., 2021) undertook an experiment to demonstrate that there is no such thing as "women's art". This was done by asking people to identify the gender of an artist just by looking at a painting. In a second experiment, they randomly associated fake artworks with fake male and female artists, which people had to value, and participants valued better those that were supposedly made by men. These results are reflected by the fact that only 13.7% of living artists represented in galleries in Europe and North America are female (Kring, 2019). As stated by Allen (2005), *"Asking why women's art sells for less than men's elicits a long and complex answer, with endless caveats, entirely germane qualifiers"*



*and diverse, sometimes contradictory reasons. But there is also a short and simple, if unpopular, answer that none of those explanations can trump. Women's art sells for less because it is made by women."*

Regarding museums, they claim they are paying more attention to female artists and curatorial practices from a gender perspective, which is not entirely true, as data shows. The report of WOMarts (2020) shows the percentage of women solo exhibitions between 2007 and 2014, where not even one of the museums surveyed reached parity – male solo exhibitions were double those by women in all institutions. However, as we have said before, women are not exceptions but are part of the rule (Nochlin, 2008). Along the same lines, the report made by Julia Halperin and Charlotte Burns in 2019 for American museums, shows that the situation there is not very different from the European one. Just 11 percent of all acquisitions and 14 percent of exhibitions at 26 prominent American museums over the past decade were of work by female artists (Halperin and Burns, 2019a). According to them, a total of 260,470 works of art have entered the museums' permanent collections since 2008, of which only 29,247 were by women (Halperin and Burns, 2019b). For example, in Spain, at the Prado Museum, of 1,627 artworks, only four were made by women: Sofonisba Anguissola, Clara Peeters, Artemisia Gentileschi and Rosa Bonheur (Cajigal, 2021; Velasco, 2018). Meanwhile, at the Orsay Museum, of 4,463 artworks, less than 7% (that is, 296) correspond to women (Gingoux, 2018).

The reasons why museums have failed to increase female representations are various. On the one hand, art history is still canonical in many faculty degrees, where a low number of women are studied. Another factor is a lack of research on female artists, which has led to misattributions in some cases, such as Judith Leyster (1609–1660) who was "rediscovered" towards the end of the 19th century (Valero, 2019), or studying them through the "women glaze" – that is, separating male and female art (Peralta Sierra, 2007) – or just oblivion; for example, Alice Guy-Blaché, the first to explore the possibilities offered by film technology, produce films and set up a film studio (European Parliament, 2021).

Regarding the workforce, statistics from *Gender inequalities in the cultural sector* (Pujar, 2016), show that women earn less money than men; in fact, in the US, female salaries in museums are 0.7 percentage points below men's salaries. While only 23% of creative women executives are leaders of a team, women make up the majority of cultural workers in a majority of countries analysed (Dodd, 2012; WOMarts, 2020), demonstrating that the glass ceiling has not yet cracked. This is also reflected in the two studies conducted by the Association of Art Museum Directors (2014, 2017) where all museums with budgets of \$15 million or more are run by male directors. In fact, of the British Museum, the Metropolitan Museum of Art and the Louvre, only the last one has a female director, who took office in 2021, after 228 years of museum history. This also happens in the cultural heritage sector (archaeology, cultural heritage institutions, etc.), where more women are employed than men, but more than half of the leadership positions are held by men (WOMarts, 2020).

How we address these inequalities is crucial for creating a non-gender-biased world, from artistic studies and criticism to the promotion of policies that encourage women entrepreneurs in all branches of the creative industries, to museums and the art they exhibit.

### 3. Outlook and actions for the future

Gender bias is all over the CCI; however, it is being addressed from different perspectives, many based on sorority networks that are shaping the lines and actions from politics to society. Below we will show some of these practices that are being implemented to bridge the gender gap in CCIs.

#### 3.1. Networking

At the beginning of the 1970s, there were many protests around the world against the women's liberation movement. During this decade, small groups of women gathered together to hear their stories on a particular theme, uninterrupted, with the idea of exploring their own lives. These groups were named consciousness-raising (CR) groups, which also impacted the cultural sphere (Gosling et al., 2018). For example, Suzanne Lacy produced a series of installations based on the sexual violence stories she heard in the CRs. During this performed installation she began by listening to women who wanted to share their own experiences of sexual violation (Lacy, 1977). Sheila Levrant de Bretteville, having been asked to do so by Miriam Schapiro, designed a special issue of the feminist magazine *Everywoman* with the same idea of sharing stories (Levrant de Bretteville, 2018). This shows how women who have talked to other women can establish powerful connections that can turn into powerful networks. From art to new business, sorority is key.

There has been an increase in women in the CCIs, as they provide platforms to support women's empowerment (Henry, 2009), and at the same time, these industries protect cultural values which were safeguarded by women in the first place (UNIDO, 2013). Despite the numbers, young women still lack female leading roles. As the US Executive Director of the National Dance Institute, Traci Lester (New York City in Arts and Education, 2021), said, "I have noticed for a long time that there have not been many black women in the nonprofit sector in leadership roles: there aren't enough mentors, there aren't enough leaders, there aren't enough voices and role models to follow." One way to solve this issue is through networking.

There are already some strong networks and initiatives that intend to enhance women's creation, leadership and companies. These networks not only help women to build a strong system of contacts but also generate a role model effect, where they can share experiences and inspiration from each other (European Expert Network on Cultural and Audiovisual (EENCA), 2015, pp. 69–70). What is recommendable is that these networks encourage cooperation from as many partners as possible, including academia, industry, government and civil society, which is better known as the quadruple helix model. This model encourages knowledge transfer as the gap between formal and non-formal sectors is reduced (Almeida et al., 2018); not only that, but such interactions help to normalise the fact that women are active in these sectors.

Cross-regional collaboration has proved to be effective. For example, through opportunities provided by Creative Europe, Horizon Europe and other EU funding programmes. One example, the Women's Legacy (2021), seeks to create a series of digital resources to facilitate the inclusion of women in history and culture and their legacy in educational content. Another interesting initiative that we can mention is Global FemArt (2018), which aims to develop support for the entrepreneurial development of female artists and creatives, through online training and mentoring. The UNESCO | Sabrina Ho "You Are Next" initiative (UNESCO, 2019) was designed to address gender equality within the digital creative industries. It is designed to support projects of women under 40 by strengthening their technical and entrepreneurial skills, especially in the

cultural and creative sectors. MEWEM EUROPA (2020) is a project designed to promote women's access to management positions and entrepreneurship by developing their managerial skills. They also connect young professionals with experienced professionals, hence providing role models. On the other hand, Room to Bloom (2020) offers an interesting intersectional gaze as they bring together feminist artists with a migration background so that the members of its network can co-create, challenge gender stereotypes and formulate new proposals for decolonial and ecofeminist art practices.

In the arts sector, there are initiatives such as the Women's Legacy Forum (Biscay Provincial Council, 2020) which seeks to draw up new strategies and action lines such as the White Paper on Cultural Heritage and a Gender Perspective. The Archive of Women Artists, Archives and Exhibitions (AWARE, 2015) is a non-profit organization that aims to create, index and distribute information on women artists of the 20th century to place women on the same level as their male counterparts and make their works visible and known. Finally, we can mention some other experiences such as the International Association of Women's Museums (IAWM, 2021) which seeks to promote culture, arts, education and training from a gender perspective and encourage networking among Women's Museums.

### 3.2. Research

From collecting data to promoting art-historical research, research is one of the basic tools for achieving gender equality. Without it, there is no basis for policy change that will make a real impact on the lives of women in particular and citizens in general.

On the one hand, historical research has meant rescuing those women who were forgotten. While Nochlin opened feminist art history, Parker and Pollock (2013) confirmed what even today is still fighting to make itself known: women have always produced art, only they were categorised as minor contributions under negative stereotypes which were foundational in the canons of art history. They insist on not understanding female art as a struggle for inclusion but understanding how and where this art was produced. In 1994, Pollock asked if art history can survive feminism; to answer that, she has to go far from the traditional art historical-critical and interpretative schemas. In line with this, Amelia Jones (2003) stresses that feminism broadens models when analysing gender in culture by including aspects such as ethnicity, race, nationality, class and sexuality, among others.

This type of research set the foundations for the iconic exhibition *Women Artists 1500–1955* (1976), curated by Linda Nochlin and Anne Sutherland at the Los Angeles County Museum (and which toured to other American museums), which is seen by many as a starting point for more women-focused exhibitions on particular periods, themes and artists (Gosling et al., 2018, p. 138). Since then, there have been numerous exhibitions focusing on women artists as a group or large solo exhibitions; for example, the Prado exhibition *Invitadas* (2020) or the Thyssen exhibition about Sonia Delaunay (2017). However, as mentioned above, these numbers are still far from parity in terms of male and female artists exhibited.



Figure 3. Women Artists: 1550–1950, October 1, 1977, through November 27, 1977. Brooklyn Museum photograph, 1977.

On the other hand, as shown, gathering quantitative and qualitative data will help to identify problems, propose evidence-based policy and monitor progress. As an example, in the art market, gender inequality is a reality. To prove how the market acts, its reasons for the bias and how buying women's art is a source for economic outcomes, formal research like the one conducted by Adams et al. (2021) needs to be done. Adopting mixed-methods to gender data helps to demonstrate the casual relationships among causes and perceptions of women in CCIs, particularly relating to access (European Commission. Directorate-General for Education Youth Sport and Culture, 2021, p. 58).

Finally, promoting active research on gender equality in the CCIs, monitoring results and establishing indicators will help to shape the values, attitudes and needs of all genders (European Commission. Directorate-General for Education Youth Sport and Culture, 2021). This will increase women's visibility and participation in the CCIs. For example, the study conducted by Clive Nwonka (2020), addresses the role of data in measuring diversity and gender bias in the UK film industry, showing how, despite having a recognised policy, white middle-class men are still the ones who decide which women may enter this industry. He also discusses the importance of intersectional data to be able to properly carry out our gender research. Another example is the study conducted by María Barrios and Ana María Muñoz (2021), which demonstrates the existing androcentrism in the music industry and how still gender stereotypes still exist, such as the belief in women's lower creative and/or technical skills. Encouraging these types of research will challenge patriarchy and can act as a driver for social change.

### 3.3. Intersectionality is key

*Feminism is not inherently inclusive* (Callihan and Feldman, 2018, p. 1): even if it advocates for equal rights, the mainstream movement traditionally focuses on the white, straight, middle-class and able-bodied women, excluding other realities in favour of *universal womanhood* (hooks, 1981, p. 12). Mainstream feminism fails to understand the complex nature of women of colour who

struggle with strong patriarchal influences, especially in rural areas, and with more hyper-sexualisation of their bodies, the assumption that somehow they are going to fail or the early adultification of children (Kendall, 2021). The same happens with other females such as Latinas, whose experiences are different from white middle-class Western women. For example, as Patricia Zavella (1989) mentioned, while white feminists demanded reproductive rights, Chicana activists were fighting against forced sterilisation, and Latin American women who reach the public sphere are likely to be discriminated on the basis of their ethnicity (Trujillo Gaitán, 1979).

When examining feminism, it is essential to adopt an intersectional perspective when conducting research, curating, and creating, as inevitably each culture will have specific connotations for determining concepts, such as when referring to feminism – e.g., European feminism is not the same as African feminism – or when referring to an Asian, which for a Westerner refers to people from India and countries around the Pacific Ocean, while in other regions it is exclusionary as it is impossible to group so many regions (Bloom, 2003). François-Cerrah (2015) expresses this regard about white people, not necessarily related to skin colour, but their status and power relations as the dominant group. Meanwhile, it has traditionally been black and non-white feminists who have been in charge of articulating this research, interlacing, gender, race, class or sexuality (Guimarães Corrêa, 2020). They have been the ones who have fought against rape culture in India, femicides and hijacks in Mexico, and include the Nigerian women focusing on finding the girls kidnapped by Boko Haran. They are active female fighters who should not be seen instead as passive victims waiting to be liberated by their western female colleagues (Gosling et al., 2018).

In line with this, museums should reconsider how they are reading their collections and exposing female artists, as it is demonstrated that there are fewer women of colour, lesbians, indigenous and transgender women represented in art collections (Callihan and Feldman, 2018). Since the 1980s, the gender perspective has begun to consolidate in museums from a reflexive approach (Kosut, 2016), but it was not until the early years of the current century that a concern for incorporating sexual minorities, transgender or third gender identities entered into museum discourse (Cuesta Davignon, 2016). Today, it is worth asking whether the achievements of feminism have ended up being internalised by traditional museums or whether activism continues to use alternative cultural communication platforms, in which the network allows for the democratisation of access to digital content and the dissemination of content proposed by activism.

Furthermore, not only museums should reflect on their own biases, but all the CCIs, reflecting on whether they offer neutral spaces, whether they are telling supremacist narratives or, on the contrary, inviting participation from every group. Intersectionality is about understanding the experiences of other ages, sexual orientations, races and class groups outside one's own. It is to understand that older women are significantly underrepresented and often stereotypically portrayed across all sectors (European Commission. Directorate-General for Education Youth Sport and Culture, 2021, p. 68). It is also about understanding that the heterosexual gaze is predominant, or as Harmony Hammond (2003) categorically expresses: lesbians do not have a history, thus denying them role models. Or to understand that there is a need to pursue more black feminist visual theories and that black women resist the imposition of the dominant stereotypes of knowledge and appearance (hooks, 2014).

Intersectionality will improve networking among marginalised groups and promote diverse role models, enriching feminist cultural studies. Adding different perspectives to CCIs' research and

creations will reflect others' experiences, leading to critical thinking and sociopolitical actions (Guimarães Corrêa, 2020). Ultimately, this translates into the recognition of diversity, to make the world a fairer and more socially just place. *That is why the critical lenses used to see and assess the world matter* (Brown, 2021, p. 2).

### 3.4. Change the cultural gaze and raise your voice

Since the 1970s, scholars, artists, critics, curators, entrepreneurs, philosophers and so many other women have fought to change the cultural gaze, transforming women's cultural history. The fact is that it is not enough to add women's names to cultural history to achieve equality; it is necessary to deconstruct the roles and stereotypes of femininity and masculinity that are at the origin of the sexual division of labour and are the cause of male domination and structural inequality. When Virginia Woolf (1995) wrote that *Killing the Angel in the House was part of the occupation of a woman writer*, she was referring to the idealised devoted and submissive women/wife from the Victorian Era who was expected to be passive, and powerless, graceful, self-sacrificing and pure. Throughout Western culture, the stereotype of this submissive woman, the erotic object, who passively surrenders to the man, is repeated. This overexposure to the construction of women in an objectual sense devalues them (Guirao Mirón, 2019). These stereotypes, when repeated, become cultural approaches that normalise violence against women (Bourdieu, 2000). And art is one of the institutions that maintains and perpetuates the patriarchy.

Rereading museum collections implies reinterpreting the female body and the gaze. Feminists all over the world have given symbolic value to denigrated realms of female creativity and experiences, from eroticism and sex to work, childbirth or housework (Gosling et al., 2018, p. 8). In this sense, the gaze, instead of merely focusing on women's body representation, constructs the interlace between race, gender, power relations and how these synthesise ideas (Wilson, 2003); this change makes women become subjects not just objects of the gaze. If men control cultural production, culture will be gender-biased, perpetuating stereotypes, discrimination and inequality.

The traditional canon has been and is being questioned by artists, curators, historians and activists among others. In *Litany for Women Artists* (1977), the performance and multimedia artist, Hannah O'Shea, chanted the names of women artists as if it were a Catholic litany to reclaim them for history. *The Dinner Party* (1973–79) by Judy Chicago is considered an icon of feminist art. The installation comprises a massive ceremonial banquet, arranged on a triangular table with a total of thirty-nine place settings, each commemorating an important woman from history.

Intersectional feminism is also questioning the heteronormative canon; for example, the mural work of Yreina Cervantez, *La Ofrenda*, is a dedication to Latin American immigrants in the US, but she puts Dolores Huerta as the central figure, presented as a mother who gave birth to the entire Chicano community. In this way, Yreina highlights the transformative role that women play in the Chicano community. Sutapa Biswas, a South-Asian British artist, created the collage *Housewives with Steak-Knives* in 1985. This painting-collage invokes the Hindu goddess Kali who appears as a South-Asian woman, but it is, in fact, a self-portrait of the artist. In the collage, famous paintings by Artemisia Gentileschi appear, of powerful women using anger to change their patriarchal world and conquer their male oppressors. This was the last artwork of Biswas in Leeds, after which she kept dialoguing with her teacher, Griselda Pollock, influencing mutually both Biswas's art and Pollock's feminist intersectional theories (Gosling et al., 2018). Finally, we can mention the work of Tanja Ostojić whose work addresses the rights of women to travel across borders, their

endurance and resilience, and highlighting migrant women. In her work, *Untitled/After Courbet* (2004), she photographs a woman in the exact position as Courbet's famous painting, *L'Origine du Monde*, with the difference that instead of being naked, she is wearing blue panties with the EU flag on them. The piece was displayed on several rotating billboards at the end of December 2005, in public spaces in Vienna, criticising EU migration politics; however, it was removed two days later, when the Austrian Prime Minister was about to take over the Presidency of the EU.

The androcentric and patriarchal gaze causes stereotypes to be perpetuated in other spheres beyond the arts and occupy all social spheres, including every CCI. If women are seen as muses and/or objects of desire, they will be treated as passive rather than active creatives. Also, women tend to be infantilised – their voices are not taken into account and they are treated as if everything has to be constantly explained to them (mansplaining) – while those who raise their voices are seen as aggressive. It is necessary, despite these stereotypes, that women do raise their voices.

As the *Towards gender equality in the cultural and creative sectors report* (European Commission. Directorate-General for Education Youth Sport and Culture, 2021) mentions, women who break the rules are seen as hysterical, morally lax or complicated, among the many things they are often told, including being questioned for not staying at home or for leaving their families to pursue their careers. The fact is that, despite the progress made in gender equality, women still face many difficulties.

In this regard, we already have mentioned how women have less free time than men. Even if they are employed full-time, they are usually in charge of care-giving and the household; even when their partners tend to be more egalitarian, there is a "specialisation", where men tend to do visible tasks such as DIY or bureaucratic procedures, while their female partners are in charge of food preparation or childcare (Saneleuterio, 2010), not to mention the so-called invisible tasks, such as planning purchases, children's vaccination schedules, etc. A study reveals that 61% of activities have a mental component which remains easily invisible (Hurtado et al., 2015). In this sense, men have 45 minutes more free time than women, which is 18% more leisure time.

To this, we have to add that women are usually more willing to give up their free time (willingly or forced by situations); in fact, Johanna Drucker (Schor et al., 1999), an art historian from UCLA University, states that when beginning in academia, she used to be more generous with her time, do more assignments without complaining and never acting like a diva, while her male colleagues acted too busy to show up to meetings and treated students with arrogance, but they were rewarded. In the same vein, the Association of Art Museum Directors (2014, 2017) revealed that women, when describing themselves as ambitious, confident or successful, are not seen as equal to males who express themselves in these words; in fact, for women these characteristics are seen as too aggressive, while for their male colleagues they are seen positively. Hence, concepts differ according to gender, which perpetuates gender inequalities.

This leads to men having more access to leadership positions (and hence more power), projects led by men receiving more money, and creative outputs produced by women being valued and appreciated less compared to those by men (European Commission. Directorate-General for Education Youth Sport and Culture, 2021, p. 67). For example, the aforementioned report by Halperin and Burns (2019b) recalls how some museums are still worried about entering women in their galleries just for a quote rather than for quality.

However, younger generations, the #MeToo movement and the fourth feminist wave are shaking



the museums, galleries and CCIIs. For instance, the #MeToo movement traversed social media and arrived at museums, as happened in the Nordiska Museet in Sweden, which collected #MeToo experiences as part of its collection (Engman, 2021). Or the already mentioned number of woman networks that provides them visibility and recognition.

### 3.5 Embrace the digital realm

Digitisation and access to ICT in almost every aspect of daily life has changed how cultural goods are being produced, distributed and consumed. On the one hand, content distributed online is mostly at zero cost; on the other hand, once created, the challenge is to attract visitors who must decide what content to use and interact with, given the vast amount of information available (King et al., 2016; Malpas, 2008; Silberman, 2006). Moreover, the transition towards digital has increased the number of cultural goods that are digitised, but it has also enabled new forms of creativity and cultural production that not only provide universal access to cultural heritage but also promote its dissemination and interaction with society (Fernandez de Bobadilla and Alvaréz Rodríguez, 2005). The digital transformation in CCIIs creates new opportunities but also presents challenges, including gender stereotypes, male dominance and lack of access to the internet (European Commission. Directorate-General for Education Youth Sport and Culture, 2021).

Cultural activism is occupying the alternative spaces that social media and information and communication technologies (ICTs) offer. The processes of access to information through the web and social networks have allowed new spaces to show and document women's history. But also, they offer a digital space to connect and generate networks that include gender perspectives of those who write, create and reflect from the margins. Hypermedia thus enables spaces of fluidity and otherness freed from the hegemonic structures of physical real life, allowing for gender explorations (Miles, 2018; Turkle, 1995).

In this sense, the fourth wave of feminism is characterised by an intersectional framework, with a strong online representation used for raising awareness whilst maintaining a presence on the ground (Zimmerman, 2017). Social and cultural change is facilitated by the digital revolution as it has the potential to make their narratives more visible, often through digital stories. These experiences reflect on their identity, struggles, and achievements in collaboration with others and relate to others (Regil Vargas, 2006; Vivienne, 2011). Mikki Kendall did this when she started the conversation on Twitter with the hashtag #solidarityisforwhitewomen, in which she pointed out the problem that exists when feminism is only understood as the problems faced by white middle-class women (Kendall, 2021).

In this regard, one of the main challenges is to explore how claim cultures can operate within the hegemonies and hierarchies of conventional museums, how marginalised artists can resist the institutionalisation of their work, and how they can protect themselves from institutional recognition (Sjöholm Skrubbe, 2016). The museum (both its collection and the means to exhibit it), must be revised to promote equality to overcome the traditional heteronormative discourse and not perpetuate gender exclusion in its collections (Leiva and Carmona, 2016).

The already mentioned International Association of Women's museums is one example of this virtual realm, as is the website <https://feminicidio.net/> that serves as a platform for denouncing patriarchal violence. *Didáctica 2.0 Museos en Femenino* (López Fernández Cao, 2009) is a Spanish project focused on women in the art that offers detailed and precise museum itineraries, as well as access to the corresponding teaching guides. Finally, *Relecturas. Itinerarios Museales en Clave*

*de Género* (Gaitán and Alba, 2020), is an online project that aims to reinterpret Valencian museum's collections from a gender perspective.

## 4. Conclusions

*Women artists, women art historians, and women critics have made a difference, then, over the past thirty years. We have – as a community, working together – changed the discourse [...] We will need all our wit and courage to make sure that women's voices are heard, their work seen and written about. That is our task for the future.*

Linda Nochlin, 2006

As stated by Culture Action Europe in their report on Gender Inequalities in the Cultural Sector (Pujar, 2016, p. 14), *culture is a driver of sustainable development and sustainable development cannot be achieved without gender equality*. This means that culture is ensured for everyone, which includes not only providing women access to culture, but also ensuring that they are recognised as creators, critics, entrepreneurs, leaders, etc.

Creative and cultural industries go beyond a mere contribution to economic development; their value lies in their contribution to the production of cultural values (Boix-Domènech and Rausell-Köster, 2018). As stated in the OECD report on the role of culture and creative industries in the economy (Van der Pol, 2007), culture and creativity also have an enormous impact on social cohesion and development, in particular by understanding cultural products as the memory of a community and as generators and drivers of creative ideas for future generations. In these industries, it is important to represent, hear and make any person who is part of cultural life (that is, everyone) feel represented in the history that is preserved (Borck, 2018).

Throughout history, artists have been working to promote gender equality by using creative approaches, as both culture and the arts have been used to combat stereotypes and promote positive values and role models that are necessary to maintain inclusive and equal societies (European Commission. European Education and Culture Executive Agency, 2022). From the voices of those who were searching for others silenced by the patriarchy to those who were fighting for the right to abortion or equal pay, women have been establishing networks and fighting to reclaim their place in the past and the present to improve our future.

In addition to networks where women can find other role models, learning opportunities and funding, we have shown the importance of data in creating arguments for politicians to legislate for equality. The application of data analysis in the cultural sphere is not new, as the Guerrilla Girls demonstrated in the 1980s. Their method was to gather statistics from art institutions to provide evidence of discrimination by gender and race (Guerrilla Girls, 2012). We have to take into account data to plan future actions that will serve to put an end to the gender gap.

Furthermore, we have shown how gender approaches must take into account intersectionality as a means to recognise the varying and specific experiences of other groups. This means that equality can only truly be achieved by taking into account race and ethnicity, physical appearance, sexual orientation, (dis)ability, age, religion, parenthood status, citizenship, social and geographical origin, and social class (European Commission. Directorate-General for Education Youth Sport and Culture, 2021). Otherwise, as Myriam François-Cerrah said (2015), *feminism has been hijacked by white middle-class women*.

Finally, using the hypermedia to generate new initiatives and reinterpretations from a gendered perspective that challenges the androcentric system will serve to generate growing visibility and acceptance of different gender approaches (Vivienne and Burgess, 2012), allowing for new encounters and discourses of artistic practices (Pollock, 2013).

As Nochlin states (2006), there have been enormous advances in the cultural field since she first published her famous essay, and as she says, it has been to a large degree thanks to women raising their voices for other women in the past, present and future. This must continue for equality to be achieved in the CCI.

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## 6. Annexes

### OPEN ACCESS DOCUMENTS FOR PRE-SESSION PREPARATION:

<i>TITLE</i>	<i>CONTENTS</i>	<i>LINK:</i>
<b>State of the Art: Gender in the Creative and Cultural Industries</b>		
<p>Towards gender equality in the cultural and creative sectors: report of the OMC (open method of coordination) working group of Member States' experts.</p> <p>◆ Special focus on Chapters 2 4 and 5.</p>	<p>This report focuses on the role that culture plays in promoting gender equality and, more importantly, how to achieve gender equality within the cultural and creative sectors (CCS). The EU Member States identified gender equality for the first time as a priority for action in the Work Plan for Culture 2019–2022.</p>	<p><a href="https://data.europa.eu/doi/10.2766/122208">https://data.europa.eu/doi/10.2766/122208</a></p>
<p>State of the Arts Report about the situation of women artists and professionals in the Cultural and Creative Industries sector in Europe.</p>	<p><b>The report gathers a wide range of legal documents, directives, programmes and scientific studies on the promotion of equality in the CCI's between 2000 and 2017, and analyses them in order to identify urgent scenarios to take action. It also drafts a list of measures, which could be implemented by European authorities, and several target groups (from civil society to decision-makers) for changing the current situation.</b></p>	<p><a href="http://www.womarts.eu/upload/01-LI-WOMART-1-20-6.pdf">http://www.womarts.eu/upload/01-LI-WOMART-1-20-6.pdf</a></p>
<p>Gender gaps in the Cultural and Creative Sectors (with the exception of the audio-visual sector).</p> <p>◆ Special focus on Chapters 3 4 (4.1, 4.4, 4.5, 4.8 &amp; 4.9), 5 (5.1, 5.6, 5.7, 5.8) and 6.</p>	<p><b>This report summarises the main policy developments and recommendations made regarding cultural and creative sectors (CCSs), and gender by bodies such as the EU, the Council of Europe, UNESCO, and the ILO. The main focus of the report is on understanding the current state of affairs concerning women in the CCSs, the gender gaps at work, and the underlying drivers of those gender gaps.</b></p>	<p><a href="https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf">https://eenca.com/eenca/assets/File/EENCA%20publications/Final%20Report%20-%20Gender%20in%20CCS%20EAC.pdf</a></p>
<b>Gender statistics in the Creative and Cultural Industries</b>		
<p>Culture statistics – cultural employment</p>	<p>It presents data on cultural employment derived from the EU's labour force survey (EU-LFS).</p> <p>Take a look at: Cultural employment by sex, age and educational attainment.</p>	<p><a href="https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employmen">https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employmen</a></p>

Where are the women?	Learn about gender inequity in the arts with some eye-opening facts.	<a href="https://nmwa.org/support/advocacy/get-facts/">https://nmwa.org/support/advocacy/get-facts/</a>
<b>Gender discrimination in the Creative and Cultural Industries</b>		
Gender discrimination in the cultural heritage sector	Museum collections are a treasure. They collect and preserve cultural heritage in all its diversity and tell us stories about people and societies. But still, they are highly subjective. It's people and their choices who decide which story is worth telling and which one is not – and this power produces biases, considering the fact that historically evolved collections throughout the world are mostly the result of men making choices about cultural heritage.	<a href="https://pro.europeana.eu/post/gender-discrimination-in-the-cultural-heritage-sector">https://pro.europeana.eu/post/gender-discrimination-in-the-cultural-heritage-sector</a>
Gender Inequalities in the cultural sector Culture Action Europe.	This report consists of a synthesis demonstrating why ensuring gender equality particularly in the cultural sector is capital. It describes how gender inequalities manifest themselves on the ground and why, and how cultural actors can try to overcome them.	<a href="https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf">https://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf</a>
<b>Technology, gender &amp; creative and cultural industries</b>		
Creative Europe 2014-2020, Gender Equality, Sustainability and Digitalisation  ◆ Special focus on Chapters 3 4 (4.1, 4.4, 4.5, 4.8 & 4.9), 5 (5.1, 5.6, 5.7, 5.8) and 6.	This publication gives an overview of how Creative Europe Culture cooperation projects selected from 2014 to 2020 have addressed three political priorities of the European Commission: the European Green Deal, gender equality and a Europe fit for the digital age. The projects that are presented demonstrate how the cultural sector is already fully in line with the political priorities of the Commission, striving towards gender equality, environmental sustainability and digitalisation. The proposals concentrate on how arts and cultural activities can offer space for the development of an empowered citizenship and equip the sector with the tools to devise innovative and critical approaches to tackle these issues.	<a href="https://op.europa.eu/en/publication-detail/-/publication/aebc62b7-8fa5-11ec-8c40-01aa75ed71a1/language-en/format-PDF/source-257008402">https://op.europa.eu/en/publication-detail/-/publication/aebc62b7-8fa5-11ec-8c40-01aa75ed71a1/language-en/format-PDF/source-257008402</a>