



**ERICarts**

**European Institute for  
Comparative Cultural Research**

## **Culture-Biz Executive Summary of Main Project Results<sup>1</sup>**

*Mies päättää, nainen säätää*<sup>2</sup>  
Headline in the Helsinki newspaper  
ILTA-SANOMAT, July 2, 2004

### ***Culture-Biz: Bridging the Priorities of the Lisbon Strategy and EU Social Agenda***

Culture-Biz is the third in a series of research studies prepared by the European Institute for Comparative Cultural Research (ERICarts) and its partners. All three studies investigated how diversity could be achieved through equality in European cultural labour markets.

The first ERICarts report, “Pyramid or Pillars” was published in the latter half of the 90s when equal opportunities between men and women became a founding principle of the Treaty of Amsterdam of the European Union (Articles 2, 3, 13 and 141) and one of the four main pillars of the European Employment Strategy (EES). The second report, “Culture-Gates” was published in 2003, when new European Employment Guidelines (EEG) were established by the European Council as a tool to implement the goals set out in the Lisbon Strategy. The concept of “gender mainstreaming” was introduced into the guidelines as one of its main principles calling on member states to take gender equality into account in all areas of priority outlined in the EEG. Since the EEG did not identify the necessary instruments and tools which would ensure the implementation of the gender mainstreaming approach as an integral part of Member States national employment action plans, questions were raised as to whether the EES guidelines could really be considered a success for the principle of gender equality as laid out in the Amsterdam Treaty. The third report, “Culture-Biz”, has been published in the context of the pending revisions to the Directives on “equal opportunities” and on “working time” and in line with the renewed “Lisbon Strategy” of the EU.

The results of “Culture-Biz” help to bridge the economic focus of the Lisbon Strategy (culture industries) with the Commission’s Social Agenda (to promote gender equality) by examining the potential for women to achieve decision-making positions at different stages of the culture industries value chain and by comparing their status in large, medium and small sized companies making up the film production and book publishing sectors.

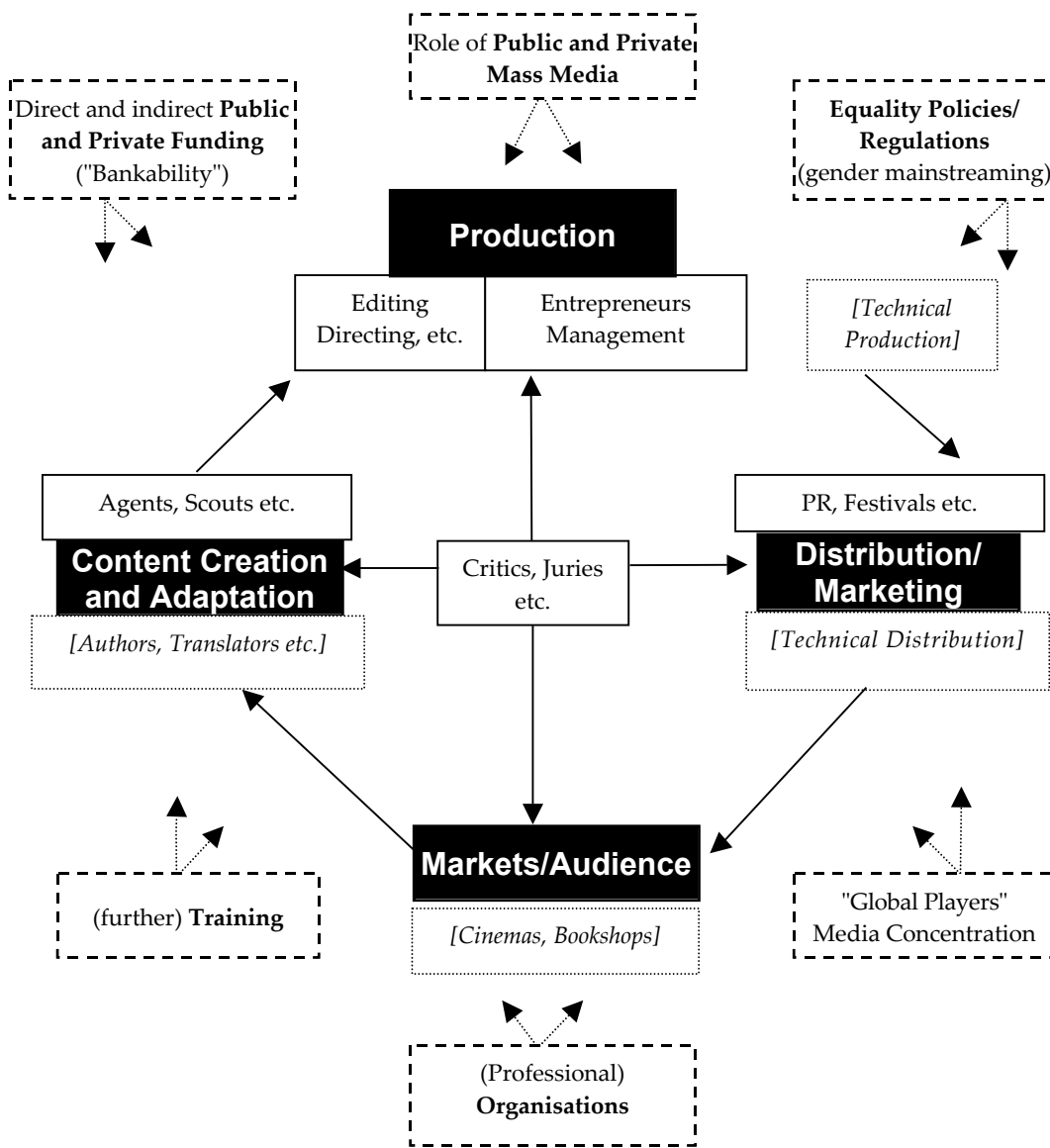
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<sup>1</sup> This text summarizes the findings of the Culture-Biz study which began in January 2004 and was finalised in Spring 2005. The study was co-ordinated by the European Institute for Comparative Cultural Research (ERICarts) in partnership with Finn-Ekvit (Helsinki), Mediacult (Vienna,), Observatorio das Actividades Culturais (Lisbon) and Zentrum für Kulturforschung (Bonn). It was funded within the framework of the EU Gender Equality Programme 2001-2005. The book edition has been published by ARcult Media, Bonn 2005 (ISBN 3-930395-70-3) and is available for download from <http://www.gender-research.net>.

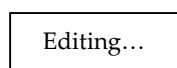
<sup>2</sup> “Men decide, women control...”

**Methodological Framework**

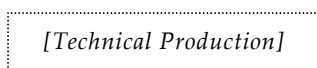
Figure 1 below provides an overview of the main actors involved in and influences effecting the development of the culture industries in Europe, not only on the national but also on the international/global level. Quantitative and qualitative indicators were developed on the basis of this scheme for the Culture-Biz study.



Legend:



Positions studied in greater detail



Positions which are not the focus of the study



Intervening influences studied

### ***Culture-Biz Teams***

Research teams from Austria, Finland, Germany and Portugal assembled information from existing sector studies, collected primary gendered data and conducted interviews with relevant actors making up this complex landscape in order to determine:

- Structural changes or developments in film production and book publishing and how they may or may not effect the position of women working in these markets;
- Professional career paths of men and women working in these two branches;
- What "success" means to film production and book publishing professionals;
- The different types of gate-keepers and the effects of their decisions on the recognition of women as create professionals (artists);
- The location of glass-ceilings preventing women's advancement into top positions; and
- The share of women which made it through the glass ceiling and hold executive positions in different sized private companies.

The results of these national investigations are complemented with general information on the ownership and structure of large, medium, small sized companies in the film and book publishing sectors in each country. The main developments and trends in both industries over a ten year period are examined nationally. "Voices from the Field" and case studies which present examples of "good and bad practice" are found throughout the individual chapters of the Culture-Biz book.

European comparative data and information complement the national results and set these results in a wider framework which take into consideration developments throughout Europe as a whole. An assessment is presented of the share of women participating in relevant Europe wide programmes, holding executive positions in companies dominating the European landscape as well as in platforms which serve as key meeting points for both book publishers and film makers in Europe such as the Frankfurt Book Fair or the Cannes Film Festival.

### ***A Preview of Results***

The Culture-Biz study presents many sector and country specific observations and recommendations which are relevant for private companies, national broadcasting organisations, professionals working on both the "biz" and "creative" side of the industries, professional associations, university professors and students. Here we provide a preview of some of the general messages resulting from the project for the more curious.

*EUROSTAT figures show that women make up over 45% of the cultural labour market. Are they as well represented in the book publishing and film sectors?*

Yes. According the NACE data compiled and compared by EUROSTAT, the share of women working in motion picture and video activities (921) is 40% and in publishing activities (221) is 48%. However, data collected by the Culture-Biz teams show that the share of women in different professions within these two sectors may vary greatly in comparison to these overall averages.

*Do women hold decision-making positions in book publishing and film production companies?*

Yes. There are an increasing number of women with a business and marketing background who are entering the cultural labour market and who are moving at greater speed up the corporate ladder from lower to middle management positions.

*Do women still face glass ceilings in their pursuit of a career in larger companies?*

Yes. While there are more women working in middle management positions, they face glass ceilings on their way up to the executive level and, particularly, power circles of top management due in part to nepotism in many family owned media conglomerates. In cases where women have successfully broken through the glass ceilings, they face *glass walls* which divide men and women on the top executive floors of large companies; many of which are family owned enterprises. This means that women more often occupy executive positions related to marketing, communication, sales, human resources, administration, financing, while men remain in the most powerful and prestigious executive positions of President, CEO, Chairman etc. Some of them have been motivated to leave these traditional company structures to set up their own businesses.

*Are there more opportunities for women in small to medium sized companies?*

Yes. There are more and more women entrepreneurs setting up their own businesses in response to a stagnant career path in larger companies and to give themselves the opportunity to advance their own ideas and projects, have more flexible work schedules and to try and achieve a work-life-balance. Despite advancements made in political documents to recognise the need to develop measures enabling a work-life-balance, there are many more men than women in executive positions with families and children. Some examples of good practice were found in the Culture-Biz study, such as in-house kindergartens or flexible working programmes, however, they are more the exception than the rule. Women who run their own companies tend to employ more women than male owned companies.

*Do digital technologies provide new opportunities for women working in the film or book publishing industries?*

Yes. New technologies enable a greater number of persons – especially women - to become entrepreneurs and to set up low investment and risk companies. Advancements in digital technologies, for example, enable individual writers to publish their own books or film makers to produce and edit their own (mainly documentary) films at lower costs.

*Are there more women “gate-keepers” and do they open doors for other women?*

Yes and No. Gate-keepers are those which set professional standards and have the power to determine or define a “successful work”; the latter has implications for what content e.g. a book or film is published, financed or produced. While the number of women on, for example, selection committees of grant giving bodies has increased, the results show that this does not necessarily lead to an increase in the number of women receiving grants. The same is true for award juries giving important prizes at, for example, film festivals.

*Do women have equal access to public funding for their projects?*

Yes, But... While competitions do not restrict women from applying, the fact remains that there is a lower share of women submitting their projects for funding than men. When they do, they receive less money than their male colleagues. Figures from the most prestigious institutions with the largest budgets show the lowest share of women among funding recipients – support institutions with the lowest budgets show the highest share of women among funding recipients.

*Do women occupy positions as “career facilitators”?*

Not necessarily. Professors and other mentors or role models providing, for example, students with contacts to companies, networks or funding institutions, are predominately men. There are very few examples of mentoring programmes within the industries designed specifically to encourage women at the beginning or middle of the career path. Male professors can help to change this situation by making their own efforts to involve more female colleagues as guest lecturers or to show their works as part of an awareness raising strategy.

*Do “boys networks” still exist which present obstacles to the advancement of women’s careers?*

Yes. The upper ranks of the main media corporations are indeed still controlled by informal “boys networks” which are increasingly hiring top management staff from other economic/business sectors whose emphasis is more on the “biz” bottom line than on content development. Male cartels also found among the circles of critics for the leading literary and film press and in some professional organisations, e.g. film directors and producers, literary societies etc., which demotivate women from becoming members. There is, however, an increasing number of women who are setting up their own professional networks (e.g. women in publishing) or personal (informal) networks with other women.

*Do gender stereotypes persist?*

Yes, especially in certain fields of study (e.g. literature or communication) and occupational fields (book editors, producers of children’s films, set designers, make-up etc). One of the main obstacles to overcome is the perpetuating male image or perception of an artist (film side), an intellectual (book publishing) or a top executive. This continues to be an impenetrable barrier for many women.

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The results of Culture-Biz show that the work started by the ERICarts Institute and its partners in the 90s on the status of women in the cultural labour market in Europe needs to continue. While progress is reported in different occupational fields, gender balance in the sector as a whole has not been achieved and there are strong feminisation processes in certain occupations with low status and low pay. Greater transparency is needed through the constant monitoring of developments to combat stereotypes and a lack of awareness about the contribution of female professionals on both the “biz” and especially on the “creative side” of the culture industries. The newly announced European Gender Equality Institute of the EU needs to also remember the culture sector when designing its programme to regularly collect data and information and hence monitor gender equality in Europe.