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**Gender relations in the Swiss cultural sector.
A qualitative and quantitative analysis focusing on
cultural practitioners, institutions and associations**

Results from the preliminary study¹
Commissioned by Pro Helvetia and the Swiss Centre for Social Research

Centre for Gender Studies, Basel 2021

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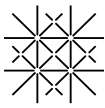
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PROJECT BACKGROUND

In Switzerland, there is little systematic knowledge about gender relations² in the cultural sector. Gender-specific data and statistics produced for cultural institutions and in the area of financial support for culture remain more the exception than the rule.³ In addition to the deficiency of quantitative data, there is also a lack of solid qualitative knowledge about training, working and living conditions for women⁴ and men in the cultural sector; the career trajectory of artists and cultural practitioners; possible gender stereotypical exclusions and barriers in various cultural industries; and who benefits from financial support measures and grants. For some time, therefore, various cultural sector and cultural policy stakeholders have been motivating for a comprehensive study to investigate equality of opportunity.

Given that the few existing studies indicate the heterogeneity of the field and the paucity of research, the three partners to this research project agreed to implement an initial study of a preparatory nature. The purpose of this preliminary study is to establish in concrete terms the feasibility and necessary scope and scale of a comprehensive Switzerland-wide study and also to generate initial evidence about trends and to develop working hypotheses.

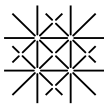
Against this background, we investigate the following question in the preliminary study into "Gender relations in the Swiss cultural sector" (funded duration October 2019 to March 2021): how are gender relations structured in the Swiss cultural sector in the four disciplines of performing arts, music, literature and visual arts? Specific attention is paid to gender balance; professional career trajectories; and the commitment of institutions that were examined in the study to dealing with issues of gender equality and gender discrimination.

The objective of the study is to identify the factors and paradigms that play a significant determinant role in producing gender-specific inequality in the careers and living conditions

² The expression "gender relations" is defined as the manner in which relations between different genders in specific historical constellations are socially constructed and institutionalised. Emerging in the bourgeois society of modernity, the dominant order of heterosexual binary gender is based on two biologically distinct sexes, male and female. At present, the binary gender order has been increasingly challenged (see footnote 4). The expressions "bourgeois" and "bourgeois society" are used in history and the social sciences to designate a specific social class and form of society which began to establish itself at the end of the 18th century alongside the existing traditional social classes of peasant farmers, the aristocracy and the church.

³ The situation has not been improved by the Swiss Federal Statistical Office study "The cultural economy in Switzerland" published in 2020. On the one hand, the focus of this study is the economic value produced in the cultural sector and, on the other hand, the term "cultural practitioner" is used very broadly and the analysis includes companies and workplaces that dilute the findings about the structural (labour) relations in artistic activities.

⁴ We use the *Gender-Stern* after gendered identity categories to raise awareness of the multiplicity of positionings possible in the realm of gender. This strategy draws attention to the historical and socio-cultural construction of these binary categories, which also structure the cultural sector. The *Gender-Stern* does not replace the specific enumeration of non-binary persons, whose positioning is not covered by the concepts of woman or women, man or men. It must be noted here that the study itself was not able to establish much information about non-binary persons. [Translation note: In the German original of this report the *Gender-Stern* refers to the practice of using an asterisk in combination with gender-inflected nouns in German. It is deployed throughout the German text of the report to facilitate the goal of gender-neutral language and to include a multiplicity of gender positionings. In the English translation, gender neutral and inclusive language is used instead of the asterisk, which is not widely known outside the German-speaking regions except in the specific context of *trans**.]



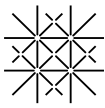
of artists and cultural practitioners in Switzerland. The study focuses on cultural stakeholders, the cultural sector and its related associations. The findings detailed in this report allow initial formulations to be made about the nature and form of quantitative data and where this is to be found as well as formulations about which equality themes are highlighted as relevant by the stakeholders and disciplines, and in what manner. **This initial readout must be extended and expanded via ongoing data collection and a comprehensive Switzerland-wide analysis for the current funding period and, at minimum, for the next funding period (2025–2028). Such a study should also systematically and comprehensively cover the areas of financial support and training.**

The preliminary study has crystallised the following central aspects for the analysis of the cultural sector: there is currently a paradox found in the simultaneous persistence and transformation of gender norms in the Swiss cultural sector. Traditional gender norms of stereotypical masculinity and femininity continue to be extremely potent at both structural and individual levels. At the same time, the power relations associated with these gender norms are criticised and challenged in many instances and by many individual stakeholders. The development of alternative practices and the endeavour to find starting points for structural change are found often. In the body of this report, we present these aspects as they appear in the individual disciplines and in the general overview; based on our findings, we formulate working hypotheses that will serve as the foundation for a comprehensive study.

METHODOLOGY

To obtain a preliminary insight into gender relations in cultural institutions and the cultural sector, the disciplines to be investigated were defined and then a cantonal selection was made for each discipline in consultation with the research project partners. A mixed-methods design was deployed to answer the research question.

To obtain the quantitative data, contact was made with the major associations for cultural practitioners, cultural disciplines, and cultural producers and organisers. The strong response from these associations made it possible to identify the data sets they have at their disposal and then to evaluate the available data specific to each discipline. In addition, a detailed analysis of some cultural institutions and organisations was made for each discipline. **In this regard, it would be desirable to implement a full survey of all relevant cultural disciplines in all cantons as part of a comprehensive study.** To supplement the data survey, a "Gender Check" was made of the websites of the surveyed associations; this evaluated the use of gender-neutral language and the visibility of measures and policies to promote equality. Lastly, the award of prizes in each discipline was evaluated. In summary, quantitative data was obtained for all four disciplines across Switzerland, and each discipline included between four and six cantons (a detailed breakdown is provided in Table 2 of the Appendix).



Data was obtained in total from (see Table 1 of the Appendix):

- 38 cultural institutions and organisations in 21 cantons
- 16 industry and producer associations
- 17 cultural practitioner associations
- Panels awarding funding and prizes in 14 cantons and at Federal level: a total of approx. 820 awards with a value of about CHF 16 million.

The selective quantitative analysis for the preliminary study of cultural practitioners also incorporated:

- Data on performances/productions by approx. 10 000 cultural practitioners
- Data on approx. 15 000 members belonging to the 17 surveyed associations.

In addition, a total of 27 qualitative interviews and 14 technical discussions were undertaken in order to interpret the quantitative results appropriately. These were also spread across the four disciplines. The interviews and discussions were subsequently transcribed and evaluated by analysing the contents. Two participant observation sessions were also held. Further field observation sessions had to be cancelled due to the Corona-19 restrictions:

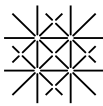
- Theatre discipline: 9 interviews, 6 technical discussions, 1 field observation session
- Literature discipline: 7 interviews, 2 technical discussions, 1 field observation session
- Music discipline: 5 interviews, 3 technical discussions
- Visual arts discipline: 6 interviews, 3 technical discussions

Interviews with selected specialists and experienced stakeholders in the cultural scene make it possible to obtain a deeper understanding of the collected quantitative data, and also to **define further research areas and relevant questions about career trajectories; artists' sense of themselves; networks; and other diversity categories for a comprehensive study.**

In the following sections of the report, we present our core findings from the combined evaluation of the quantitative and qualitative data. An initial step was to develop specific theses for each discipline to reflect accurately the details from the research areas. In the next stage of the process, these theses were correlated with each other so that integrated cross-sector theses are presented in this report, which show the common patterns crystallised from all disciplines. **To establish a complete picture of gender relations in the Swiss cultural sector will require a comprehensive Switzerland-wide study that further investigates and delineates these working hypotheses specific to each discipline and language region.**

CORE CROSS-SECTOR THESES

Throughout the analysis of all the data it is clear that gender is a fundamental structural category not only in society as a whole but also with an impact in the cultural sector. This is no surprise given that culture is central to and develops from society. At present, these gender relations are in flux both in Switzerland and in other western countries. There is



increasing criticism by various groups about the existing power relations and dominance in areas such as the exploitation of natural resources, racism and sexism.

As the results of the preliminary study demonstrate, there are currently many starting points in the cultural sector for transformation of the existing power and gender relations. Many central structural elements have come under debate, such as management structures, ensemble and performer diversity, canon formation and the membership of commissions. The validity of the existing status quo is now being questioned. As a result, there is currently an atmosphere of change, of emancipatory momentum and also of uncertainty. There is also at present an increasing phenomenon underway of alternative networks being set up, such as "female act" (theatre), "Helvetia rockt" (music), "RAUF" (literature) and the feminist cultural festival "Les Créatives". These networks, found in all disciplines, promote greater equality and recognition in the cultural sector. It is therefore possible to observe the simultaneous coexistence of individual initiatives for concrete change with the persistence of traditional gender norms and the continuance of gender inequality and discrimination. The following sections of the report present the configuration and impact of these countervailing trends in the cultural sector. Each section concludes in the formulation of a thesis which in turn links back to the core arguments for further comprehensive investigation of the field.

1. Current starting points for transformation of traditional gender norms in the Swiss cultural sector

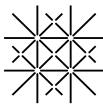
"I have the feeling that we are at an inflection point in which many things are being destabilised and questioned in a positive manner, but where people are still searching: how are we to proceed exactly and how can this be implemented? It is both a feeling of uncertainty and great opportunity, it is very exciting." (Literature interview 7)⁵

Across all disciplines there are starting points to be found for the transformation currently underway of gender relations in the Swiss cultural sector.

In the theatre discipline we found new concepts of cooperative management, discussions about terms of employment, pressure for more balance between family and professional life, proposals for transparent remuneration, new and less hierarchical ways of working, explicit criticism of abuse and efforts to promote diversity. In the medium to long term, all these aspects have the potential to contribute to equality in the theatre discipline: "we want to think other structures" (Theatre interview 7). Platforms and associations such as "fairspec" and "female act" are important additional initiatives that engage by developing recommendations and guidelines.

In the literature discipline there is growing awareness of the disparity in gender relations. In response, there are more and more women in management positions and award panels are already notable for their equality in gender representation. There is an initial model for a standard and transparent payment structure for reading appearances and there are increasingly important networks for female writers. Sponsorship and subvention funds have become part of the debate around compatibility with equality and new models are being

⁵ The quotes are all from the qualitative interviews. In places they have been revised for clarity.

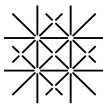


developed. Education and training have a special significance for their transformation potential in the literature discipline by contributing to an awareness of collaboration, networks, mutual support and the necessary visibility as well as the diversification of aesthetic practices. The situation at present is characterised as a *"watershed moment"*: *"There is a great rallying and regrouping along with an effort to open oneself up and actually embrace uncertainty [...]"*. (Literature interview 7).

The music discipline has been animated in particular by critical debate about gender equality triggered by the #metoo movement. As a consequence, organisers of festivals and music programmes are regularly confronted by the demand to employ more women. This has generated a sensitisation for the topic that is felt by producers and audiences alike. Initially the debate was led by some associations and by "Helvetia rockt". A central issue in this regard is to ensure the improved visibility of women musicians and in this way counteract the argument that there are too few women musicians. One certain way of raising the profile of women is the "Music Directory" database⁶. Another initiative is the "Diversity Roadmap" which offers producers a concrete tool to promote diversity and equality in order to achieve a balanced representation of genders on their music and festival programmes. While there is significant critical reflection in the music scene by individual major stakeholders, the change process is only slowly gathering momentum in the music discipline as a whole.

Changes in the visual arts discipline are reflected in the increasingly public discussion of issues, such as whose art is exhibited, financial support for artists and the visibility of women as cultural practitioners. As a result, some institutions have committed to acquiring only the work of women artists at present: *"At the moment we are only acquiring or accepting donations of works by women because the gap is so extreme. This is really a policy programme."* (Visual arts interview 3). Beyond the large institutions in particular, there is a search for alternative, more diverse and queer concepts and artistic spaces. By contrast, the traditional canon is increasingly coming under criticism for its Eurocentric focus. More diverse perspectives are being sought: *"Also in terms of global openness, we have to be ready and able to discuss our preconceptions about quality and taste."* (Visual arts interview 2). The visual arts discipline is also witnessing transformation from the way artistic work is produced to collective management, team projects and alternative networks: *"On the other hand, there is already the phenomenon in the art world of more people working together in groups or collectives or partnerships. [...] In other words, I think the issue of community is a strong theme."* (Visual arts interview 2). There is a tension at present between the traditional perspective of those who feel obliged to engage with these issues and those who see the current social debates and transformation processes as part of the role art should play, and therefore are committed to promoting diversity.

⁶ Producing specific databases to make it possible to find female specialists with a specific profile has been a proven strategy in the academic environment for some time. Examples of platforms for the active recruiting of women to executive positions, as speakers or as participants in conferences, panels and media events include AcademiaNet (<https://www.academia-net.org/>) managed by the Swiss National Science Foundation (SNSF), Femdat (<https://femdat.ch/>) and CORDIS (<https://cordis.europa.eu/de>) .



There is a more balanced situation across all disciplines when it comes to prizes awarded to men and women. One may assume that a change has already taken place in recent years in this regard. In the performing arts, women received 50.5 percent of awards, while in the visual arts and literature women received 41.8 and 43.4 percent respectively, a somewhat lower ratio. The situation in the music discipline, however, is far from balanced: only a quarter of awards (25.8 percent) went to female recipients (see Table 3 of the Appendix).

In general, the commitment of some cultural practitioner associations in the various disciplines measures up to the importance currently of equality issues. The following associations show a conscious engagement with equality and have specific programmes in place to promote equal opportunities: "Schweizerischer Bühnenkünstlerverband" (SBKV), "Autorinnen und Autoren der Schweiz" (A*ds), "PEN suisse romand", "Musikschaffende Schweiz" (SONART), "Swiss Media Composers" (SMECA), "Berufsverband der visuell schaffenden Künstlerinnen und Künstler" (visarte) and "Schweizerische Gesellschaft für bildende Künstlerinnen" (SGBK).

Summarised as a single thesis: there are currently many general and discipline-specific initiatives and programmes to promote transformation of gender relations in the Swiss cultural sector. However, it is not possible to ascertain to what extent these currently visible starting points for equality are developing synergies and will generate a fundamental structural transformation and changes in practice.

2. *The persistence of traditional gender norms in the Swiss cultural sector*

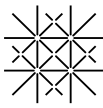
Both our qualitative and quantitative data show quite remarkably how traditional preconceptions about gender persist with the result that men and women are subject to differentiated frameworks and access to resources.

The analyses of gender representivity at strategic and operational management levels of artistic institutions, on boards of cultural practitioner and industry associations and in artistic productions and events makes clear the following: in all disciplines, the Swiss cultural sector is characterised by significant *vertical and horizontal gender segregation*. This is illustrated by the conspicuous rarity of women being appointed to influential executive positions, and by a striking division of areas of responsibility into those over-represented by men or by women. This makes clear that the cultural sector correlates in this regard with the broader Swiss labour market, i.e. that Switzerland to a greater degree than other European countries has a gender divide in career trajectories; this divide is also persistent (see Schwiter et al. 2011).

There are certain discipline-specific variations when it comes to vertical and horizontal segregation (see Table 4 of the Appendix).

A) *Vertical segregation*

In its *vertical structure*, the cultural sector is no different when it comes to the under-representation of women in senior positions. At strategic management and board level of the cultural institutions, organisations and festivals examined in the analysis, women are in the board chair position in only 28.8 percent of cases across all four disciplines. Women make



up only 10 percent more (38.4 percent) of board members at cultural institutions. It is important to mention here that the literature discipline has a balanced gender ratio at executive levels while women are significantly under-represented in the other three disciplines. One important limitation to the data for the literature discipline is the unavailability of figures for management of publishing companies, so it is not possible to assess the gender ratio balance here. The laggard is the music discipline with only 8.3 percent of chair and deputy chair positions at music institutions and festivals held by women. In general, there is no evidence of balanced gender access to executive positions.

In the cultural sector, women have more visibility at the operational level and in junior positions. The number of women in operational management at cultural institutions is trending towards a balanced gender ratio at 42 percent.⁷ Even here, significant differences are found between the disciplines. The literature discipline even has more women than men at management level, while the music discipline stands out by its dismal lack of representivity, with a universal under-representation of women at both strategic and operational levels. There are also significant genre-specific differences in the four disciplines.

Only one third (34.5 percent) of directorships at institutions are held by women. The literature and visual arts disciplines show a balanced gender ratio at this level while women are under-represented in the theatre/dance and music disciplines. At the time we undertook our research, none of the music institutions or festivals had a female director.⁸

Another finding from the research is that there is a correlation between vertical gender segregation and the size of cultural organisations: the larger the institution, the less often there will be a woman in the executive position. Large institutions in the theatre and visual arts disciplines very seldom have a female director. By contrast, the number of medium to small institutions with women directors is as high as 60 percent: *"At the small museums with limited funds, there you will find more women in executive positions. At museums with the big money, women continue to be in the minority. I don't know [...] if there is a change in the trend now."* (Visual arts interview 2).

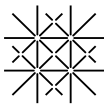
Vertical segregation in industry associations and in cultural practitioner associations is similar, although women are more represented at the level of operational management (see Tables 5 and 7).

B) Horizontal segregation

Segregation in the *horizontal structure* is illustrated by the allocation of positions according to stereotypical male or female criteria, inter alia at the level of artistic direction versus performers (see Table 9). In the 2018/19 season, for example, the share of positions held by women at the level of direction/choreography in the theatre/dance discipline was in the region of one third (theatre: 31.2 percent; dance: 38.5 percent). The profile of women as conductors in classical music is especially low. Here the ratio of women is below 10 percent.

⁷ We define a balanced gender ratio as a ratio of women to men of between 40 and 60 percent.

⁸ From the 2021/22 season, the Zurich Opera House will be led by a female director.

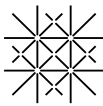


A similar scenario faces female playwrights, writers and composers; these careers are also difficult for women to enter. Only 15 percent of stage productions performed were written by women, while virtually no classical music composed by women was performed; the share is only 2.3 percent.

By contrast, there is more equality when it comes to stage performances and reading appearances; in theatre/dance and literature the gender ratios tend to be closer to a balance. Women appeared in approx. 40–50 percent of performance roles. However, in none of the disciplines investigated did women exceed a ratio of 50 percent. For classical music and art exhibitions, by contrast, the ratio of women was a maximum of one third (26–33.5 percent).

The poor data quality from artist associations for the specific career trajectories of their members has meant that only gender ratio trends can be ascertained thus far via sampling. Data received from "t. Theaterschaffende Schweiz" indicates a very traditional division for freelance workers in the theatre discipline. Production management and theatre pedagogy have a ratio of over 75 percent for women; these are careers offering a high degree of work security and compatibility with family life, and are also associated with traditional female characteristics. Media and promoter positions in the literature discipline also offer greater access to women. This high ratio of women was also evident in the interview material, as the following quotation illustrates: *"In the press department and the events department, actually 90–95 percent of positions are held by women"* (Literature interview 7). The gender ratio in the various associations gives an initial indication of the situation in the music discipline. The "Verband der Musikpädagog*innen" (SMPV/SSPM) was the only association in the music discipline with women in the majority (61.9 percent), whereas "Verband der Berufsdirigent*innen" (SBDV) and "Swiss Media Composers" (SMECA) have significantly more members who are men (81.5 percent and 89.7 percent respectively) than women. In the visual arts discipline, strategic management in large and small institutions was dominated by men, while management assistants were exclusively women. We found women in 60 percent of curator positions.

When it comes to genres in the four disciplines, further differentiation is to be expected. Quantitative data was only available for music, however. Here women were significantly under-represented in the genres of rock, pop and jazz. Even for stage performances, the share of women was only approx. 10 percent. The interviews also indicated this: *"Jazz is per se a male domain, as is the history of jazz. Who are the famous jazz women?"* (Music interview 5). There were repeated comments that hip-hop and electronic music are also male domains, where women can only succeed by taking on male attributes. Furthermore, the music discipline continues to present instruments as highly gendered. One interviewee said that women *"sing or play the violin, and possibly the cello or the piano. There are very few women who play the guitar, the trombone or the saxophone and then even fewer who play the drums and bass guitar."* (Music interview 2). The interviews also show that there is likely to be clear segregation by genre in the literature discipline. This is supported by figures from German pilot studies, which show that literary criticism is dominated by men (Schulz et al. 2016: 194), while 70 percent of reviewed non-fiction titles are written by men (Clark et al



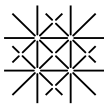
2018: 10). Women, by contrast, are associated with less prestigious genres such as women's writing or children and youth literature. In the visual arts, the genre of photography is firmly in men's hands according to data from the two Swiss professional associations "vereinigung fotografischer GestalterInnen" (vfg) (63.7 percent) and "Union Suisse des Photographes Professionells" (USPP) (71.7 percent).

C) Salary (in)equality

The unequal distribution of men and women in various levels of management, career groups and responsibilities is attended by gender-specific distinctions regarding decision-making scope, social recognition and appropriate remuneration. Unfortunately there is very little concrete data available from the individual disciplines for current salary conditions that would make it possible to derive exact evidence. However, because the size of the institutions determines budgets for salaries, appointments, auditions, conditions of employment, etc. it must be assumed that there is a significant salary distinction between men and women, as the following interview response shows: *"Yes, the fact [that many literature festivals are headed by women] is simply because these positions pay so badly. Only women are prepared to do this work. Men who have a degree in German literature would never consider such a position"* (Literature interview 3). This salary inequality is further reinforced by the much-criticised absence of transparency when it comes to fees and compensation.

One data set was obtained from the "Schweizerischen Bühnenkünstlerverband" (SBKV) and allows for concrete evaluation; the data shows that women receive significantly lower incomes compared to men. Many of the associations we approached referred to the "Suisseculture Sociale" studies, a survey series that investigated the income and social security of cultural practitioners in 2006 and 2016. Unfortunately, this survey provides very little data on gender relations. Based on our calculations, it is possible to conclude that incomes are precarious across disciplines and for all genders. One third of cultural practitioners earn less than CHF 21 150 (gross) per year (35.3 percent of women and 33.6 percent of men). In addition, only one quarter of women cultural practitioners (26.7 percent) receive a gross annual salary of CHF 21 150 or more while for men the figure is one third (36.4 percent) (see Table 10 of the Appendix). The study by the Swiss Federal Statistical Office (Bundesamt für Statistik 2020) presents a sharp salary difference of 17.2 percent (compared to a difference of 11.5 percent in the Swiss economy as a whole). It is important to note this study did not include organisations with less than three employees or freelance workers. This limited data does provide an initial indication of a gender pay gap in the cultural sector that favours men, especially in the highest income segment (from CHF 60 000 per year).

In order to undertake a comprehensive salary analysis, the next step must undoubtedly be to obtain further data so as to be able to make more concise findings about salary (in)equality. In particular, the focus must be on cultural practitioners (employees and freelance workers). The Federal Statistical Office survey defines the cultural economy very broadly, making the findings limited in relevance to the cultural sector and cultural practitioners.



In summary, therefore, it can be observed that the manifest segregation of the cultural sector means that Switzerland loses a significant (artistic) potential in skills and abilities. This harms the quality. Furthermore, it is in breach of the constitutional obligation (Swiss Federal Constitution Art. 8) not to discriminate against anyone on the grounds of their gender, and to ensure the legal and actual equality of labour. In addition, the Swiss Federal Council's cultural policy statement (Kulturbotschaft 2021–2024) formulates the goal of equal gender representivity in all areas. This is regularly undershot at present at executive levels of cultural institutions.

Summarised as a single thesis: many initiatives and starting points for the transformation of gender relations are apparent in the cultural sector. At the same time, however, significant gender inequality is observed. The data obtained in the preliminary study provides the first evidence for pronounced vertical and horizontal segregation. Men and women are given different scope when it comes to executive positions, career choices, genres, responsibilities, performance styles and working methodologies, etc. Access to resources is differentiated significantly by gender. As a consequence, cultural practitioners are unable to develop the full range of their abilities and potential, and their career trajectories are restricted.

3. *Central aspects of the historic development and persistent impact of gender relations in the Swiss cultural sector*

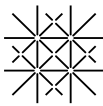
"One has to become a little like a man." (Literature interview 7)

Based on findings that show a strong inequality in gender relations and drawing from the foundation laid by our research material, the following section explores the hurdles standing in the way of the structural change necessary for a more equitable perspective.

In the context of both the quantitative and qualitative approach, it is clear that current perceptions about gender in the Swiss cultural sector continue to be heavily influenced by patriarchal bourgeois social and gender stereotypes. In this gender structure, the man is the gauge against which the woman is measured. This deep-set logic is also reflected in our research material. The impact of patriarchal bourgeois gender formations surfaces in the data collected, especially in the issues of the compatibility of a career with family life and the persistence of hierarchical power relations.

A) *Male genius...*

In the theatre discipline, the *"narrative of the sole genius"* (Theatre interview 7) continues to persist. It is derived from concepts of artistic direction from the 19th century (see Hänzli 2013) in the idea that subjugation is a constitutive component of the artistic process (direction). One female actor said: *"There is this idea that greater quality is achieved if the director gets his way."* (Theatre interview 1). Persistent models handed down from the teaching and training system are referenced to suggest the need for *"malleability"* in an actor and that the director must *"break"* (Theatre interview 5) an actor, which then leads to an explicitly formulated

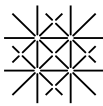


suffering on the part of the actor. Directors who wish to establish a different approach to the creative process have reported an expectation from the cast that direction must be executed like an *"authoritarian struggle"* (Theatre interview 8), where the director is expected to play the part of disciplining the cast and enforcing his ideas *against* the cast. It was put forward in the interview that directors with an alternative approach had to resist and actively counteract this expectation.

The figure of the inherently talented and autonomous authorial figure with traditional masculine characteristics also continues to hold sway in the literature discipline. This sort of *"incontrovertible cult of genius for male authors"* (Literature interview 3) manifests in a multiple of ways: for example, the literary canon is described as still *"profoundly dominated by men"* (Literature interview 1). This is also expressed in relation to established aesthetic values and ways of writing: the cliché of women writing their emotions and *"the narrative of women who suffer in life produce art"* versus the *"worldliness"* (Literature interview 3) of writing by men is still prevalent, despite criticism. Men writers are *"more analytic"* (Literature interview 7), and so they are assumed to have an objective view of social discourse and developments, whereas women writers are assumed to be infused with a subjective sensibility and to draw on personal experience in their writing and inspiration. Studies in the German-speaking regions show that women's writing continues to receive less visibility and profile when it comes to reviews (see Clark et al. 2018; Schuchter 2018).

In the music discipline, the figure persists of the brilliant male instrumentalist whose performance is unmatched by any woman. Musical ability is treated as something inherent and, as a result, women are consistently presented as being less gifted musicians. *"I believe, jazz is much more of a job for men. The man as performer shows what he can do, i.e. virtuosity and improvisation. And women are always the sexy singers. (...) There is this idea that female singers can't read or hear music that well. As a woman you can sing and perform with a lot of soul and so on, but from a technical or instrumental angle you are not as good. Because you are a woman and a female singer you have a lot of advantages."* (Music interview 3). The same applies for technical mastery of equipment. Technical staff often assume that women know nothing about technology: *"And then if there's a problem with the AMP, if it's a male performer who points it out then they fix it right away, if it's a woman then they take it less seriously."* (Music interview 2).

In the visual arts discipline, the tradition of the genius myth persists in the figure of the great man artist driven by his vision. This artist is assumed to be able to produce timeless art of great quality. Even grand art projects with *"a megalomaniac element"* are more usually entrusted to men: *"[...] because for men the challenge tends to be seen as serving to boost the expression of excellence and this genius myth, while women tend to be seen as driven by their emotions and hormones."* (Visual arts interview 2). Eccentric behaviour in men is seen as an *"expression of excellence"* while the same behaviour in women is considered to be an expression of her physical embodiment and therefore denigrated in a sexist manner.



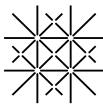
B) ... and the othering of women

The interviews show that gender stereotypes in the cultural sector continue also to be of defining significance for artists and cultural practitioners. The stereotypes observed in the context of our research indicate that the historically developed structure of gender relations still plays a powerful role. These stereotypes are expressed in middle class patriarchal gender relations, which are characterised by a fundamental difference between the sexes and the assumption that there are qualities and abilities distinct to each sex. As foundational gender theory research in recent decades has shown (Hausen 1976, Maihofer 1994, Bourdieu 1998), this view is linked to specific stereotypes of masculinity and femininity. For a man, the roles as provider for his family and as creator and originator of culture are constitutive components of this stereotype. By contrast, the role for woman is centralised around being a wife, homemaker and mother, and the characteristics of the female gender are vague, subject to nature and therefore subservient to man (see Honegger 1989).

In this traditional view, artistic production and artistic qualities are seen as essentially linked to the gendered body. The creative spirit and femaleness are seen as incommensurate in this tradition, which also, by contrast, (self-)legitimises men as original, innovative and artistically creative. The figure of the artist is associated with masculine characteristics, while art and culture are understood as the domain of male creativity. As research in the theory of culture shows, this formula of male artistic genius goes hand in hand with a devaluation and othering of women (see Bovenschen 1979, Stephan 1983, Hoffmann 1991, Bronfen 1994, Hassler 2017) that serves to exclude women as creative, autonomous individuals from the artistic and cultural domain. All that is remains for women is to play the part of the muse, or to serve as the raw material or a supportive function for the work of the male artist genius.

As our research analysis shows, these elements of traditional gender relations continue to play a powerful role in the areas investigated. The effects for men and women are plain to see. Women are still forced to conform actively to gendered body stereotypes, *"you are gazed at from top to bottom"* (Theatre interview 2). This is especially blatant in the case of female actors, for example, who seldom find permanent positions in the theatre industry once they are over the age of 40, but also affects the performance career of female musicians who suffer from this regime of the gendered gaze (compare Music interview 5). *"Most men in the jazz scene pay zero attention to how they appear on the stage. Yes, zero! It is scandalous! People buy tickets to see them appear. But nobody says anything."* (Music interview 2) The persistent effects of bourgeois gender stereotypes are especially evident in the theatre discipline when it comes to the number of works performed that are written by women: only 15.2 percent of plays performed are written by women playwrights.

The visibility of women writers in other genres is also ambivalent, because the marketing of a writer is often coupled with attributes of physical attractiveness, such as *"The currency of staying young"* (Literature interview 3) or the *"tragic figure"* (Literature interview 4). Women writers are always in peril of being reduced to their external physical appearance, which is then extended to a devaluation of their intellect and their writing: *"[...] if a man comments about a woman 'yes, she probably said something interesting but I didn't hear it because I*



was looking at her beautiful blue eyes', it is a complete insult because it means the woman is not seen for her intellect but for her external appearance" (Literature interview 7). In this sense, self-confident role models remain an unfilled need for women writers. It is therefore not surprising to find women writers perceived, by themselves and by editors and book promoters, as less self-confident and more self-critical and hesitant than men writers, who in turn are described as more assertive, less critical of themselves and distinctly more self-confident: *"the forwardness of men [...] is automatically accepted"* (Literature interview 3). According to female writers, if they were to present themselves in such a manner they would run the risk of being censured.

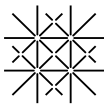
The interviews in the visual arts discipline also show how female artists are expected to present a specific habitus, which allows them a certain positioning in the art world: *"I know the codes, one could call them the codes of conduct"* (Visual arts interview 3). In addition to a self-possessed presentation and the confidence not to shy away from an "artistic habitus", this also includes being unintimidated by money: *"In the art world, one soon has to deal with fairly large sums of money, with unbelievable amounts (...) and one is required to handle this calmly. One should not be intimidated by these amounts"* (Visual arts interview 3). In the interviews, this was portrayed as an expectation by women artists towards themselves to present such a habitus actively.

The historical legacy of traditional bourgeois gender stereotypes is especially clear in the music discipline, because music education and socialisation commences from a young age at home and at school. As a result, access to music is gendered. For example, young girls tend to be steered towards instruments such as the flute and the violin in school and extra-mural musical instruction. They are seldom encouraged to take up instruments like the trombone, saxophone, drums or bass guitar. These instruments are seen as less appropriate for women, and as undermining gender stereotypes. In the bourgeois tradition, the cello is seen as inappropriate for women because it is played between the open legs. Similarly, the idea of a woman playing the trombone is seen as unwomanly, as described by the musicologist Freia Hoffmann (1991). Although the topos of the blemished physiognomy – already apparent in Greek antiquity – and the consequences of this are sufficiently well known (ibid), its powerful influence remains unchanged. For this reason, targeted measures are required: *"We have talked about this enough, things like socialisation, stereotypes, the lack of role models, we know all about these factors. Now we need to go beyond that."* (Music interview 5). A diversified presentation of women on an entire range of instruments is required. Initiatives such as the "Jazz Camp for Girls" programme in Denmark⁹ or "Tomorrow's Warriors" from the UK¹⁰ are good examples of targeted interventions to encourage girls in the 10 to 15 age group in the field of jazz.

Because musical quality as described above is a stereotype, women have to outperform if they play an instrument that is considered less womanly: *"You have mastered the guitar and*

⁹ <https://www.europejazz.net/news/jazzcamp-girls-2018>

¹⁰ <https://tomorrowswarriors.org/about/>



you have mastered the pads. In other words, you are perfect, (...) you can't afford anything else. Because if you are a woman performing on the stage, you have to be perfect. As a woman, you can't be average. That's the feeling that I've had for a long time. Men are allowed to be average on the stage, but women can't be because the expectation is set much higher" (Music interview 5).

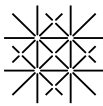
Our research and analyses indicate that current gender relations in the Swiss cultural sector must be understood against this model and its historically developed structures. Across all disciplines, we see how the image of the artist continues to hold sway with its masculine connotation that has grown in this historical context. This masculine image is characterised by features such as autonomy and a passionate and exclusive commitment to art, with concomitant flexibility, mobility and constant availability.

Cultural practitioners are still expected to reflect this figure of masculine genius and the associated masculine stereotypes of objective masculine culture. In consequence, women continue to be "the second sex" as Simone de Beauvoir (2005 [1949]) articulates this alterity. While men are presented as the subject, the substance and the gauge, women are accorded the positionality of other, the insubstantial, the deficient. This relationship between self-affirmation and othering is still applicable and still finds new and renewed expression in hierarchical power relations (see Maihofer 2014) that unremittingly force cultural practitioners to position themselves on the basis of their gender measured against the masculine genius and the other. The concept of masculine genius therefore still has the effect of an unconscious bias in the cultural sector and is an obstacle on the road to the structural transformation of gender relations.

C) (In)compatibility of work-life balance

One important aspect that has not yet been addressed in the imagined figure of the ideal artist is the overriding commitment to artistic duties and obligations at the exclusion of a work-life balance. We have found in the preliminary study that cultural practitioners are still expected to hide other demands that may be made on their time. In the context of society as a whole, women are generally responsible for domestic work and care, which are still seen as the duties of women. This means that women in particular are impacted by the incompatibility of finding a work-life balance. *"For example, the question of having children does not apply to men. As a woman, you are far more often confronted with the question: do you have children? What will you do regarding your children?"* (Theatre interview 1). This has a double implication.

Firstly, women have to perform the additional responsibilities of domestic life and simultaneously they have to make invisible these responsibilities for the reasons described. Secondly, any responsibility outside the immediate artistic process is perceived as a distraction and therefore a disadvantage. Being a mother, for example, is predominantly portrayed for female writers in such a way, *"that it is seen as a disadvantage for writing"* (Literature interview 3). For many female artists, this seems to result in a conscious decision against having children: *"I have a few women friends who are all artists and did not have*



children" (Music interview 3). Parenthood and childrearing are therefore not only incongruous with the general expectation of being permanently available for art, in this logic having children actually impacts negatively on artistic quality: *"She's too soft since she became a mother."* (Theatre interview 2). Against the measure of the autonomous male artistic genius who lives for his art, domestic responsibilities cannot be acknowledged and addressed at the risk of seeming artistically fickle, while at the same time these responsibilities are thus preserved as an issue for women in the cultural sector: *"As a woman, if you have a child, the attitude is that 'you are taking a liberty!'"* (Theatre interview 2).

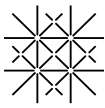
This reflects the still prevalent attitude in Switzerland that family life is a personal matter, where childcare is considered a predominantly personal responsibility. There is hardly any demand that society and the occupational environment provide structural and material support to parents.¹¹ In the neo-liberal logic, family responsibilities are understood as individual responsibilities, which must be planned and carried out as individuals when establishing a family. As our research shows, the view of motherhood includes a pronounced degree of personal responsibility for childcare and domestic duties. Full-day childcare at a government-funded childcare facility for the five-day working week cannot be assumed (see Baumgarten et al. 2018). The expectation remains that women are primarily responsible for childcare, leading to an almost impossible dilemma: *"You see, when women writers reach the age of 30 to 40, more and more women simply disappear when their first child arrives [...]. For example, you have to think about organising a babysitter to be able to go on a book tour or suddenly you realise how hard it is to have time away. When it comes to men, I have rarely heard a man say I can't go on a book tour because I've just had a baby and I actually prefer to be with the baby."* (Literature interview 7).

It is clear that there is often no practical childcare support available when needed during the day. For childcare support during evening and weekend performances in particular, personal networks and support have to be relied upon. It therefore comes as no surprise that respondents in virtually all disciplines indicate the solution is found in artists forming couples, which then makes possible a rotation around intensive periods of professional life. Another solution model is based on the prerequisite of financial security, which allows for the outsourcing of childcare. Alternative models and opportunities are currently under investigation; for example, there are discussions in a few projects and productions about adjusting rehearsal times to provide more flexibility and balance between work and life.

D) Power and dependency relations as structural elements of the Swiss cultural sector

One of the effects of the still potent force of gender relations is the hierarchical structure of power relations. This hierarchy has currently come under criticism. It is characterised by intransparency and dependency, and opens the door to the abuse of power. This was reported by stakeholders in all areas of the cultural sector investigated. Our research findings show a clear convergence with the study published by Schmidt in 2019 on the theatre

¹¹ In this regard, see the details provided in the ZGS discussions paper «Wie beeinflussen Vorstellungen von Familie und Beruf die Berufsverläufe von jungen Männern* und Frauen*» (Baumgarten et al. 2018) [only available in German].



discipline. Often this abuse of power is of a sexual nature, but other forms of abuse also take place, including multiple and intersecting forms of discrimination such as racism, classism, ageism, and ableism¹² that occur.

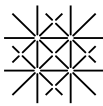
Stakeholders describe how an awareness has developed as a result of the #MeToo movement about problematic management structures, inappropriate conduct and the lack of visibility for women at public events. Management structures are now being challenged to develop a model that goes beyond the absolute concentration of power in the hands of one person. New models of collegial management structures are being piloted in theatre/dance and the visual arts that break down the concentration of power and also facilitate the inclusion of various perspectives and positions in management committees and increased transparency in decision-making processes. In this regard, there is a great need for advisory input because there is very little established best practice to draw on and guide organisations.

Another problematic aspect is what stakeholders experience as tight networks – these sorts of networks make it hard to express criticism. It was often stated that, especially in a small country like Switzerland, it is hard to side-step powerful individuals or networks. In each discipline there are influential gatekeepers and it is difficult to make a career without their support. Examples of such gatekeeper roles include gallery owners, curators, booking agents, editors, artist agents and award panel judges. Precarious employment conditions reinforce this situation, in a particularly deleterious manner for freelance workers and workers on short-term employment contracts. Situations that are experienced as abusive and poor employment conditions are endured without protest for fear of endangering future employment opportunities. There is also the concern of being perceived as a troublemaker and therefore not being asked to participate in events. Sector ombuds and measures to prevent such situations are rare. Various stakeholders are currently engaged in developing a model code of conduct that will be offered to the sector as a self-regulatory mechanism.

In summary, the following has emerged: analysis of the quantitative and qualitative data shows how the Swiss cultural sector is permeated by gendered power relations. These lead to discipline-specific dependency relationships. The current hierarchical nature of organisations in the cultural sector presents the potential for abuse due to the lack of transparency in decision-making processes. This effect is reinforced by the limited number of networks in the sector; these are typically closed networks with concentrations of people in key positions.

Summarised as a single thesis: based on the findings from the preliminary study, it is clear that all four investigated disciplines of the Swiss cultural sector are characterised by features from its historical development. Bourgeois stereotypes of a binary gender structure organised in a hierarchy continue to exert their power. This inscribes specific stereotypes of gender-differentiated abilities: the standard is the figure of the male genius, which requires proportionately greater effort by women than

¹² Discrimination on the basis of disability and chronic illness.



men to succeed in an artistic position. The issue of domestic responsibilities of care towards children and other family members is incommensurate with the figure of the autonomous, flexible, inspired genius, and is therefore made invisible and remains an individual duty, especially for women. The hierarchical aspects of the gender structure also contribute to power and dependency relations that open the door to (sexualised) abuses of power.

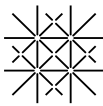
4. *Diagnostic conclusions about the current state of gender relations in the Swiss cultural sector*

By way of conclusion, in this study we have found evidence of aspects of transformation as well as powerful gender inequality. This dynamic situation can be characterised by the expression "paradoxical simultaneity of transformation and persistence" (*"paradoxen Gleichzeitigkeit von Wandel und Persistenz"*; Maihofer 2007) and represents a long-standing general social formation for gender relations. In the Swiss cultural sector too, there have been attempts by many institutions and management teams to translate growing criticism against discrimination on the basis of gender and other intersectional categories into new practices. Some institutions show themselves to be in favour of new approaches and measures in their public discourse, but very hesitant about the appropriate content and implementation of such measures. Some institutions have simply adopted a wait-and-see attitude. If transformation of the Swiss cultural sector will be effected and how systematic and sustainable this transformation will be are therefore still open empirical questions.

Based on this analysis, the following aspects should be considered for further development:

Firstly, there is a danger at present that the issues of equality and diversity and associated measures will be deployed by some cultural institutions as a form of marketing and publicity to boost their market profile. While such measures may take on a structural appearance, they will not be very effective. The resulting profile is essentially an external one that prioritises boosting market value rather than achieving sustainable structural transformation.

Secondly the lack of opportunities for discussion and consultation around these issues in institutions and associations is contributing to heightened uncertainty and even sometimes frustration, so that the current period of discursive open-mindedness could be lost without being translated into new structures of gender equality. The introduction of quotas and other equality tools can be promoted, but for these to unlock the potential for transformation and produce changes will require people who see themselves as agents of the change process and who are able to act accordingly in an informed and effective manner. The current challenge therefore is to start the ball rolling by doing things differently, encouraging stakeholders to adopt alternative practices and supporting them in this course of action. It is clear that the process of structural change requires additional resources (time, financial and staffing) which presently are often not available in institutions and associations.



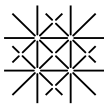
5. Outlook

As a general finding, there is an urgent need after this preliminary study for further comprehensive surveys in order to obtain better knowledge about gender relations in the Swiss cultural sector. Targeted and appropriate measures can only be developed and implemented once the paucity in knowledge and data (quantitative and qualitative) have been eliminated.

There is firstly a lack of data about incomes and the extent of the gender pay gap. Secondly, further insight into career trajectories and information about central moments in artistic careers are necessary in order to understand the reasons artists choose to continue or abandon an artistic career. Thirdly, the issue of compatibility of family and professional life must be investigated in order to find suitable models for cultural practitioners and the cultural sector. Fourthly, the issue of financial support at various levels (Federation, cantons, local government) requires greater research taking into account the complexity of funding mechanisms and opportunities. Lastly, research must integrate the areas of education and the universities. Issues of accessibility, selection criteria, curricula, teaching staff and the number of students and graduates are all important and require investigation in terms of gender relations.

In the medium term, the goal must be a survey of solid facts and figures covering people employed in the cultural sector as well as freelance workers in order to be able to identify developments and trends and facilitate corresponding measures. Structural transformation to achieve gender equality will only be accomplished through ongoing gender monitoring and consequent strategies suitable for the specific contexts and disciplines.

In order to support the stakeholders, the institutions and the various starting points for gender equality in the cultural sector, an exchange between the various associations should be promoted, as should initiatives by cultural practitioners to develop and implement measures, guidelines, policies and training in the area of gender. Networking by the various stakeholders is urgently necessary in order to generate synergies despite the shortage of resources. Where needed, this will also facilitate professional assistance. Cooperation with specialists from the areas of equality, anti-discrimination, diversity and inclusion is recommended.



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APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Table 1 *General overview: quantitative component of the preliminary study "Gender relations in the Swiss cultural sector"*

Disciplines investigated: Theatre/dance, performing arts – Music – Visual arts – Literature		
Cultural production/events/promoters(B)	Cultural practitioners / creatives (A)	Cultural practitioner representation/lobby (C)
Cultural institutions/organisations (38 institutions in 21 cantons) Strategic management, chair/deputy Operational management, director/deputy Industry/producer associations (16 associations) Strategic management, chair/deputy Operational management, director/deputy Gender engagement/measures Panels for funding/awards (14 cantons and Swiss Federation)	Visibility of artists (approx. 10 000 artists) Performances/productions Visibility/recognition of artists (approx. 820 awards, about CHF 16 million) Funding, prizes, grants Organisation of artists (approx. 15 000 members in 17 associations) Membership in cultural practitioner associations	Cultural practitioner/creatives associations (17 associations) Strategic management, chair/deputy Operational management, director/deputy Gender engagement/measures

Table 2 *Overview: quantitative survey by discipline/canton*

Discipline	German-speaking Switzerland	French-speaking Switzerland and Italian-speaking Switzerland	Total
1 – Stage/performing arts Theatre, dance institutions, festivals/biennales	ZH, SO, SG	FR, GE	5
2 – Visual arts Museums, exhibition spaces/galleries art fairs, biennales	BS, BL, AI, GL	JU, NE	6
3 – Music Orchestras, concert organisers, festivals/biennales	LU*, BE, SH, AR	TI, VD	6
4 – Literature (all 4 official languages) Publishers, literature institutions, book fairs, festivals/biennales	AG, GR, TG	VS	4

*The cantons of LU, NW, OW, SZ, UR, ZG jointly award the "Kulturpreis der Innerschweiz".

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Table 3 *Visibility and recognition of artists via prizes, funding and grants*

	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary
Awards: Funding, prizes, grants, acquisitions, financial input	53 awarded to women (50.5 %) 105 awards (100 %)	80 awarded to women (25.8 %) 310 awards (100 %)	141 awarded to women (41.8 %) 337 awards (100 %)	33 awarded to women (43.4 %) 76 awards (100 %)	307 awarded to women (37.1 % of the total 828 awards)

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Table 4 *Management at cultural institutions, organisations and festivals*

	Theatre/dance performing arts 9 institutions/festivals	Music 11 institutions	Visual arts 11 institutions	Literature 7 institutions	All disciplines – summary Response rate: 38 of 45 institutions (84.4 %)
Strategic management					
Board members	43 women (45.7 %) 94 total (100 %)	19 women (24.7 %) 77 total (100 %)	32 women (42.1 %) 76 total (100 %)	9 women (42.9 %) 21 total (100 %)	103 women (38.4 %) and 165 men (61.6 %) 268 strategic management members (100 %)
Chair/deputy chair of board	6 women (35.3 %) 17 total (100 %)	1 woman (8.3 %) 12 total (100 %)	5 women (29.4 %) 17 total (100 %)	3 women (50 %) 6 total (100 %)	15 women (28.8 %) and 37 Men (71.2 %) 52 strategic management members (100 %)
Operational management					
All operational management	18 women (39.1 %) 46 total (100 %)	22 women (31.4 %) 70 total (100 %)	21 women (46.7 %) 45 total (100 %)	20 women (62.5 %) 32 total (100 %)	81 women (42 %) and 112 men (58 %) 193 operational management positions (100 %)
Director (incl. deputy)	6 women (31.6 %) 19 total (100 %)	– 11 total (100 %)	8 women (50 %) 16 total (100 %)	5 women (55.6 %) 9 total (100 %)	19 women (34.5 %) and 36 men (65.5 %) 55 operational management positions (100 %)
Key	Yellow = few women	Blue = balanced	Green = many women		

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Overview of investigated cultural institutions, organisations and festivals: quantitative analyse

Overview: investigated institutions in theatre, dance, performing arts

- Théâtre des Osses (FR)
- Comédie de Genève (GE)
- L'ADC association pour la danse contemporaine Genève (GE)
- Theater St. Gallen (SG)
- TOBS Theater Orchester Biel Solothurn (SO)
- Schauspielhaus Zürich (ZH)
- Opernhaus Zürich (ZH)
- Theater Winterthur (ZH)
- Theater Kanton Zürich (ZH)

Overview: investigated institutions/festivals in literature

- Literaturtage Brugg (AG)
- Veranstaltungen der Kantonsbibliothek Chur (GR)
- Dis da Litteratura/Literaturtage Domat Ems (GR)
- Literaturhaus Thurgau, Thurgauische Bodman-Stiftung, Gottlieben (TG)
- Frauenfelder Lyrikstage, Frauenfeld (TG)
- Leukerbad International Literary Festival (VS)
- Cellules poétiques, Martigny (VS)

Overview: investigated institutions/festivals in music

- | | |
|------------------------------------|--------------------------|
| – Appenzeller Bachtage (AR) | Festival / classical |
| – Kulturzentrum Herisau (AR) | Institution / rock-pop-+ |
| – Konzert Theater Bern (BE) | Institution / classical |
| – Mahogany Hall, Bern (BE) | Institution / jazz+ |
| – Lucerne Festival (LU) | Festival / classical |
| – Jazz Festival Willisau (LU) | Festival / jazz |
| – International Bach Festival (SH) | Festival / classical |
| – Stars in Town (SH) | Festival / rock-pop-+ |
| – Musica nel Mendrisiotto (TI) | Institution / classical |
| – Jazz in Bess, Lugano (TI) | Institution / jazz |
| – Paléo Festival Nyon (VD) | Festival / rock-pop-+ |

Overview: investigated institutions in visual arts

- Kunstmuseum Appenzell, incl. Kunsthalle Ziegelhütte (AI)
- Kunstmuseum Basel, 3 institutions (BS)
- Kunsthalle Basel (BS)
- Museum Tinguely (BS)
- Kunsthau Baselland (BL)
- HEK – Haus der Elektronischen Künste (BL)
- Kunsthau Glarus (GL)
- Kunstraum «Gepäckausgabe» (GL)
- Art en plein air, Val-de-Travers (JU)
- La Nef (anc. église de Noirmont) (JU)
- Musée des Beaux-Arts, La Chaux-de-Fonds (NE)

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Table 5 Management at industry and producer associations

	Associations in the areas of production, events, promoters				
	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary
	2 associations	6 associations	4 associations	4 associations	16 associations in the areas of production, events, promoters
Strategic management					
Association board members	3 women (21.4 %) 14 total (100 %)	18 women (34.6 %) 52 total (100 %)	13 women (52 %) 25 total (100 %)	12 women (46.2 %) 26 total (100 %)	46 women (39.3 %) and 71 men (60.7 %) 117 strategic management members (100 %)
Association chair/deputy	1 woman (20 %) 5 Total (100 %)	1 woman (12.5 %) 8 total (100 %)	3 women (42.9 %) 7 total (100 %)	2 women (50 %) 4 total (100 %)	7 women (29.2 %) and 17 men (70.8 %) 24 strategic management members (100 %)
Operational management					
All operational management	0 women (–) 2 total (100 %)	7 women (43.8 %) 16 total (100 %)	8 women (80 %) 10 total (100 %)	13 women (81.2 %) 16 total (100 %)	30 women (68.2 %) and 14 men (31.8 %) 44 operational management positions (100 %)
Executive head	0 women (–) 2 total (100 %)	1 women (14.3 %) 7 total (100 %)	3 women (60 %) 5 total (100 %)	1 women (50 %) 2 total (100 %)	5 women (31.3 %) and 11 men (68.7 %) 16 operational management positions (100 %)
Key	Yellow = few women	Blue = balanced	Green = many women		

Overview of investigated industry and producer associations

Overview: investigated associations in theatre, dance, performing arts

- **FRAS** Fédération romande des arts de la scène
- **SBV** Schweizerischer Bühnenverband

Overview: investigated associations in literature

- **ALES** Associazione Librari ed Editori della Svizzera Italiana
- **LivreSuisse** Association romande des trois métiers du livre
- **SBVV** Schweizer Buchhändler- und Verleger-Verband
- **SWIPS** swiss independent publishers

Overview: investigated associations in music

- **IFPI** Verband der Schweizer Musiklabels
- **IndieSuisse** Association of Swiss Independent Music
- **orchester.ch** Verband Schweizerischer Berufsorchester
- **PETZI** Verband Schweizer Musikclubs und Festivals
- **SDJ** Swiss Diagonales Jazz
- **SMPA** Swiss Music Promoters Association

Overview: investigated associations in visual arts

- **SKV** Schweizer Kunstverein
- **spectrum** Photography in Switzerland

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

• **Verband Schweizer Galerien**

• **VSIZK** Verein Schweizer Institutionen für zeitgenössische Kunst

Table 6 Commitment at industry and producer associations

	Associations in the areas of production, events, promoters				
	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary 16 associations in the areas of production, events, promoters
Gender ...	2 associations	6 associations	4 associations	4 associations	
a) ...is not an issue					
Gender is not on the agenda			1	3	7 associations (43.8 %)
Equality is achieved, no problem	1		3		
b) ...is being addressed					
Gender is an issue, unclear if/how association will act	1	3			5 associations (31.3 %)
Gender is being discussed but no measures in place			1		
c) ...is proactively addressed					
Gender consciousness and measures in place		3		1	4 associations (25 %)

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Table 7 Management at cultural practitioner associations

	Cultural practitioner/creatives associations				
	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary 17 cultural practitioner associations
	5 associations	5 associations	4 associations	3 associations	
Strategic management					
Association board members	20 women (50 %) 40 total (100 %)	9 women (25 %) 36 total (100 %)	7 women (38.9 %) 18 total (100 %)	10 women (55.6 %) 18 total (100 %)	46 women (41.1 %) and 66 men (58.9 %) 112 strategic management members (100 %)
Association chair/deputy	4 women (50 %) 8 total (100 %)	2 women (22.2 %) 9 total (100 %)	1 women (20 %) 5 total (100 %)	1 women (20 %) 5 total (100 %)	8 women (29.6 %) and 19 men (70.4 %) 27 strategic management members (100 %)
Operational management					
All operational management	17 women (94.4 %) 18 total (100 %)	7 women (46.7 %) 15 total (100 %)	6 women (100 %) 6 total (100 %)	5 women (71.4 %) 7 total (100 %)	35 women (76.1 %) and 11 men (23.9 %) 46 operational management positions (100 %)
Executive head	6 women (100 %) 6 total (100 %)	2 women (40 %) 5 total (100 %)	2 women (100 %) 2 total (100 %)	1 women (50 %) 2 total (100 %)	11 women (73.3 %) and 4 men (26.7 %) 15 operational management positions (100 %)
Key	Yellow = few women	Blue = balanced	Green = many women		

Overview of investigated cultural practitioner associations

Overview: investigated associations in theatre, dance, performing arts

- **Danse Suisse**
- **SBKV** Schweizerischer Bühnenkünstlerverband
- **SSRS** Syndicat Suisse Romand du Spectacle
- **TASI** Teatri Associati Scena Indipendente
- **t.** Theaterschaffende Schweiz

Overview: investigated associations in literature

- **A*dS** Autorinnen und Autoren der Schweiz
- **PEN** Deutschschweiz LivreSuisse

- **PEN** suisse romand
- **SBVV** Schweizer Buchhändler- und Verleger-Verband

Overview: investigated associations in music

- **SBDV** Schweizerischer Berufsdirigenten- und Berufsdirigenten-Verband
- **SMECA** Swiss Media Composers Association
- **SMPV** Schweizerischer Musikpädagogischer Verband
- **SMV** Schweizerischer Musikerverband
- **SONART** Musikschaffende Schweiz

Overview: investigated associations in visual arts

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

- **SGBK** Schweizerische Gesellschaft Bildender Künstlerinnen
- **USPP** Union Suisse des Photographes Professionnels
- **vfg** vereinigung fotografischer gestalterInnen
- **visarte** Berufsverband der visuell Schaffenden Künstlerinnen und Künstler

Table 8 Commitment at cultural practitioner associations

	Cultural practitioner/creatives associations				
	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary 17 cultural practitioner associations
Gender ...	5 associations	5 associations	4 associations	3 associations	
a) ...is not an issue					
Gender is not on the agenda	2	1	2	1	7 associations (41.2 %)
Equality is achieved, no problem		1			
b) ...is being addressed					
Gender is an issue, unclear if/how association will act		1			3 associations (17.6 %)
Gender is being discussed but no measures in place	2				
c) ...is proactively addressed					
Gender consciousness and measures in place	1	2	2	2	7 associations (41.2 %)

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

APPENDIX: Results from the preliminary study "Gender relations in the Swiss cultural sector"

Table 9 *Visibility of artists: performances/appearances in the cultural sector (institutions/galleries, festivals, museums)*

	Theatre/dance performing arts	Music	Visual arts	Literature	All disciplines – summary
Actors Soloists/stars Artists Writers	Drama: 216 women (40%) 528 total (100%) Dance: 230 women (49.9%) 461 total (100%)	Classical music: 81 women (33.5%) 242 total (100%) Rock/pop+: 23 women (8.6%) 266 total (100%) Jazz+: 60 women (11.8%) 508 total (100%)	Exhibitions Solo: 26% women Group: 31% women	Readings: 205 women (43.9%) 467 total (100%)	Presence of women on stage/in exhibitions: <ul style="list-style-type: none"> Trend towards balance: drama, dance, literature/readings Few women: classical music and visual arts Very few women: Pop/Rock+ and Jazz+
Orchestras/ accompanying bands Reading tours	–	Classical music: 1'910 women (34.9%) 5'472 total (100%) Rock/pop+: 20 women (12.8%) 156 total (100%)	–	Tour programme: 46 women (43.4 %) 106 total (100 %)	Presence of women in orchestras, accompanying bands and reading tours: <ul style="list-style-type: none"> Trend towards balance: literature/readings Few women: classical music Very few women: Pop/Rock+
Direction/producer/ choreography Conductors	Drama: 34 women (31.2%) 109 total (100%) Dance: 25 women (38.5%) 65 total (100%)	Classical music: 5 women (6.6%) 76 total (100%)	–	–	Presence of women in artistic leadership (direction, producer, choreography, conducting): <ul style="list-style-type: none"> Few women: drama, dance Very few women: classical music
Playwrights Composers	Drama: 17 women (15.2%) 112 total (100%) Dance: 19 women (26%) 73 total (100%)	Classical music: 6 women (2.3%) 265 total (100%)	–	–	Performance of works written by women: <ul style="list-style-type: none"> Few women: dance Very few women: drama Almost no women: classical music
Key	40–50%: trend balance	25–39%: few women	5–24%: very few women	< 5%: almost no women	

*Ratio of women artists in solo and group exhibitions (80 Swiss museums, 2008–2018; swissinfo study (2019), A. Kohler, C. Stegmüller.

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*Table 10 Income from cultural work (all disciplines)
("Suisseculture Sociale" – 2016 survey, own evaluation of data)*

Income from cultural work is...	Women	Men
Primary income: 21 150 CHF or more gross income per year*	310 26.7 %	458 36.4 %
Primary income: Less than 21 150 CHF gross income per year*	411 35.3 %	423 33.6 %
Part-time income	442 38 %	378 30 %
Total**	1 163 100 %	1 259 100 %

*The threshold used is the salary subject to Swiss occupational benefits contributions ("BVG-relevante Lohn"; in 2016 = CHF 21 150 gross income).
The category of primary income ("Haupterwerb") includes positions 70%–100% of a full-time equivalent.

**The figures refer to 2 422 cultural practitioners from all disciplines.