

ANNEX III //

Contribution of cultural heritage to societal well-being

Annex III to chapter 3 Cultural heritage institutions as a driver of social change: a focus on gender balance in the leadership of state-funded museums or collections

Final report // June 2022

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Inspire Policy Making with Territorial Evidence

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Abbreviations

| | |
|------------|---|
| AT | Austria |
| AT | Austria |
| BE | Belgium |
| BG | Bulgaria |
| CBA | Cost and Benefit Analysis |
| CCI | Cultural and Creative Industries |
| CCS | Cultural and Creative Sectors |
| CH | Cultural Heritage |
| CoE | Council of Europe |
| CPA | Cluster Principal Component Analysis |
| CY | Cyprus |
| CZ | Czechia |
| DCH | Digital cultural heritage |
| DE | Germany |
| DG EAC | Directorate-General for Education and Culture |
| DK | Denmark |
| EAFRD | European Agricultural and Rural Development Fund |
| EC | European Commission |
| ECoC | European Capitals of Culture |
| EE | Estonia |
| EGMUS | European group on museum statistics |
| ERDF | European Regional Development Fund |
| ESF | European Social Fund |
| ESIF | European Structural and Investment Funds |
| ESPON | European Territorial Observatory Network |
| ESPON EGTC | ESPON European Grouping of Territorial Cooperation |
| EU | European Union |
| ES | Spain |
| EU-SILC | European Union Statistics on Income and Living Conditions |
| ETC | European Territorial Cooperation |
| FI | Finland |
| FR | France |
| GDP | Gross domestic product |
| GR | Greece |
| HERIWELL | Short name for the ESPON project 'Cultural Heritage as a Source of Societal Well-being in European Regions' |
| HR | Croatia |
| HU | Hungary |
| ICH | Intangible Cultural Heritage |
| ICT | Information, Communication and Technology |
| IE | Ireland |
| IS | Iceland |
| IT | Italy |
| JPI | Joint Programming Initiative |
| LGBTQ | Lesbian, Gay, Bisexual, Transgender and Questioning (or queer) |
| LI | Liechtenstein |
| LT | Lithuania |
| LU | Luxembourg |
| LV | Latvia |
| MANN | National Archaeological Museum of Naples |
| MCH | Material Cultural Heritage |
| MS | Member States |
| MT | Malta |
| NEET | Not in Education, Employment or Training |
| NL | Netherlands |

| | |
|--------|--|
| NO | Norway |
| NUTS | Nomenclature of Territorial Units for Statistics |
| OECD | Organisation for Economic Co-operation and Development |
| OP | Operational Programme |
| PL | Poland |
| PT | Portugal |
| RO | Romania |
| SDGs | Sustainable Development Goals |
| SE | Sweden |
| SI | Slovenia |
| SK | Slovakia |
| SWB | Societal Well-Being |
| TCH | Tangible Cultural Heritage |
| TO | Thematic Objective |
| ToC | Theory of Change |
| UCH | UNESCO Cultural Heritage |
| UIS | UNESCO Institute for Statistics |
| UN | United Nations |
| UNESCO | United Nations Educational, Scientific and Cultural Organisation |
| UOE | UNESCO OECD Eurostat |

1 Methodological background

The **UN Sustainable Development Goals (SDGs)** are considered as one of the potential benchmark systems for social well-being (SWB)¹. However, most of the SDG indicators do not connect directly with cultural heritage (CH) which suggests specific analytical methods to determine such links. Nevertheless, sustainable development that could potentially relate to CH encompasses the notion of 'inclusive growth', whereby valorisation plans should be targeted at creating 'sustainable, equitably distributed growth' and at enabling the 'development of inclusive place-based identities'²

It is difficult to empirically verify societal impacts based on existing studies. Apart from considering average values for comparisons, satisfactory aggregations of individual indicators to obtain some indicator at the societal level are still lacking, due to the multifaceted social nature of CH. At the same time, the number of indicators used, for example the SDG's 169 targets and over 200 indicators, illustrate the difficulties in balancing completeness and clarity. The OECD-hosted High-Level Group on the Measurement of Economic Performance and Social Progress created in 2013 (HLEG) recommends using a more limited dashboard of indicators that countries can design to suit their own priorities.

This in mind and considering the limited project resources for in-depth original research, the HERIWELL team decided to focus on one of the SDGs with a positive connection to SWB in general, namely on gender equality (SDG #5) in heritage institutions, which refers to social inclusion as one of the three main SWB impact categories of this study.

The European Union, in its Work Plan for Culture 2019–2022, has also identified actions towards achieving more gender equality as one of its six priority areas of work. National and international organisations active in the different fields related to CH have called, over many years, for ensuring gender balance at senior leadership levels³ and particularly more equitable conditions in the leadership of museums⁴. This is similar to the views of the European Commission⁵, the Council⁶ and the European Parliament⁷. The focus on museums reflects that other CH institutions such as archives and libraries are already considered as largely 'feminised' in many EU countries, including in senior positions⁸. Even in the field of archaeology, similar trends are predicted in a study carried out in several European countries.⁹

An empirical study conducted for the EU three decades ago¹⁰ revealed that on average, less than a third of directorship positions in art museums were occupied by women (exception: Finland). In contrast, a new report from the Open Method of Coordination Working Group¹¹ came to the conclusion that today

'... more women [are] in leadership positions. For example, women fill leading positions in over 50 % of the highly frequented Swedish and Dutch museums and 63 % in Italian museums. In Poland, though, only 13 % of leadership positions in the most popular museums are held by women. However, the directorship of museums and galleries with higher funding tends to be dominated by men; for instance, only 23 % of directors in such organisations in the UK are women.'

¹ Costanza et al. (2016), Modelling and measuring sustainable wellbeing in connection with the UN Sustainable Development Goals, *Ecological Economics* 130, 350–355

² RSA (2020). Heritage for Inclusive Growth. The Royal Society for Arts, Manufacturers and Commerce, London. Available at: <https://www.thersa.org/globalassets/reports/2020/the-rsa-heritage-for-inclusivegrowth.pdf>

³ cf. e.g. UNESCO (2014), Gender Equality – Heritage and Creativity, p. 135

⁴ <https://www.culturepartnership.eu/en/article/museum-gender-politics>

⁵ <https://ec.europa.eu/culture/policies/selected-themes/gender-equality>

⁶ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52018XG1221%2801%29>

⁷ https://www.europarl.europa.eu/doceo/document/TA-8-2019-0323_EN.html

⁸ cf. e.g. Ministère de la culture/DEPS (2021), Observatoire de l'égalité entre femmes et hommes dans la culture et la communication 2021. Paris. Similar data are regularly published in the Nordic countries and occasionally elsewhere in Europe.

⁹ Lazar, I. et al., (2014). The archaeologist of the future is likely to be a woman: Age and gender patterns in European archaeology. *Archaeologies: Journal of the World Archaeological Congress*

¹⁰ Cliche, D., Mitchell, R. and Wiesand, A.J. eds. (2000): *Pyramid or pillars: Unveiling the status of women in arts and media professions in Europe*, Bonn: ARcult Media, pp. 18-20

¹¹ OMC Working Group Report (2021), 'Towards gender equality in the cultural and creative sectors', p.103

Such differences suggest the following research question: can a Europe-wide SWB trend towards an adequate gender balance in the leadership of important museums be empirically verified? Without comprehensive European museums statistics covering this issue¹² it has to be answered with an evaluation of selected local institutions that could be conducted with the available resources. This could possibly inspire further investigations in women's presence in top management positions of CH institutions as well as in possible consequences for exhibitions or audience development. The same applies to research on the representation of women in museums' collections, as exemplified in a recent Norwegian study¹³.

From a methodological viewpoint, the **definition of an 'adequate gender balance'** is crucial: for example, could an ideal benchmark be the 50:50 parity? Or should we instead consider the much higher rate of female students and graduates in specific university subjects, who prepare for senior functions in museums and other heritage institutions? Qualified professionals in museums are usually scientific specialists in their field of work and, in principle, recruited according to their academic and professional merits. There may be different options depending on the type of museum and the aspired position. However, usually graduates in art history, cultural studies, archaeology or other humanities subjects should have good chances of success in applications for positions in institutions with related collections.

The European Institute for Gender Equality (EIGE) calculated, for 2012, that there were 65 % female graduates in the humanities at the EU-28 level. This speaks of 'women's persistent over-representation' in related university subjects over several decades¹⁴; in some countries this rate goes up to 80 %¹⁵. A realistic benchmark for **an optimal ratio of female leadership positions in museums focusing on the arts and culture should go beyond formal parity**, i.e. above the 50 % threshold.

To operationalise this further and to be on a par with existing resources for the study, three additional criteria for the selection of museums or collections sample were developed:

- a) Investigations had to focus on **public institutions**, since the staffing of private museums or galleries does not necessarily obey to policy standards of gender equality or mainstreaming.
- b) To consider truly 'important' institutions in the sense of the research question, only trends in **national responsibility, state-financed museums/collections in selected European capitals** are analysed¹⁶. This focuses on capitals that have a significant number of such museums and collections. To exclude random results, at least 12 of the institutions should be available for comparison in each of the cities highlighted in this report.
- c) To fully take into account the above-mentioned qualification profiles for museum staff, only **directors of cultural museums or collections in the narrow sense** are considered. These include for example cultural history, fine art, music, film, design or crafts, ethnography and archaeology. Therefore, technical, 'political' or natural history museums are excluded from this evaluation because of potentially different staffing policies.

As the **main source for an evaluation of trends**, a benchmark publication has been selected: the *International Directory of Arts*, 2004 edition. Volume 1 covers institutions from all ESPON countries and provides information about the type of museum or collection, as well as on the lead staff (institutions without staff information were not considered in the evaluation). The data from this source represent the situation in August 2003. In comparison with information collected for the same institutions from official websites in April to July 2021, this covers a period of ca. 18 years – long enough for a trend analysis.

¹² cf. the EGMUS Standard Questionnaire under <https://www.egmus.eu/en/questionnaire/>

¹³ Holm, M. and Aarbakke, T. (2020). There she goes again: A project on gender representation in Norwegian museums' collections and exhibition practices, *Museum International*, Vol. 72, No 1-2, 92-103.

¹⁴ <https://eige.europa.eu/gender-mainstreaming/policy-areas/education> (assessed July 2021). Note: Our exercise aims at highlighting gender trends which is why it makes sense to take earlier data of graduates into account.

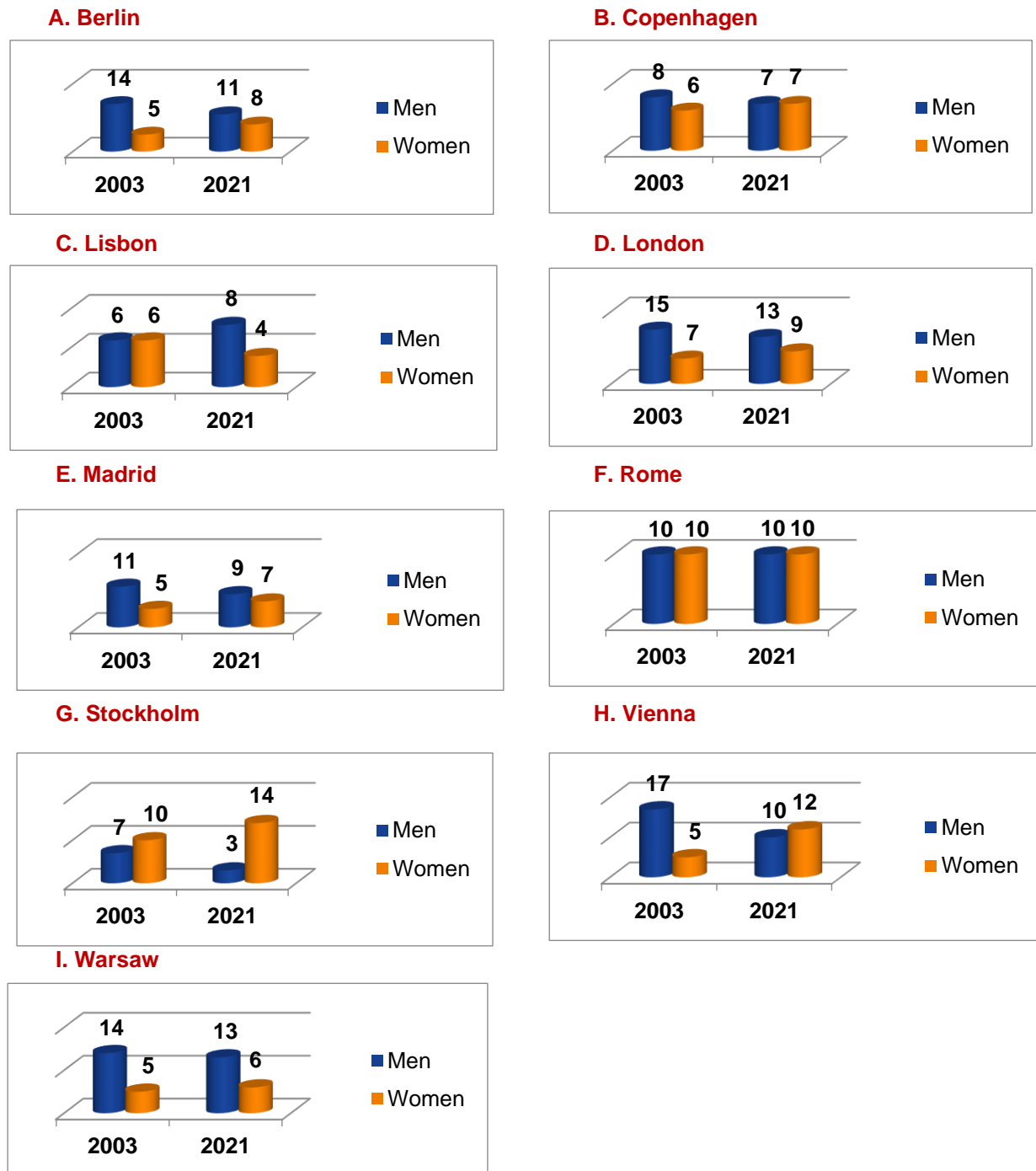
¹⁵ Source: Eurostat (educ_grad5)

¹⁶ In the case of Germany, also 88 public 'provincial' museums/collections were analysed. However, their results did not differ significantly from those of the state institutions in Berlin.

2 Museums data

The following two overviews provide the results of our pilot evaluation (in absolute figures), focusing first on the directorships of national or state-financed cultural museums/collections, where data from 2003 and 2021 for at least 12 of such institutions could be compared:

Figure 2.1 Directors of National resp. State-financed museums / collections 2003 and 2021 (I)



Source: HERIWELL Consortium based on the International Directory of Arts 2004 (Deadline August 2003) and online research April to July 2021 for the same museums or collections (absolute figures for comparable institutions)

What follows are the data for 27 museums from a sample of 4 capital cities, where the quorum of 12 museums has not been reached:

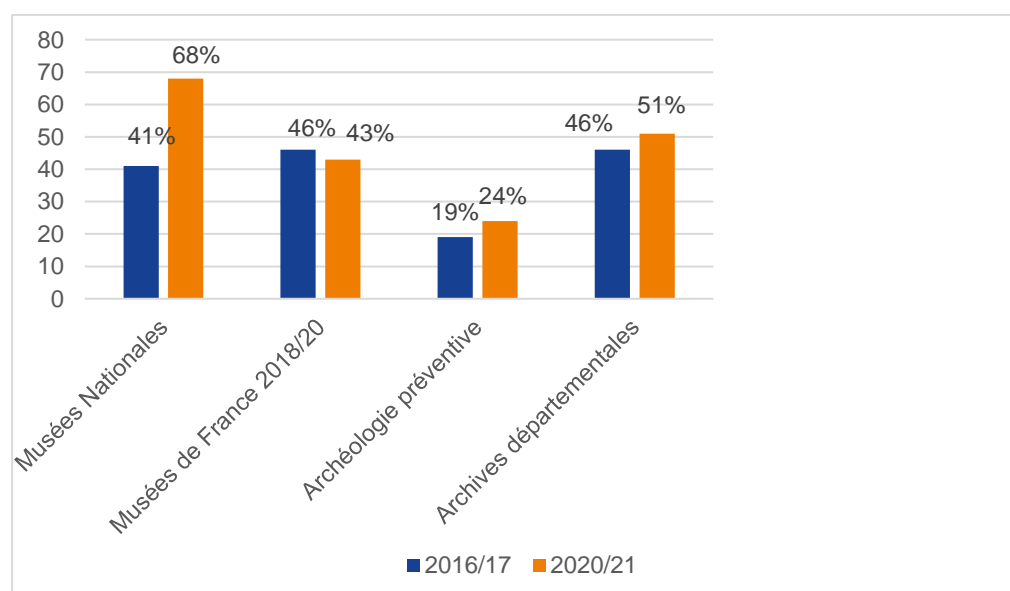
Table 2.1 Directors of National resp. State-financed museums / collections (II)

| CAPITAL CITIES | 2003 | | 2021 | |
|----------------|-----------|-----------|----------|-----------|
| | Male | Female | Male | Female |
| Athens | 4 | 5 | 3 | 6 |
| Riga | 3 | 5 | - | 8 |
| Tallinn | 3 | 5 | 5 | 3 |
| Vilnius | 1 | 1 | 1 | 1 |
| TOTAL | 11 | 16 | 9 | 18 |

Source: HERIWELL Consortium

An interesting – but not fully comparative - graph from a different source can be added for France (Figure 2.2). It demonstrates that recruitment changes can be achieved quite fast if a strong central government so desires...

Figure 2.2 France: Female Directors of Public French Heritage Institutions 2016-21



Source: HERIWELL Consortium, based on data in Ministère de la culture (2021). Observatoire de l'égalité entre les femmes et les hommes dans la culture et la communication, Paris

3 Excerpts from the literature and policy statements

UNESCO: Gender issues relate to socio-economic life

Putting the spotlight on the gender gaps in cultural life exposes the sex-specific challenges confronting women to be seen, heard, recognized and remunerated. The challenges for women feature strongly in this report but this should not be relegated or oversimplified as a 'women's issue', rather as a socio-cultural issue that impacts entire communities. Broader societal factors influencing women and men's positions in their societies also determine the degree of gender inequalities in cultural life. The intersection of gender with other social factors such as class, race and ethnicity, among others, can manifest and compound disadvantages in different contexts, impacting upon the opportunities and limits to cultural freedom and engagement to realize creative, economic or social aspirations. Any policy action related to gender equality and culture must therefore be part of a comprehensive gender equality strategy that takes into consideration broader factors and tackles the root causes of gender inequalities.

The gender diagnosis of heritage and creativity identifies symptoms that are familiar in other areas of socio-economic life: limited participation of women in decision-making positions (the 'glass ceiling'); segregation into certain activities ('glass walls'); restricted opportunities for ongoing training, capacity-building and networking; women's unequal share of unpaid care work; poor employment conditions (part-time, contractual work, informality, etc.) as well as gender stereotypes and fixed ideas about culturally appropriate roles for women and men, not necessarily based on the consent of those concerned. Lack of sex-disaggregated cultural data is a factor concealing the gender gaps and challenges from policy-makers and decision-makers.

No society in the world enjoys gender equality. Yet, as we have seen in education or employment, sustained commitments to and investments in equality can reduce persistent gender gaps and bring about real benefits for all.

Source: UNESCO (2014) Gender equality, heritage and creativity, Paris, p. 134

Spain: Conclusions of a White Paper

Gender has played, and still plays, a vital role in the selection of goods that can be recognised as part of a shared cultural heritage. The enlightened ideal of a supposedly "universal" and "neutral" heritage has given rise to a way of understanding culture that, until a few decades ago, has systematically excluded women. And this should not come as a surprise, since the valuation of cultural heritage corresponds to a social construct that has been centuries in the making. To question this process, to reveal that under the cloak of universality and neutrality hides an "androcentric fallacy", a Eurocentric and masculine vision, is simply a way to correct a conceptual error and to try to repair the unjust absence of no less than half of society. To do so, moreover, is to participate in a trend shared by all scientific fields which that have recently been revisited from a more inclusive Conclusion perspective. It has been a while since women's studies were introduced. The first initiatives had the merit of making the problem visible, but, by becoming a discipline in their own right, they continued to understand women's contributions to the different fields of knowledge as something segregated. The time has come for gender to be mainstreamed in a cross-cutting and integrated manner. This is the only way to get the full picture of our cultural heritage.

This White Paper does not question the worth of fifty percent of the population, but rather the authorised narrative (in its double meaning of "respected" and "authoritative") that systematically overlooks women, their aspirations, interests and ambitions (when it does not outright deny that they have the capacity to aspire, be interested or yearn).

Key findings:

1/ Studying women's contributions to cultural heritage does not only concern half of society: the research and reflections in this White Paper deal with an entire system, and are based on scientific rigour and an interest in improving knowledge.

2/ Gender mainstreaming contributes to questioning, critiquing and transforming the foundations of the cultural heritage discipline as a whole, giving a more comprehensive and inclusive view of the European *acquis communautaire*.

3/ We must find a new way of interpreting cultural heritage that moves away from being a continuation of patriarchal structures to become a conveyor of the values of a fairer society for women and men.

4/ Four areas need to be addressed: cultural heritage research, professionalisation of the sector, education of society and messages, and ways of interpreting heritage.

Source: *WOMEN'S LEGACY (2021) Cultural Heritage and Gender Perspective. White Paper, Bilbao (Provincial Council of Bizkaia), pp. 56/57*

Norway: Addressing gender imbalance in collections and exhibitions

Addressing awareness of gender parity at an early stage is required for success in broadly including museum professionals in the important work of striving for equality. Tools such as visual interventions and questions are an effective way of introducing staff to the problem of gender imbalance in collections and exhibitions, allowing them to explore such questions by themselves in their own ways. It is important that museum management be active and supportive, but if they are not, collaborators can also be found in other partners, such as professional networks and governmental cultural policy institutions. Although the main project is focused on museums' everyday practices, the research results to date suggest that strategic work at a national and regional level is necessary, in addition to developing a toolkit for hands on museum work.

Source: *Mona Holm & Thea Aarbakke (2020) There She Goes Again: A Project on Gender Representation in Norwegian Museums' Collections and Exhibition Practices, Museum International, 72:1-2, p. 102*

France: Qu'est-ce que le matrimoine ?

Le terme matrimoine n'est pas un néologisme; employé dès le Moyen-Âge, il désigne les biens hérités de la mère, quand le patrimoine désigne ceux hérités du père.

Réhabiliter le terme de matrimoine, tombé en désuétude, permet de revaloriser l'héritage culturel des femmes, que le terme de patrimoine a tendance à invisibiliser.

Les femmes architectes, sculptrices, peintres, compositrices, écrivaines, poètes, dramaturges, chorégraphes, réalisatrices ... ont toujours existé, mais ont souvent été oubliées voire effacées de l'Histoire.

(Re)construire notre Matrimoine culturel consiste à rendre à nouveau visibles les œuvres oubliées des femmes du passé en les intégrant à notre héritage global pour leur donner la place qu'elles auraient dû avoir si l'Histoire ne s'était pas écrite au masculin. Ce Matrimoine retrouvé permet aussi aux jeunes générations de se projeter dans des carrières en ayant des modèles féminins.

Restaurer la mémoire des femmes artistes et créatrices, c'est donc rétablir une justice et permettre aux jeunes générations de grandir avec d'autres modèles d'identification.

Le Matrimoine et son inscription dans les programmes scolaires et universitaires, ainsi que dans l'espace public (au même titre que le Patrimoine), est l'une des 15 mesures exigées par le plan de déconfinement anti-sexiste du collectif Ensemble Contre le Sexisme dont le mouvement HF est membre.

Source: <https://www.lematrimoine.fr/le-matrimoine/>



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