

Lithuanian Women in Arts and Culture: Behind the Superficial Equality

Analytical Review

Introduction

This analytical review is prepared under the Creative Europe project “Wom@rts”. Women’s Equal Share of Presence in the Arts and Creative Industries”, aimed at highlighting and supporting the creativity of women from a cross-sectoral perspective, focussing on – and inter-linking when possible various sectors of the Cultural and Creative Industries (ICCs). The goal of the review is to reveal the current situation of women and their status in Arts and Culture, the major issues in gender equality as well as trends and opportunities in Lithuania (also within the European context), with recommendations for gender policy and further scientific research in the field. More specifically, the review focuses on three areas: (1) literature, publishing and comics, (2) cinema and audiovisual arts, (3) theatre, performing arts and music composition.

The analysis is based on secondary (academic, cultural expertise, general and cultural media, etc.) sources, including Eurostat and Lithuanian national statistics, Eurobarometer and national surveys, culture related lists of personalities and awards as well as the insight of the review’s authors into the Lithuania specific factors, historical and cultural context, public discourse, media and everyday sexism regarding female role in Arts and Culture in the country.

The review begins with a general analytical overview on the position of women in Arts and Culture in Lithuania, explaining statistical data and attitudes towards female artists while offering historical rationale behind them. Then it moves to the respective coverage of the three areas mentioned above and is finishes with conclusions and recommendations for public policy and scientific research.

Statistics in Arts and Culture: Education, Consumption, Positions and Salaries

Lithuania statistically appears relatively good at gender equality in cultural sector within European context, as shown by international research such as WIFT Finland and Centre Audiovisuel Simone de Beauvoir (EW (2006-2013)). Nevertheless, a deeper look into statistical numbers shows that it is not so good (as determined mostly by attitudes of society and cultural community as well as by historical nuances, unique for post-communist societies (*see below*)).

Women are generally better **educated** than men in Lithuania and they are among the most educated in the EU (Eurostat 2015). 62% of university graduates in Lithuania are female (Statistics Lithuania 2016). Women 59.8% (men 40.2%) attended learning courses, seminars, conferences, 59.3% of women and 40.7% of men were undertaking self-learning activities (Statistics Lithuania 2016).

In the cultural sector, Lithuanian women are also better educated than men. Among university graduates in Arts and Humanities, there are 76,2% of women compared to 23,8% of men (Statistics Lithuania 2016). More women (74%) than men (26%) also undertake continuous learning. Therefore, Lithuanian female not only aspire for better education, they strive to improve their qualification and knowledge their entire life.

As elsewhere, more women (than men) are **consumers** of culture, (except of cinema), ironically, mostly created by men. Women are also more sophisticated consumers of high

culture (like opera or theatre). In 2016, 60% of women visited theatre, concerts, opera or ballet, 61% – exhibition or museum, while men, 40%, and 39%, respectively (Statistics Lithuania 2016).

This means that many women could be potentially better artists than men, because of their better general and cultural education. However, despite their education and cultural knowledge, female less often achieve prominence in Arts and Culture.

In Lithuania, more than 65,3% of **workforce** in cultural sector consist of women (EU-28 average is below 50%) (total employment of women in Lithuania is 68,8%) (Eurostat 2016, Statistics Lithuania 2016). However, usually women work in lower and less paid positions (also with minimal bruto wage of 400 euros, especially at the start of their career). These are attending and invisible, niche, professions, considered insignificant and therefore non-prestigious, while achievements and competence of personnel are diminished (Kreivytė 2016).

The **gender pay gap** in Lithuania (14,4%) is smaller than EU average (16,2%). In Arts and Culture, it is even smaller, 12,1%, which again hides the more complex picture (Statistics Lithuania 2016, Eurostat 2016). The average bruto salary for men and women, employed in the area, were 702,9 and 602,4 euros, respectively, which are among the lowest in the EU (Statistics Lithuania 2016, Eurostat 2016).

The artists (most likely, female) can work for the low salary or in non-prestigious position or both (such as assistant in theatre or museum attendant), while looking for funding, necessary to fulfill their art project or arrange own exhibition. Therefore, poverty and social exclusion is not uncommon, especially among female and young artists in Lithuania.

The situation, when women are pushed into the less paid areas or positions, also occurs in cultural sector (e.g., music composition or comics (*see below*). Also, if these positions become profitable or digitalised and well paid, as many high-tech based professions, women are replaced by men, who previously diminished such positions, e.g., film montage (*see below*).

What Hides Statistics: the Lack of Respect for Female Artists

Regarding the decision-making and power holders in Arts and Culture, the present minister of culture is Liana Rukytė-Jonsson, merely the second female in the post after 1990 (the first was Roma Žakaitienė in 2001-2004).

The Ministry of Culture recommends organizations in Arts and Culture, giving away the awards, to respect the principle of equal opportunities and recognize the work of professional female artists, according to the National programme of equal opportunities for women and men. The document admits that throughout the last decade only 22% of women were awarded with the state awards, while in 2012 and 2013 the major state award in culture was given only to men. Therefore, the gender equality has not become an integral part of Lithuanian cultural policy (Kreivytė 2016).

The real scope of discriminating and disrespecting female artists and ignoring their talent and achievements in Lithuania is demonstrated throughout the history of the National Awards in Culture and Arts, the highest award in the area, from 1989. In 30 years, for 9 years none of female artists received such an award. In total, women won around a fifth (44 out of 216) of National Awards. Only in 2007 and 2017, women outnumbered men among laureates (4 of 6 and 4 of 7, respectively).

The situation is relatively better with the governmental award in Arts and Culture, especially since 2014, when a proportion between genders has become more or less equal. From 1997 to

2017, 131 male and 78 female artists won the award. In 2016, 8 women and 5 men were awarded with this award, in 2017 - 4 men and 9 women. The Lithuanian Artists Association Award (2001-2014) was given to 6 female artists (out of 15 awards). (*For the awards in the three areas of the review, see below*).

The lack of recognition for female artists is further reflected in various elite and societal surveys. The list of most influential Lithuanians 2018 (by DELFI, leading e-news portal, according to elite and society surveys, from 2014) is led by the Lithuanian female president. The next female, Garbačiauskaitė-Budrienė (director of LRT (National Radio and TV), DELFI former chief editor) occupies 8th position. A total 18 women are in the top 100, the pop singer Jazzu appears the first from the Arts and Culture at the No. 42; the prominent theatre director Ibelhauptaitė – No. 50; the theater, film and TV actress, former Miss Lithuania, Jurkutė - No. 100.

Although DELFI offers seven different categories of the most influential Lithuanians (politicians, businessmen, sport personalities, etc.), there is no separate list for people in Arts in Culture. They are found in the lists of pop culture and public-social activists.

Among the public-social activists of 70, from the Arts and Culture, the elite list Ibelhauptaitė at No. 7 (society – also at No. 7); prominent writer of historical novel Sabaliauskaitė - No. 20 (No. 33); theatrologist writer Vanagaitė - No. 28 (No. 32); literaturologist, literature critic Daujotytė No. 32 (No. 61);, literaturologist, theatrelogist Vésaitė – No. 43 (No. 18); prominent writer Juknaitė no. 68 (No. 64). Similar trends are in DELFI lists of previous years.

In the list of 120 personalities, who are considered the most important in building and consolidating the independent Lithuanian state, there is only 12 women (in 2018, on the occasion, when Lithuania celebrated the century of independent state). Among them, 2 literaturologists, 2 writers, 1 literaturologist and 1 theatrologist, 1 literature critic and translator, 1 book hawker. The list is based on the analysis of Vilnius University historians, DELFI opinion and public survey.

The survey 2018 of Lithuanians around the world list 100 female, with 20 culture and art personalities from a variety of areas, from traditional, like opera and literature, to contemporary, like visual art or modern dance.

In 2009, when Lithuania celebrated its 1000th anniversary, the prominent artist Gutauskas created a sculpture called “Tree of Unity, the work contains the names of 100 Lithuanian historical personalities. Among them – only 7 women, including 4 writers from Arts and Culture.

Among the other examples of ignoring female artists as organizing “all male panels”, in discussions, etc, (Kreivytė 2016).

For instance, the statistics in classical art, such as painting, reveal old-fashioned trends. In Vilnius auction, among the most saleable authors the first female painter is in 45th position, the second is in 65th. According to medium price of the artwork, the first woman holds 25th position, the second – 42nd. In “Lewben Art Foundation“ collection, Lithuanian modern painting is represented by 121 authors, among which is only 12 women. The situation in contemporary art is better: among 60 authors there are 19 women (Virbickaitė).

Attitudes: Female Artists do not Compare to Male

The statistical numbers and top lists, demonstrating power positions, reflect the prevailing attitudes in Lithuanian society and cultural community, which are not favorable for female artists, as their input and role in Arts and Culture are considered secondary. Research as well

as monitoring of media and everyday sexism reveal still the dominant outlook, that, compared to male artists, female should become like men, in their personal character or the way of art (Pakarklytė 2006). Also, traditional view towards female, as less smart and not as talented as men, still prevail as everyday sexism.

The first solid analysis of female role in Lithuanian culture is found in the lectures of prominent emigrant Lithuanian sociologist Vytautas Kavolis “Women and men in Lithuanian culture”, read at Vilnius University (1992). He analyzed Lithuanian poetry, mythology and folklore, criticizing the disproportion of male and female personages, with strong dominance of men or passive character of female personages as compared with central characters of male personages (Kavolis 1992, Kreivytė 2016).

Among the dominant views, some (a few) individual women, with their inborn talent and abilities, compared to men and can be accepted into the circle of artists (not specifically male artists, but artists in general, as it is assumed that artists are naturally usually male). Female artists tend to be separated or excluded, with such headlines as “female art festival” (analogous unhearable among male artists) in music, visual arts, literature and other fields, like some subculture, or some variation of high culture, or satellite of white male art (Pakarklytė 2008).

In Lithuanian language, “artist” is usually synonymous with “creator”. In culture, manipulation exists, female as creator is unconditionally recognized in the role of a mother, from ability to conceive to being responsible for child’s upbringing and his or her ultimate character (Kreivytė 2016). Women’s mission is to care for others, especially children (Maslauskaite 2004). However, this is an imposed traditional role, while female’s, especially conscious, refusal to accept this role is condemned. This attitude is instrumental in deliberately diminishing women’s role in Culture and Arts, as they supposedly they have the more important inborn mission of motherhood. Historically, the roles of woman (wife, mother) and an artist in Lithuania were strongly separated (Andriušytė-Žukienė 2011). As object of cultural artifacts and art, such as sculpture, painting, poetry, literature, music, film, etc., female’s role is still predominantly secondary and functional, subordinated to male’s needs (muse, decoration), or function in society (national hero (*see below*), social function (working hero (in Soviet times)), private function (reproduction)), or in Arts and Culture (as methodological tool, deconstruction of her body) (Lubytė 2011, Kreivytė 2010). Female is often pictured as a daydream or a myth, but not as a personality, or also, as a negative personage of mother, wife, fiancé, or passive characters, etc. (Šukaitytė 2006, Kreivytė 2002, 2010, 2016).

Regarding the role in national history, male national hero character in Arts and Culture is again much more frequent and is primary. Female role is only secondary to men’s, and this is reflected in the list of the most influential national figures in Lithuanian history (*see above*). Lithuanian women artists attempt to rewrite Lithuanian national history also through art (Vitkienė 2013, Lubytė 2011, Kreivytė 2010, 2016). However, in 2013, a few underground feminist artists even faced criminal prosecution, as they publicly announced and sang national anthem, changing words in lyrics from “hero men” to “hero women” of Lithuanian land (Raibytė 2013).

The last, but not the least example is the demeaning attitude towards female artists as sex objects, serving to men. This concept was demonstrated through the #metoo movement in 2017-2018. In Lithuania, the center of #metoo was in Arts and Culture. At the Vilnius Art Academy and the Lithuanian Theatre and Music academy, the prominent painter Jonas Paulius Gasiūnas and the theatre director Jonas Vaitkus, respectively, both winners of National Award in Culture and Arts, were accused by many former students of sexual

harassment, which apparently took place over a few decades. Also the internationally famous film director Šarūnas Bartas and the prominent photo artist Gintautas Trimakas were accused by several young artists for sexual harassment.

Society's reaction was divided, while the major power holders ambivalent (Jackevičius 2018, Janušauskas 2018). The accused male artists were condemned for broken work ethics, Gasiūnas and Vaitkus were fired, but the former was later awarded with the state pension, the latter was accepted to teach again. Trimakas left himself, but received the National Award in Culture and Arts in a few weeks. Bartas lost the rent of artists facilities from Vilnius City Municipality.

History: Soviet Experience and no Feminism

Next to traditional patriarchal outlook (Žvinklienė 2009, Kreivytė 2016), such attitudes towards female artists are determined by historical factors, specific for post-Soviet countries and related to Soviet experience. First, the lack of labour force after the war coercively forced women to work and therefore produced some gender equality in labour market (Purvaneckienė 1998). Nevertheless, this also imposed on women a double burden of working full-time and keeping major responsibility for traditional role of housekeeping and raising children at home (Navickaitė 2015). It also left women with less opportunities for self-realisation, including in Arts and Culture.

For this reason, today, Lithuanian women similarly aim at being superwomen, excelling in their careers and being good wife's, housekeepers and mothers. According to the Gender Equality Index 2015, the biggest gap between Lithuania and the EU average is visible in the domains of time, power, and money, where women lose to men (Andrikiėnė & Vaičiūnaitė 2016). For the female artists, these double or triple life roles is a huge burden, as demonstrated by life and work of Sylvia Plath (Carey 1991).

Second, historically under the Soviet rule, Lithuanian avoided the second wave of feminist movement, aimed at reducing inequalities in sex, family, workplace, reproductive and official legal inequalities (Purvaneckienė 1998, Navickaitė 2015). As a result, many Lithuanians, including women themselves, still do not recognize discrimination of women and gender inequality; Women lack emancipation and fight for their rights (Purvaneckienė 1998, Navickaitė 2015, Andrikiėnė & Vaičiūnaitė 2016).

Additionally, the negative view of western feminism was strongly supported by Soviet propaganda and is preserved today by patriarchal attitudes (Purvaneckiene 1998, Kreivytė 2016). A primitive understanding of feminist woman as usually single, unsexy and hysterical female, who is unsuccessful in personal life with men, still strongly prevail in Lithuanian society (Sireikis 2018). Feminists are being blamed for demographic issues, harassed and ridiculed. Nowadays in Lithuania it is still a shame, not a pride to be feminist.

The absence and dislike of feminism have negative implications for women in Arts and Culture. Such conjuncture not only reduce their career opportunities, but also affects female artists stance on themselves. Many artists, especially of mainstream and from older generation, therefore do not recognize the issue of gender inequality, deliberately do not self-identify as feminists, deny being as such or call themselves anti feminist (Šukaitytė 2006, Pakarklytė 2008, Paulauskas & Poisson 2011, Vasiliauskaitė 2011).

However, the fact that the situation of women in Arts and Culture in Lithuania is not satisfactory is directly proved by public and private dissatisfaction, expressed by female artists, mostly from younger generations (Kreivytė 2016, Kaziliūnaite 2017).

These artists are proud to be feminists, representing not only themselves or their specific creative field, but women artists in general, as they often are multi-discipline artists (Kreivytė 2010, 2016, Matulaitytė 2018, Kaziliūnaitė 2018). They are joined by the alternative female art festival “Sabotagas” (2007), the underground art feminists, cultural and social initiative, Vilnius Queer festival “Kreivės” and grassroots activists movements, also with political agenda for gender equality and LGBTQ rights.

There is observed a rise of critical circle of female art critics with a more feminist stance (Vitkienė 2013, Kreivytė 2011, Lubytė 2010, Kaziliūnaitė 2017). Also, during the last decade, the tutors of exhibitions are joined by the number of feminist women, who aim at rewriting Lithuanian art history to reflect female input and their subjective versions or destroy the so-called universal historical hierarchical constructs and critically analyse the stereotypes of portraying women, like objects, ideals or depersonalized (Vitkienė 2013, Kreivytė 2011, Lubytė 2010).

Literature, publishing and comics

The Literature field also reflects the general trends. Since 1989, 2 female received the prestigious National Award in Culture and Art out of 13 poets and 8 out of 28 writers. From 1992, the award of Lithuanian Writers Association, was given to 7 women and 19 men (in 2010-2015, female did not get the award).

The Poetry Spring (Maironis) Award, the most prestigious poetry award, since 1965 has been given to 9 female poets (from 53 poets). In independent Lithuania, from 1990, 5 women received the award. Druskininkai Poetry (Jotvingiai) Autumn Award was awarded 2 women out of 33 winners since 1985. The Young Jotvingis Award (from 1998) was given to 5 women out of 20 poets.

Kazimieras Barėnas literature award, or “First Book award”, for young authors (under 35) was handled to 5 women, 3 men since 2008. This award is therefore important for young female writers. It is not surprising that the award is relatively generous to women. Its givers are relatives of Lithuanian emigrant writer Kazimieras Barėnas, living in UK.

The award of Liudas Dovydėnas has been awarded to 2 women, both in 2015 and 2016, from 9 awards since 2008. The award of Lithuanian literature and folklore institute – 3 women from 14 awards since 2003.

Dionizas Poška award for poetry has been given to 1 female poet since 2009. Antanas Miškinis literature award for poetry - 3 women since 2003. Since 1972, Salomėja Nėris literature award (Neris is considered one of the most prominent Lithuanian female poets) for poetry - 18 to female poets, most of them since 1990.

Antanas Baranauskas literature award (for poetry and prose) - 2 women since 2010. Petras Cvirka literature award for prose was awarded to 1 women in total 8 awards in period of 1984-2014.

The 14 Patriots Awards (by Lithuanian Publishers’ Association and Ministry of Defence, from 2010) in total were given to 5 men and 9 women or their groups (in total 11 women). The patriotic content was a defining element.

In 2008, Lrytas.lt, one of the major e-portal, surveyed 17 of the most active Lithuanian literature experts and made a list of 100 “Century books” published in 1918-2017. Among them, there are 20 female authors.

The Book of the Year is selected by readers from 2007 under the initiative “Reading Year”. The award was won in the categories of books: for children, 4 women, 7 men; for teenagers, 5 women, 3 men; for adults, 5 women, 6 men; of poetry, 5 men, 1 women. The category of

the Best Reviews (2012-2016) was absolutely dominated by female reviewers (35 against 4 written by male authors).

In the book of Lithuanian Publishers' Association "Fiction in Lithuania" (2007), from 92 books, 21 books were authored or co-authored by women. The compilers of the survey list considered the following requirements: to emphasize the new literature, to follow the previously drafted list of books recommended for translation, to include the authors who were chosen to represent the current Lithuanian literature.

Lithuanian Publishers Association's book on development of the country publishing sector (2018) presents publishing related statistics from various angles, however, gender is absent (like female and male authors across various genres), except for reading. In Lithuania, 74% of women and 58% of men at least once read a book in the last year. The largest difference is among those, who read a book more than 5 times: 47% of women and 27% of men. The results of survey is similar compared with 2007.

Young female authors find it more complicated to publish own books than young male, because the latter have the patronage from older male authors (Matulaitytė 2018, Kaziliūnaitė 2018). Male authors of various age consist certain "literary families", supporting and promoting each other (Cibarauskaitė 2015). Female authors speaking out about gender inequality are at risk of not receiving awards at home or being excluded from poetic community (Matulaitytė 2018, Kaziliūnaitė 2018).

The share of women in the highest publishing positions in the world is diminishing. However, Lithuanian women still lead national **publishing**: among 39 members of Lithuanian Publishers' Association, 23 publishing houses are headed by women. In the United Kingdom, in publishing sector women consist 78% of workforce, but with 40% male occupying the highest positions (Kean 2017).

The other issue is what is published by these houses headed by women. Here a further thorough research is necessary. Nevertheless, if we look at the demand size, what is being bought or read, according to Kaziliūnaitė (2017), the largest share of literature (authored by female), which is translated into Lithuanian, is popular literature and love novels (Matulaitytė 2018). Lithuanian women authors are also translated into foreign languages less often than men (Kaziliūnaitė 2017). Male authors translated are more often from considered solid literary works and academic sphere. Also, many educated women and especially men tend to choose readings of male authors or books with major males personage rather than female authors or female personages (Matulaitiene 2018, Kaziliūnaitė 2017).

Unexpectedly, first, as historically **comics** were not popular in Lithuania, they therefore, experience their golden age for the country (Mitkus, 2018). A circle of comics artists, who share a few competing annual exhibition and festival platforms, exist. In five years Lithuanian created more than during the last 20 years (Mitkus 2018).

Second, the community of Lithuanian comics illustrators, who authored the full independent comics books, is dominated by female artists, although traditionally it is considered male territory (Mitkus 2018). Among Lithuanian female comics authors and their published comics books: Miglė Anušauskaitė "Dr. Kvadratas" (2017), Gerda Jord "Gertrude: a graphic diary of Generation Y" (2016), „10 litų“ Gerda Jord ir Miglė Anušauskaitė (2014), Jurga Vilė, Lina Itagaki "Sibiro haiku" (2017), Ula Šimulynaitė "Vilniaus miesto legendos" (2015). A few from them are award winning. The male comics authors are fewer (such as Tomas Mitkus, Karolis Zikaras).

However, behind such optimistic picture hides the fact that the comics area is non-profitable in such small country and it is occupied predominantly by women instead of men (Gimbutaitė

2016). Even in the case of success, it is not an expedient for men to waste time and many work in creating commercials, video games or animation (Mitkus 2018).

Cinema and Audiovisual Arts

The fresh scientific study on gender (in)equality in Lithuanian film industry, also within context of Baltic states, East Central Europe and Scandinavia, by L. Kaminskaitė-Jančorienė and J. Šalaj (2018) covering period of 1991–2017, reveals that the myth, that situation of gender equality in national film industry is good, exists, because there are many young artists in the field.

However, the process of creating movies (especially full-length acting), is multi-sectoral, with a clear hierarchical structure of the working team, at the top of which there are directors, script authors, producers and operators, historically occupied by men, while the lower, invisible and considerably non-important positions, such as make up and costume artists or montage specialists, by women.

Moreover, historically, men are concentrated in long-length acting films, which are considered of highest status, with most money and power involved, while women are concentrated in documentary and short-length acting films, with considerably lower status. The analysis of Lithuanian film industry showed that in creative teams, women further mostly work as makeup and costume artists. Men further dominate as music composers, voice artists and video operators, although a significant increase in the proportion of women is in professions of producer and film painters. Slower increase is seen among script authors and film directors.

The number of women in montage decreased the most significantly, due to digitalisation. However, digital montage, as all high tech are traditionally male sectors, are also significantly better paid and consequently being stole by men.

The percentage of women in Lithuanian film industry.

	1991-1997	1998-2004	2005-2011	2012-2017
Make-up artists		100	92	93
Costume artists	78	100	93	88
Producers	10	14	45	50
Painters	20	49	46	49
Script authors	14	29	34	37
Directors	11	20	29	35
Montagists	86	32	21	34
Composers	13	13	17	13
Vocists	4	0	7	10
Operators	0	4	3	8

Source: Research on Lithuanian film industry by Kaminskaitė-Jančorienė and J. Šalaj, manoteises.lt

Nevertheless, the research found that, considering the film type, the increase of women in full-length acting films is much slower, while the number of their female directors is even more significantly slower and basically remain unchanged in 20 years. The number of female film directors, script authors and producers grow in documentary and short-length films.

Today there is no single Lithuanian woman operator, who have long-length acting film in her account, their number grow, only thanks to documentary.

Women lose to men in film industry as elsewhere throughout their professional careers. Traditionally starting from drama studies at the Lithuanian Theatre and Music Academy, 8 out of 10 women graduate, 4 work according to their profession, 3 get nominated for “Sidabrinė gervė”, Lithuanian equivalent of Oscar, and 2 win. Similar trends are within professions of film directors and producers.

“Sidabrinė gervė” (from 2008) was won (excluding acting roles here) by female for: 3 best full-length acting films, 7 short-length acting films, 7 animation films, 5 student film artists, 1 best TV film, 4 best film directors, 3 documentaries, 2 producers, 3 montages, 2 scripts, 1 composer, 3 all life credits. In 2012, women won an award only for animation, so in 2013, probably partially to compensate, women won the award for full-length acting film, short-length acting film, short documentary and animation.

The National Award in Culture and Arts by film and media artists was received by: 9 male film directors, 15 male and 5 female film and theatre actors as well as by 1 male and heterogenous couple in media arts. The factors behind are traditional: motherhood and need to combine personal and professional life.

Regarding, the film funding mechanism, the analysis shows that during 2012–2017 less female film directors applied for funding than men and respectively received less. They mostly applied and receive phd funding for documentaries, mostly short-length, which consists only 3% of the total funding for film.

In many categories, the percentage of women, who received funding, is even higher than men, except of short-length acting films. This can be explained by the fact, that short-length acting film is a starting point for full-length film: film director can not apply for funding full-length acting film, if he or she had not directed the short-term acting film.

So still film industry is disadvantageous for women, their number grow slowly, especially in more prestigious and powerful positions, male film directors still dominate in film hierarchy. Even though, the number of young female creators increases, they are still at very high risk of losing to men, as their predecessors.

However, the individual Lithuanian film male directors begin to recognize that film is still largely being stereotyped as non female profession, which is more often unspoken, like some sort of common understanding (Stonys 2017). Gender factor in Lithuanian creative community is still considered as insignificant, despite viable gender disproportionately.

Nevertheless, the wide recognition of gender inequality in decision making, related to film (awards, funding, casting, themes, etc.) as well as self-regulation regarding intolerance to discrimination or sexism in film industry is necessary (Stonys 2017). There is also an acknowledgment for lack of public discussion on female role or gender equality in Arts and Culture in Lithuania.

Lithuanian film artists find their niches in national and international film festivals and their competitions: female film festival “Šeršeliafam”, major film festival “Scanorama” (with competition programme “New Baltic Cinema” for young film artists), queer film festival “Kreivės”, human rights film festival “Nepatogus kinas”.

The cultural scientists also analyzes more the specifics of work by women in film industry. For example, the case study of two prominent Lithuanian female film directors and one video artist (i.e., “female behind the camera”) reveals that the female way or construction mechanism of seeing and being visible in the screen (Šukaitytė 2006). It means some model of existence in culture and creating new identity, by questioning the traditional models of seeing and female’s visibility, social and cultural gender roles and female sexuality in patriarchal society and gender images in screen culture. However, the study’s author

underlines that these three female artists neither are feminists, or support feminism (Šukaitytė 2006).

The historical analysis of female personages and roles in Lithuanian film reveal “losing strategies” by women (Kreivytė 2002). Female is localized in private sphere, she is passive, back into patriarchal family to care for husband and children, without voice in public decision making. Even in portraying intellectual women in film, their creativity and artistry is diminished versus their biological functions. However, in the most recent films female scenarios are being created without losing strategies, woman herself creates the rules of the game (Kreivytė 2002).

Performing arts, theatre and music composition

“Auksiniai scenos kryžiai”, the highest Lithuanian **theatre** award (from 2003), are given fairly equally to both genders in scenography and costume art, choreography, best opera, musical, operetta and ballet acts, debut and life nominations. Women music composers began outperforming men here only since from 2013, despite the gender shifts in the area over the last two decades (*see below*). However, since 2003, only one woman (American Yana Ross) received the most prestigious award of theatre director.

In 2012, women were not nominated for the best leading female acting role and the best secondary female acting role, with explanation, that there was no worthy female of female role to be nominated for “Auksiniai scenos kryžiai”.

Since 1989, the National Award in Culture and Arts was received by 7 theatre directors, all male, and 15 male and 5 female film and theatre actors. Among classic music performers, 8 male conductors, 2 female and 2 male piano players, 1 male violinist, 1 male flute player, 1 male cello player and two quartets, with 1 female violinist, received the award. Also, 1 female ballet dancer as well as 2 male and 3 female opera singers were awarded. Among the 20 music composers, only 4 women.

Lithuanian **ballet** is concentrated at the Lithuanian National Opera and Ballet Theatre (LNOBT). Evaluating the awards received, it seems there is more equality, especially among ballet dancers. Andželika Cholina Theatre combines classical ballet, modern dance and acting. They could be nominated for the most prestigious theatre award “Auksiniai scenos kryžiai”. Cholina received two for the best choreography.

However, **opera** is divided between LNOBT and Vilnius City Opera unfortunately at disadvantage of female artists. Vilnius City Opera, headed by theatre director Ibelhauptaitė, a society figure, who is married to the world famous English actor, is not nominated for “Auksiniai scenos kryžiai” or “LNOBT” awards, despite her being very productive and highly popular. Also, the opera singers, who achieved international success, often play in Vilnius City Opera. The Lithuanian opera female singers, especially those, recognized abroad, like Violeta Urmanavičiūtė-Urmana, Nomeda Kazlauskaitė-Kazlaus and Asmik Grigorian are highly popular at home.

The theatre with the name of the female and the prominent opera theatre director, who both are highly popular among music lovers and society, have a positive influence for promotion of female artists. On the other hand, their celebrity makes the wrong impression that it is everything is fine with gender equality in Lithuanian theatre and there is no much else to do. Nevertheless, theatre critics argue that the last decade is “woman’s time” in Lithuanian theater, as a number of female score historical records at theatre stage, however, because of Lithuania joining Schengen area in 2007 (Jauniškis, 2017).

The progress is not only quantitative, but also qualitative, as women receive more non-functional roles (Jauniškis, 2017). Their personages more often cross stereotyped female characters of sensitiveness or beauty, picturing more “real women”, offered also by many female writers of theatrical works and theatre directors. The latter test the limits of societal norms, with deliberate female emancipation or traditionally non female characters and LGBTQ personages or issues. They also move from traditional way of building plays and proposing the variety of genres in communicating with spectators or creating certain uncomfortable atmosphere during the performance (Jauniškis 2017).

The progress in gender equality among **orchestral conductors**, as elsewhere, is very slow. The conception that this is a masculine profession, because it needs strength still prevails (Woolfe 2013). The new argument that pregnant female conductors (and other female musicians) should be careful about the effect of their profession might have on their future children is also on the rise (Jurkevičius 2018).

Today there are merely three active Lithuanian female orchestra conductors: Adrija Čepaitė (in her 30s, conductor of Lithuanian Camera Orchestra), Giedrė Šlekytė (b. 1989, conductor of Klagenfurt city theatre (Austria), Newcomer nomination in International Opera Awards 2018), and Mirga Gražinytė-Tyla (b. 1986, Music Director of the City of Birmingham Symphony Orchestra, Associate Conductor of the Los Angeles Philharmonic, No. 1. Female Conductor 2018 in Classic.fm top 10).

According to Gražinytė-Tyla, in conducting orchestra, not control is essential, but creating music together, as she responds to old gender stereotypes about conducting (Rekštytė 2017). The Lithuanian Music and Theatre academy refused to give information on the gender proportions among the students of conducting via phone or email, requiring the traditional official letter. However, “the Mirga’s effect” (considering her huge international successful and popularity at home) is expected sooner and later to encourage young female to become conductors and make Lithuanian music community more heterogeneous.

“The broken glass” phenomena is observed among Lithuanian **music composers** (Pakarklytė 2008). Under the Soviet regime, music composition was profitable and prestigious area, with privileges on housing, consumer goods, etc. and therefore was predominantly male. However, in independent Lithuania, funding became scarce and music composition has been gradually abandoned by men and occupied by women. Therefore, Lithuanian women composers ultimately did not need to break glass ceiling, as a window was open for them (Pakarklytė 2008).

Before 2000, men composers dominated the Lithuanian music repertoire, with merely two women composers, other creating at the outskirts in pedagogy, choral or camera music. After 2000, female composers began gradually conquering the major music festivals and competitions, CD collections, best composers awards, receiving requests for compositions from or being included into repertoire of major national and foreign music institutions and concerts (Pakarklytė 2008).

Female emancipation also played a part in such changes. The surveys of 8 women composers (Pakarklytė 2008) show that the older generation of female composers do not identify themselves as feminists, denying the traditional importance of gender as factor in professional success and arguing that talent is gender neutral. The younger generation challenges such outlook, but they face the identity issues of being “male” or “female” in their art, due to prevailing attitudes in creative community (Pakarklytė 2008).

At the Lithuanian music and theatre academy, 50% of students in music composition are women, while at the National Čiurlionis Arts Gymnasium the majority of students are female (Pakarklytė 2008). Among musicology students at the academy, there are a few men. The

female graduates are already successful nationally and internationally, as composers and music professors (which previously was exclusive male) or combining their creative work with music management positions (Pakarklytė 2008).

In 2008, among one hundred members of National Music Composers Association one fourth are women. In 2018, among 108 member composers – more than 30 women. The new generation is supposed entirely to transform the gender asymmetry in Lithuanian music composition, with implications for the whole creative community.

However, considering the awards (National, Government, film, etc.) received by women during the period after 2000, when female composers were supposed to get recognition at home, the results are relatively poor (*see above*). More recognition is received by female musicologists. The award of National Music Composers Association for the year's best music composition (from 2003) is received by 29 women and 51 men.

This generation of composers should shape the new gender landscape in music composition, which might affect music performance area, with female composers providing patronage for performing artists. The new generation of female music composers, having a larger share in own creative community, will ultimately have more power to bargain for more funding. However, this might bring new risks of men making comeback into the area, if it becomes profitable, stealing achievements of female colleagues.

Conclusions and recommendations for gender equality policy and research

Lithuania statistically appears relatively good at gender equality in Arts and Culture within European context. As Lithuanian women in general, women, working in cultural sector, are better educated than men and often continue with learning their whole life. Women are better and more sophisticated consumers of culture. They consists majority of workforce in cultural sector, where gender pay gap is 12,1%, which is lower than general (14,4%).

However, such surface equality hides more complex picture. Despite their better general and cultural education, Lithuanian female less often achieve prominence in Arts and Culture and usually occupy secondary, non-prestigious, less-paid and invisible positions. They are also being pushed into less profitable positions (e.g., music composition or comics) or if these become better paid, women are replaced by men (e.g., montage, when digitalised). Social exclusion and poverty is not uncommon for female artists in Lithuania, especially at the beginning of the career.

Therefore, first, the more thorough research is necessary into the salaries of artists among the cultural sector, which also covers positions as librarians or museum attendants, and the gender pay gap between the artists, also considering such aspects as a gap between the highest and lowest paid positions or at the beginning of the career, differences between salaries in higher paid positions, such as acting in full-length acting and TV films, etc.

Second, the differences in professional career paths of male and female artists in various areas should be reconsidered, for inquiring, where and how women lose to men, where attitudes or conjuncture make obstacles for female artists to excel, and which gender policy instruments should be the most effective in improving gender equality situation.

Despite the membership of the EU and formal equal opportunities policy, gender equality has not become a part of Lithuanian cultural policy. The lack of respect for female artists of various areas in Lithuania is especially obvious, when looking into the history of artistic awards as well the variety of the “best” and other lists. On average, Lithuanian female artists receive from only 5% or 10 % to 20% of the awards in Arts and Culture, especially when the

most prestigious awards are at stake, or in various lists. Rarely, they receive half or more than a half of the certain awards.

Therefore, third, the research is needed into decision-making in Lithuanian Arts and Culture, at the highest level (parliament, government and the Ministry of Culture), also power holders of artists' associations, management of education institutions in Arts and Culture, awards committees, etc. for the purpose of improving the equal opportunities policy in the area not only on paper, but also in reality (from offering more public discussion on genders to maybe introducing female quotas in decision making at various levels).

The situation of gender inequality in Arts and Culture is determined mostly by the attitudes of society and cultural community, which are rooted in a “patriarchy dominated” history and historical nuances, unique for the post-communist countries. Such attitudes diminish female role in Arts and Culture, both as artists and their portraits, when compared to men, while their artistry is considered less significant than their biological functions or traditional role in public and private domains.

The historical Soviet experience left Lithuanian women with a double or even triple burden of having a jobs and earning money for the family as well as being housekeepers and carers for children at home. However, all these responsibilities leave women with less opportunities in professional career. For women in Arts and Culture, combining private and professional life can be even more complicated than in other sectors.

Moreover, under the Soviet rule, Lithuania avoided the second wave of feminism and today many women, including artists, do not identify themselves as feminists and do not recognize their discrimination on the basis of gender, which further decreases their opportunities in professional careers. There are too few openly feminist voices in Lithuanian Arts and Culture.

Fourth, the research on the attitudes of society, various creative communities and female artists on the role of female artist in Arts and Culture, as well as spread of feminism among the female creative community, is necessary, also with deeper historical analysis in general and regarding Arts and Culture (for the purpose to further rewrite the history of Arts and Culture to better recognize the role of female artists). Such research should follow with recommendations, how challenge anti-feminists views by including the history of feminism into education, starting from school, then higher education or university and then long life learning programmes.

Regarding the specific areas, the situation of female writers and poets in **literature** is dissatisfaction, as women are further not being taken seriously as authors and a progress in recognizing their talent and achievements is overwhelmingly slow. Young female authors continue to struggle compared with young men, who receive patronage from older male colleagues. The more recent “The First Book” award tends to favor female authors, but it is not sufficient to improve gender equality situation in the area.

Publishing area is among those very few areas in Lithuanian Arts and Culture, where women dominated at the highest level, as the majority of Lithuanian publishing houses are headed by women. Female are also much better book readers than men. Nevertheless, the situation in authors published or read are far from being favorable to women, from genre to translations, etc.

Comics are surprisingly flourishing and dominated by female in Lithuania, however, due to being unprofitable area.

In **cinema and audiovisual arts**, Lithuanian women are gradually winning more territory, especially in short-length acting films and documentary, also film production, which are considered traditionally more male dominated areas. However, as regards the highest position

of full-length acting film director in the hierarchy of film industry, there are still just a few female and male directors receive too little funding. Lithuanian female film directors found their place in various festivals as well as in alternative, female specific or social platforms, but they should be more promoted in the mainstream of film industry.

In **theatre**, there is more gender equality in scenography and costume art, choreography, and ballet, but women are missing out in the most prestigious position of theatre director. Also, Lithuanian opera is divided between two houses (National Opera and Vilnius City) to disadvantage of women, as the Vilnius City Opera, which work is excluded from the major theater and opera awards, is headed by female.

There are only three active Lithuanian female **classical music conductors**, two of them internationally successful and famous. Therefore, Mirga's effect is expected to encourage young female to seek career of orchestral conductor (after success of conductor Mirga Gražinytė-Tyla).

Among other performing arts, **female acting** should be further promoted to transform their roles from functional and passive to independent and active, with the involvement of more female theatre directors.

“The broken glass” phenomena is observed among **music composers**, when women began to occupy more the area, previously dominated by men, once it became less profitable.

However, women still have less power than expected here, despite generational change.

Fifth, the deeper research on the subject of “women and men in Lithuanian Arts and Culture”, including individual areas, such as literature, film, theatre, opera, comics, etc., is needed, to be continued with the historically important research of Kavolis (1992). This is necessary for rationale behind promoting female artists in various areas, including in such niche areas as comics, which so far has not received state funding, despite being award winning.

Sixth, the thorough analysis of publishing sector on gender proportion across various genres is necessary to assess the real situation of female author in literature in Lithuania.

Seventh, the research of funding in various areas of Arts and Culture is needed to improve female artists opportunities to receive more funding for fulfilling their ideas and work.

Eighth, in making scientific research suggested above, it is recommended the use of methodological instruments to include the analysis of public, political, academic and cultural discourse, of everyday sexism, in-depth interviews and focus groups of creative communities on the role of female artists, for the ultimate purpose of changing the attitudes of society and cultural community to demonstrate that ignoring the talent and achievements of female artists means losing the creative potential of more than a half of society, which consists a huge loss not only to women, but to the entire creative community and society.

Ninth, the respective educational activities for cultural and creative community are necessary to change their attitudes on female role in Arts and Culture and therefore improve women’s opportunities to become prominent artists.

Finally, the authors of this analytical review strongly recommend to combine scientific research and gender policy instruments for better results in gender equality in Arts and Culture.

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