Gender inequality and the digital arts:

How do sexism and gender biases influence female digital artists.

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Abstract

Recently, people around the globe are marching against female discriminations with a focus on the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics. In light of the fact of being in the 21st century while acknowledging the importance of eliminating such inequalities, this study seeks to examine the possible existence of gender inequalities in a somewhat neglected sector, the digital arts field. Digital art constitutes a contemporary art practice and thus it is highly important to examine the enclosure of such injustice behaviours in this field. Hence, by answering the essential question: "Does gender inequality exists in the digital arts scene?", the present research aims to add in the already existent literature on gender inequality both in the workplace and in the current art world, attempting also to raise awareness on this matter.

By conducting a quantitative research, consisted of a combination of descriptive statistics and an online survey, the presence of female digital/ new media artists in well-known festivals devoted to digital arts is being examined. This research is placed under a theoretical framework pointing out to the existence of female discriminations in the CCI and the STEM, as well as the correlation of digital art with art and technology. The verified underrepresentation of female digital/ new media artists by the statistics along with the personal experiences gathered from the survey, are hinting to the existence of occupational sexism and gender biases in the digital arts field.

The positive outcome of this study in relation to gender inequality is concerning. Further research should be conducted in the digital arts field in order to examine additional types of discrimination, in order to finger to precise sociological issues in an effort to recognize them and thus be able to overcome them. Gender inequality as all types of inequalities and discriminations should be at least occasional situations and not the main pattern in such times.

KEYWORDS: digital art, new media art, gender inequality, sexism, gender bias

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1. Introduction

The past few years, humanity is witnessing a big march on gender inequality in the workplace, especially in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics (Conor et al., 2015; Gill et al., 2017; Gill, 2002, 2014; Hennekam & Bennett, 2017; Jones et al., 2016; Paul, 2016; Saylor, 2004; Williams, 2014). With actions such as the "Time's Up Now" movement – focusing on the entertainment sector: film, television and theater – women, but also men, from around the world march against female discrimination and sexual assault and harassment in the workplace. Women are speaking up condemning cases of gender inequality in male-dominated workplaces, such as in the sectors of technology, science and the arts. From celebrities to everyday women, females are opening up about the inequalities they face at their workplace looking forward to an equal and diverse working environment, without wage gaps, sexual harassment and sexism.

Even though gender inequality in the workplace does not constitute a new notice at all, until recently, there was a primary belief suggesting that such inequalities have been almost eliminated. One of the main contributors to the establishment of this common sense is the postfeminism reality which generally supported the belief that "all wars have been won" (Gill, 2014). According to this, women are perceived as autonomous persons who can achieve anything they want, if they make the right choices (McRobbie, 2011; Gill & Scharff, 2011). Another contributor was the growth of the Creative and Cultural Industry (CCI) which aid in maintaining this belief for the reason that sexism, racism and such injustices do not fit in an open, egalitarian and merit profile of the CCI industry (Gill et al., 2017). In this way, gender inequality – as also other discriminations related to ethnicity, class, age and disability – are being repudiated under the umbrella of an equal and merit Western society and thus, people – both men and women – are being unwilling to recognize it or even talk about it (Gill et al., 2017). Hence, such inequalities may characterize only other countries part of the Southern Europe and/ or the Middle East, countries with a less progressive view on gender equality (Gill et al., 2017). However, despite the fact of being in the 21st century, the current situation marks a totally different reality where inequalities related to gender, ethnicity and so forth are still an

enormous issue. The idea that such inequalities must be completely eliminated has only recently evolved in constituting a commonplace.

By acknowledging the aforementioned situation, this paper examines gender inequality and more precisely occupational sexism – the discrimination occurring in the workplace based on a person's sex – and gender biases in the digital arts field. Digital art, being part of the contemporary art and somewhat accepted as the art of 'today,' represents an essential scene of the current art world. Thus, any prospect of inequality should be rejected. However, digital art refers to practices merging art with technology and science. Hence, taking into consideration the existence of gender inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics along with the nature of the digital art, the existence of gender inequality in this field is somehow anticipated. That states in the light of the fact that these sectors – the CCI and the STEM – are highly correlated to gender inequality (Conor et al., 2015; Gill, 2014; Hennekam & Bennett, 2017).

Although much research has been conducted on gender inequality in art, sectors like technology, computer science and engineering have been somewhat neglected, let alone the digital arts field. Hence, this research seeks to identify sexism and gender biases in the digital arts field attempting simultaneously to contribute to the comprehension of the origins of these biases, as also to how does gender inequality influence the career of the female digital artists. In support of this reasoning, a research in the digital arts field had been conducted, constituted by two parts, statistics and an online survey, both placed under a theoretical framework.

The theoretical framework is highlighting the occurring gender inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics by using already existing literature and research. Thence, a descriptive data research is being presented and analyzed in order to examine the existence of gender inequality in the digital arts field, aiming to answer to the following questions: Are female digital artists underrepresented in the field? Do female digital artists have a strong presence in festival and institutions devoted to digital art, as well as in collaborative groups? In this first part, the focus will be on the participation of the female digital artists in well-known festivals and institutions

around the globe in relation to the participation of male digital artists. In this way, the light will be shed on the possible existence of gender inequality. Moreover, by examining the consistency of the collaborative groups, in these festivals and institutions, assumptions will be made on the possible existence of gender biases between colleagues.

In the second part of this research, the results of the online survey will be presented and analyzed. The survey aims to investigate whether digital artists themselves acknowledge the existence of gender inequality in the field. Moreover, it will be examined whether they have faced any type of discrimination and if so who appear to be the main issuers of these injustice behaviours. Finally, the suggested reality of the filed will be articulated, based on the results of this research, while highlighting any limitations and possibilities for further research on this matter.

2. Theoretical Framework

This paper is examining the possibility of gender inequality in the field of digital arts. Due to the fact that digital art composes a contemporary art practice along with its strong relation to technology (and science), it has an ever-evolving character and thus is not easy to be categorized and manifested. Maybe this is also the reason for explaining the lack of research on this matter. However, if gender inequality is somehow correlated with art and technology, thence assuming its correlation also to digital art – as the latter presents a subset of these two broader categories – is only reasonable. Hence, by deconstructing and understanding its nature – the combination of art with technology – will explain this correlation as well as the reasonable expectation of gender inequality in the field of digital arts.

In support of this reasoning, the theoretical part of this thesis composes the first step in revealing the existence of gender inequality in the field of digital arts. The first part is dedicated to the comprehension of digital art whereas the second builds the connections between digital art and gender inequality. The connections are being built through a literature review of studies and articles dealing with gender inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics. Subsequently, the research conducted in the digital arts field exists to enhance this reasoning by providing actual facts (the research results).

2.1 Digital Art

2.1.1 Short introduction and discussion on the term

Digital art (or new media art) has been characterized as the art of the 21st century. However, it has strong connections with other previous art movements, such as the Dada, the Fluxus and the conceptual art (Marcos, 2007; Paul, 2002, 2015; Tribe et al., 2009) and such creations of digital art practices can be traced back to the late 1960s. For example, in 1966 the foundation of Experiments in Art and Technology (E.A.T.) was founded by Billy Kliiver (Paul, 2002). The first experiment of the foundation was an art and technology experiment aiming to raise collaboration between engineers and artists (Paul, 2002). Such movements (Dada, Fluxus, and conceptual art) introduced controlled randomness, presentational virtuality and interaction in the 1960s art scene being the precursor of digital art (Marcos, 2007). Another important characteristic of these movements was their focus on the concept/idea instead of the object per se, similarly to digital art (Marcos, 2007; Paul, 2002, 2015; Tribe et al., 2009). During the 1970s and 1980s, artists began to experiment with computer imaging and video techniques, live performance, and the now-called computer art and internet art. Within these decades, digital art evolved into a wide range of practices. Additionally, the on-going public accessibility to the World Wide Web by the middle of the 1990s, aid to the widespread of digital art and thus, by the beginning of the 2000s it was a widely known art practice while also artists were extremely interested in art and technology intersections (Paul, 2015).

By that time, the term 'digital art' appeared to communicate this new art practice – the combination of art and technology – while also encompassing all the former terms like computer art, multimedia art and so on (Paul, 2015). Hence, digital art can be defined as art connected with (digital) technology (Mix, 2010); an idea or a concept transformed to tangible or intangible art and digital content where the digital aspect can be part of both the means and the end object (artwork) (Marcos, 2007). It focuses on the process and it has been characterized as a time-based, dynamic, interactive, and collaborative art form which challenges the traditional notions of art (Paul, 2008). In 1994, the term 'new media' arose to describe digital publishing forms like CD-ROMs and the Web (Tribe et al., 2009). Consequently,

artists, curators and critics started using this term as ‘new media art’ superseding somehow the term ‘digital art’. Therefore, terms like ‘new media art’, ‘digital art’, ‘multimedia art’, ‘computer art’ and ‘interactive art’ are nothing more than categorical names used interchangeably to describe projects that make use of emerging technologies and are concerned with the cultural, political and aesthetic possibilities of these tools (Tribe et al., 2009).

However, according to many scholars, such as Paul (2008, 2015, 2016), Tribe et al. (2009) and Mix (2010), the term ‘new media’ is problematic. Firstly, at its emergence, by the end of the twentieth century, the term ‘new media’ was mainly used to describe art forms like film, video, sound art and other hybrid art forms arising by that time (Paul, 2015, 2016). Thus, a distinction has to be made between the artworks that use (digital) technologies as a production tool and the ‘digital-born art’ (Paul, 2016, p. 1) that uses these technologies as a tool for creation, being part of the artwork, for example sensor-based art and bio or genetic art (Paul, 2016). Secondly, especially the term ‘new’ was seriously problematic from the beginning due to the technological aspect and its ever-evolving pace; technology is developing constantly and rapidly and what is today ‘new’ tomorrow may be ‘old’ and outdated. Moreover, as stated to the short history introduction above, digital art contains characteristics from former art movements and it may refer to both earlier and established media, which again indicates the problematic aspect of the term ‘new’ (Paul, 2016).

In line with the reasoning above, the term ‘digital art’ is being perceived as more suited to this discussed art practice, let alone to this research. Thus, ‘digital art’ is the term which is going to describe practices that combine art and technology (and science) as well as being used for the purpose of this thesis. Agreeing with scholars like Paul (2016) and Wands (2006, in Paul 2016), the usage of the term ‘technology’ in the definition of digital art, may also refer to practices as digital computing and computer hardware and software (Wands, 2006, p.14, in Paul, 2016). Moreover, in line with Tribe et al. (2009), art and technology are being perceived as practices that involve technologies that are new but not necessarily media-related (Tribe et al., 2009). In addition, practices like Robotic art and Genomic art – which are included in the art and technology category (Tribe et al., 2009) – are highly correlated also with science. Hence, by

defining digital art as the combination of art and technology it includes in the term ‘technology’ the categories of computer science, technology per se and science.

Concluding, at this point, the term ‘digital art’, as well as its relation to technology and science, have both been defined. Subsequently, the next chapter (2.2) will discuss the existence of gender inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics, nowadays, in order to conclude to the intent argumentation of the existence of gender inequality in the digital arts field. Contributions from existing literature on gender inequality and the digital arts will aid in the creation of this argumentation.

2.2 Gender Inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics

Many scholars, such as Acker, Gill, McRobbie, Kelan, Scharff, Hennekam and Bennett, have sought to point out the different types of inequalities occurring in the workplace arguing that despite the marches being conducted through the years inequality and discrimination are, unfortunately, still present. The discussion on gender inequality is usually pointing out two main factors culpable for this situation: bias, which still outline people's general believes, and issues like "precarity, competition and lack of regulation" (Hennekam & Bennett, 2017, p. 1), attitudes that represent 21st century's industries and especially the Creative and Cultural Industry (CCI) (Gill et al.; Hennekam & Bennett, 2017).

Entering the 21st century, alongside with a shift from Fordism to Postfordism, Creative and Cultural Industry (CCI) had a notable and substantial growth, reaching today to be an important industry in terms of human capital occupation and wealth production (Heebels & Aalst, 2010; Hennekam & Bennett, 2017). CCI is defined as an industry supplying "goods and services that we broadly associate with cultural, artistic, or simply entertainment value" (Caves, 2000, p. 1, in Hennekam & Bennett, 2017), products and services that have an expressive value. It represents sectors such as architecture and design, film, television, video, radio and publishing, fine arts, music and the performing arts, software and computer gaming, advertising and crafts (United Nations, 2013). These sectors can be summarized into the following three major categories: media and entertainment, creative commercial services, and the arts (Manshanden et al., 2004, in Heebels & Aalst, 2010). Due to its economic, social and cultural contributions, CCI has been in the center of attention of sociological, political and economic sciences over the past years in order to be better understood and evaluated (Heebels & Aalst, 2010). According to such research, CCI has been characterized as a "cool, creative and egalitarian" industry (Gill, 2002) based on values like democracy, meritocracy, openness, tolerance, diversity, and safety (Florida, 2002, in Heebels & Aalst, 2010). However, recent research points out that CCI encloses features of precarity, competition and lack of regulation, an undoubtedly problematic situation which increases inequalities relatively to gender, race, class, age and disability (Conor et al., 2015; Hennekam & Bennett, 2017).

Although women's participation in labour markets has been significantly increased – and most notably in the CCI – this was not followed by the desired social and political changes feminists were struggling for, referring to the second wave's feminism matters; sexuality, family and the workplace (McRobbie, 2011, in Conor et al., 2015). More specifically, and for the purpose of this paper, inequalities between male and female employees in the workplace, such as payment and seniority, which is usually referred to as the 'glass ceiling', as well as occupational sexism (discriminatory practices, statements and actions based on the sex) are still present. However, mostly until recently, such inequalities were not easy to examine, either due to the lack of evidence (Conor et al., 2015) or because they are something "unspeakable" or "extremely difficult to voice" (Gill, 2014, p. 511).

One of the main reasons for this 'unawareness' seems to be the postfeminism reality (Conor et al., 2015; Gill, 2002, 2014). The end of the second-wave of feminism in the early 1980s marked the beginning of the third-wave of feminism but also the beginning of the postfeminism area. In spite the fact that these two movements arose in the same period, their core values were seriously opposing. On the one hand, the third-wave of feminism was still marching for equality into the workplace – among other issues like intersectionality, womanism and sexual positivity – while embracing the individualism and diversity of feminine subjectivities (Gill & Scharff, 2011). On the other hand, postfeminism constituted of controversy accepting and repudiated feminism simultaneously (McRobbie, 2004, in Gill & Scharff, 2011), what Gill (2007) calls postfeminism sensibility (Gill & Scharff, 2011). The Postfeminism sensibility has been based on assumptions like the "pastness" of feminism (Gill et al., 2017; Gill & Scharff, 2011), the "gender fatigue" (Kelan 2009, in Gill 2014) and the ideology that "all battles have been won" (Gill, 2014; Gill & Scharff, 2011). This situation led to a doing and undoing of feminism, as McRobbie (2004) argues (Gill & Scharff, 2011). Thus, a fake equal and diverse reality has been shaped that the media and the CCI claim to be true (Gill, 2014). A reality where terms as 'sexism' and notions such as 'working towards equality' have disappeared (Holgate & Mackay, 2009, in Gill, 2014). As Gill (2014) pointed sexism ended to have a reasonable, pleasant, and postfeminist face, an "unequal egalitarianism" (Wetherell, Stiven, and Potter 1987) and "enlightened sexism" (Douglas 2010) (Gill, 2014, p. 518).

However, even if feminism and sexism have been "disavowed" (Gill, 2014), current studies evidence that gender inequality exists to a great extent in both the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics (Conor et al., 2015; Gill et al., 2017; Gill, 2002, 2014; Hennekam & Bennett, 2017; Jones et al., 2016; Paul, 2016; Saylor, 2004; Williams, 2014). Even in the case where women are better qualified than their male colleagues, they get significantly fewer work contracts, earn less money than their male colleagues (Gill, 2002) and the possibility to make it into senior positions is significantly low (Skillset 2010, in Gill, 2014). Moreover, they do feel marginalized due to active denial of their expertise (Banks and Milestone, 2011, in Hennekam & Bennett, 2017) and/ or to stereotypical behaviours (Proctor-Thomson, 2013, in Hennekam & Bennett, 2017); a reality that sustains and reinforces sexism at the workplace (Jones and Pringle, 2015, in Hennekam & Bennett, 2017).

Based on a lot of research and numerous personal cases, which have been revealed in online sources, women are still being confronted with occupational sexism, sexual assault and harassment, racism and isolation in their working environment (Hennekam & Bennett, 2017; Jones et al., 2016; Williams, 2014). They have to prove themselves again and again in male-dominated occupations and put up with sexist and stereotypical behaviours (Williams, 2014). One well-known example is the case of Ellen Pao. Ellen Pao sued her employer for occupational sexism, for the reason that the firm did not promote her because she is a woman, as she claimed (http://www.huffingtonpost.com/entry/ellen-pao-sexism-intech_564203c5e4b0307f2caee758). Even though she lost the trial because of no legal resources, her case encouraged women in the STEM field to come out loud. The reason that she lost the trial was due to lack of evidence as her testimony was, mainly, based on subtle gender biases by the firm (https://hbr.org/2016/07/why-subtle-bias-is-so-often-worse-than-blatant-discrimination?referral=03759&cm_vc=rr_item_page.bottom). This new occupational attitude, passing from overt to subtle discriminatory behaviours, is pointed out through the research of Jones et al. (2016). The research is focusing on subtle discriminatory behaviours, especially in relation to gender inequalities, and concludes that subtle discrimination has equal effects as the

over discrimination with the important difference that is more difficult to 'target and fight' (Jones et al., 2016).

In my point of view, subtle discrimination is one more outcome which stems from the postfeminism sensibility and it is also highly connected with the common behaviour in the CCI and the STEM: the undermining of the female employee and the promotion of 'homosocial behaviour' – that men prefer the company of other men (Hennekam & Bennett, 2017). As Hennekam & Bennett (2017) are pointing out, informal networking is the key factor in reproducing gender inequality in the CCI, intensifying in this way men's organizational control. Informal networking is understood here aligned with the homosocial behaviour that men prefer to work with other men due to gender biases and thus will promote other men (Hennekam & Bennett, 2017).

In line with this theory, such gender inequalities stemming out of subtle discriminations can also be found in the STEM – Science, Technology, Engineering and Mathematics. Despite the significant efforts to make STEM more accessible to females, within the last decade, fewer women are enrolling in these sectors than they were in the late 1970s and early 1980s (Paul, 2016; Spalter, 1999, in Saylor, 2004, p. 37). Many studies, such as the Ceci & Williams (2011) and Stoet & Geary (2018), are pointing out reasons such as family, lifestyle and career preferences as being the main causes of this fact. Additionally, in support to the argument of women's personal preferences, Stoet & Geary (2018) point out that the most gender equal the country is the fewer women will choose to follow a career path in the STEM sectors.

However, it remains questionable whether the STEM is 'open' to females and on what extent are females cultivated to follow these sectors – cultivation is understood here as the general societal cultivation and how this is establishing the gender roles in any society. In her paper, Morbey (2000) is arguing that tradition, gender and minority imbalance, as well as job opportunities, are the main factors for these abovementioned preferences (choices) made by women. As Saylor (2004) and Morbey (2000) point out, the bias that women are technologically ineptitude and that computing is more suited to males than females, are both remain surprisingly relevant nowadays. Moreover, other studies, such the Williams et al. (2014) study,

are pointing out that even if women choose to enroll in such educational sectors and graduate – usually with higher grades than males – they experience high occupational discriminations due to gender biases referring to hiring barriers, unequal salaries and sexist co-worker behaviours. An unfortunate reality that it is believed to drives an increasing amount of women out of the STEM – Science, Technology, Engineering and Mathematics (Williams et al., 2014).

Taking this reasoning a step further, and in accordance with the fact that the arts are part of the Creative and Cultural Industry (CCI), occupational sexism and gender biases are being expected to exist still in the art world. Despite the fact that the number of the women artists is significantly greater than in the past, women artists still constitute a minority; in addition, the very notion of the artist is still connected with the male figure (Korsmeyer, 2004). An example that supports the acknowledgment of this situation is the round-table organized by UNESCO, in 2017, under the title "The Courage to Create: Gender Equality and the Arts". The focus of this round-table was on occupational inequalities and biases in today's art world and how they can be overcome (https://en.unesco.org/creativity/news/courage-create-artists-take-action-gender-equal-world). In the same line of thinking, digital art, as being an artistic practice characterized by art and technology, is not surprising that enclose behaviours of occupational sexism and gender biases. Although it is a somewhat neglected sector from a sociological point of view, there are studies related to gender inequalities, such as the ones of Morbey (2000) and Paul (2016), which confirm this expectation. Moreover, the path they choose to come to conclusions is again through the connection of digital arts with the art and technology sectors.

Looking back to the beginning of digital art history, in the late 1960s, one may easily understand why the impact of female digital artists has been largely ignored. During this period, scholars, critics, curators, and artists dealing with the feminist art movement were 'busy' demonstrating the presence of the female artist in the already existed history of arts (Paul, 2016). Moreover, moving on to the 1970s, the first exhibitions presenting art and technology were merging technology with masculinity. A strong example is the exhibition Art and Technology displayed by the Los Angeles County Museum of Art (LACMA) which did not include any female artists in its collaborative setting between artists and engineering, science and technology specialists, at all (Paul, 2016). Hence, the connections between masculinity and

technology do not come as a surprise, but instead, they are understood as a common social practice, as well as a result of an act of evaluation, classification and exclusion (Paasonen, 2005, in Paul, 2016). As Morbey (2000) states, modern science and technology are shaped by males and thus are male-dominated sectors, a situation that is inherited and passed on to the new media arts, digital arts. Males are boosted to engage with technology and the internet in a younger age than the females due to biases behaviour by the society and thus the typical internet user remains still to be a white, educated male (Morbey, 2000).

This situation is being acknowledged not only by scholars but also by the artists in the digital arts field. In 2016, an exhibition took place at the Watermans Arts Centre, in London, dealing with the challenges the female digital artist face. The main aim of the exhibition was to highlight the contribution of the female artists in shaping what digital art is today, as well as the underrepresentation and lack of acknowledgment they face (http://www.cs.ucl.ac.uk/archive/article/technology_is_not_neutral/). In support of these statements, Wajcman (2010, p. 145) claims that "in contemporary Western society, the hegemonic form of masculinity is still strongly associated with technical prowess and power" (Paul, 2016) and Conde (2003) concludes that women artists are still underrepresented in certain artistic spheres. Moreover, they face more difficulties than their male colleagues in order to succeed in an artistic profession. Guerilla Girls, an artistic group fighting for the rights of women in the art world, have stated that humanity has "a long way to go before those in the art world identified as female are treated with equal respect as those identified as male" (http://www.artnews.com/2015/05/26/on-sexism-in-the-art-world/).

Concluding, in approach of a somewhat neglected field – the digital arts field – and in line with the theory provided here – that gender inequality exists in the Creative and Cultural Industry (CCI) and the STEM - Science, Technology, Engineering and Mathematics – this research begins by asking a pivotal question: Does gender inequality exists in the digital arts scene? As mentioned before, due to the nature of digital arts (the fusion of art with technology) and the few existing studies on the field, the answer to this question is expected to be positive.

3. Methodology

3.1 Research Question and Concrete Expectations

In line with the theoretical framework provided in the previous part of this research, digital arts constitutes an art field where gender inequality is expected to be present but somehow 'disguised'. This anticipation draws upon the fact that digital arts represent a field where the creations – the artworks and the art projects – are combining elements of art and technology (computer science, technology, and science). Despite the high effort that has been conducted in examining gender inequality in the workplace, most studies are focusing on the Creative and Cultural Industry (CCI) and, most recently, on the STEM – Science, Technology, Engineering and Mathematics. Digital art as being a newly established art practice with a contemporary and dynamic character – contemporary and dynamic for the reason that it encloses the technological aspect that is ever-evolving – has been characterized as difficult to define. Due to these reasons, digital art is a somewhat neglect field by the sociology and art academics. Hence, this research attempts first of all to aid to the definition and recognition of digital art as the art of today. That is being achieved through the theoretical framework. Thence, the light will be shed on the sociological aspect of this field by focusing on examining the disapproval or inherence of sociological issues, like gender inequality, by the actors (artists, curators, critics and so on) in this field. Digital arts represent a big part of the contemporary art world and hence, it is important to comprehend the sociological formation of this field as it reflects on the current society.

Consequently, in an effort to answer the main question of this study: "Does gender inequality exists in the digital arts scene?" the conclusion in conducting a quantitative data analysis in order to reveal this existence firstly, is nothing more but logical. Due to the fact that there are limited studies conducted before, in relation to this matter, a quantitative research corresponds better to the willingness to detect and finger to the fact that gender inequality exists in the digital arts field. Thence, as a suggested future step, a qualitative research may be conducted. It can be based on the outcome of this quantitative research and therefore will aid in a deeper examination of this outcome.

Hence, the existence of gender inequality will be initially examined in relation to the presence of female digital/ new media artists in the field. By comparing the numbers of the female digital/ new media artists participating in exhibitions, either individually or collaboratively, to the ones of the male digital/ new media artists, it is expected to reveal that female digital/ new media artists are strongly underrepresented by the festivals and institutions devoted to digital arts. Moreover, by examining the presence of female digital/ new media artists in collaborative groups is also expected to reveal that female artists are being undermined by their male colleagues. Based on the nature of the research question, it is suggested that the most proper way to achieve concrete results is by conducting a descriptive data research since initially, it has to be examined whether the numbers agree with the hypothesis of this study – that there is gender inequality in the digital arts field.

As stated in the theoretical framework, it has already pointed out that informal networks (Kanter, 1977, in Hennekam & Bennett, 2017) and recruitment (Skillset, 2010, in Hennekam & Bennett, 2017) asset to the maintenance of the hegemonic masculinity in the Creative and Cultural Industry (CCI). A reality which leads to undermining the female employees, as well as to exclude women from the industry (Hennekam & Bennett, 2017). In other words, it aids in the maintenance of gender inequality in the CCI. Kanter's (1977, in Hennekam & Bennett, 2017, p. 420) argument on 'homosocial behaviour' – that men prefer the company of other men – in line with the aforementioned theory makes clear that male clients will prefer to be addressed to male employees, as well as that male employees will recommend and choose other males as colleagues. The descriptive data research is expected to identify whether female digital artists do not have a strong presence both in the field of digital arts as well as in collaborative groups between digital artists. That, in line with these arguments and the general stereotypical behaviour within the CCI (Hennekam & Bennett, 2017), will hint that occupational sexism and gender biases are present in the digital arts field but are being performed through subtle behaviours.

Thence, a survey was chosen to be conducted as supplementary material to the descriptive data results. The survey aims to understand whether digital artists, both males and females, are being aware of the existence of gender inequality in the field, examining in this

way the postfeminism sensibility declared by Gill and other scholars. Moreover, the survey sought to understand the origin of gender inequality as well as the existence of other possible discriminations beyond gender, which is being achieved by including questions such as “Did the discrimination came from…” and “The discrimination was based on your…”.

Concluding, the expected outcome of this research is the existence of gender inequality in the digital arts field, as well as that this reality influences the career of the female digital artists. Moreover, in relation to the influence on the career of the female digital artists, it is being suggested that, on the one hand, this reality is pushing women out of the digital arts field. On the other hand, it is being suggested that it is forcing them to engage with digital art forms being characterized as mostly female-dominated. Such digital art forms are the video art and performance art, in contradiction to (digital) installation art – which is being examined in this research – sound art, web art and other digital art forms where the need for a high practice of technology is pivotal in the process of realization. However, these are only suggestions supported by the theory provided to this research, but hence, they may generate the starting point of future research.

3.2 Method and Data Collection

This paper seeks to examine the presence of gender inequality, and specifically the occupational sexism and gender bias, in the field of digital arts. Thence, assumptions will be drawn on how such inequalities influence the career of the female digital artists. In order to accomplish it, statistics and an online survey were conducted.

Firstly, statistics were used to reveal the anticipated presence of gender inequality. The data were collected from online exhibition catalogues of significant festivals and institutions devoted to digital arts. Digital arts is a current art field mostly displayed in festivals as the traditional model of the museums and institutions – the 'white cube' model – does not possess the sufficient and appropriate place in order to exhibit digital arts (Paul, 2008). Thus, festivals are the main source of data collection. More precisely, the data source was generated based on 15 worldwide festivals and one institute from The Netherlands. The central choice criterion for the sources was their reputation as some of the most important festivals (and institutions) devoted to digital (new media) arts. The reason for choosing to include the V2_Institute for Unstainable Media was that it has a strong presence in the digital/ new media arts scene for 35 years now. More precisely, the focus was in examing the participants in the Test_Lab Series. Test_Lab Series is a residency project where the artists are being selected through an open call, who after the integration of their residencies in V2_ partners' festivals and institutes among the globe present their artworks and projects to the Test_Lab Series exhibition in V2_ (http://v2.nl/events/test_lab_series). The same exhibition is being hosted every year in Ars Electronica Festival in Linz. The festivals and institute, along with the countries, are being presented below in an alphabetic sequence:

1. Ars Electronica Festival (Linz, Austria)
2. Athens Digital Arts Festival (Athens, Greece)
3. Art Futura Festival (Barcelona, Spain)
4. Currents New Media Festival (USA)
5. CYNETART (Germany)
6. FIBER Festival (Amsterdam, The Netherlands)

7. IMPACT Festival (Utrecht, The Netherlands)
8. Japan Media Arts Festival (Japan)
9. Mapping Festival (Switzerland)
10. Microwave International New Media Arts Festival (Hong Kong, China)
11. NODE Festival (Biennale) (Germany)
12. Patch Lab (Poland)
13. Sonic Acts (Amsterdam, The Netherlands)
14. TodaysArt Festival (The Hauge, The Netherlands)
15. Transmediale Festival (Berlin, Germany)
16. V2_ Institute for Unstainable Media (Rotterdam, The Netherlands)

The years that have been selected to be the examined – the targeted time period – are the last six years, from 2012 to 2017. The reason for this choice was based on the fact that even digital arts can be traced back to the 1960s, it was not until the late 1990s that it became widely known. Another aspect is the rise of the term New Aesthetics in 2011, which was generated by the digital and new media art in an effort to explain the evaluation and perception of the current artistic creation, as also to aid to the comprehension of the postdigital reality (Scott & Lukasz, 2016). According to these facts, it is being suggested that all forms of digital art entered a more established period, after 2011. A reality which might lead to a growth of the actors engaged with (artists, festivals, audiences). Thus, in line with the study of Hennekam & Bennett (2017), who conclude that high completion in the Creative and Cultural Industry (CCI) increase occupational sexism and sexual harassment, this reality may stimulate the possibility of increasing discriminations in the digital arts field. Hence, taking into consideration the reasoning mentioned above, the years within 2012-2017 correspond better with the needs of this research.

Thence, the data were narrowed down to the artists participating in the main exhibition, including (interactive) installations. Categories like video art, animation, (AV) performances, live acts, workshops and conferences were excluded. The reasons for these exclusions are the financial and social aspects that influence the decision processes of both curators and audience. In detail, the participation of a video artist, for example, either does not increase at all the

production cost of a festival, or it increases it on a small scale. Hence, the decision process of the participating artists in the screening section consists of a somewhat 'unrestricted and democratic' process. On the contrary, the exhibition of installations consists the most costly part of a festival. Hence, reputation is a central, influential factor. In addition, although the categories such as (AV) performances, workshops and conferences affect the production costs, it is common to display these categories on a specific time-schedule and commonly with an additional entrance fee. Hence, these categories are primarily addressed to the digital art community, turning the decision process again into a more 'unrestricted and democratic' choice.

Moreover, video art and performance art are being perceived as either more female-dominated art forms or as areas where female artists are being established already. The reason lays in the fact that, in their emergence in the early 1960s, video and performance art were art forms less used by male artists and thus, female artists seized the opportunity to engage largely with them. Another important factor was that video art emerged few years before feminist art, and by not having a male-dominated nature, operated as a catalytic tool in the better expression of the feminist art, as well as aid in reaching a wider audience (https://www.artsy.net/article/artsy-editorial-why-are-there-so-many-great-women-video-artists?utm_content=st-V-picks&utm_medium=email&utm_source=12591929-newsletter-editorial-daily-03-19-18&utm_campaign=editorial, http://www.theartstory.org/movement-feminist-art.htm). Therefore, both art forms are being excluded for sufficiency reasons.

The main exhibition has the essential role in attracting the wide audience, which is again driven by the reputation of the artist. The consistency of the data in having the same influential factor, which here is the reputation, was essential for sufficiency reasons. In line with the theory of 'informal recruitment' in the Creative and Cultural Industry (CCI) (Hennekam & Bennett, 2017), it is being suggested that reputation is correlated with gender inequality and influence the decision process of participation. Due to atypical reputation-based decisions, 'word-of-mouth', women are less 'chosen for the work' than their male colleagues even if they are better qualified (Conor et al., 2015); 'contacts culture' that disadvantages women (Thanki & Jeffreys, 2007, in Conor et al., 2015). Based on this reasoning, selection is the one variable in

relation to gender inequality; the total amount of the male and female digital artists within these six years.

In addition, another variable that will be considered in relation to gender inequality is collaboration. Collaboration is being correlated with gender inequality, again for the reason of 'informal networks' in CCI and the perspective of the 'homosocial behaviour' (Hennekam & Bennett, 2017). Scholars (Gregory, 2009; Wreyford, 2015); Perrons, 2003) have pointed out that the 'homosocial behaviour' – men prefer the company of other men (Kanter, 1977, p. 48, in Hennekam & Bennett, 2017) – contribute to the perpetuation of hegemonic masculinity which leads to undermine women and exclude them from the CCI (Broadbridge & Hearn, 2008, in Hennekam & Bennett, 2017). According to this reasoning, the type of participation will be considered too. It will be examined whether female artists participated in the exhibition individually or within a group, while also the consistency of these groups whether the group members are males, females, or both and in what tendency.

Concluding, according to these variables – selections (exposure) and collaboration – the presence of gender inequality in the digital art will be highlighted. The outcomes of this descriptive statistics are being secured by a significance test (One-Sample T-Test). The number of observations for the descriptive analysis is 2076 digital/ new media artists (N=2076).

In support of the descriptive analysis and aiming for a better comprehension of the situation, an online survey was conducted. The main variables that are being examined through the survey are the existence of a general belief that there is occupational sexism in the digital arts field, other types of discrimination that may exist and the tendency of the nature of the discriminators. The sample used for this survey includes a personal database of 40 digital/ new media artists created between the years of 2015 and 2017 while being part of the Athens Digital Arts Festival (ADAF) team. These artists were reached via online sources (email and Facebook) and invited to complete the survey as well as to forward it or share it. Moreover, other well-known digital/ new media arts festivals were reached (via emails) and pleaded if possible to share this survey with their artists' database. In this way, the respondents were expected to reach a sufficient number.

3.3 Descriptive Statistics

3.3.1 Composition of the Sample

The sample used for the descriptive analysis was created from the male and female digital/ new media artists, and artistic groups participated in 15 worldwide festivals and one institution from The Netherlands, between the years 2012 to 2017. (The reasons why I selected these festivals and years is being explained to the former section above, see 3.2 Method and Data Collection). To achieve that the online archives and catalogues of the before mentioned festivals and institution were scanned, tracking down all the participants within these six years in the following categories: installations, installation art, interactive installation multimedia installations and sound installations. The category of video installation was excluded for the reasons stated in the former section (see 3.2 Method and Data Collection). Table 1 (see below) presents all the data gathered.

Some festivals were not being realized every year (or had some gap years) and thus, there is no data for these years. These years have been marked with red color (see Appendix A). Moreover, in some cases, like the case of Ars Electronica, there was more than one exhibition hosted. In these cases, the so-called 'main exhibition' was the targeted area of examination, excluding exhibitions based on collaborations with other institutions and Universities, as well as one time of exhibitions (exhibitions made only for one year). The reason was the sufficiency of the data because (as explained in the methodology section, see 3.2 Method and Data Collection) the main exhibition is highly driven by the reputation of the participated artists by having the important role of attracting the wide audience. For the same reason, participations in main exhibitions by institutions, Universities and schools which had a form of collaboration were also excluded.

Finally, in some cases, it was possible to record the professional roles of the females within the digital art groups (see Appendix A). These records were relied on the descriptions regarding the consistency of the groups, reached either through the personal websites of the groups or the descriptions on the festivals' archives. Nevertheless, most of the groups were not mentioning something more than the names of the members and hence, the number of the

records is limited. Moreover, even though most of the members of these groups have a personal website, for sufficiency reasons it was not considered accurate to rely on them. Assuming that these members will have the same role as freelancers and as members of a collaborative group did not seem accurate, for the reason that it is possible for a member to be an artist as a freelancer but a designer or a manager as being part of a collaborative group.

Table 1: General Data_Males, females and groups participated in the selected festivals and institutions.

A/A	Festival/Institution	Country	Males	Females	Groups	Males participating in groups	Females participating in groups
1	Ars Electronica	Austria	101	45	51	94	46
2	Transmediale	Germany	23	11	25	70	39
3	Todays Art	The Netherlands	54	22	56	131	54
4	Athens Digital Arts Festival	Greece	52	25	27	49	20
5	Art Futura	Spain	29	4	21	21	10
6	Sonic Acts	The Netherlands	18	6	5	9	5
7	FIBER	The Netherlands	16	7	14	28	16
8	Impakt	The Netherlands	34	34	14	32	15
9	Japan Media Arts Festival	Japan	57	7	24	55	13
10	Microwave International New Media Arts Festival	Hong Kong	19	4	14	23	12
11	V2_	The Netherlands	28	8	0	0	0
12	CYNETART	Germany	32	16	5	6	6
13	Mapping Festival	Switzerland	18	2	19	31	14
14	Currents New Media Festival	USA	121	93	83	118	66
15	NODE Festival (bienale)	Germany	37	19	15	43	14
16	Patch Lab	Poland	27	3	22	42	22
SUM			666	306	395	752	352

In the final analysis, the sample contains 2076 records (N) of digital/ new media artists participated in the selected festivals and institutions (16 in total), from 10 countries, between the years 2012 to 2017 (6 years in total). In order to define the males and the females, in both situations (individual participation or being a member of a group), the archived bios of each artist were scanned, seeking for profile images or subject pronouns. In cases that this was unachievable, the personal websites of these artists were scanned or searched for the specific names and surnames online. Finally, groups like institutions, schools, and collectives with unknown members have been excluded.

Further, Table 2 presents the total numbers of the males and females digital/ new media artists participated in the exhibitions of the selected festivals and institutions (see below). On this table (Table 2) the general participation of males and females digital/ new media artists, either participating individually or as members of a collaborative group, have been summarised.

Table 2: Males and Females participated in exhibitions either individually or as members of a collaborative group.

A/A	Festival/Institution	Country	All males per festival	All females per festival	All artists per festival
1	Ars Electronica	Austria	195	91	286
2	Transmediale	Germany	93	50	143
3	Todays Art	The Netherlands	185	76	261
4	Athens Digital Arts Festival	Greece	101	45	146
5	Art Futura	Spain	50	14	64
6	Sonic Acts	The Netherlands	27	11	38
7	FIBER	The Netherlands	44	23	67
8	Impakt	The Netherlands	66	49	115
9	Japan Media Arts Festival	Japan	112	20	132
10	Microwave International New Media Arts Festival	Hong Kong	42	16	58
11	V2_	The Netherlands	28	8	36
12	CYNETART	Germany	38	22	60
13	Mapping Festival	Switzerland	49	16	65
14	Currents New Media Festival	USA	239	159	398
15	NODE Festival (bienale)	Germany	80	33	113
16	Patch Lab	Poland	69	25	94
SUM			1418	658	2076

3.2 Results and the One-Sample T-Test

From the 2076 digital/ new media artists (N) participated either individually or as members of a collaborative group, the 68% (68.304432%) are males and the 32% (31.695568%) are females. These results can be observed on Table 3, among other results related to the percentage of the males and females participated individually in exhibitions, the males and females participated in collaborative groups and the percentage of the participated groups in exhibitions. The existence of gender inequality pointed out from this research was secured by the One-Sample T-Test. With an output of significance (sig.) 0.00 for both males and females, smaller than the p-value 0.5, rejected the null hypothesis that if there was no discrimination the percentage of males should be equal with the 50% of the participated artists, as also the percentage of the females (or at least the difference should be insignificant) (see Table 4 below). Ho: The percentage of male digital/ new media artists participated in the selected exhibitions is equal (=) to the 50% of the participated digital/ new media artists in the selected exhibitions which is equal (=) to the percentage of female digital/ new media artists participated in the selected exhibitions.

Table 3: Total sums and percentages of the participated males and females artists and groups.

	Number of observations	Totals in the scale of 1	Percentages (%)
Total sum of male artist participated in exhibitions individualy	666	0.4871982	48.719824
Total sum of female artist participated in exhibitions individualy	306	0.2238478	22.384784
Total sum of groups participated in exhibitions	395	0.2889539	28.895391
Total sum of male and female artist participated in exhibitions individualy	1367	1	100
Total sum of male artist participated in exhibitions within groups	752	0.6811594	68.115942
Total sum of female artist participated in exhibitions within groups	352	0.3188406	31.884058
Total sum of male and female artist participated in exhibitions within groups	1104	1	100
Tolat sum of male artist participated both individually and as part of a group	1418	0.6830443	68.304432
Tolat sum of female artist participated both individually and as part of a group	658	0.3169557	31.695568
Total sum of male and female artists participated both individually and as part of a group (N)	2076	1	100

From the numbers pinpointed by this research, a general conclusion can be drawn that the possibility of the existence of occupational sexism in the digital arts field is high which is being highlighted by the female representation in the selected exhibitions. The female digital/ new media artists participated individually in the selected exhibitions are the half in numbers in

comparison to the males, 22% and 49% respectively. A difference that is getting bigger when looking at the numbers related to the diversity within the collaborative groups, 32% females and 68% males.

Female digital/ new media artists are seriously underrepresented by the gatekeepers of this field, the festivals devoted to digital arts. Moreover, in many cases, the female participated artists are even fewer than the participated groups in the selected exhibitions whereas the male artists are in almost all cases more than the groups (see Table 1 in the previous section 3.3.1 above). More precisely, male digital/ new media artists constitute a higher number than the groups in 14 exhibitions to 16 exhibitions in total. This situation indicates that occupational sexism is present in the digital arts field and it is being performed in two possible ways, in line with the theory. On the one hand, there is the possibility that female digital/ new media artists are being less promoted, from the gatekeepers in the digital arts field, than their male colleagues. On the other hand, it is possible that female digital/ new media artists are less in numbers than the males in the field, a reality which raises questions in defining the reason. However, both reasons are related to occupational sexism and both reasons can happen simultaneously. Finally, both reasons relate to the studies provided in the theoretical framework concluding on the existence of gender inequality in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics (Conor et al., 2015; Gill et al., 2017; Gill, 2002, 2014; Hennekam & Bennett, 2017; Jones et al., 2016; Paul, 2016; Saylor, 2004; Williams, 2014) and hence consequently in the Digital (New Media) Arts (Morbey, 2000; Paul, 2016).

Furthermore, the significant difference of the participation percentages of the males and females digital/ new media artists within collaborative groups indicates the existence of gender inequality based on the 'homosocial behaviour', men prefer to collaborate with other men (Hennekam & Bennett, 2017). Females compose the 1/3 (one third) of the group members in the digital arts field. This situation indicates again the existence of occupational sexism which aids to the exclusion of the female digital/ new media artists from the field. Additionally, as I

was going through the bios and the consistencies of the examined groups (see Appendix A[1]), I noticed that females were having mostly organizational roles, such as manager, curator and so on, and/ or roles aligned to more female-dominated art forms, such as video and performance. That also indicates the existence of gender biases. Females are expected to be better in organizational and administrative roles as well as being engaged with art forms that do not require high technologic and/ or computer science skills and knowledge (Morbey, 2000; Paul, 2016).

Table 4: Output of One-Sample T-Test.

T-Test

[DataSet1]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
percentance of males participating per festival	16	.7022035252	.0704711377	.0176177844
percentance of females participating per festival	16	.2977964748	.0704711377	.0176177844

One-Sample Test

Test Value = 0.5

	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
percentance of males participating per festival	11.477	15	.000	.2022035252	.1646521066	.2397549439
percentance of females participating per festival	-11.477	15	.000	-.202203525	-.239754944	-.164652107

[1] This tendency has been recorded in cases that it was possible. See section 3.3.1 Composition of the Sample for more details.

Concluding, based on both Table 1 and Table 2 (see section 3.3.1 above) assumptions can be made in regards to the countries and the numeric difference between the males and females participated digital/ new media artists. As one may observe from the Table 1, in the countries Switzerland, Poland, Spain, Hong Kong and Japan the numbers of the individual participated female digital/ new media artists are significantly low in relation to the males: 2, 3, 4, 4, 7 to 18, 27, 29, 19, 57 respectively. Moreover, outstanding is the numeric difference in Japan's Media Arts Festival where the number of the females participated is only 7 in contrast to the 57 male digital/ new media artists. Even the number of the females members in groups is really low – 13 females to 55 males members, way far from at least the half. This fact consists of a surprise, on the one hand, taking into consideration that Japan is one of the leading countries in relation to technology and science, sectors correlated with the digital arts field. However, on the other hand, gender inequality is still an important issue in Japan, which may explain the above-mentioned results.

Another number that is worth mentioning is the number of the female participated artists in Switzerland's Mapping Festival. Female digital/ new media artists constitute only the 10% of the individual participated artists (20 artists in total). The low participation of female digital artists in Mapping Festival may be explained based on a study by Stoet & Geary (2018) which reveals that the most gender equal a society is the fewer women are entering the STEM. In the chart presented to this research, countries like Sweden, Norway, Switzerland, The Netherlands, Germany, Austria, Slovenia and other, were high in the scale of equal societies but low in the scale according to the numbers of women among the STEM graduates. Greece, Italy, Portugal, Bulgaria, Hungary, Malta and other had an equal approach whereas Turkey, Albania, Algeria and other were low in the scale of being an equal society but had the highest numbers of women graduates from the STEM. The study concludes that the reason explaining this situation may be that in countries with lower gender equality women seek ways to be more independent. Hence, in countries like Switzerland women are able to choose their preferred occupation. However, the reason why this preferred occupation is not represented by a STEM-related occupation or an art practice enclosing technology remains questionable and is hinting at gender biases.

Moreover, the outcome of the Stoet & Geary (2018) study does not seem to able to explain the situation in the digital arts field. For the reason that this outcome, that the most gender equal a society is the fewer women are entering the STEM, is contradictory to the observations made here. For example, The Netherlands situation, in which although The Netherlands ranks high to the exclusion of women from STEM the general number of the female participated artists is almost the half (48%) of the males (167 females in total to 350 males in total). Hence, this situation point to the need for further research. However, concluding, a general assumption can be made; in Western Europe countries, in the USA, and Greece the number of the female participated artists, both individually and as members of a collaborative group, is almost the half of that of the males.

3.4 Survey

3.4.1 Composition of the sample

The sample used for the survey was initially based on a personal database, including 40 digital/ new media artists, created through the three years (2015, 2016, 2017) of being part of the Athens Digital Arts Festival (ADAF) team. These 40 digital/ new media artists were contacted in person via privet messages in Facebook and privet emails. Moreover, the survey was posted in a privet Facebook group created in 2017 by Athens Digital Arts Festival, "ADAF Artists Network", including 62 digital/ new media artists – 17 of these artists were also included in my database. To all these digital/ new media artists was asked to fill in the survey but also to share it with their colleagues in the digital arts field. In an effort to ensure a more global sample, five well-known festivals in the field of digital/ new media art – Transmediale, Ars Electronica, Todays Art, Impakt and Sonic Acts – were contacted, via emails. It was kindly asked by these festivals to share this survey with their artistic database. Thus, the expected number of respondents was to be 50 at least.

Moreover, an additional reason that these 95 digital/ new media artists were chosen to be included in this survey was their reputation and years of practice in the digital arts field (professionalism). In accordance to the reputation, some of the artists like Gil Delindro and Alex Augier have been included to the yearly list of artists by SHAPE platform[2], for 2016 and 2017 respectively, whereas others like Marco Donnarumma represent leading names in the digital arts field. Relatively to the professionalism, as pointed out also form the survey (see Table 5 below), all of the chosen artists had an average number 6 years of experience in the field. These constitute important characteristics for selection as they reckon high interaction with the actors in the digital arts field and hence the possibility to have a more integrated perspective of the 'real' situation of the digital arts field was anticipated. In addition, the fact of having personal relations with the 40 of them constitutes an advantage in securing, somehow, the possibility of participating in the survey. Further, another aspect perceived as an important characteristic of

[2] SHAPE is a platform for innovative music and audiovisual art from Europe, which support, promote and exchange innovative and aspiring musicians and interdisciplinary artists with an interest in sound (http://shapeplatform.eu/about/).

this group was the variety of nationalities. This personal database creates a sample which consists of artists of different nationalities, such as artists from Turkey, Greece, Portugal, Italy, Austria, Germany and so forth. Hence, it was considered as an advantage in research the possible existence of other types of discrimination, as well as figure out possible connections between these discriminations and gender.

However, I was confronted with the worst scenario: of a somewhat unsatisfactory number of respondents. The respondents reached the number of 30, which is a kind of insignificant number in order to draw important outcomes, even if the survey compose a supplementary material. The number of the respondent is pointing out that the artists answering to the call on participating in the survey were mainly the ones included to my database and reached out in person. Additionally, I am able to state that with certainty in light of the fact that the ones who filled in the survey replied to my message confirming their participation.

Nevertheless, even with a somewhat limited amount of respondents, the survey is pointing out some worth mentioning patterns and outcomes in relation to the general belief on the existence of gender inequality in the digital arts field and the nature of the discriminators, from the artists' point of view.

Table 5: Years of practice

How many years are you a digital/ new media artist?
7 years
4 years
7
6
14
7
7 years
15 years
16 in total, 8 years professional
3 years
4
8 years

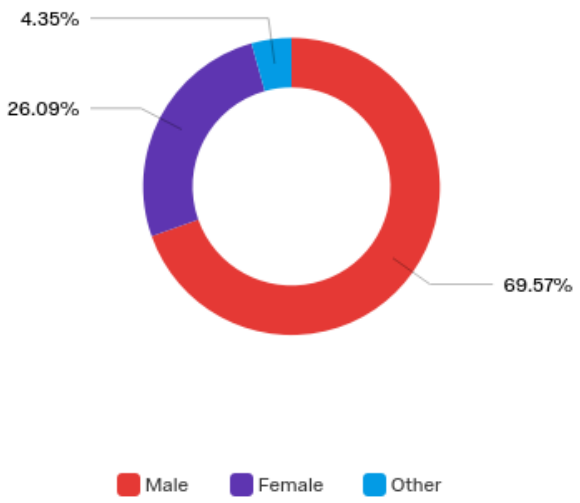
6
4
20
5
8
6 / 7
4
0
2

3.4.2. Results

The survey was structured in three parts with 15 questions in total (see Appendix B). The first part aimed to gather personal data from the digital/ new media artists in relation to sex (gender), education, collaborations and professionalism (questions Q1 to Q6). The second part was designed to examine personal experiences of discriminations in the digital arts field (questions Q7 to Q13). The aim of this part was to enhance the outcome of the descriptive analysis – that there is gender inequality in the digital arts field, as well as to shed light on the occupational position of the discriminator – artist, curator and other – and other possibly existing types of discrimination. Finally, the third and last part of the survey (questions Q14 and Q15) intended to examine the general beliefs of the artists regarding the existence and performance of gender inequality (sex discrimination) in the digital arts field.

The first and somehow expected result is that 69.57% (see Table 6 below) of the respondents were males. This was expected based on the fact that the reason drove me to perform this research was my personal observation that after 3 years working in the field – promoting, supporting and engaging with the digital arts – I have not counted more than 10 female digital/ new media artists participating in the sections of AV and sound performances, and especially installations. Thus, the high percentage of male respondents makes perfect sense taking into consideration that the number of responses consists mainly of my acquaintances. However, in line with the theory provided here acknowledging occupational sexism in the digital arts field, this indicates that there are more male digital/ new media artists. As it has been observed in the STEM – Science, Technology, Economics and Mathematics, there are not many female digital/ new media artists, either for the reason that they do not choose to engage in this field due to gender biases – women are not 'good' with science and technology – or due to gender-related entry barriers in the field.

Table 6: Q1_Sex.



Moreover, as it can be observed on Table 7 and Table 8 for males and females respectively (see below), it is more common for the female digital/ new media artists to be part of a group exhibition. The average number of solo exhibitions for males artists is 3.1 (3.076) in comparison to 1.8 which is the average number of solo exhibitions for females artists. This situation indicates that there is gender inequality in relation to the promotion of the female digital/ new media artists.

Table 7: Males in solo and group exhibitions, and years of practice.

How many solo exhibitions do you have?	In how many group exhibitions/ festivals etc. have you taken part?	How many years are you being a digital/ new media artist?
No exhibitions but performances : around 50 performances	around 50 festivals	4 years
More than 60 I guess	More than 50	7
1	more than 10	14
3	more than 20	7
7	uncountable (30 plus) no idea	15 years
12	56	16 in total, 8 years professional

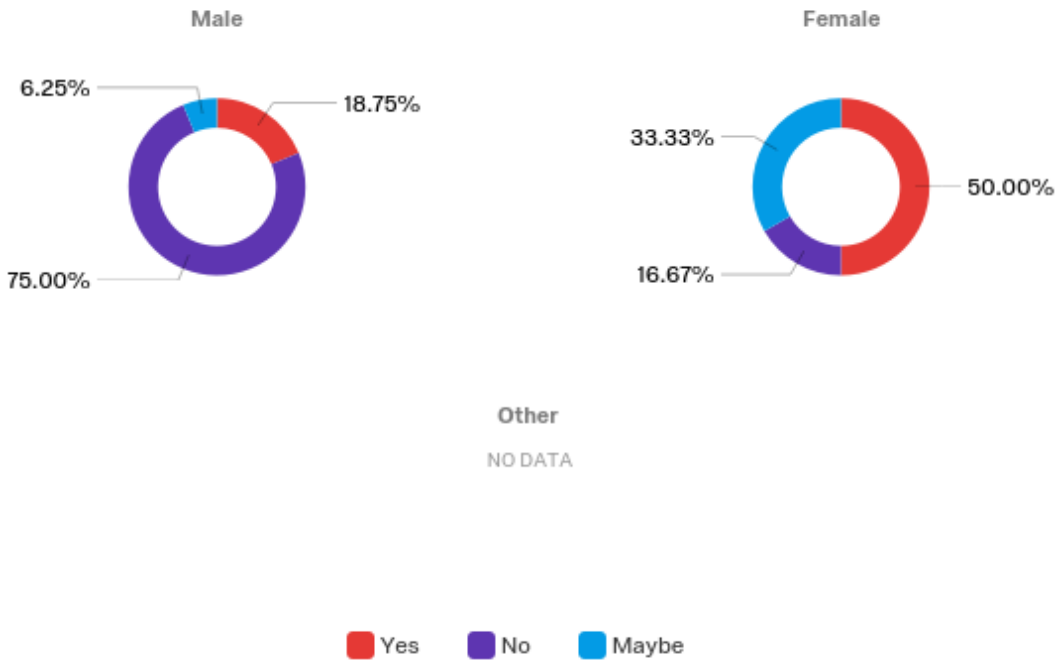
0	15	3 years
0	10	8 years
0	50	6
3	400	20
3	10-15	8
8	uii around 80 maybe.	6 / 7
3	5	4
0	0	2

Table 8: Females in solo and group exhibitions, and years of practice.

How many solo exhibitions do you have?	In how many group exhibitions/ festivals etc. have you taken part?	How many years are you being a digital/ new media artist?
0	200	7 years
0	more than 20	6
6	more than 50	7 years
2	around 50	4
1	9	4
0	150 more or less	5

The outcome of this above-mentioned situation, hinting at the existence of gender inequality in the digital arts field, comes to an agreement with the stated experience of discrimination via this survey (see Table 9 below); 50% of the female digital/ new media artists participated in this survey have experienced discrimination to the 18.75% of male artists. In addition, the percentage of the female artists being unsure of such experience reach the number of 33.33%, which is quite significant. In contradiction, 75% of the male participated artists have not experienced any discrimination at all, throughout their active years as a digital/ new media artist.

Table 9: Q7 Have you ever experienced discrimination in your workplace (digital/ new media arts field)?



Another observation, related to the experience of discrimination regards the type of the discriminations artists confronted. Except for discrimination related to gender, artists referred to discriminations based on their nationality and age (see Table 10 below). According to that, two observations are worth mentioning. Firstly, the fact that only the female digital/ new media artists mentioned other types of discrimination except for gender. Secondly, both male and female artists referred to experiencing discrimination in regards on the nature of the art field, mentioning (by filling in the 'Other' box) that they have experience discrimination regarding on beliefs that digital art does not represent a 'true' art. Furthermore, both male and female digital/ new media artists identified, in the high level of 66.67% and 42.86% respectively, gatekeepers and actors engaged with the realization of exhibitions as the main discriminators (see Table 11 below). Even on the 'Other' selection, the discrimination representatives were the same, with the only difference that it was clarified that they were engaged with traditional art fields.

Table 10: Types of experienced discrimination

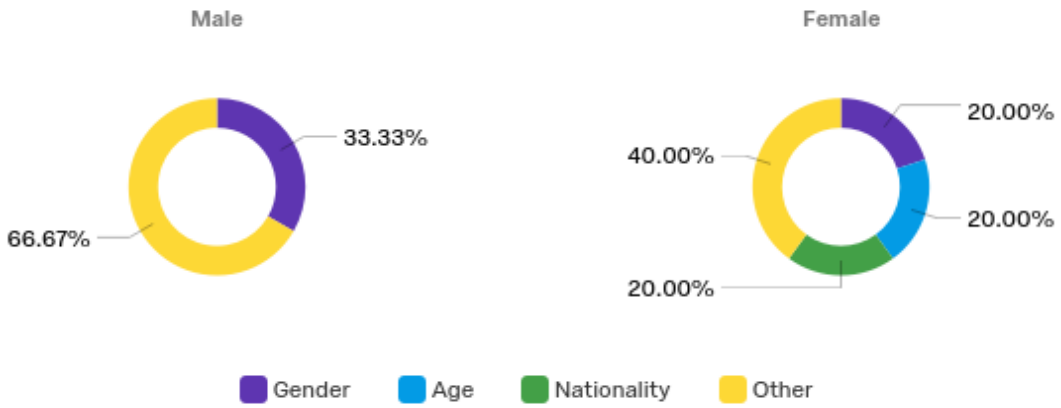
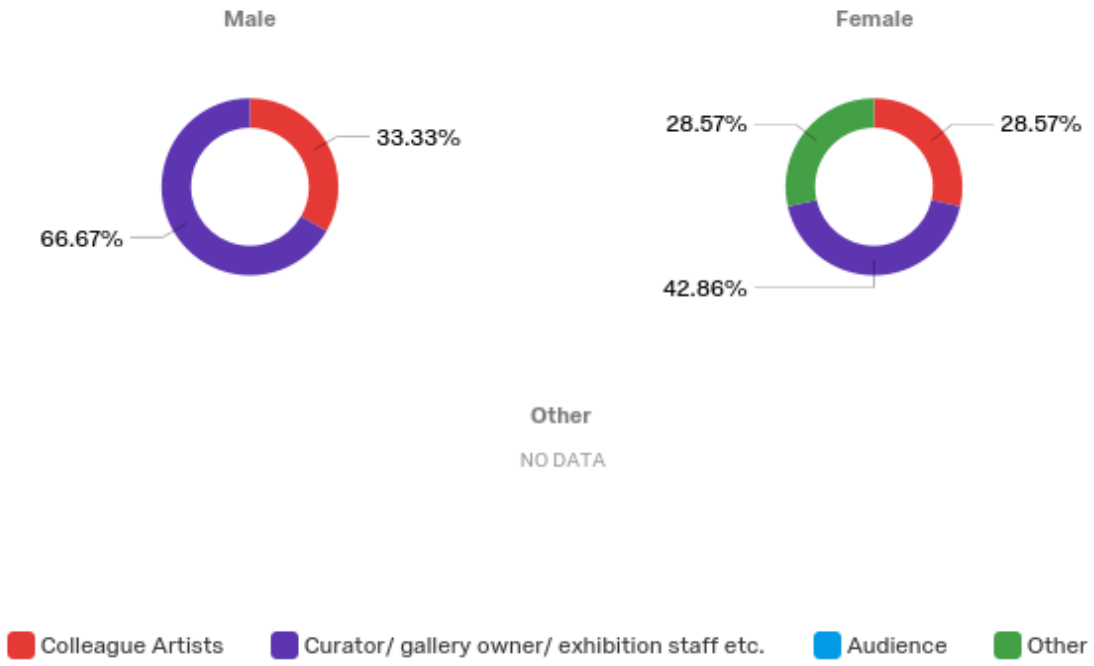


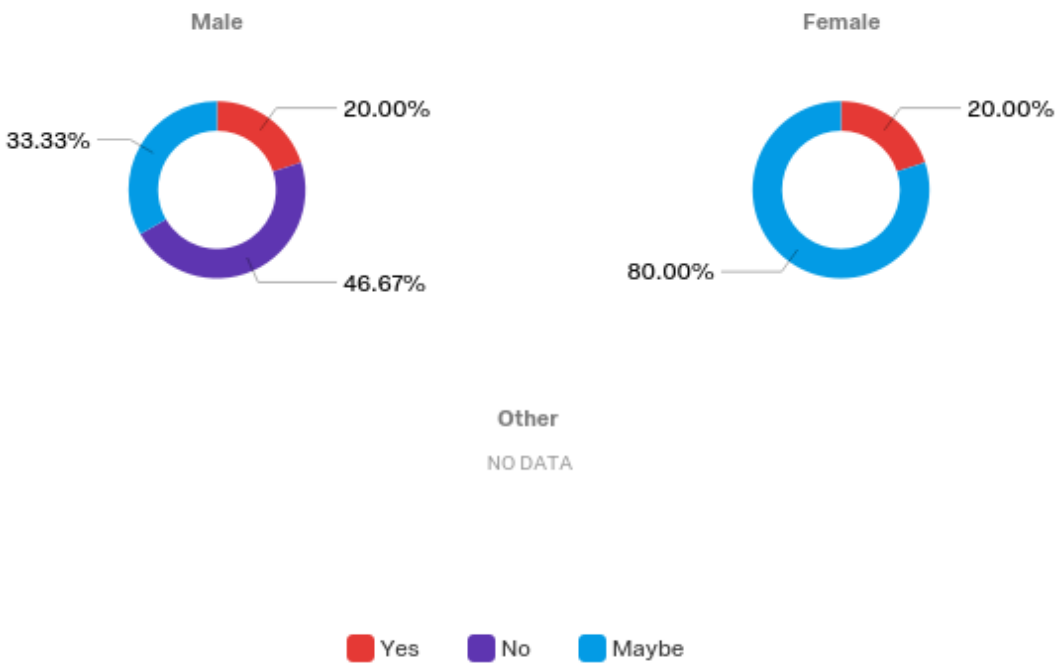
Table 11: Discriminator



Concluding, in relation to the general belief in the existence of gender (sex) discrimination in the digital arts field by the artists, both males and females replied positively on the percentage of 20%. However, only the male digital/ new media artists replied negatively

by 46.67% (the answers can be observed in Table 12, below). The negative belief in the existence of gender inequalities agrees with a Pew research conducted in 2016 pointing out that 56% of the American males believe that sexism is over (http://www.pewresearch.org/fact-tank/2016/08/16/in-both-parties-men-and-women-differ-over-whether-women-still-face-obstacles-to-progress/?ncid=txtlnkusaolp00000603).

Table 12: General belief in the existence of gender (sex) discrimination.



4. Gender Inequality in the Digital Arts Field

Concluding, this study has highlighted that digital art is a field 'ailing' by gender inequality issues. Additionally, this study indicates that the gatekeepers underrepresent female digital/ new media artists in the digital arts field and that they face more difficulties in order to attain status in an artistic profession as well as to be acknowledged as equal by their male colleagues.

In regards to the inclusion of female digital/ new media artists into global digital/ new media art exhibitions, this research is pointing out that females constitute only the 32% of the selected participated digital/ new media artists, between the years 2012 and 2017. A fact that is being acknowledged by important actors in the field of digital arts by way of argument like the "Women in Media Arts" online database launched in 2016 by Ars Electronica. Ars Electronica is a widely well-known and one of the first institutions devoted to digital/ new media arts with a presence of 36 years in the field. In 2016, acknowledging the issue of the female underrepresentation in the digital/ new media arts field, it launched the "Women in Media Arts" online database. The aim of this database is "to contribute to greater public awareness of women working in media arts, to promote new role models and to encourage girls and women to get actively involved in a field that is still dominated by men." (https://www.aec.at/radicalatoms/en/women-in-media-arts/). Although this database constitutes mainly from female digital/ new media artists that have participated in any of the activities hosted by Ars Electronica within the 36 years of its existence, it is open to the public called upon to contribute to the entries. In this way, Ars Electronica wishes to support and promote the career opportunities of the female digital/ new media artists as also provide them with more global recognition. Hence, the current situation, highlighted by actions like the one of Ars Electronica as well as by the outcomes of this research, points out that gender inequality is an actual problem in the digital arts field.

In line with the argumentation mentioned above, 83.33% of the female survey respondents stated that either they have or is it possible that they have already be confronted with gender discriminations (50% yes – 33.33% maybe) performed by both colleagues and gatekeepers. However, based on the survey, females were confronted additionally with other

types of discrimination, such as age and nationality; a reality that indicates that there are more inequalities in the field of digital arts waiting to be in investigated. Nevertheless, attention should be drawn to the fact that only the female respondents claim discriminations in relation to personal characteristics as age and nationality whereas males added only discrimination based on the nature of the art being practiced.

Furthermore, certain observations should be taken into consideration regarding the ways the existent gender inequality may be influencing the career choices and opportunities of the female digital/ new media artists. Firstly, on the one hand, the limited inclusion of female digital/ new media artists in exhibitions suggests the existence of gender inequality in relation to a professional artistic status acknowledged by the gatekeepers. On the other hand, it may also represent another issue, relevant to gender inequality, which is the exclusion of women from the digital arts field. The limited number of female digital/ new media artists may suggest that women do not choose to engage with digital art. A reality that comes in line with the theory provided to this study regarding the way women are being pushed out of the STEM – Science, Technology, Economics and Mathematics (Paul, 2016; Saylor, 2004; Williams, 2014), as well as with the outcomes of this research, hinting to occupational sexism and gender biases in the digital arts field. Moreover, since this study focused on artists creating artworks defined as (digital) installation, again in line with the theory provided here (https://www.artsy.net/article/artsy-editorial-why-are-there-so-many-great-women-video-artists?utm_content=st-V-picks&utm_medium=email&utm_source=12591929-newsletter-editorial-daily-03-19-18&utm_campaign=editorial, http://www.theartstory.org/movement-feminist-art.htm), it may suggests that female digital/ new media artists 'prefer' to engage with more female dominated digital art practices such as video art and performance art. However, these are only suggestions and hence, would be interesting to be evaluated in future research.

Secondly, the limited inclusion of female digital/ new media artists in collaborative groups (32%), along with the observation in regards to the occupational role when being part of a collaborative group, hint to the existence of gender biases and of 'homosocial behaviour' (Hennekam & Bennett, 2017). According to these observations and theory, it is being suggested that male digital/ new media artists undermine the professional status of their female

colleagues due to the fact that males are better with computer science and technology and thus do not choose them for collaboration. In addition, based on the 'homosocial behaviour' (Hennekam & Bennett, 2017) explaining that men prefer to work with other men, again female digital/ new media artists are being excluded from the collaborative groups. Such situations may again push women out of the digital arts field in the first place.

Moreover, another interesting observation is the contradiction of this study and the study by Stoet & Geary (2018). As mentioned before, in their study Stoet & Geary (2018) point out that the most equal a society is the fewer women engage with the STEM – Science, Technology, Economics and Mathematics sectors. However, based on this study the numbers of female digital/ new media artists participating in exhibitions are higher in Western societies than others. Hence, the contradiction exists in the fact that although more women are engaging with the STEM in non-Western societies that does not apply when looking in the digital arts field. However, this can be explained by the reasoning that given the high gender inequality in these societies, even if there were a lot of female digital/ new media artists, it would be even harder for them to gain the needed reputation in order to be included to digital art exhibitions. These indications generate many questions which may be interesting to examine in future research.

The final observation has to do with the general belief in the existence of gender inequality, being shaped by the artists participated in this survey. Only the 20% of both males and females acknowledged the existence of gender inequality in the digital arts field. Additionally, 80% of the females are unsure of the existence of this inequality whereas 46.67% of the males are sure that there is no such thing as gender inequality in the digital arts field. Gill's (2014) argumentations on the 'unspeakable inequalities' (Gill, 2014, p. 511) may explain this observation. Gill (2014) is pointing out that females are either feeling uncomfortable to talk about gender inequality – "you don't talk about gender if you want to get on" (Gill, 2014, p. 521) – or, in line with the theory related to postfeminism sensibility, both males and females are unwilling to recognize such inequalities (Conor et al., 2015; Gill, 2002, 2014; Gill et al., 2017; Gill & Scharff, 2011).

5. Limitations

The limitations of this research regard mainly the conduction of the survey. A higher correspondence to the survey was expected, which unfortunately did not match with the reality at the end. Although all artists were kindly asked to share the survey with other colleagues of them no one of them did it, except one female digital/ new media artists who stated so. In addition to that, the post made to the privet Facebook group "ADAF Artists Network" reached out only 17 digital/ new media artists from the 62 members of this group, who based on the final participation number do not seem to correspond positively on participating in the survey (I am able to view the visibility of the post because I am one of the administrators of the group). Last but not least, I also posted the survey to my personal Facebook page since I have in my contacts additional artists – to that 40 digital/ new media artists – engaged with other art forms. In this way, I was hoping that some of them will share this survey with contacts matching with the requested sample. Once again there was only one share. Hence, the survey had from the very first moment lower visibility than it has been foreseen.

However, a fact that centered my attention was that I received around to 35 answers, on top of the 30 I have considered as valid for this survey, which was blank (without entries). This fact can be explained based on two circumstances. On the one hand, due to the fact that the survey was posted in my personal Facebook page, there is a serious possibility various contacts of mine do not notice the requested target group – digital/ new media artists – but only by the moment, they were redirected to the survey. For sufficiency reason, I had noted in the text of the post and at the beginning of the survey that this survey regards only digital/ new media artists. On the other hand, may the reason was that they were unwilling to fill it in at the end, considering that the survey had reached the correct target group. In addition to the latter argument, going through the results, I realize that some of the respondents chose not to reply to all of the questions or not fill in the explanation box related to the 'Other' reply. That was problematic in regards to the results and especially considering the limited number of the total responses. However, this was an aftermath of my negligence in not securing the questions with the choice of a mandatory answer, and thus the respondents were able to proceed with the survey without replying to all of the questions.

Moreover, in regards to the limitations related to the survey, I consider that the appliance of The General Data Protection Regulation (GDPR) at the same period with the conduction of my survey aid to the limitation of visibility of the survey. Due to the current serious discussion in regards to the protection of the personal data of every individual, I considered improper the use of the artistic database of Athens Digital Arts Festival for my personal purpose. Which otherwise will have add in reaching more potential respondents.

Concluding, a possible solution to the limited number of respondents' problem, could have been the choice of contacting in person (via emails) more digital/ new media artists. I could use the digital/ new media artists name lists from well-known festivals, for example, the ones I already used for this research, find the personal emails from their personal websites and contact them directly. Such action may have increased the final number of respondents. However, due to lack of time, this solution was not possible to be performed.

6. Further Research

This research concluded that the existence of gender inequality in the digital arts field is a fact. Moreover, it hinted to reasons like gender biases and occupational sexism, as well as to possible influence on the career of the female digital/ new media artists. Hence, this study can be the inaugural point for future research in accordance with this matter.

One suggestion is a closer examination of the outcome in relation to occupational sexism. This study is pinpointing both digital/ new media artists and the digital arts gatekeepers as the discriminators, in a higher trend to the gatekeepers. It would be interesting and important to research this outcome deeper, in an effort to understand the nature of the discrimination these actors perform; does it has to do with the promotion of the female digital/ new media artists, differences in salaries or other actions related to occupational sexism and gender biases, such as harsh and troublesome working environments?

Moreover, the influence(s) of this situation can be examined in greater detail. Firstly, the influence in relation to the choice of engaging with the digital/ new media arts at the first point can be closely examined. Secondly, the suggestion that this situation puss female digital/ new media artists to engage with more female-dominated art practices or occupation positions inside collective groups can be tested. By conducting qualitative research with in-depth interviews, light can be shed to the driving forces of these ‘preferences’.

In this way, the existence of concrete and precise results will lead to the ability to finger to specific types of discrimination, which subsequently will aid in the possibility of overcoming them.

7. Conclusion

This study along with the theory provided here points out that gender inequality exists in the digital arts field, as also that it remains strong in working environment of sectors like the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Economics and Mathematics. In the recent years and especially from 2016 and forth women started to speak up, denouncing people and companies for improper and sexist behaviours in their working environments. An important example worthy to be mentioned is the "Time's Up Now" movement which is marching against sexual assault, harassment and inequality in the workplace. The movement was established by women engaged with the film, television and theater industry (CCI) but drawn so much attention – as they have wide access to the media and the support of Hollywood celebrities – that "influenced and inspired" other women and women associations to march for their rights in their industries. For example, the National Farmworker Women's Alliance sent a letter of solidarity to the movement revealing in this way that they are not the only ones (https://www.timesupnow.com/).

Within the same tenancy, new studies are being conducted and published dealing with the gender inequality in general in the working environment and more precisely in the Creative and Cultural Industry (CCI) and the STEM – Science, Technology, Engineering and Mathematics. In such a way, the existence of gender inequality in the digital arts field represents an important issue which I acknowledge. I hope that this study could act as an impetus to further research on these matters and finally aid in setting up the ground for possible solutions, as well as impact in the reconstruction of the artistic role-models and the role of women in art history and the contemporary creation.

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Appendix A

Ars Electronica

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	all males per year	all females per year	Featured artist
	2012	19	10	9	11	8	30	18	female - counted on females
	2013	17	5	7	10	6	27	11	male - counted on males
	2014	23	5	6	19	4	42	9	2 males - counted on the males
	2015	15	7	12	18	11	33	18	n/a
	2016	8	11	5	7	7	15	18	n/a
	2017	19	7	12	29	10	48	17	Time's Up group - different from the movement
Sum	6 years	101	45	51	94	46			

Art Futura

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	all males per year	all females per year
	2012	2	0	0	0	0	2	0
	2013	7	3	7	9	3	16	6
	2014	3	0	2	0	0	3	0
	2015	6	0	4	4	3	10	3
	2016	3	0	5	5	4	8	4
	2017	8	1	3	3	0	11	1
Sum	6 years	29	4	21	21	10		

Athens Digital Arts Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	all males per year	all females per year	Notes
	2012	8	3	0	0	0	8	3	
	2013	6	6	2	2	2	8	8	in the one group the artists are both digital artists whereas in the other the technical part and the media artists are males-the females are an architecht and a art educator
	2014	6	3	2	4	1	10	4	
	2015	9	4	7	13	8	22	12	2 of the females are a visual artists and an art director (their roles in the group)
	2016	10	5	8	14	4	24	9	kuflex-the female is the curator
	2017	13	4	8	16	5	29	9	xceed - 7 members 6 males and 1 female the female was the agent
Sum	6 years	52	25	27	49	20			

Currents New Media Art Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	18	10	8	11	8
	2013	17	15	13	14	12
	2014	17	10	13	15	10
	2015	22	14	16	24	11
	2016	30	30	19	25	15
	2017	17	14	14	29	10
Sum	6 years	121	93	83	118	66

CYNETART Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012	5	4	1	1	1	
	2013	7	2	0	0	0	
	2014	6	2	4	5	5	
	2015						cannot extract the data is only in german
	2016	8	5	0	0	0	
	2017	6	3	0	0	0	
Sum	6 years	32	16	5	6	6	

FIBER

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012	4	4	5	8	12	in 1 group were 3 males and 3 females, the females were all in management positions while the males were the creatives - in 1 group were 2 males and 6 females, the females were the creatives and managers and the males the tech specialists
	2013						
	2014						
	2015	7	1	3	5	1	
	2016						
	2017	5	2	6	15	3	
Sum	6 years	16	7	14	28	16	

Impakt

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012	12	7	7	19	11	
	2013	6	5	1	1	1	
	2014	6	1	2	4	0	
	2015	1	1	1	1	1	
	2016	3	1	2	6	1	
	2017	6	19	1	1	1	2 males and 6 females consist students chosen by a female curator (the curator hasn't be counted)
Sum	6 years	34	34	14	32	15	

Japan Media Art Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	8	1	2	2	2
	2013	11		7	11	4
	2014	15	1	5	8	4
	2015	8	3	2	3	0
	2016					
	2017	15	2	8	31	3
Sum	6 years	57	7	24	55	13

Mapping Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	5	0	3	4	3
	2013	1	1	6	12	8
	2014	4	1	5	6	1
	2015	5	0	2	5	0
	2016	3	0	2	3	1
	2017	0	0	1	1	1
Sum	6 years	18	2	19	31	14

Microwave Media Art Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012	7	0	4	4	4	
	2013	1	1	3	3	3	
	2014	5	2	3	5	2	
	2015	2	0	0	0	0	2 artists for installations 3 works per artist
	2016	2	0	3	10	2	
	2017	2	1	1	1	1	
Sum	6 years	19	4	14	23	12	

NODE Festival

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012						
	2013	9	2	3	3	3	its bienale
	2014						
	2015	9	3	9	35	9	
	2016						
	2017	19	14	3	5	2	
Sum	6 years	37	19	15	43	14	

Patch Lab

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	4	1	4	9	2
	2013	7	2	3	3	10
	2014	1	0	5	8	4
	2015	5	0	2	4	1
	2016	4	0	3	5	2
	2017	6	0	5	13	3
Sum	6 years	27	3	22	42	22

Sonic Acts

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	5	1	0	0	0
	2013	5	3	1	1	1
	2014					
	2015	4	0	2	5	0
	2016	4	1	0	0	0
	2017	0	1	2	3	4
Sum	6 years	18	6	5	9	5

Todays Art

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	6	1	9	30	12
	2013	13	5	18	42	22
	2014	5	2	8	16	2
	2015	12	5	10	22	8
	2016	6	0	7	14	6
	2017	12	9	4	7	4
Sum	6 years	54	22	56	131	54

V2_

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups
	2012	5	0	0	0	0
	2013	3	2	0	0	0
	2014	5	2	0	0	0
	2015	5	2	0	0	0
	2016	6	1	0	0	0
	2017	4	1	0	0	0
Sum	6 years	28	8	0	0	0

Transmediale

	Year	Males	Females	Groups	Males participated in groups	Females participated in groups	Notes
	2012	3	0	3	12	2	
	2013						there are no editions for these years
	2014						
	2015	10	5	8	31	14	3 male curators (counted) - 3 male collaborators with a female artists for data processes etc and one female in the same group as aesthetic advisor (counted) - 1 male choreographer and 1 female film producer collaborated with 2 male artists
	2016	0	1	3	8	5	one group consists from: 1 male and 1 female facilitators (counted) - 1 institut (not counted) - 2 male sound & visual engineers, 1 male researcher/ technician & 2 females film editors (counted) - 40 contributors (not counted)
	2017	10	5	11	19	18	
Sum	6 years	23	11	25	70	39	

Appendix B

Professional relations in the digital/ new media arts

Start of Block: Default Question Block

Welcome!
First of all, I want to thank you in advance for participating in this survey dealing with the professional relationships in the digital/ new media art field.
The time needed to complete this survey is 3 minutes and your participation is of great help for my master thesis at the Erasmus University of Rotterdam.
Please, complete this survey only if you are a digital/ new media artists.
Your data will be treated confidentially and the results will be kept completely anonymous.
Thank you once again!
Let's begin,

Page Break

Q1 Sex

- ○ Male (1)
- ○ Female (2)
- ○ Other (3) _____

Q2 What is your education?

_____

Q3 How many years are you being a digital/ new media artist?

_____

Q4 How many solo exhibitions do you have?

_____

Q5 In how many group exhibitions/ festivals etc. have you taken part?

_____

Q6 Are you part of a group/ collective/ charity etc. dealing with digital/ new media arts?

- ○ Yes (1)
- ○ No (2)

Q7 Have you ever experienced discrimination in your workplace (digital/ new media arts field)?

- ○ Yes (1)
- ○ No (2)
- ○ Maybe (3)

Skip To: Q14 If Q7 = No

Q8 Did the discrimination came from

- ☐ Colleague Artists (1)
- ☐ Curator/ gallery owner/ exhibition staff etc. (2)
- ☐ Audience (3)
- ☐ Other (4) _____

Q9 Was the discriminator(s)

- ○ Male (1)
- ○ Female (2)
- ○ Both (3)

Q10 The discrimination was based on your

- ○ Sex (1)
- ○ Gender (2)
- ○ Age (3)
- ○ Nationality (4)
- ○ Other (5) _____

Q11 Have you experienced discrimination more than once within your working years in the digital/ new media field?

- ○ Yes (1)
- ○ No (2)

Skip To: Q14 If Q11 = No

Q12 Was it always based on the same issue?

- ○ Yes (1)
- ○ No (2)

Skip To: Q14 If Q12 = Yes

Q13 Please specify what other types of discrimination have you experienced

_____

_____

_____

_____

_____

Q14 Do you believe there is sex discrimination in the digital/ new media field?

- Yes (1)
- No (2)
- Maybe (3)

Q15 Do you believe that discrimination in the digital/ new media field is mostly performed by

- Colleague Artists (1)
- Institutions/ Festivals/ Curators (2)
- Both (3)
- Other (4) _____

End of Block: Default Question Block