Call for Chapter Proposals for The Cambridge Handbook on Intellectual Property and Gender Bias in the Arts

Ana-Maria Herman and Silvia Beltrametti (Editors)

This is an invitation for chapter contributions to a new volume: *The Cambridge Handbook on Intellectual Property and Gender Bias in the Arts*. The Handbook will examine how art, gender, and intellectual property (e.g., copyright, moral rights etc.) intersect with issues relating to the work and employment of women in the arts (including recognition, equal pay, etc.).

Despite the rise of legal and other regulatory tools designed to protect the activity of women in the workplace, the data is very clear: women artists are still underpaid, and their artworks sell for less when compared to their male counterparts. For example, studies show that women artists in the U.S. earn an average of $20,000 less per year than their male counterparts, in the UK women artists can earn less than minimum wage – and a study of auctions across 45 countries has shown that women's art sells at an average discount of 50%.* Such numbers are even worse when age, ethnicity, class, and disability, as well as non-binary populations, are considered. While institutional, legal, and regulatory environments have increasingly looked to establish pay equities in the workplace, there are few definitive guides that have interrogated how and why the pay gap persists across all artistic practice and how intellectual property (IP) laws (have and continue to) hinder women (and non-binary) artists' ability to achieve equal pay. This book looks to fill this gap by exploring these and other intersections between art, gender, and IP law.

The volume will 1) re-evaluate the circumstances under which IP laws have failed women (and non-binary) artists across the arts (e.g., literary, visual, performance, applied, digital arts), 2) examine how recent technological developments (e.g. digitisation, artificial intelligence) introduce new complexities, and 3) explore copyright activism and alternative IP frameworks.

The Handbook has been contracted with Cambridge University Press.

Scope and Timelines

Chapter proposals may explore IP and gender-related bias across diverse artistic practices, including (but not limited to) literary (e.g., books, poetry), visual (e.g., painting, sculpture), applied (e.g., crafts and fashion), performance (e.g., music, dance), and digital arts (diverse media including AI). We are interested in a wide range of cases and jurisdictions and so the volume is intentionally international in scope. Case studies may be historical or contemporary.

Proposal abstracts must include a title, be no more than 300 words in length and be submitted by **30 June 2026**. For all accepted abstracts, the deadline for submitting the preliminary chapter drafts will be **1 September 2026**. Chapters should be between **6,000 to 8,000 words** (including footnotes). Authors selected to contribute chapters will be invited to participate in an in-person/hybrid workshop to present and discuss drafts (tentatively scheduled for the Fall of 2026). The Handbook is projected to be submitted / published in the **Summer / Fall of 2027**.

Proposal abstracts and/or questions may be sent to Ana-Maria Herman at amh264@cam.ac.uk and Silvia Beltrametti at sbeltrametti@saic.edu

*For example, see the following studies: Lindemann D, Rush C and Tepper S (2016) An Asymmetrical Portrait: Exploring Gendered Income Inequality in the Arts, *Social Currents*, 3(1), 332-348. Redmond A (2020) Female artists are probably earning less than minimum wage, *Arts Professional*, 23 November 2020. Adams R, Kräussl R, Navone M and Verwijmeren P (2017) Is Gender in the Eye of the Beholder? Identifying Cultural Attitudes with Art Auction Prices, *SSRN*.