cultural
leadership
programme

women in leadership
in the creative and cultural sector

Equality between the sexes has been one of my lifelong passions - both inside and outside of Parliament. I have fought for it since, as a young child, I realised that boys had far more freedoms than girls. Over half a century later I am still fighting for it and, I am glad to say, there are signs that, in this country at least, the battle is being won.

But we still have a way to go. Just how far only really becomes clear when you see the figures. No where more so than in politics. Only 19% of our Members of Parliament are women. Only 24% of our Government Ministers and just over 30% of the Cabinet is female. This democratic deficit, thanks to determined campaigning, is well known but the under-representation of women in other sectors of our society and our economy is much less well documented or even researched. Until this report was published, the latter was true of the creative and cultural industries. The recent spate of debates and media interest in the under-representation of women in this sector revealed the lack of available quantitative data and I am delighted that the Cultural Leadership Programme has finally provided us with the baseline statistics needed to move the debate on.

The Cultural Leadership Programme's research shows that the leadership of the creative and cultural industries is still predominantly male. This gender deficit is neither fair nor efficient. Diversity is one of the drivers of creativity and, if we want Britain to compete in today's global economy, we must not restrict the leadership of this vital sector in this fashion. We need to develop, not inhibit, talent and this research gives us the evidence we need to make real and lasting changes. These things are simple to say and hard to deliver. But, if we want this country to have vibrant and innovative creative and cultural industries we must raise the profiles of their existing women leaders in order to provide the emerging ones with role models. We must also establish an environment within the sector which encourages and nurtures the women who contribute to it.

Thanks to this report we know exactly what the problem is. Now we must use this information to solve it and we must use these baseline figures to track the changes as they are made. Knowledge is power. Let's use it.

Barbara Follett MP
Minister for Culture, Creative Industries & Tourism

When the Cultural Leadership Programme hosted Women at the Top in June 2007 we had to move venues to accommodate over 200 women and men who had responded eagerly to the opportunity to explore the challenges for women in leadership. This is a subject which elicits strong, often contradictory, opinions. Whilst some lament the lack of female role models and a decline in priority actions, others list a stream of high profile women as evidence of progress. Surely both views cannot be right. But where is the evidence? The absence of hard data is a chink in the collective armour.

With an increasing reputation for innovative leadership development, the Cultural Leadership Programme took the initiative to fill the critical gap in the sector's knowledge base by commissioning the first independent report on women in leadership in the creative and cultural sector. This quantitative research creates a marker in the sand, setting a baseline for measuring future progress and testing those strong reactions that this subject will doubtless continue to engender.

The results of the research are as powerful as they are stark. With 2.5 male leaders to every female leader significant effort is clearly essential if progress is to be evidenced, even in the medium term. And we need to ask ourselves who should shoulder the responsibility for ensuring that women have equal access to our highest level appointments? The report highlights that, although more women than men are gaining industry-specific qualifications, they are outnumbered by men at the top of the sector. And why do only 75% of women want to stay in senior leadership positions, compared to 100% of men? Is it a lack of confidence or are women making an empowered choice to 'have it all' - mixing family and career in a life-style decision that asserts a healthy balance of power and profile?

There is no doubt that the debate will continue. Now with this sectoral overview we have a shared resource to inform our assertions and an empirical launch-pad for the longitudinal study of women in leadership.

The Cultural Leadership Programme is committed to making a difference to the infrastructure of leadership development across the creative and cultural industries and has a mission to nurture world-class, dynamic and diverse leaders for the 21st Century. This report will be an important anchor in the assessment of success.

Hilary S Carty
Director, Cultural Leadership Programme

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executive summary

The under-representation of women in the higher levels of creative and cultural organisations is an increasingly recognised and debated issue. In 2008 comments from Margaret Hodge, then Minister for Culture, Creative Industries and Tourism, regarding the lack of women in senior management positions in the creative industries attracted much media commentary, both in support[1] and in opposition[2]. While there may be opposing viewpoints there is little doubt that this is an issue which requires addressing.

The Cultural Leadership Programme (the Programme) is at the forefront of the debate. In 2007, with City University, it presented a dialogue on leadership entitled Women at the Top in order to review the perception of challenges or barriers to women achieving leadership roles. In the provocation paper written to stimulate discussion[3] Demos researchers John Holden and Helen McCarthy highlighted the under-representation of women in high-level management and leadership roles in the creative and cultural industries but also stated that 'the task of measuring women's representation in the top jobs immediately runs into difficulties on account of a lack of hard data'.

In response to this, and in order to provide a foundation for further informed dialogue, the Cultural Leadership Programme commissioned TBR and Right Angle Management to conduct this baseline study considering women in leadership positions in the UK's creative and cultural industries. The study was undertaken over a period of five months between March and August 2008 and consisted of a programme of quantitative and qualitative research.

The baseline study has identified the key characteristics of leadership in the creative and cultural sector.

1 Woolf, M. (May 4, 2008) Vogue ads to find women arts chiefs, TimesOnline
2 Cumming, L. (April 6, 2008) No women at the top, Margaret? Here are a few names…, GuardianUnlimited
3 Holden, J. and McCarthy, H. (2007) Women at the Top: a provocation piece, Cultural Leadership Programme and City University London

- **Male leaders outnumber female leaders by 2.5 to 1.**

- **Only 39% of the workforce in the creative and cultural sector is female, compared to 46% of the total UK workforce. This means that there are fewer women in the creative and cultural sector to consider for leadership roles.**

- **Women and men tend not to work together to lead creative and cultural businesses.**

- **Female leaders tend to reflect more on the impacts (positive and negative) of their environment on their career progression than male leaders.**

- **Female leaders place a higher value on their education and qualifications.**

- **Male and female leaders share the common goal of setting the vision for the sector in their top job.**

- **Male leaders unanimously see their future as leaders, whereas a quarter of female leaders see themselves in less senior positions (potentially in higher profile organisations) in the future.**

The figures demonstrate clearly that men predominantly lead the sector. Although there are some variations amongst sub-sectors, Design and Cultural Heritage for example, an average of 65% of all organisations have no female representation on the management team.

Individuals within the sector have commented on the propensity for 'men to hire men and women to hire women' for some time. This study has given weight to this view[4], demonstrating that

only 12% of businesses in the creative and cultural sector have a mixed gender management team, compared to 39% of all businesses across the UK.

This polarisation of all female and all male led businesses is reflected to a certain extent in the recognition of distinct female and male leadership styles. Consultation participants readily acknowledged differences in the leadership approach of men and women, identifying characteristics similar to the transactional and transformational styles described in Women at the Top. However, it is important to note that a number of participants also acknowledged (as also observed in Women at the Top) that often a combination of styles is required in order to lead successfully.

Analysis has shown that over the last 25 years fewer and fewer new creative and cultural businesses have started with a mixed management team. Based on current trends the sector is progressing towards a situation where less than 2% of businesses are managed by teams of men and women working together. Unless this trend is reversed it will become increasingly important for women and men to develop skills in both transactional and transformational leadership styles. Crucially, it will be important to move away from pejorative classifications of a male and female style (where one is seen as less effective than the other) and towards a combined style (often referred to as 'situational leadership') that recognises and utilises the qualities of each.

In considering the factors that have helped career progression it is clear that all leaders (male and female) tend to focus upon things they can influence or exert some control over. For

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[4] Two of the participants in the in-depth consultation had only ever been promoted by a woman.

example, both male and female leaders commented more often on the positive impact of personal factors such as motivation, confidence and networks, than on organisational or workplace factors such as line management support or board-level development skills. Peer support and high morale in the workplace are also recognised by both male and female leaders as two of the most significant enablers of career progression. While female leaders recognise the positive contribution of line management support to a much greater extent than men it is seldom rated as highly as other factors. Fewer male than female leaders place importance on flexible working hours and the presence of good role models.

Confidence and motivation are clearly important characteristics of a successful leader. Just over half of female leaders and just under half of male leaders felt that lack of confidence had been a hindrance to their career progress at some point. However, high levels of motivation may outweigh this.

Looking at other factors that have hindered progression, female leaders tend to reflect on a wide range of issues. Lack of permanently funded jobs, lack of line management support, caring responsibilities and poor job opportunities in the region are cited as having the most significant impact. Male leaders on the other hand are more reticent to acknowledge any barrier although a significant minority do attribute hindrance to lack of confidence and lack of contacts.

It is of note that female leaders are much more reflective than male leaders in identifying the environmental or situational barriers and issues that may have impacted on their progression. A

high proportion of female leaders tend to acknowledge a range of organisational barriers that have hindered progress whereas men (if they identify an issue) tend to reflect only on personal factors. To a certain extent this echoes the female 'we' and male 'I' leadership style that was identified in the consultation for this study. This suggests that women operate in the sector collectively and men operate individually. More female leaders than male leaders feel their careers have been hindered by a number of workplace factors. This may reflect the fact that women do suffer from a lack of management/ organisational support or that women are simply more willing than men to acknowledge factors that have blocked their progression.

The working environment is a key factor affecting the progression of any leader, male or female. This study has shown that the majority of leaders do not take career breaks; have never had a major caring responsibility; and have done little or no part-time work over the course of their career. These features are a confirmation of the struggle that women still face in choosing between family and career in a society where the expectation is still very much that men 'win bread' and women raise children. Work/life balance issues such as these appear to still be preventing women from progressing while men are not affected as severely. In order to move forward in creating an environment that enables female leadership it will be important for creative and cultural organisations to consider factors such as part-time work and domestic responsibilities realistically when appointing leaders by, for example, exploring innovative approaches to sharing leadership roles.

The differing approaches and attitudes to education and qualifications amongst male and female leaders present an interesting picture. More women than men participate in formal creative and cultural education; more women have high-level undergraduate/postgraduate qualifications; and more women have high industry-specific qualifications. Amongst all males with industry-specific qualifications 20% were leaders compared to only 17% of females. The leadership rate amongst men with no industry-specific qualifications is double that of women (30% compared to 15%). This raises a number of questions:

- **Where do the women who are studying for industry-specific qualifications go?**

- **Why is it that although fewer men than women are studying creative and cultural courses more men reach the top jobs?**

- **What enables so many more men without industry-specific qualifications to reach the top jobs?**

- **Are qualifications something demanded by the industry or the individual?**

The survey for this study demonstrated that women place a higher value on their qualifications than men and that often women complete qualifications as a route into the sector rather than a means of developing skills. It would appear that women, more often than men, use qualifications as a means of validation to affirm their skills and abilities. However, it should be recognised that this is not always the case. The in-depth interviews revealed that attitude and confidence built from years gathering experience in the sector are often just as highly valued.

The male and female outlook on training also differs somewhat. Whilst a high proportion of both had undertaken training relevant to their role this was far more common amongst women (92% compared to 78%). There was general consensus that a large range of training/development options had been useful; industry-specific training being where most consensus lay between male and female leaders. However, more female leaders found interpersonal, leadership, coaching/mentoring and cross-sector opportunities useful than males. When considering training required to progress their career most women noted coaching/mentoring and leadership training and most men noted industry and networking. 34% of female leaders (and a number of the consultation participants) expressed a preference for hands-on coaching rather than 'transmissional' learning[5], whereas only 11% of male leaders felt this type of training would be useful. This difference in preferred training modes is perhaps indicative of the larger amount of formal education and training already undertaken by females in the sector.

The only area in which men and women were unanimous was that they felt no need for gender-specific events/training. They also shared the opinion that the cost of training could prevent them from undertaking any.

Only three quarters of female leaders aspire to remain as leaders in the sector compared to 100% of men. The majority of both male and female leaders described their top job as working as an independent or in a micro business. Both men and women want to focus on the very high

level 'creative visioning' leadership activities: setting the vision, delivering excellence and developing partnerships. This signals a shift away from people development and developing strategy and policy.

An interesting finding of the survey related to the potential of leaders to relocate in order to achieve their top job. 50% of women working in an organisation felt that relocation would be necessary to achieve their ideal position, compared to 67% of men. However, more than three quarters of women felt that the relocation would be possible compared to only two thirds of men. This shows a level of mobility that is somewhat at odds with traditional perceptions that men are more able to relocate than women and with the barrier cited by women of there being too few jobs in the region.

It's clear that the under-representation of women in leadership in the creative and cultural sector is not a simple issue nor does it have a simple cause. The barriers that women experience in getting to the top are as intricately related to personal attributes and circumstance as they are to workplace culture and structural characteristics. However, whereas personal factors affect an individual in much the same way whether male or female, this study has shown the extent to which workplace culture issues can disproportionately affect women.

Fiona Dodd
Liz Hawkes
Fiona Sullivan
TBR and Right Angle Management

headlines

- Only 39% of the creative and cultural sector's workforce is female, compared to a UK average of 46%. This means that there are fewer women in the creative and cultural industries to consider for leadership roles, compared to the economy as a whole.

- Across the creative and cultural sector there are 32,800 female leaders and 82,450 male leaders. This means that for every 1 female leader in the sector there are 2.5 male leaders.

- Compared to their male counterparts, female leaders are more likely to have worked exclusively in the creative and cultural sector; to have high qualifications; and to have worked on a part-time basis. They are generally younger than their male counterparts.

- 23% of businesses (18,890) in the creative and cultural sector have an all female management team, compared to 13% of all businesses across the UK. However, 65% of all creative and cultural businesses have an all male management team, compared to 48% across the UK.

- Despite the fact that there is a much higher proportion of all female managed businesses in the creative and cultural sector compared to the UK as a whole, there are half the number of female executives per firm compared to the UK average - 0.4 compared to 0.8.

- A higher proportion of female executives lead a micro or small business with 86% leading 0-10 employees, compared to 78% of males. Only 7% of female executives lead businesses with 20+ employees, compared to 13% of male executives.

- Women and men are less likely to work together in leading a creative and cultural organisation than across the rest of the economy. The pattern is for men to work with men and women to work with women in the sector.

- Over the last 25 years leadership has become more polarised with the proportion of businesses with a mixed management team declining by half. Projections show that businesses are only going to increase in their polarisation. Following current trends, by 2020 less than 2% of businesses will have a mixed management team.

- The leadership activities most commonly cited by female leaders are, helping to set the vision, developing partnerships/stakeholder relationships and people. Male leaders most commonly choose setting the vision, developing strategy and policy and partnerships/stakeholder relationships.

- The opportunity for part-time work is an important enabler for the female workforce and female leaders. The sector has a slightly below average level of part-time work and some sub-sectors have well below average levels.

- 61% of female leaders have never had a career break and 45% have never had a major caring responsibility. Only 32% of female workers have never done any part-time work.

- An above average proportion of females and a below average proportion of males participate in postgraduate courses in creative and cultural subjects. Across all courses 47% of postgraduates are male, compared to only 40% male on creative and cultural courses.

headlines

- The average level of male participation in cultural leadership postgraduate courses is very low, with only 14% of all participants being male. A much higher proportion of men (33%) participate in continuing professional development (CPD) courses.

- More female than male leaders view further training and development as a requirement for their progression. Most common choices for women are coaching and mentoring and leadership training, while for men it is industry training and networking.

- More female (93%) than male (78%) leaders hold degree or higher level qualifications and more of their qualifications are industry-specific (71% versus 44%). Women leaders generally have a broader range of industry-specific qualifications and more women than men consider their qualifications significant.

- Personal motivation and confidence are felt by a large proportion of female leaders to be important personal factors contributing to career progression. These are followed by networks of contacts and friends and family support. Peer support, high morale, and flexible working hours are also felt to be significant to progress.

- Female leaders feel a critical personal factor that has slowed their progress is their domestic caring responsibilities. A smaller majority feel lack of confidence has also been a barrier and over a third feel lack of contacts has been a factor.

- Two thirds of female leaders feel a lack of permanently funded jobs, lack of management support, and lack of job opportunities in their region has slowed their progress.

- The majority of male leaders do not feel that any of the personal, organisational or sectoral factors have been barriers. However, almost half the men feel that lack of confidence and lack of contacts have played a part in slowing their progress.

- The majority of leaders do not take career breaks, have never had a major caring responsibility, and have done little or no part-time work over the course of their career.

- More female than male leaders indicate that they have further job aspirations and have not yet reached their 'top job'. For more than half of female leaders and two thirds of male leaders, their top job would be to work as an independent freelancer or in a micro business.

- 50% of female leaders (within organisations) feel that relocation would be necessary to achieve their ideal position, compared to 67% of males. However, 77% of female leaders feel that the relocation would be possible compared to 67% of males.

- Only three quarters of female leaders aspire to remain as senior leaders. Nearly a quarter of female leaders want to take a non-leading senior job in an organisation with a wider impact. 100% of male leaders aspire to remain as leaders.

1 introduction

The evidence base relating to leadership issues in the creative and cultural sector can be traced back ten years or more and the concept of the glass ceiling and the obstacles to women's career progression are now well documented.

The perception of feminisation in the sector is accurate in so far as 80% of Britain's librarians and archivists and 75% of the visual arts workforce are female.[6] The issue is not the lack of women in the creative and cultural industries. The issue is the lack of women in positions of seniority.

The 1997 Museum Training Institute's Review of Management Training and Development in the Museums, Galleries and Heritage Sector highlighted common leadership issues such as 'the need to overcome an ad hoc approach to management development'.[7] More recently the 2002 Re:source Renaissance in the Regions report served to highlight the lack of effective leadership and management in the sector.

Research papers and reports have also commented on the subject of gender equality and common problems women face in the workplace. A recent example is the March 2007 Women's Leadership Network report, Gender-related Factors in Career Progression, which found that while women are over-represented in first line management roles they continue to be under-represented at senior management levels and on governing bodies. For example, only three of the 27 National Museum Directors' Conference (NMDC) institutions are headed by women, and a 2003 survey based on theatres found that men made up almost two thirds of boards.[8] More recently the Equality and Human Rights Commission's 2008 Sex and Power[9] report identified that there were fewer women holding top posts in 12 out of the 25 categories measured since the 2007 index.

6 Cliche, D., Mitchell, R, Wiesand, A. (eds.), (2000) Pyramid or Pillars: Unveiling the Status of Women in Arts and Media
   Professions in Europe. ARCultMedia, Bonn
7 Newbery, C. (2003) Leadership Development: A UK Case Study, p.1
8 'Working in the Presentation of Contemporary Visual Arts', p.145
9 Equality and Human Rights Commission (2008) Sex and Power 2008

The Cultural Leadership Programme commisioned TBR and Right Angle Management to conduct this baseline study considering women in leadership positions in the UK's creative and cultural sector in order to promote further dialogue on these issues.

Aims and objectives

The specific aims of the project were to:

- establish a quantitative evidence base to benchmark the current baseline of women in leadership in the creative and cultural sector.

- understand the current state of the sector in relation to gender diversity in leadership.

- identify how leadership is being developed and nurtured and the specific involvement and contribution of women to this.

The objectives were therefore to examine:

- the current employment profile of the sector.

- women leading organisations/creative and cultural businesses and those working independently.

- women in governance positions (i.e. board level).

- participation by women in formal education pathways.

- current participation in leadership programmes.

- perceptions of women senior leaders, mid-career leaders and emerging leaders in the sector.

- views and experiences of existing women senior leaders.

- barriers and enablers to leadership within the sector.

Methodology

The study was undertaken over a period of five months between March and August 2008 and consisted of a programme of quantitative and qualitative research that included:

- Desk research to identify and review relevant literature contributing to the study. This process involved a combination of web-based research and contact with a number of organisations in order to identify and access published documents as well as any internal work or forthcoming evidence pertinent to the study.

- Accessing and analysing key data sources including the Annual Population Survey (APS) in order to obtain data on the creative and cultural workforce and Trends Central Resource[11] (TCR) in order to access information on the management structure of creative and cultural businesses/organisations. Data from the Higher Education Statistics Agency (HESA) was also used to inform the take-up of education within the sector. Data from the Creative & Cultural Skills Footprint 2006 was also used to inform levels of participation in the workforce.[10]

- A UK wide online survey in order to gather specific information on the views, perceptions and aspirations of the creative and cultural workforce and specifically senior leaders within it. The survey covered males and females in order to provide comparative information and was completed by approximately 1,000 individuals. Of these 1,000 responses approximately 800 were useable.

- A programme of 10 in-depth case study interviews with existing and future female senior leaders within the creative and cultural sector in order to gather detailed information

10 Creative & Cultural Skills Footprint 2006. Accessible through: www.creative-choices.co.uk
11 Trends Central Resource (TCR) is the largest longitudinal dataset in the UK on business and captures fundamental information on around 8 million businesses. Accessible through www.tbr.co.uk

on pathways through the sector and experiences during the career.

- Desk research to identify the range of education and training available to develop leadership skills in the creative and cultural sector and a data gathering exercise amongst learning providers to understand participation in leadership courses.

For more detail on the process for developing benchmarks, the online survey and the in-depth interviews please see the appendix section 7.1, page 75.

Definitions

A key element of any research is a clear and shared definition of the variables to be investigated. Over the course of the project a number of definitions were adopted or generated in order to guide the outputs. These are explained below.

Modes of working

In recognition of the fact that many people in the creative and cultural sector do not work as part of hierarchical structures within organisations, the survey was structured and promoted to ensure that it was accessible and relevant to all, whether within or outside organisational structures. The following definitions were adopted:

- **Independent worker:** a freelance worker, an individual, a micro-business.
- **Organisational worker:** someone working as part of a creative or cultural organisation or business structure.

Leadership

The brief for this project included collecting information from those currently leading the sector, as well as those people emerging as leaders or aspiring to leadership roles.

In order to provide research and information on the levels of leadership a key first step was to define what a leader is and develop a method for identifying leaders within the research. This in itself is not a straightforward task, particularly in a sector where the 'level' of employment is not entirely defined by hierarchical job descriptions. Additionally, in this kind of study asking respondents to self-select whether or not they are a leader is not an appropriate approach as people may under or over estimate their contribution to their organisation or to the sector as a whole. For these reasons it was important to determine a method of identifying respondents by a combination of factors that would signify their leadership status. Given the dual modes of working in the sector it was decided that a definition was required that would identify leaders working in organisations and those working independently. The definitions for each are described below.

For those working within organisational structures the following definitions of leaders were agreed:

- **Senior leaders:** chief executives, managing directors, chairs, organisational leads.
- **Mid-career leaders:** senior specialists, senior or board directors, trustees, governors, general or senior managers.
- **Emerging leaders:** those at junior levels but aspiring to the above two categories.

For those that were not within organisational structures (i.e. independents) the following definitions were agreed:

- **Senior leaders:** those who have a national or international impact.
- **Mid-career leaders:** those who have sub-regional, city region or regional impact.
- **Emerging leaders:** those who aspire to sub-regional, city region, regional impact, national or international impact.

However, because the extent of an individual's geographical remit does not necessarily relate to their being a leader, a further step was used in order to identify leaders by the activities they undertake. Those who completed the survey indicating that they contributed the following were defined as leading the development of the sector:

- setting the vision
- building the profile of the sector
- artistic/technical innovation
- developing strategy and policy
- developing partnerships and stakeholder relationships

They were categorised as an existing leader regardless of their geographic remit and impact.

Sector coverage

This report follows the Creative & Cultural Skills Footprint 2006 and breaks the creative and cultural sector into six different sub-sectors for analysis:

- Advertising
- Craft
- Cultural Heritage
- Design
- Music
- Visual, Performing and Literary Arts (VPLA)

For more detailed information on sector coverage please see the appendix section 7.2 page 78.

Structure of the report

The research was undertaken in three stages:

1 Quantitative secondary research to develop a benchmark of the number of women in leadership positions across the sector and to understand participation in leadership training.

2 Quantitative primary research to gather information on the views and perceptions of senior leaders, mid-career leaders and emerging leaders.

3 Qualitative primary research to gather detailed anecdotal information on the experiences of senior leaders, mid-career leaders and emerging leaders.

The main body of the report is structured to reflect these stages:

Sector profile: this section presents key information from the Creative & Cultural Skills Footprint 2006 in order to profile employment within the creative and cultural sector and provide essential contextual information about the working environment.

Baseline position: this section presents data quantifying the number of women in leadership positions across the sector, examining the distribution of male and female employees across the occupational hierarchy and the gender balance of board-level management teams.

Leadership development: this section presents information and data on the provision of and participation in education and training in the creative and cultural sector and cultural leadership training programmes specifically.

Profile and perceptions of leaders: this section presents the results of the online survey and examines the contrasting views and experiences of male and female senior leaders, independent and organisationally based, across the sector. It examines the differing levels of educational attainment, take-up of training, current modes of working, career aspirations and the barriers and enablers of career progression.

Leadership experiences: this section presents results from the in-depth interviews building upon the online survey to provide a more detailed insight into the experiences of female senior leaders, mid-career leaders and emerging leaders.

Appendices: the appendices contain a wide range of data including extended analysis tables, survey and interview tools, and a list of all the tables that appear in this report.

2 sector profile

This section gives an overview of the creative and cultural sector in the UK with details of employment by various socio-economic variables and information on business size, turnover and productivity. It has been compiled using information from the Creative & Cultural Skills Footprint 2006, currently the most comprehensive source of workforce data for the sector.

Key messages

- **Male employees dominate the creative and cultural sector** except in the Cultural Heritage sub-sector. Music and Design in particular have a high level of male participation. In both almost 70% of the workforce is male. Advertising and Visual, Performing and Literary Arts (VPLA) have the same balance of male to female employees. Only Cultural Heritage has more females than males.

- **Only 39% of the creative and cultural workforce is female, compared to a UK average of 46%.** These statistics for overall participation by females in the creative and cultural industries provide some insight into the potential levels of women in leadership roles. They indicate that there are fewer women in the creative industries to consider for leadership roles compared to the economy as a whole. This means that where there are leadership vacancies more than half of the applicants are likely to be men. Fewer women also means there are fewer female role models in general, not just fewer leading role models.

- **The rate of self-employment is significantly higher than average and there is a high proportion of small firms.** This should mean that there is a high level of opportunity for women to lead and manage their own businesses as it demonstrates that there is plenty of scope for entrepreneurship and business start-up.

- **The opportunity for part-time work is an important enabler for the female workforce.** The Labour Force Survey 2007 shows that across the economy 42% of women work part-time compared to 18% of men. Further, 18% of women in 'corporate management' positions work part-time compared to only 3% of men. The sector has a slightly below average level of part-time work and some sub-sectors are significantly below average. Very little part-time work is undertaken in Advertising or Design for example. This is likely to have a significant impact on the opportunity for women to participate and lead in the creative and cultural sector.

Sector overview

- There are 542,470 people in the creative and cultural workforce (i.e. people whose main paid occupation falls within the Creative & Cultural Skills Footprint). 41% of this workforce is self-employed.

- 61% of the workforce is male; this is higher than the total UK average where the male majority is 54%.

- 95% of the sector workforce is white. This varies little by sub-sector: the lowest proportion is 93.5% in Advertising; a figure only slightly higher than the UK average of 93%.

- The workforce is comparatively young. 56% of sector workers are under 40, compared to 51% of the overall UK workforce. Over 25% are under 30.

- An average of 5.4% of the workforce has a disability.

- An average of 77% of the workforce is employed on a full-time basis. This does vary, with as few as 12% of employees working part-time in Advertising and Design.

- 94% of creative and cultural businesses employ 9 people or fewer.

- The sector contributes 3.7% of Gross Value Added (GVA) to the UK economy.

- Productivity in the sector is just above average. GVA per head is currently running at £34,940 compared to a UK average of £33,374.

- The largest sub-sector is Visual, Performing and Literary Arts (VPLA) which accounts for 186,580 people (34% of the total). It is closely followed by Design with 180,510 people (33%).

- 31% of the creative and cultural workforce is located in London with London accounting for 14% of the total UK workforce.

- The only northern region with a substantial proportion of creative and cultural sector workers is the North West, which with 9% of the workforce has the third largest proportion. By contrast the North East has less than 4% of the total creative and cultural workforce.

- The Creative & Cultural Skills Footprint does not currently include information on the Craft workforce. They have commented broadly on the difficulties in developing data on this sector. Further information can be found in the appendix section 7.2, page 78.

The following tables present key information on the structure of the sector levels of male and female participation. More detail and additional tables can be found in the appendix section 7.3, page 78.

Table 1: Creative and cultural sector employment by sub-sector

Sub-sector	Employment	Proportion
VPLA	186,580	34.4%
Visual	*32,160*	
Performing	*84,470*	
Literary	*68,900*	
Agencies/Organisations	*1,050*	
Design	180,510	33.3%
Music	95,010	17.5%
Cultural Heritage	53,810	9.9%
Advertising	26,560	4.9%
Creative and cultural sector	**542,470**	**100%**

Source: APS 2004, (Ref: 2006-W13/S0)

Table 2: Businesses by employment size[12]

Creative Sub-sector	Specified Employment Size Bands									Total
	0-4	5-9	10-19	20-49	50-99	100-249	250-499	500-999	1,000 +	
Design	13,190	1,025	390	140	35	20	5	-	-	14,805
Cultural Heritage	810	275	170	105	30	25	10	10	5	1,430
Advertising	35	50	60	120	60	40	30	5	-	395
VPLA	24,780	1,945	630	285	85	50	10	5	5	27,790
Music	13,805	2,345	920	425	115	55	20	20	5	17,725
Creative and cultural sector	**52,620**	**5,640**	**2,170**	**1,075**	**325**	**190**	**75**	**40**	**15**	**62,145**

Source: Creative & Cultural Skills Footprint 2006 (Ref: 2006-W15/S1)

Table 1 shows the employment footprint for the creative and cultural sector in the UK. It shows that employment is largely driven by two sub-sectors: Visual, Performing and Literary Arts (VPLA) which employs 186,580 (34% of the total) and Design which employs 180,510 (33%). The smallest sub-sector is Advertising, employing 26,860 (4.9%)

Table 2 shows that almost 85% of creative and cultural businesses employ less than five people. Music and Advertising have the most large businesses: Music has 45 firms employing more than 250 people and Advertising has 35 firms employing more than 250 people. By comparison Design has only five businesses employing such large numbers of staff.

[12] The figures in this table are taken from Creative & Cultural Skills Footprint 2006 and therefore may differ from the figures available from other sources such as the MLA Digest, Museums Association and DCMS estimates

Table 3: Employment and self-employment by sub-sector

Sub-sector	Employed	Self-employed	% Employed	% Self-employed
Advertising	22,480	4,080	85%	15%
Cultural Heritage	50,000	3,810	93%	7%
Design	119,810	60,700	66%	34%
Music	50,350	44,660	53%	47%
VPLA	76,720	109,850	41%	59%
Visual	*12,010*	*20,150*	*37%*	*63%*
Performing	*37,360*	*46,840*	*45%*	*55%*
Literary	*26,200*	*42,700*	*38%*	*62%*
Agencies/Orgs	*890*	*160*	*85%*	*15%*
Creative and cultural sector	**319,370**	**223,110**	**59%**	**41%**
UK Total	**23,389,020**	**3,270,540**	**88%**	**12%**

Source: Creative & Cultural Skills Footprint 2006 (Ref: W2/S5)

Table 3 shows the balance of employment and self-employment across each sub-sector. There is significant variance between each. Visual, Performing and Literary Arts (VPLA) has the highest level with almost 60% of the workforce being self-employed.

Levels of self-employment greatly exceed the levels across the economy as a whole, where only 12% are self-employed. Cultural Heritage has the lowest level of self-employment (7%) though this is not surprising given the nature of activity in the sector (i.e. work tends to be in museums, institutions and organisations rather than independent which does not lend itself to self-employment).

Table 4: Gender of workforce

Sub-sector	Male	Female	% Male	% Female
Advertising	14,390	12,170	54%	46%
Cultural Heritage	25,710	28,100	48%	52%
Design	122,950	57,560	68%	32%
Music	65,160	29,850	69%	31%
VPLA	101,530	85,050	54%	46%
Visual	*16,050*	*16,110*	*50%*	*50%*
Performing	*49,470*	*35,000*	*59%*	*41%*
Literary	*35,350*	*33,370*	*52%*	*48%*
Agencies/Orgs	*480*	*570*	*46%*	*54%*
Creative and cultural sector	**329,750**	**212,720**	**61%**	**39%**
UK Total	**14,525,100**	**2,134,460**	**54%**	**46%**

Source: Creative & Cultural Skills Footprint 2006 (Ref: 2006 W13/S5)

Table 4 shows that workers across the sector are split 61% male and 39% female. Across the whole UK economy a larger proportion of workers are female (46%). This balance varies by sub-sector ranging from 52% female in Cultural Heritage to 31% female in Music.

It is of note that two of the sub-sectors with the highest proportion of female workers (Cultural Heritage and Advertising) are also the two with the lowest levels of self-employment (see Table 3). This may reflect low levels of entrepreneurship among women in these sectors or result from the mode of working or size of institutions. For example, in Cultural Heritage employment within an organisation or institution is more common than freelancing.

3 baseline position

This section presents data quantifying the number of women in leadership positions across the sector. It examines the distribution of male and female employees across the occupational hierarchy and the gender balance of board-level management teams.

Key messages

- **There are significantly fewer female than male executives and directors in the creative and cultural industries.** Across the sector there are 32,800 female senior leaders and 82,450 male senior leaders. This means that for every 1 female leader in the sector there are 2.5 male.

- **Just over one third of creative and cultural businesses (28,740) have female senior leaders;** 18,890 businesses across the sector are led by an all female management team; and a further 9,850 businesses have a mixed gender management team.

- **23% of businesses in the creative and cultural sector have an all female management team** compared to 13% of all businesses across the UK. However, 65% of all creative and cultural businesses have an all male management team compared to 48% across the UK.

- **Fewer women take up senior management positions across the creative and cultural sector.** More women undertake elementary roles and where they do have management roles those tend to be mid-tier.

- **Music and Advertising are particularly difficult sectors for women to lead in.** In Music only 20% of businesses have any form of female representation on the management team and only 10% have an all female team. 25% of Advertising businesses have female representation on the management team and

14% have an all female team. While in Music this could be due to a smaller pool of females in the workforce, Advertising demonstrates that a high proportion of female employees does not necessarily equate to a high proportion of female executives.

- **There are half the number of female executives per firm compared of the UK average** - 0.4 compared to 0.8. This is despite the fact that there is a much higher proportion of all female managed businesses in the creative and cultural sector compared to the UK as a whole.

- **Women and men are less likely to work together in leading a creative or cultural organisation** than across the rest of the economy. The pattern for the most part is for men to work with men and women to work with women. It's very rare to have a mixed management team where women are in the majority. The Design sub-sector has the highest incidence of businesses led by a mixed team.

- **Only 7% of female executives lead businesses with 20+ employees** compared to 13% of male executives. A higher proportion of female executives lead a micro or small business with 86% leading 0-10 employees compared to 78% of males.

- **Businesses with a mixed management team tend to be larger.** The majority of single gender management teams (or those with an even split of men and women) tend to run small businesses. Where the team is mixed, with an uneven split of men and women, there appears to be more scope to manage a larger business.

- **Over the last 25 years leadership has become more polarised** with the proportion of businesses with a mixed management team declining by half. Projections show that businesses are only going to increase in their polarisation. Following current trends, by 2020 less than 2% of businesses will have a mixed management team.

3.1 | The occupational hierarchy

One method of analysing the proportion of leaders in the workforce is to consider the distribution of employees by Standard Occupational Classification (SOC). SOCs demonstrate the level at which individuals are working in an occupational hierarchy which splits roles into non-elementary and elementary and runs from high-level managing and leading occupations at SOC11 to low-level at SOC92. **Table 5** (opposite) considers the proportion of men and women in different occupations across all sectors in the UK compared to the creative and cultural sector.

Across all sectors in the two high-level management positions (corporate managers and managers and proprietors) only 31% and 41% of the workforce is female. This is slightly different to the creative and cultural sector where there is a slightly higher level of female corporate managers (38% compared to 31%) and indeed slightly more female managers and proprietors than male.

There is a far higher proportion of females in elementary roles in the creative and cultural sector compared to the average for all sectors. Across the economy women make up almost

Table 5: Gender balance across occupations

Standard Occupational Classification	% Male All Sectors	% Female All Sectors	% Male Creative and Cultural	% Female Creative and Cultural
11 Corporate Managers	69%	31%	62%	38%
12 Managers and Proprietors	59%	41%	46%	54%
21 Science/Tech Professionals	89%	11%	89%	11%
22 Health Professionals	54%	46%	-	-
23 Teaching/Research Prof.	33%	67%	39%	61%
24 Business/Public service Prof.	62%	38%	36%	64%
31 Science/Tech Associate Prof.	81%	19%	-	-
32 Health Associate Prof.	16%	84%	-	-
33 Protective Service	79%	21%	-	-
34 Culture/Media/Sport	60%	40%	59%	41%
35 Bus/Public Serv. Assoc Prof.	54%	46%	47%	53%
Non Elementary	**57%**	**43%**	**57%**	**43%**
41 Administrative Occupations	25%	75%	16%	84%
42 Secretarial and Related Skills	2%	98%	0%	100%
51 Skilled Agricultural Trades	89%	11%	100%	0%
52 Skilled Metal/Elec Trades	100%	0%	100%	0%
53 Skilled Construct. Trades	99%	1%	100%	0%
54 Other Skilled Trades	68%	32%	59%	41%
61 Caring Personal Service Skills	11%	89%	-	-
62 Leisure/Oth Pers Serv Skills	31%	69%	49%	51%
71 Sales Occupations	32%	68%	51%	49%
72 Customer Service Occupations	34%	66%	46%	54%
81 Process, Plant and Mach Ops	81%	19%	0%	100%
82 Transport Drivers and Ops	96%	4%	100%	0%
91 Elementary: Trades/Plant/Stor	87%	13%	100%	0%
92 Elementary: Admin/Service	43%	57%	30%	70%
Elementary	**50%**	**50%**	**33%**	**67%**

100% of the workforce in secretarial and related occupations and almost 90% in caring personal service occupations. They also make up a high proportion of administrative occupations and customer service occupations.

The distribution of employees across the hierarchy shows that 18% of the creative and cultural workforce is in top-level 'corporate management' occupations. 14% of the female creative and cultural workforce is employed in a corporate or senior management position compared to 20% of the male. However, moving down the hierarchy more women than men are employed in the middle-tier management positions and a far greater proportion of females are employed in elementary roles. See Table 37 on page 82 of the appendix for more detail.

Unfortunately the figures available from the Annual Population Survey (APS) to describe the occupational roles are something of a 'black-box'. As noted above, the SOC system classifies occupations in a hierarchical format which is well suited to the corporate world where an individual's position in the hierarchy is the common method of self-reference. However, in the creative and cultural sector, art form or activity is more often the pre-eminent mode of self-reference. For example, someone leading a craft business would be more likely to describe themselves as a designer-maker than a managing director. Therefore the majority of employees are classified as being in a cultural, media or sport occupation. While this is unsurprising it is unhelpful because it does not reflect the level at which someone is working in terms of seniority. It is likely that in Table 5 (and Table 37 on page 82) the employees in cultural, media or sport

occupations include people who are leaders but have been placed in this occupational category because of their art form activity rather than appearing in corporate management category because of their role as the leader of a business or organisation.

It is problematic that the SOC system creates a situation where information on leaders is hidden in these statistics because it results in an underestimation of the number of women and men in leadership positions. In order to make a more robust estimate of the number of women leading in the sector it is therefore necessary to take a more industry or business focussed approach that looks directly at people leading arts businesses or organisations.

3.2 | Leading and managing businesses

In order to understand how many women there are in leadership positions and how many businesses are female led it is necessary first to develop an understanding of the structure of leadership in the sector. To do this, this section presents an analysis of data from Trends Central Resource (TCR). TCR provides an invaluable insight into the board structure of organisations allowing for the identification and quantification of female and male participation. Through this a figure for the average number of female senior leaders per business/organisation can be determined. This can be applied to the Creative & Cultural Skills Footprint figures for the number of businesses in the sector in order to estimate the number of women in leadership positions.

Table 6: Number of executives and directors in creative and cultural industries

Sub-sector	Firms	Female Execs	% Female Execs	Male Execs	% Male Execs	Total Execs
Advertising	15,701	4,389	20%	17,138	80%	21,527
Craft	1,740	605	26%	1,690	74%	2,295
Cultural Heritage	4,323	2,613	38%	4,332	62%	6,945
Design	2,230	1,321	45%	1,595	55%	2,916
Music	1,201	258	15%	1,487	85%	1,745
VPLA	13,862	6,272	32%	13,131	68%	19,403
Creative and cultural industries	**39,057**	**15,458**	**28%**	**39,373**	**72%**	**54,831**

Source: TCR 2007 TBR Ref: W14/S3

Male and female executives

This section examines the management structure of a sample of approximately. 40,000 creative businesses looking particularly at the number of men and women in executive positions. Specifically those undertaking the following roles:

- Chair
- Director
- Managing Director
- Chief Executive
- Partner
- Proprietor
- Manager

Table 6 (above) demonstrates that across the creative and cultural industries almost three quarters of executives are male. This does vary within each sub-sector. Design and Visual, Performing and Literary Arts (VPLA) both have a higher proportion of female executives or directors (both 30%) while Music shows far fewer (15%).

Comparing these results with the proportion of male and female employees shows that Design has a remarkably comparable level of male and female employees and executives (61:39 male: female employees against 72:28 executives)[13]. Interestingly, Cultural Heritage, which is the only sector with more female employees than male, does not have the largest proportion of female executives.

These figures demonstrate that high levels of female participation in the workforce do not necessarily lead to high levels of female leadership. The largest gap between employees and executives is in Advertising where 46% of the workforce is female (the second highest proportion across sub-sectors) but only 20% of executives. Design presents an interesting case as it is the only sub-sector where the proportion of female executives leading businesses is higher than the proportion of females in the workforce.

Table 7: Gender balance of management teams by sub-sector

Sub-sector	Firms	All Execs Female	More than 50% of Execs Female	Exactly 50% of Execs Female	Less than 50% of Execs Female	All Execs Male	Female Execs per Firm
Advertising	15,700	14%	0%	9%	2%	74%	0.3
Craft	1,740	21%	1%	8%	2%	67%	0.3
Cultural Heritage	4,320	37%	1%	8%	5%	49%	0.6
Design	2,230	41%	1%	12%	2%	45%	0.6
Music	1,200	10%	0%	5%	5%	80%	0.2
Visual, Performing and Literary Arts	13,860	27%	1%	6%	3%	62%	0.5
Creative and cultural industries	**39,060**	**23%**	**1%**	**8%**	**3%**	**65%**	**0.4**
UK Total		**13%**	**4%**	**21%**	**14%**	**48%**	**0.8**

TBR 2008 Ref: W14/S1

The gender balance of management teams

Table 7 shows how management teams are split by gender for each of the creative and cultural sub-sectors and it identifies the proportion of businesses that have a mixed or single gender management team.

Across the sector almost a quarter of businesses have an all female management team and two thirds have an all male team. The Design and Cultural Heritage sub-sectors have a particularly high percentage of firms with all female executive teams (41% and 37% respectively). This compares to only 10% in the Music sub-sector. In Music 81% of firms are managed solely by men while in Advertising 14% of firms have all male management teams. Only 12% of businesses have a mixed management team and only 1% have a mixed team where more than 50% of the executives are women. The average number of female executives per firm across the sector is 0.4, dropping to 0.2 in Music and rising to 0.6 in Cultural Heritage and Design.

It is important to look at these levels of female leadership in the context of the wider economy in order to highlight areas of comparative strength and weakness. As shown in Table 7 only 13% of UK firms have all female executive teams. This is much lower than in the creative and cultural sector where 23% of firms have an all female executive team. In comparison 48% of UK firms have all male executive teams, whereas this proportion is 65% in the creative and cultural sector. In total, a third of UK of firms have a mixed management team. This is a stark contrast to the creative and cultural sector where only 12% of management teams are mixed.

Despite there being a higher proportion of all female teams it is clear that there are far fewer women in executive positions in the creative and cultural sector compared to the economy as a whole. Across the UK as a whole there is an average of 0.8 female executives per firm compared to 0.4 in the creative and cultural

sector. Results follow relatively similar patterns across all regions and nations for both UK firms and for the creative and cultural sector.

Sub-sector and geographic breakdown

The following section considers each sub-sector across the UK summarising any key features or differences to the creative and cultural sector average. Tables for each sub-sector can be found in the appendix section 7.5, page 86.

Advertising

In total 25% of firms have at least some form of female representation on their executive team, with all female management teams making up 14% of all advertising firms. A large majority of firms have all male management teams (74%). On average there are 0.3 female executives per advertising firm in the UK. Results vary across regions. For example, Scotland has a slightly higher percentage of firms with all female executives (18%).

Craft

In total 32% of firms have at least some form of female representation on their executive team, with all female management teams making up 21% of all craft firms. The majority of firms have all male management teams (67%). On average there are 0.3 female executives per craft firm in the UK. Results vary across regions. For example, in the West Midlands only 11% of craft firms have all female management teams whereas in the South West this proportion is much higher at 29%. In Scotland just over half the craft firms have all male management teams (55%) and in the East of England this proportion is higher still at 75%.

Cultural Heritage

In total 51% of firms have at least some form of female representation on their executive team, with all female management teams making up 37% of all cultural heritage firms. Nearly half of all firms (49%) have all male management teams, although this is lower than for other sub sectors in the creative and cultural sector. Cultural heritage firms have 0.6 female executives per firm in the UK - this is slightly higher than the majority of the other creative and cultural sub-sectors. Results vary across regions. For example, in the North East 53% of cultural heritage firms have all female management teams compared to 27% in London. In the East Midlands 39% of cultural heritage firms have all male management teams compared to 58% in London.

Design

In total 56% of firms have at least some form of female representation on their executive team, with all female management teams making up a relatively high 41% of all design firms. Quite a large proportion of firms have all male management teams (45%) although this is lower than in other sub-sectors in the creative and cultural sector. On average there are 0.6 female executives per design firm in the UK. Again this is slightly higher than for other sub-sectors in the creative and cultural sector. Results vary across regions. For example in Wales over half of design firms (59%) have all female management teams compared to 36% in the North West and the West Midlands. In Wales only 27% of design firms have all male management teams compared to a far higher 51% and 50% respectively in London and the East Midlands.

Table 8: Businesses by employment size-band

Sub-sector	0-4	5-9	10-19	20-49	50+
All Execs are Women	86%	10%	3%	1%	0%
All Execs are Men	77%	13%	5%	3%	2%
More than 50% of Execs are Women	39%	27%	18%	8%	7%
Exactly 50% of Execs are Women	73%	15%	7%	3%	1%
Less than 50% of Execs are Women	25%	20%	19%	19%	18%

Source: TCR 2007, TBR (Ref: W15/S3)

Music

In total 20% of firms have at least some form of female representation on their executive team with all female management teams making up only 10% of all music firms. The majority of music firms have all male management teams (80%). On average there are only 0.2 female executives per music firm in the UK. This is relatively low compared to the other creative and cultural sub-sectors. Results vary across regions. For example, in the North East only 5% of music firms have all female management teams compared to 13% in the South West. In the East of England a massive 90% of music firms have all male management teams. In London the number of female executives per firm is slightly higher than for other regions (0.3).

Visual, Performing and Literary Arts (VPLA)

In total 37% of firms have at least some form of female representation on their executive team with all female management teams making up a relatively large 27% of all VPLA firms. The majority (62%) of VPLA firms have all male management teams. On average there are 0.5 female executives per VPLA firm in the UK. Again this is at the higher end of the scale in comparison to some of the other creative and cultural sub-sectors. Results vary across regions.

For example, in Northern Ireland 24% of VPLA firms have all female management teams compared to 30% in the South West and Scotland. In Scotland 58% of VPLA firms have all male management teams compared to 68% in the East Midlands.

Business characteristics

Table 8 shows the distribution of businesses in the sample of 40,000 by the size of business in terms of number of employees and the type of management team. 86% of businesses that are managed by an all female executive team have 0-4 employees (i.e. a sole trader or employing 1-4 people).

Fewer businesses in the 0-4 bracket are managed by all male teams and there tend to be more all-male managed businesses of a larger size. However, the difference in the larger brackets is only by 1% or 2% in each size-band. Businesses that are managed by 50:50 male:female management teams follow a similar trend to all male managed businesses, with slightly more being large.

There are, however, significant differences in teams with a disproportionate balance of male

Table 9: Projected management structure of businesses

Year	100% of Execs are Female	More than 50% of Execs are Female	Exactly 50% of Execs are Female	Less than 50% of Execs are Female	100% of Execs are Male
2010	24.9%	0.7%	2.6%	1.0%	70.8%
2015	25.7%	0.6%	1.6%	0.5%	71.5%
2020	26.3%	0.6%	0.9%	0.2%	72.0%

Source: TCR 2007, TBR (Ref: W15/S2)

and female executives. Businesses are dispersed across size-bands, particularly in teams with less than 50% of female executives. Mixed management teams with a gender imbalance are much less likely to manage micro businesses. Where fewer than 50% of the executives are female only 25% of businesses are this size; 39% where teams have more than 50% female executives. Businesses with imbalanced mixed management teams are more likely to run a large business than businesses led by either an all male or all female management team.

Almost three quarters of female executives are leading businesses with 0-4 employees compared to just under two thirds of male executives[14]. While the remaining size-bands show similar proportions of male and female executives it's clear that as the businesses get larger so the involvement of female executives reduces.

The profile of management teams has changed somewhat over the last 25 years[15]. The level of mixed teams has dropped by just over half, from 18% of those started in 1980 to 8% of those started in 2006. Businesses have progressively become more polarised over time with an increasingly higher proportion of businesses being all female. The number of all male

businesses peaked in 2003 when 70% of all new firms were in this category. The proportion has been unsteady since. Whilst all other categories have recorded some variation, the proportion of businesses where more than 50% of executives are women has remained relatively constant, only rising above 1% in 1985.

Table 9 shows the projected management structure of businesses over the next 10 years. Following the trends demonstrated since 1995 businesses will continue to become more polarised with fewer and fewer having a mixed management team of any description.

3.3 | Women in leadership

By bringing together this data on leadership with the labour market information developed by the Creative & Cultural Skills Footprint 2006 it is possible to generate a benchmark figure for the number of women in leadership positions and number of businesses led by women.

Using figures for the average number of female and male senior leaders per firm and Creative & Cultural Skills data for the number of firms in the Footprint, **Table 10** (overleaf) presents estimates for the total number of men and women in

14 See Table 39 in the appendix, page 85
15 See Table 40 in the appendix, page 86

Table 10: Number of men and women in leadership positions

Sub-sector	Female	Male	Total	% Female	% Male
Advertising	110	430	540	20%	80%
Craft	6,620	19,530	26,150	25%	75%
Cultural Heritage	910	1,500	2,410	38%	62%
Design	8,740	10,450	19,190	46%	54%
Music	3,830	22,250	26,080	15%	85%
VPLA	12,590	25,600	38,190	33%	67%
Visual	*2,380*	*4,050*	*6,430*	*37%*	*63%*
Performing	*5,180*	*12,470*	*17,650*	*29%*	*71%*
Literary	*4,940*	*8,960*	*13,900*	*36%*	*64%*
Agencies/Orgs	*80*	*120*	*210*	*38%*	*57%*
Creative and cultural industries	**32,800**	**82,450**	**115,250**	**28%**	**72%**

Source: TBR 2008 (Ref:W14/S4)

leadership positions across the creative and cultural sector in the UK. It is important to note here that there is currently no robust estimate for the number of craft businesses in the UK. Creative & Cultural Skills are in the process of undertaking research to determine the number of craft businesses and current estimates are in the region of 20,000. This figure has been used here to develop estimates for the number of women and men leading in the sector but should be treated with caution.

There are an estimated 32,800 female senior leaders in the sector, compared to 82,450 male senior leaders. This constitutes a balance of 72% male to 28% female leaders.

Demographic information[16] on senior leaders is available in the appendix in Tables 41- 43 on pages 84 to 85. However in summary:

- **While the age profile of the creative and cultural sector is young, the majority of senior leaders, both male and female, are in the 46-65 age bracket.**

- **Cultural diversity is limited in the creative and cultural sector. There is a higher than average rate of participation by those of a White ethnic background. Asian or Asian British is the most represented of the Black, Asian and Minority Ethnic groups.**

- **There are fewer than 10,000 people with a disability working in a leadership position in the creative and cultural sector.**

Table 11 and **Table 12** (opposite) consider the estimates by sub-sector and size-band for the number of women and men in leadership positions. They demonstrate a reduction in the number of female senior leaders in larger businesses.

[16] In order to determine these demographic information figures Creative & Cultural Skills Footprint statistics have been applied to the estimated total number of male and female leaders.

Table 11: Number of women in leadership positions by size-band

Sub-sector	0-4	5-9	10-19	20-49	50-99	100+	Total
Advertising	10	20	20	40	30	30	110
Craft	5,470	640	240	100	40	40	6,620
Cultural Heritage	450	210	170	80	30	50	910
Design	8,220	510	150	60	10	10	8,740
Music	2,260	660	330	190	60	30	3,830
VPLA	9,660	1,240	530	240	100	100	12,590
Visual	*1,830*	*230*	*100*	*50*	*20*	*20*	*2,380*
Performing	*3,980*	*510*	*220*	*100*	*40*	*40*	*5,180*
Literary	*3,790*	*490*	*210*	*90*	*40*	*40*	*4,940*
Agencies/Orgs	***	***	***	***	***	***	*80*
Creative and Cultural industries	**26,080**	**3,280**	**1,430**	**720**	**260**	**260**	**32,800**

Source: TBR 2008 (Ref:W14/S4) *Figures suppressed due to size.

Table 12: Number of men in leadership positions by size-band

Sub-sector	0-4	5-9	10-19	20-49	50-99	100+	Total
Advertising	30	60	100	270	160	230	450
Craft	14,470	1,930	1,000	600	240	220	20,180
Cultural Heritage	710	290	350	270	80	150	1,550
Design	7,740	970	510	240	80	50	10,800
Music	14,650	3,230	1,530	990	370	330	23,000
VPLA	20,200	2,250	1,180	740	270	240	26,460
Visual	*3,190*	*360*	*190*	*120*	*40*	*40*	*4,180*
Performing	*9,840*	*1,100*	*570*	*360*	*130*	*120*	*12,890*
Literary	*7,070*	*790*	*410*	*260*	*90*	*80*	*9,260*
Agencies/Orgs	***	***	***	***	***	***	*130*
Creative and cultural industries	**57,790**	**8,730**	**4,670**	**3,110**	**1,200**	**1,230**	**82,450**

Source: TBR 2008 (Ref:W14/S4) *Figures suppressed due to size

Table 13: Number of businesses by management structure

Sector	All Execs are Women	More than 50% of Execs are Women	Exactly 50% of Execs are Women	Less than 50% of Execs are Women	All Execs are Men
Advertising	50	-	40	10	300
Craft	3,940	260	1,730	400	13,640
Cultural Heritage	500	20	120	70	710
Design	5,700	190	1,920	290	6,780
Music	1,660	-	960	880	14,430
Visual, Performing and Literary Arts	7,040	360	1,800	820	17,540
Creative and cultural industries	**18,890**	**820**	**6,570**	**2,460**	**53,400**

Source: TBR 2008 (Ref:W14/S4)

Table 13 shows the number of businesses across the sector and their management structures. There are just under 19,000 businesses that have an all female management team and 53,000 that have an all male team. Just over 10,000 businesses have a mixed management team.

4 leadership development

This section presents information on the provision of and participation in education and training in the creative and cultural sector and cultural leadership training programmes specifically.

Key messages

- **More females than males participate in education and training in the creative and cultural sector in all sub-sectors except Music.** In Cultural Heritage and Craft in particular the level of female participation, particularly at postgraduate level, is significantly higher than the national average.

- **The average level of male participation in cultural leadership postgraduate courses is very low** with only 14% of all participants in this sample of courses being male. A much higher proportion of men (33%) participate in continuing professional development (CPD) courses.

- **Lower levels of female participation in music courses reflect the low level of female participation in the sector.** Similarly high levels of female participation in cultural heritage courses reflect the higher proportion of females in this sector.

- **A below average proportion of males participate in postgraduate courses in creative and cultural subjects.** Across all courses 47% of postgraduates are male compared to only 40% on creative and cultural courses.

- **More females than males are participating in leadership courses and gaining qualifications in the sector. However, this doesn't translate to the workforce.**

Table 14: Education vs workforce participation

Variable	Male	Female
Creative and Cultural students	39%	61%
Creative and Cultural post grads	40%	60%
Cultural Leadership students	26%	74%
Employees	61%	39%
Executives	72%	28%
Executive teams with a female presence	65%	35%

Table 15: Participation in all HE and postgraduate courses

Data	Total Students	Female Students	Male Students	Total post grad	Female post grad	Male post grad
Craft	2,790	77%	23%	210	64%	36%
Cultural Heritage	700	76%	24%	570	77%	23%
Music	28,150	41%	59%	4,190	46%	54%
VPLA	69,230	68%	32%	8,480	65%	35%
Creative and Cultural	**100,870**	**61%**	**39%**	**13,450**	**60%**	**40%**
All Courses	**2,362,810**	**57%**	**43%**	**559,390**	**53%**	**47%**

Source: HESA 2006/07 (Ref: W11/S5)

Participation in formal education pathways

In order to understand participation in formal education data from the Higher Education Statistics Agency (HESA) was analysed. Information is reported to HESA by subject code rather than by course title therefore codes have been grouped together to reflect the creative and cultural sub-sectors this report focuses on.

Table 15 (above) shows the balance of all male and female students studying Higher Education (HE) courses and those studying postgraduate courses in the academic year 2006/07. Across creative and cultural courses there is a 60:40 split of female:male participation, which is reflected at postgraduate level.

Considering total participation, the difference between creative and cultural and all courses is small with the gender balance being 57:43 female:male for all students and 61:39 for creative and cultural courses. However, at postgraduate level the difference is slightly more pronounced with 53% of all students being female, compared to 60% on creative and cultural courses.

Table 16: Summary of cultural leadership courses

Type	Creative/ Cultural Leadership	Arts Management	Arts-related Leadership Management	Total
Continuing Professional Development (CPD)	21	6	3	30
Master of Arts/Master of Sciences (MA/MSc)	22	25	36	83
All other HE and vocational qualifications (e.g. Foundation Degree, BTEC, etc)		13	8	21
Postgraduate Certificate, Postgraduate Diploma	6	7	15	28
Total	**49**	**51**	**63**	**163**

Source: TBR 2008 (Ref: W6/S4)

Though the margins are small these figures show that an above average proportion of females and a below average proportion of males participate in postgraduate courses in creative and cultural subjects. Across all courses 47% of postgraduates are male compared to only 40% on creative and cultural courses.

Across sub-sectors participation at postgraduate level tends to echo the participation level across all courses with the majority of students being female in all except music. Music is the only sub-sector to have a rate of female participation that is below the average for all courses. At 77%, female participation in postgraduate cultural heritage courses is significantly higher compared to the average for the sector, each sub-sector, and all courses.

Cultural leadership courses

Through a process of desk research a total of 49 creative and cultural leadership training programmes were identified and a further 114 arts management or related arts leadership courses.

It is interesting to note here the relatively small number of courses that are available as a postgraduate certificate or diploma - only six out of the cultural leadership courses and 28 overall.

Unfortunately, due to the way in which data on participation is reported to the Higher Education Statistics Agency (HESA), it is not possible to access data on participation in these courses from one single source. Therefore information on participation was requested from the 49 institutions and organisations delivering cultural leadership training programmes.[17]

Table 17 (overleaf) shows the number of participants and the balance of female:male participation in the Continuing Professional Development (CPD) courses for which providers returned information. The total CPD distribution was slightly lower than the creative and cultural average demonstrated in Table 15 (opposite) with 67% female and 33% male. However, there are some programmes such as SINTO's[18] Next Generation, the Museum, Libraries and Archive Council, North West's Rising Stars Management Programme, and Creative People's Essentials of Arts Management course which have in excess of 80% female participation.

[17] For technical reasons information was not collected for Arts Management programmes.
[18] The information partnership for South Yorkshire and North Derbyshire.

Table 17: Participation in cultural leadership courses - CPD

Institution	Course	Total Participants	% Female	% Male
SINTO	Next Generation	23	91%	9%
SINTO	Next Generation	23	91%	9%
MLA North West	Rising Stars Management Development	18	83%	17%
MLA North West	Rising Stars Management Development	29	83%	17%
Creative People	Essentials of Arts Management	16	81%	19%
University of Exeter and Culture South West	Creating Cultural Leadership South West	24	67%	33%
Sainsbury Centre for Visual Arts, UEA	The Museum Leadership Programme	16	63%	38%
Oxford Brookes University	Arts Management CPD: Communicating the Vision	10	60%	40%
Morley College	Cross Art form Practice: Music Leaders Certificate	7	57%	43%
Cultural Leadership Programme	Leadership Development Days	90	51%	49%
The Clore Leadership Programme	Clore Leadership Programme - Fellowship	29	48%	52%
Total CPD		**285**	**67%**	**33%**

Source: TBR 2008 (Ref: W6/S3)

Table 18: Participation in cultural leadership courses - MA/MSc

Institution	Course	Total Participants	% Female	% Male
City University London	MA Culture, Policy and Management	47	100%	0%
Chester University	MA Creative and Cultural Management	7	100%	0%
London (University of the Arts)	MA Enterprise and Management for the Creative Arts	48	79%	21%
Sheffield Hallam University	MSc Cultural Policy and Management	8	75%	25%
Portsmouth University	MA Creative and Cultural Leadership	4	75%	25%
Leeds University	MA Culture, Creativity and Enterprise	13	69%	31%
Northumbria University	MA Cultural Management	16	69%	31%

Source: TBR 2008 (Ref: W6/S3)

Only one programme, the Clore Leadership Programme Fellowship, has a slight majority of male participation. The Cultural Leadership Programme's Leadership Development Days also has close to 50:50 participation.

Table 18 considers the number of participants and the balance of female:male participation in the postgraduate courses for which providers returned information. The overall figure is a stark contrast to the average postgraduate female:male balance for both creative and cultural courses and all courses. Overall only 15% of participants in cultural leadership postgraduate courses are male.

The gender balance does vary across each course. The programmes delivered by City University and Chester University had no male participants. Northumbria and Leeds Universities programmes had an approximate 70:30 female:male split - similar to the averages shown in Table 15 on page 44.

The Cultural Leadership MA delivered by City University is not included in the table above as it is a women only course. However, the University did provide participation information. When this baseline study was compiled 15 women were participating in the course.

5 profile and perceptions of leaders

This section examines the contrasting views and experiences of male and female senior leaders across the sector. It looks at the differing levels of educational attainment, take-up of training, current modes of working, career aspirations and the barriers and enablers of career progression.

Key messages

- **Female senior leaders and mid-career leaders were generally younger than their male counterparts.** However, in all cases there were more senior leaders and mid-career leaders within the older age brackets than the younger ones.

- **The age profile of female mid-career leaders was very similar to that of female senior leaders.** However, the age profile of male mid-career leaders was slightly younger than the male senior leaders.

- **More female than male senior leaders were highly qualified** and held an industry-specific qualification. They had a more positive view of the impact of their qualifications on their career progression.

- **More female senior leaders had received relevant training or development** than their male counterparts. The women were more likely to view that training as useful.

- **More female than male senior leaders viewed further training and development as required for their progression.** The most common choices for women were coaching and mentoring and leadership training, while for men it was industry training and networking.

- **Many more senior women leaders felt they would actually go ahead and take up the further training and development** they considered they needed. Reasons for not going ahead were most commonly affordability for the individual or the organisation.

- **Organisations with national profile and impact within the third sector** (voluntary, community or charity) were the most common type of organisation that both female and male leader respondents headed up.

- **Helping set the vision, developing partnerships/stakeholder relationships and people, developing strategy and policy, and building the profile of the sector** were the leadership activities most commonly cited by women senior leaders.

- **Female and male senior leaders more commonly worked as independents than within organisations.** In contrast the majority of female and male mid-career leaders worked within organisations. Female independents performed significantly better, in terms of profile, than their organisationally based female counterparts.

- **Work as an independent freelancer or in a micro business was the top job aspired to** by more than half of women senior leaders and two thirds of male senior leaders. This represented a slight shift away from working in organisations amongst mid-career leaders, more so in men.

- **Having an international impact working with a mix of organisations** was what was aspired to by the highest proportion of women senior leaders who wanted to work independently. This contrasted sharply with women in organisations, where less than a quarter of aspired to international impact.

- **A large majority of women and men considered they would be able to reach their top job within the cultural and creative industries.** However, only half of women thought relocation would be necessary compared to two thirds of men. Of those who considered relocation necessary, three quarters of women and two thirds of men thought they would be able to make the move.

- **Both men and women said that they would move away from the public sector** towards a more mixed portfolio when they were asked to compare their current sector preferences with the sector they aspired to work in.

- **Most women and men aspiring to work in organisations considered that they would achieve their top job within five years.** Even amongst mid-career leaders a large majority of women and men considered that they would achieve their top job within this time frame. Women and men aspiring to work independently commonly considered that they would achieve their top job within 10 years.

- **Peer support and high morale, followed by flexible working hours, good role models and line management support** were the organisational/sectoral factors that the largest proportion of female senior leaders felt had been significant to their progress. 50% of women (comparatively few) felt that good board-level people development skills had helped them.

- **68% of women felt that support of line managers had played a significant or very significant part in their progression.** This contrasted sharply with the majority of men's views.

- **Lack of permanently funded jobs, lack of management support, and poor job opportunities in their region** were the three most commonly cited factors that around two thirds of women senior leaders felt had slowed their progress: Only 14% felt that lack of gender-specific networks/events had been a barrier to progress.

5.1 | Survey headlines

The following is a brief summary of the headline findings from the online survey:

Gender comparisons

Female leader respondents were, when compared to their male counterparts, more likely to:

- be younger (as were female mid-career leaders)
- have worked exclusively in the sector
- have worked on a part-time basis
- have had caring responsibilities
- have had career breaks (although a majority had not had one)
- have high qualifications
- have industry-specific qualifications

- have had relevant training/development
- have a positive view of their education and training in respect of career progression
- consider further training/development necessary to career progression
- go ahead with further training/development
- have been in their current roles for less time (as have female mid-career leaders)
- work for lower profile organisations or, if freelance, have a lower work profile (less of an issue amongst mid-career leaders)
- be still looking for their top job
- aspire to work in lower profile organisations (as were female mid-career leaders)

Conversely, women senior leaders were less likely than men to lead in the private sector.

There was a correlation between age and leadership with more female and male senior leaders and mid-career leaders within the higher age brackets.

Amongst those aspiring to work within organisations only three quarters of female senior leaders aspired to remain as senior leaders. However, further analysis showed that this was largely due to women wanting to work at a lower level within a higher profile organisation. Freelance senior leaders aspiring to join organisations at mid-career leader level also contributed to this statistic. It was, however, in stark contrast to the 100% of male leader respondents wishing to remain as senior leaders.

Female independent senior leaders were more likely to aspire to a higher work profile than their male counterparts.

There appeared to be a geographic component to career progression within an organisation as a majority of senior leaders felt that in order to progress they would need to relocate. Amongst women lack of suitable job opportunities within their geographic area featured amongst their key barriers to progress.

Female senior leaders most commonly indicated that they would be most interested in coaching and mentoring and leadership training, whilst male senior leaders had a preference for industry training and networking.

No leader respondents of either gender supported the need for gender-specific events/training to support their career progression. Reasons for not proceeding with training centred round affordability.

Independent versus organisationally based working

Independent senior leaders (male and female) when compared to their organisationally based counterparts were more likely to:

- be younger
- have a higher profile in terms of the impact of their work
- estimate taking 10 years to get to their top job (as compared to five years estimated by organisationally based senior leaders)

- feel relocation would not be necessary to get to their top job (as compared to organisationally based senior leaders who felt relocation would be necessary)
- if female, say they would not be able to relocate (as compared to female organisationally based senior leaders who most commonly say they would be able to relocate)
- if female, cite most commonly the reason for not being able to relocate as a preference for a particular part of the country

Career progression

The vast majority of senior leaders were satisfied with their career progress. For women there were a number of personal, organisational and sectoral factors that had helped them progress in their careers.

Facilitators for women

- **personal motivation and confidence**
- **networks of contacts and friends**
- **family support**
- **peer support and high morale**
- **flexible working hours**
- **good role models and line management support.**

The barriers to career progression tended to be external ones.

Table 19: Gender and leadership role of respondent

Gender	% of Total Respondents	% of the Senior Leaders	% of the Mid Career Leaders	% of the Emerging Leaders
Female	72%	64%	64%	77%
Male	28%	36%	36%	23%

Table 20: Gender and leadership rate

Gender	% of Total Respondents	Leadership Rate	Mid-Career Leadership Rate	Emerging Leadership Rate
Female	72%	17%	23%	52%
Male	28%	24%	32%	39%

Barriers for women

- **lack of permanently funded jobs**

- **domestic caring responsibilities**

- **lack of management support**

- **poor job opportunities in their region**

The majority of male senior leaders did not feel that any of the personal, organisational or sectoral factors had been barriers. However, nearly half felt that lack of confidence and lack of contacts had played a part in slowing their progress. These factors appear to relate to men's perception of their own performance. This contrasts with those barriers most commonly cited by women which were all external factors.

Lack of confidence was a barrier shared by men and women.

5.2 | Survey respondents

The following is a summary of the respondents who completed the survey.

Gender

Although nearly three quarters of respondents were women they made up less than two thirds of the senior leaders and the mid-career leaders. (See **Table 19** above). This is one indication of the existence of a gender imbalance in leadership positions. If men and women participated equally in the workforce then one would expect the proportion of male and female senior leaders to be the same as the proportion of male and female respondents. The survey sample had approximately a 30:70 proportion of male:female respondents. So if women and men were equal in their participation as senior leaders then one would also expect the proportion of senior leaders to be 30:70 male:female.

Table 21: Sub-sector of respondents

Sub-sector	% of Total Respondents	% of Senior Leaders	Leadership Rate
Craft	8%	18%	43%
Cultural Heritage	34%	17%	9%
Music	9%	8%	16%
Non-practitioner support role	29%	25%	16%
Performing, visual and literary arts	19%	33%	32%

Table 22: Location of respondents

Region (for majority of career)	% of Total Respondents	% of Senior Leaders	Leadership Rate
East Midlands	5%	5%	19%
East of England	4%	8%	33%
London	33%	28%	16%
North East	7%	5%	13%
North West	4%	1%	3%
Northern Ireland	5%	9%	35%
Scotland	3%	2%	14%
South East	8%	6%	13%
South West	9%	12%	26%
Wales	2%	2%	20%
West Midlands	5%	3%	12%
Yorkshire and The Humber	15%	19%	23%

This is shown more clearly by looking at the leadership rates. (See **Table 20** on previous page). The leadership rate for women has been calculated by looking at the number of female senior leaders as a proportion of the total number of women (of all roles and levels). This gives an indication of how often women achieve leadership level. Only 17% of all the women were senior leaders as compared with 24% of the men.

Sub-sector

Responses were gathered from across all targeted sub-sectors. (See **Table 21** above) Craft had the lowest number of respondents but the highest leadership rate. The largest number of respondents came from Cultural Heritage with the lowest leadership rate.

Table 23: The leader profile

Attribute	Female Leader		Male Leader	
Personal				
Age	43% 31%	46-65 years old 36-45 years old	64%	46-65 years old
Length of career	30% 20%	21-30 years 16-20 years	36% 33%	Over 30 years 21-30 years
Method of working	50% 37%	Independents Working for organisations	49% 36%	Independents Working for organisations
Worked in CC[19] sector exclusively	89%	Exclusive to CC sector	78%	Exclusive to CC sector
Part-time working	32% 31%	None Up to 10%	58% 18%	None Up to 10%
Career breaks	61%	No	82%	No
Length of career break	27% 27% 24%	Up to a year 1-2 years 3-4 years	67%	Up to a year
Major caring responsibilities	45% 31%	Never Yes currently	65% 18%	Never Yes currently
Income	34% 32%	£10-£25k £26-£40k	24% 22% 20%	Less than £10k £41-£60k £26-£40k
Leadership Rate	*27%*	*Of 46-65 year olds*	*32%*	*Of 46-65 year olds*

Geographic location

A wide geographic spread of respondents was achieved. (See **Table 22**, opposite). The highest number of respondents spent most of their careers in London. However, there was also a slightly lower leadership rate in London.

5.3 | The leader profile

Tables 23 - 31 summarise the profile of female and male senior leaders. The attributes that were most prevalent amongst senior leaders are shown.

- Female senior leaders are younger and have had shorter careers than their male counterparts. About a third have worked for over 20 years compared to two thirds of men.

- Half of male and female senior leaders work exclusively as independents and just over a third exclusively for organisations. Independent senior leaders are generally younger than those based in organisations. Two thirds of independent female senior leaders are aged 26-45 whereas nearly two thirds of those based in organisations are aged 46-65.

- More women than men have worked exclusively in the sector. More men (over half) than women (about a third) have worked exclusively full time.

- More men (82%) than women (61%) have had no career breaks. However, of those who have had one, men mostly take less than a year whereas over half of women take between one and four years. More men (65%) than women (45%) have never had a major caring responsibility.

- Over two thirds of female senior leaders earn between £10k and £40k whereas men's incomes are much more diverse with more at lower and higher levels.

- In the age band 46-65, where it might be expected to find the largest proportion of senior leaders, there is a higher percentage of male leaders (32%) than female leaders (27%).

Education and training (**Table 24**, opposite)

- More female (93%) than male (78%) senior leaders hold degree or higher level qualifications and more of their qualifications are industry-specific (71% versus 44%).

- Women senior leaders generally had a broader range of industry-specific qualifications. The most common were Art and Design and Performing Arts.

- More women than men considered their qualifications significant. Approximately two thirds of women and just over half of men felt they had significant impact.

Industry specific qualifications (**Table 25**, overleaf)

- More women than men had received relevant training or development during their careers. Whereas a large proportion of both men and women rated its significance to their career progression, more women than men rated its significance as important. Amongst men the only form of training and development that was felt, by a large majority (80%), to have been of no use to career progression was gender-specific training and events. Gender-specific training and events was also the lowest rated category amongst women senior leaders (55%).

- More women than men felt further training was important to their future career progression but both unanimously agreed that gender-specific events/training would not be useful. Men felt industry-related training and networking would be useful and women felt coaching/mentoring and leadership would be useful.

- Two thirds of women felt that they were likely to undertake the training in the future compared to only just over half of men. The most common reason for not taking up training was affordability for the individual or the organisation.

- Leadership rates amongst men without industry-specific qualifications were higher than those with them. Whereas amongst women they were generally lower, with or without industry-specific qualifications.

- In men leadership rates were higher among those who had not received training whilst in women the opposite was true.

Table 24: Education and training

Attribute	Female Leader		Male Leader	
Education and Training				
Highest qualification	93%	Degree/Masters/Post-graduate or equivalent	78%	Degree/Masters/Post-graduate or equivalent
Industry-specific highest qualification	71%	Yes	44%	Yes
Impact so far of qualifications	67%	Positive	56%	Positive
Received relevant training	92%	Yes	78%	Yes
Impact so far of training Industry Management Interpersonal Coaching/Mentoring Networking Leadership Cross-sector Gender-specific	 94% 89% 92% 92% 87% 89% 89% 55%	 } Useful or very useful	 91% 81% 72% 86% 81% 78% 71% 20%	 } Useful or very useful
Further training needed	78%	Yes	64%	Yes
Type of training needed	34% 35% 0%	Coaching/mentoring Leadership Gender specific	22% 22% 0%	Industry Networking Gender specific
Future training take-up	67%	Yes	54%	Yes
Reasons for no training take-up?	17% 10%	Affordability for myself Affordability for my organisation	16% 7%	Affordability for myself Unable to get time off
Leadership Rates	*17%* *15%*	*With industry-specific qualifications* *Without industry-specific qualifications*	*20%* *30%*	*With industry-specific qualifications* *Without industry-specific qualifications*
Leadership Rates	*18%* *12%*	*Of those receiving training* *Of those not receiving training*	*22%* *36%*	*Of those receiving training* *Of those not receiving training*

Table 25: Industry-specific qualifications

Industry-specific Qualifications	Female Leader	Male Leader
Architecture	2%	0%
Archive Studies	3%	15%
Art and Design	23%	35%
Art Gallery and Museum Studies	7%	0%
Art/ Design History	2%	5%
Arts Management	5%	0%
Conservation	7%	5%
Creative Technologies	2%	5%
Cultural and Creative Industries	3%	0%
Cultural Heritage	2%	0%
Cultural Leadership/ Management	3%	0%
Cultural Policy and Management	2%	5%
History of Art	3%	0%
Library Studies	2%	0%
Media Studies	3%	0%
Music	5%	10%
Performing Arts	15%	20%
Publishing	0%	0%
Silver-smithing/ Jewellery	7%	0%
Textiles	5%	0%
Visual Culture	2%	0%

Current mode of working: organisational
(**Table 26**, opposite)

- The highest proportion of women senior leaders lead organisations with a national impact. However, a higher proportion of male senior leaders lead national and international organisations. Amongst mid-career leaders the percentages working at national level are 33% amongst females and 28% amongst males;

and at international level 10% amongst females and 12% amongst males.

- Most senior leaders lead third sector organisations. However, amongst men a third lead private organisations.

- The most commonly cited leadership activities by women are helping to set the vision; and developing partnerships/stakeholder relationships and people.

Table 26: Current mode of working: organisational

Attribute	Female Leader		Male Leader	
Current Work				
Working in organisations				
Impact of the organisation	36% 7%	National International	43% 10%	National International
Type of organisation	68% 20% 11%	Community/voluntary/ charity Public Private	43% 24% 33%	Community/voluntary/ charity Public Private
Role	98%	Chief Executive/ Managing director/Chair/ Organisational lead	100%	Chief Executive/ Managing director/ Chair/Organisational lead
Leadership activities	64% 27% 55% 43%	Help set the vision Develop strategy and policy Develop partnerships/ stakeholder relationships Develop people	67% 57% 43% 29%	Help set the vision Develop strategy and policy Develop partnerships/ stakeholder relationships Develop people
Time in role so far	38% 7% 38% 11% 4%	1-3 years 4-5 years 6-10 years 11-20 years Over 20 years	19% 10% 29% 24% 19%	1-3 years 4-5 years 6-10 years 11-20 years Over 20 years

- Women have most commonly worked for 1-3 or 6-10 years in their current role. A significant proportion of men (43%) have worked in their current role for over 10 years. Amongst mid-career leaders 29% of men have worked in their roles for over 10 years. This compares to 16% of women.

- Amongst mid-career leaders (directors, board members, senior managers and senior

specialists) the picture is more equal in terms of profile, with similar proportions of men and women operating within organisations of the same profile and impact.

- Amongst these mid-career leaders more men have held their positions longer than women. However, the differences between men and women in this category are less marked than in the leader category.

Table 27: Current mode of working: independent

Attribute	Female Leader		Male Leader	
Current Work				
Current way of working	55%	As an independent	62%	As an independent
Working as independents				
Personal impact	41% 19%	National International	45% 24%	National International
Type of organisations	47% 30% 11%	Mix of public, private, third sector Public Private	50% 12% 32%	Mix of public, private, third sector Public Private
Leadership activities	39% 35% 37% 26% 30%	Develop strategy and policy Strive for higher quality Develop partnerships/ stakeholder relationships Help set the vision Build sector profile	18% 35% 15% 26% 21%	Develop strategy and policy Strive for higher quality Develop partnerships/ stakeholder relationships Help set the vision Build sector profile
Time in role so far	30% 20% 28% 11% 6%	1-3 years 4-5 years 6-10 years 11-20 years Over 20 years	26% 12% 15% 26% 18%	1-3 years 4-5 years 6-10 years 11-20 years Over 20 years

Current mode of working: independent
(**Table 27**, above)

- Women senior leaders work more commonly as independents than within organisations. Amongst mid-career leaders the majority work within organisations: 81% of female mid-career leaders and 77% of male mid-career leaders.

- The highest proportion of women senior leaders work with a national impact. However, a higher proportion of male senior leaders work at national and international levels. Amongst mid-career leaders the majority are operating at regional level: 63% amongst females and 65% amongst males.

- More female and male independent senior leaders have national and international impact than those working in organisations.

- Most senior leaders work for a mix of types of organisations. However, of those specialising, a higher proportion of men work with private organisations (32%), whereas women work with public sector organisations (30%). This is a similar pattern to those working inside organisations.

- The most commonly cited leadership activities by women are developing strategy and policy; developing partnerships/stakeholder relationships; and building the profile of the sector.

- Women have worked most commonly for 1-10 years in their current role. The position for men working within organisational structures is similar: a significant proportion (44%) of male independent senior leaders have worked in their current role for over 10 years.

Career aspirations: organisational
(**Table 28**, overleaf)

- More women than men indicated that they had further job aspirations, having not yet reached their 'top job'.

- For more than half of women senior leaders and two thirds of male senior leaders, their top job would be to work as an independent freelancer or in a micro business. This represents a very similar proportion to their current ways of working. Amongst mid-career leaders the majority would like to work in an organisation (three quarters of women and two-thirds of men). This represents a slight shift away from working in organisations amongst mid-career leaders, more so in men.

- Of those wanting to work within organisations, the highest proportion of women senior leaders would like to lead organisations with a national impact. Their male counterparts more often want to lead organisations with an international impact. Amongst mid-career leaders the percentages are similar with more men (33%) than women (19%) aspiring to work at international level rather than national level.

- Most senior leaders aspire to lead third sector organisations or public organisations. For women, comparing their current organisations with their aspired to organisations, this represents a move away from the third sector towards the public sector. For men, this represents a move away from the private sector towards the third sector and the public sector.

- Only three quarters of women appear to aspire to remain as senior leaders. This could represent a trend towards 'down-shifting' or it could mean that women want to take a non-leading senior job in an organisation with a wider impact. Closer analysis of the data reveals the latter is largely the case: the majority of these women are aspiring to move to organisations with a wider impact. Only one respondent indicated that they were currently working within an organisation and would like to work at a lower level for the same profile of organisation. A quarter of the group are women freelancers wanting to move into an organisation at mid-career leader level. Amongst mid-career leaders, women and men aspire to leadership at the same rate – 74%.

- The most commonly cited leadership activities by women and men are helping to set the vision and developing partnerships/ stakeholder relationships.

- 78% women and 72% men believe that they will achieve their top job within five years. Even amongst mid-career leaders 78% of women and 76% of men believe that they will achieve their top job within this time frame.

- A large majority of women and men consider they will be able to reach their top job within the cultural and creative industries. However, only half of women think relocation will be

Table 28: Career aspirations: organisational

Attribute	Female Leader		Male Leader	
Aspirational Work				
Further job aspirations	80%	Yes	69%	Yes
Desired way of working	54%	As an independent	66%	As an independent
Aspirations to work in organisations				
Impact of organisation	54% 23%	National International	42% 17%	National International
Type of organisation	52% 39%	Community/ voluntary/ charity Public	60% 30%	Community/ voluntary/ charity Public
Desired role	74%	Chief Executive/ Managing director/ Chair/Organisational lead	100%	Chief Executive/ Managing director/ Chair/Organisational lead
Leadership activities	59% 36%	Help set the vision Develop partnerships/ stakeholder relationships	48% 29%	Help set the vision Develop partnerships/ stakeholder relationships
Time to get to top role	36% 36% 15%	1-3 years 4-5 years 6-10 years	17% 42% 17%	1-3 years 4-5 years 6-10 years
Will top job be in the sector	85%	Yes	75%	Yes
Will relocation be necessary	50%	Yes	67%	Yes
If yes, would relocation be possible	77%	Yes	67%	Yes
If no, why not	25% each	Prefer this area. Want to stay near friends and family Would not fit with my children's education	[20]	

necessary, compared to two thirds of men. Of those who think relocation will be necessary, three quarters of women and two thirds of men think they would be able to make the move.

- The most commonly cited reasons for not being able to relocate are having a preference for a particular part of the country, wanting to stay near friends and family, and not fitting in with children's education.

[20] There were too few responses from male leaders to provide a meaningful statistic

Table 29: Career aspirations: independent

Attribute	Female Leader		Male Leader	
Aspirations to work Independently				
Personal impact will be	54%	International	50%	National
Type of organisations	71% 20%	A mix of sectors Public sector	71% 29%	A mix of sectors Private sector
Leadership activities	36% 23%	Help set the vision Deliver excellence	22% each	Help set the vision Help set the vision Artistic/technical innovation
Time to get to top role	15% 32% 41%	1-3 years 4-5 years 6-10 years	30% 30% 30%	1-3 years 4-5 years 6-10 years
Will top job be in the sector	90%	Yes	91%	Yes
Will relocation be necessary	60%	No	75%	No
If yes, would relocation be possible	58%	No	100%	Yes
If no, why not	32%	Prefer this area	43%	Prefer this area[21]

Career aspirations: independent (**Table 29**, above)

- Of those wanting to work independently, the highest proportion of women senior leaders, would like have international impact. Their male counterparts, more often, want to have national impact. Amongst mid-career leaders 36% of women and 43% of men want national impact with around a third wanting international impact.

- 54% of independent women aspire to international impact whilst 23% of organisationally based women aspire to international impact.

- Most senior leaders aspire to work with a mix of organisations although nearly a third of men indicate a preference for the private sector. For both men and women, comparing

their current sector preferences with their aspired to sectors, this represents a move away from the public sector towards a more mixed portfolio.

- The most commonly cited leadership activities by women and men are helping to set the vision and delivering excellence.

- Both women and men (90%) consider that they will achieve their top job within 10 years.

- A large majority of women and men consider they will be able to reach their top job within the creative and cultural industries. A majority also think relocation will not be necessary. Of those who consider relocation will be necessary, over half of women consider they would not be able to relocate whilst all men think they would be able to make the move.

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[21] Male leaders appear to have answered this question erroneously as they all indicated that relocation would be possible.

Table 30: Enablers of career progression

Attribute	Female Leader		Male Leader	
Career progress				
Satisfied with progress	80%	Yes	81%	Yes
Helpful factors				
Personal factors that have helped progression so far				
Networks Personal Motivation Confidence Friends and family support	88% 98% 94% 77%	Very or significant	86% 100% 98% 70%	Very or significant
Sectoral/organisational factors that have helped progression so far				
Board level people-development skills Line management support Peer support Flexible working hours High morale Good role models	50% 68% 89% 77% 88% 73%	Very or significant	50% 45% 87% 57% 91% 65%	Very or significant
Gender-specific networks Plenty of permanently funded jobs Well-defined career path	80% 67% 64%	No significant effect or not important	99% 80% 75%	No significant effect or not important

Enablers of career progression (**Table 30**, above)

- The vast majority of senior leaders were satisfied with their career progress.

- Personal motivation and confidence were felt by many senior leaders to be important personal factors contributing to career progression, followed by networks of contacts and friends and family support.

- Amongst female senior leaders the largest proportion felt that the organisational/sectoral factors that had been significant to their progress were peer support and high morale, followed by flexible working hours; good role models; and line management support. Only

50% cited good board level people-development skills.

- Only 20% of women felt gender-specific networks/events had been significant to progress. A third cited well-defined career paths and a good supply of permanent jobs.

- Men followed a similar pattern to women but their rejection of the effect of some factors was greater. Only 1% felt gender specific networks/events had been significant to their progress.

- The majority of men felt that support of line managers had not played a part in their progression. Whereas 68% of women felt it was significant or very significant.

Table 31: Barriers to career progression

Attribute	Female Leader		Male Leader	
Barriers to progress				
Personal factors that have hindered progress so far				
Caring responsibilities Lack of confidence	67% 59%	} Very or significant	38% 45%	} Very or significant
Lack of contacts Lack of motivation Lack of friends and family support	62% 80% 83%	No significant effect or not important	53% 78% 96%	No significant effect or not important
Sectoral/organisational factors that have hindered progression so far				
Ineffective board level people-development skills Lack of support from organisation Lack of line management support Lack of permanently funded jobs Low morale Poor job opportunities in the region Lack of well defined career path	62% 63% 67% 70% 56% 66% 64%	Very or significant	31% 28% 11% 29% 22% 41% 34%	Very or significant
Gender bias Lack of peer support Lack of gender-specific networks/events Inflexible working hours Lack of role models	58% 78% 86% 57% 63%	No significant effect or not important	92% 87% 100% 100% 84%	No significant effect or not important

Barriers to career progression (**Table 31**)

- Women felt the most important personal factor that had slowed their progress was their domestic caring responsibilities. A small majority cited lack of confidence as a barrier and 38% lack of contacts.

- The majority of men did not feel that any of the personal, organisational or sectoral factors had been barriers. However, nearly half felt that lack of confidence and lack of contacts had played a part in slowing progress.

- Around two thirds of women cited sectoral and organisational factors that had slowed their progress: lack of permanently funded jobs, management support, and job opportunities in their region being the three most common.

6 leadership experiences

This section presents summary findings from ten in-depth interviews undertaken to provide a more detailed insight into the experiences of female senior leaders, mid-career leaders and emerging leaders.

Career path

This was a small select group of ten respondents at different levels of leadership and in different sub-sectors. However, there was some commonality with their career paths. For example:

- Nine out of ten women had always worked in the creative and cultural sector. Only one woman had initially worked outside the sector.

- Several respondents were motivated to join the sector by an early interest in the arts, often fuelled by parental support during childhood.

- The majority of respondents spent early roles in a delivery-focussed position. This was defined as work to deliver arts events or specific projects and included the work of artists, performers, technicians, administrators and project managers.

It was the perception of some women that in order to achieve a prominent leadership position they needed to acquire a combination of delivery and strategic experience.

It was of note that all of the senior leaders and two of the mid-career leaders had taken a 'big step' at some point in their careers. For the majority of these women this involved taking a much bigger job than they had done before. For four women (two senior leaders, two mid-career) this occurred after approximately 18 years of work experience.

With one exception those undertaking freelance work or self-employment usually did so following a period in a high-level job in a corporate environment. This period usually occurred at the middle or end of a career. It rarely occurred at the beginning of a career.

Apart from two senior leaders, both in organisations, few of the women interviewed seemed to have clear high-level career aspirations.

Formal training

Eight of the ten women interviewed were highly qualified in their respective fields. However, it was of note that the two most senior leaders interviewed had no formal qualifications above A Level. Both of these senior leaders cited work experience, particularly their early experience, as being a key facilitator in their careers.

Although the remaining eight women all had first degrees in subjects that were relevant to the creative and cultural sector, all of them continued to participate in a creative and cultural course at post-graduate level. This was largely because they thought it was the acceptable route to take into the creative and cultural sector. Three of these women said they had not enjoyed their post-graduate courses. Two had not completed their post-graduate courses to the final qualification and had stopped at diploma level.

The impact of career breaks

Four out of the ten women leaders had taken a career break. Three had taken a career break to have children; the fourth had taken a sabbatical to broaden her work experience and travel.

The majority of the women, including several of those without children, felt that taking a break to have children, as well as bringing up children, was a serious issue affecting career progress. One leader without children went as far as to say she had made a conscious decision not to have children for this reason.

Two of the women with children mentioned the positive impact of having children and one said this should not be underestimated. Positive impacts included instilling a sense of responsibility and an ability to be productive, grounded and focussed.

There was evidence from two of the women that taking a career break to have children had a negative impact on their careers. This was primarily due to the physical restriction of having to remain in one location to stay close to schools or their family and friends support network. For one mid-career leader the negative impact of having children was compounded further because she was a single parent and this brought additional financial concerns, resulting in her taking a second job.

Leadership

Role of a leader

Irrespective of the level of their job or their perception of their own ability, all of the respondents agreed that the job of a leader in any sector fell into two parts: setting the vision for an organisation; and steering the organisation to meet that vision. One mid-career leader summed up this view when she said the role of a leader was 'to imagine what people haven't yet

imagined and to do whatever it takes to get them on board'.

The majority of the respondents, including those who were freelance, initially answered this question and perceived the role of a cultural leader to be someone who was working from within an organisation.

When asked about the qualities required of a leader, the majority talked about the qualities needed to deliver the vision, rather than those required to create the vision. As such those interviewed thought the overriding quality needed by a leader was the ability to 'get on with people'.

Different leadership styles

Eight of the women interviewed identified two distinct leadership styles which they saw as being applicable to all industries. Two thought these different styles were personality rather than gender driven. The first style, linked by six of the women to a 'male style', was described as a more 'linear approach' that was single minded and determined to achieve a final goal. It was described in positive terms as a 'stronger and sharper' approach which would be adopted by someone who wanted to 'get things done'. One woman described male leaders as good at 'cultivating upwards'. Conversely, two women (both senior leaders) were negative about this style because they said that male leaders were often reluctant to accept constructive feedback or 'any challenge to positional power'.

The second, contrasting style of leadership was identified as female. It was described as being 'softer, more empathetic and less cut throat'.

While this was regarded positively because it is more 'nurturing' and 'supportive of teams', it was also described by some of the women in a negative way because they saw it as a style which was less conducive to getting the job done.

In some ways these different styles of leadership reflected the 'transactional' male and 'transformational' female leadership styles outlined in the Cultural Leadership Programme's Women at the Top dialogue. However, in contrast to this dialogue, three of the women interviewed did not necessarily agree that the 'transformational' or 'female style' of leadership was their preferred style for 'driving up performance'. As one leader said: 'At times I have to adopt a 'male style'. I get to the point where I do have to achieve what we've got to achieve and I will become more authoritative and more dictatorial'.

Gender discrimination

Four of the women interviewed gave examples of overt sexism in the workplace. These are detailed in the appendix section 7.6.2 (page 98). They ranged from patronising and derogatory comments to extreme examples of sexist abuse.

Despite these examples, none of the women interviewed said they had experienced overt gender discrimination. Nevertheless several of them found this question difficult to answer because it was hard to distinguish for certain whether a sexist attitude had resulted in gender discrimination or not.

Barriers to career progress

Initially several of the women, particularly those in leader positions, felt they had not experienced any barriers in their career. When challenged on this, or prompted with earlier comments made in the interview, they began to list many different barriers. These have been categorised as those general to all industries and those which are specific to the creative and cultural sector.

General barriers affecting women in all industries were:

• **Lack of confidence and the self-imposed assumption that 'I am not good enough'.**

• **Expectations in society that men will be the main breadwinners, whereas women will bring up the children they are designed to have, often at the expense of their career.**

• **The demands of a small business and the difficulty of balancing this with a need for professional development.**

Sector specific barriers were:

• **The organisational structure and governance model of arts organisations which are felt to be dominated by traditional 'white, older males' who still recruit in their own image.**

• **Lack of academic specialism. This was cited as a reason why one leader did not achieve a previous senior position.**

• **A passion for the work. One mid-career leader described her primary motive to work with particular collections as not conducive to a 'good career move'.**

• **Lack of communication with the freelance sector. One leader said it was difficult for freelancers to find information about the sector. Conversely it was difficult for the sector to learn from and reflect on the 'accumulated wisdom of a lot of older people'.**

• **Lack of funding. Despite the widespread focus on funding within the sector it was of note that this barrier was raised by only two respondents. They felt the continual pressure to find funding resulted in 'burn out'.**

Ways to overcome barriers

Although several women showed a genuine desire to find solutions to overcome the barriers they had identified, there was a feeling that many issues were just 'too big' and deep-rooted for them to do anything about. There was a sense amongst these women that they had to accept these issues and adopt a 'just get on with it' attitude.

The higher up the leadership ladder the greater the ability of the individual to address the bigger issues for women in leadership. Two of the senior leaders gave examples of the ways in which they had helped to address such issues. One leader had contributed articles in the national consumer and trade press to raise awareness of issues relating to governance in arts organisations. Another had

been instrumental in facilitating a national women's networking group which had 'enabled women to see that women leaders are accessible and that we aren't like the inaccessible perception of being flawless, polished [and] intimidating.

Facilitators to career progress

Facilitators to progress were listed as:

- **The nature of the industry:**

  - **The high level of interest and passion for work in the sector was a key driver.**

  - **The nature of project-driven roles was thought to be positive by one emerging leader as it led to a high turnaround of staff and an industry that never stood still.**

  - **The cultural environment in the UK was thought to be different from that of Europe and the USA. In the Cultural Heritage sub-sector this was considered positive because in the UK it is not deemed essential for directors of national organisations to have a PhD or equivalent academic qualification.**

- **The presence of supportive colleagues was mentioned by all of those interviewed. This was thought to be particularly useful at the early and middle stages of a career.**

- **Networking opportunities were felt to be important because they allowed respondents to make valuable contacts, become well informed about key issues, learn about different roles within the industry, and discuss ideas and problems.**

- **Personal circumstances were important. Several women mentioned the role of a supportive partner or family to help out on both a practical and intellectual level.**

- **Personal ability. This included drive and ambition as well as the ability to articulate, communicate and listen to others.**

- **Life experience gained from opportunities to travel and experience other cultures.**

Respondents suggestions for future development

When asked about ways to help make success more widespread for women in the creative and cultural sector, a few women mentioned the need for more formal training. This was surprising considering how highly qualified women within the sector have been shown to be throughout this study.

The following suggestions were made:

- Leadership development programmes. Three women cited the benefits of the Clore Leadership Programme Fellowship and short course programmes. Equally, one mid-career leader mentioned the leadership development courses that are available 'in every city in the USA'.

- Informal training such as individual coaching and mentoring schemes to help with particular issues or areas of work.

- Greater networking opportunities. Specifically there were calls for an expansion of the Women Leaders in Museums Network and networking opportunities outside the sector to help broaden horizons and build knowledge.

- International exchanges to broaden knowledge, contacts and horizons.

- Secondment opportunities to help women build knowledge about the sector, gain greater access to women at the top, and enable them to learn and work on a practical level alongside other 'good' senior people.

- Academic sabbatical schemes aimed at older women.

- Introduction of genuine part-time roles to help women who have children come back into the workplace.

Those interviewed thought that the Cultural Leadership Programme could help make success more widespread for women by driving specific initiatives forward; by continuing to fund research in the area; by continuing to act as 'an advocate for success in leadership and the quality of skills that are out there'; and by promoting positive communication messages. Examples of specific initiatives included: the profiling of positive role models; organisation of secondment, work placement and sabbatical schemes, particularly those that would assist older women; and continued funding for the Women Leaders in Museums Network.

7 appendices

7.1 | Methodological steps

In order to deliver the baseline statistics and provide a benchmark for the number of women in leadership in the sector, data was initially obtained from the Annual Population Survey (APS) that would provide information on the number of people working with the creative and cultural sector by Standard Industrial Classification (SIC) and Standard Occupational Classification (SOC). This approach is useful for this kind of analysis as SOCs are arranged in a hierarchical structure from high-level senior roles to low-level elementary occupations. This allows for the identification of 'leaders' (current if not potential or future).

However, upon reviewing the data it became clear that whilst this hierarchical data is well suited to analysing corporate sectors where an individual's position is the common method of self-reference, it is not well suited to the creative and cultural sector where art form or activity is more often the pre-eminent mode of self-reference.[22] As such in the APS the majority of the workforce, regardless of the seniority of their position, is counted in a collective 'culture, media and sport' occupational classification. This means that the APS is not an entirely appropriate source of data from which to benchmark the number of women (or men) in leadership as information on leaders is 'hidden' in this collective categorisation.

In order to make a more robust estimate of the number of women leading in the sector it is therefore necessary to take a more industry or

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[22] For example, someone leading a craft business would be more likely to describe themselves as a designer-maker than a managing director.

business focussed approach that looks directly at people leading cultural businesses and organisations. This has been achieved by using Trends Central Resource (TCR) in order to examine the management structure of a sample of almost 40,000 creative and cultural businesses across the UK and identify average rates of female leadership per firm by sub-sector and size-band. These averages figure can then be applied to the statistics generated by Creative & Cultural Skills Footprint in order to develop a benchmark for the number of women in leadership in the creative and cultural sector.

A complication in developing this benchmark is that there is a gap in the information available to analyse the number of women leading the creative and cultural public sector. There is currently no standardised source of data that enables an understanding of the number of women in leadership in the public sector for central government, NDPBs, quangos, and regional or local government. The lack of consistency amongst job titles and related authority amongst these bodies makes this a virtually insurmountable task without a focused, large and comprehensive study. While there are proxies that could be applied - for example pay-bands or number of staff responsible for - they are not perfect and could distort the true picture.

Online survey

The aim of the survey was to understand the profile and perceptions of women leaders in the sector; their educational and training background; their current roles and aspirations; and any barriers or enablers that they have encountered. An early decision was taken to include men in the survey in order to add context and allow comparisons to be made.

The survey was carried out online and tailored, with routing, to meet the needs of those working within organisational structures and those working independently.

The rationale underpinning the choice of an online survey was one of accessibility. The aim was to reach a large number of people across the whole of the creative and cultural sector, working within specified resource constraints. As the benchmark for the number of women in leadership would be developed through the other quantitative elements, there was not a requirement for the survey to be strictly representative. However, promotion and monitoring of responses throughout the survey period was undertaken to ensure a balanced response rate across roles, regions and sub-sectors.

The survey was promoted and live for over six weeks from 2 May 2008 to 17 June 2008. Promotion was undertaken through a range of channels, organisations and individuals to ensure widespread take-up and high completion rates. In all over 80 organisations and individuals were contacted and the target of 300-400 responses was far exceeded. Nearly 1,000 responses were collected of which over 800 were useable for the purposes of the survey.

In-depth interviews (**Table 32**, opposite)

Qualitative research was undertaken in order to complement the online survey and explore key research areas in more detail. Due to the sample size it was not intended to be fully representative of the online survey sample.

Table 32: In-depth interview participants

Leadership Category	Type of Organisation	Sub-sector	Location	Full or Part-time
1. Leader	Freelance	General	London	Part-time
2. Leader	Freelance	Visual arts	Yorkshire	Part-time
3. Leader	National organisation	Cultural Heritage	London	Full-time
4. Leader	Regional organisation	Cultural Heritage	Yorkshire	Full-time
5. Mid-career leader	Small Business/Freelance	General	Yorkshire	Part-time
6. Mid-career leader	National organisation	Cultural Heritage	London	Full-time
7. Mid-career leader	Regional organisation	Cultural Heritage	Midlands	Full-time
8. Emerging leader	Small, local organisation	Performing arts/music	South West	Part-time
9. Emerging leader	Regional organisation	Cultural Heritage	Midlands	Full-time
10. Emerging leader	National organisation	General	London	Full-time

Ten women were selected to take part in a structured telephone interview to give detailed information on their career path and personal experiences in leadership. The women were chosen from the categories of leader, mid-career leader, and emerging leader from within small to large organisations, as well as from the independent, freelance sector. These definitions are explained in section 1 page 19.

The categories of leader in **Table 32** were represented in the in-depth interviews.

In terms of representation across the sub-sectors within the culture sector, half of all the interviewees were from the Cultural Heritage sub-sector; two said they worked generally across all art forms; two worked predominantly within Performing Arts and Music; and one worked in the Visual Arts. In two cases it was necessary to re-categorise the candidate following the interview.

The research was carried out over the telephone and followed a structured questionnaire format. Before each interview respondents were given a brief overview of the interview questions and in some cases were invited to submit a CV or profile. The telephone format proved an effective way of allowing respondents to express their personal opinions and experiences in a confidential environment.

The average length of each interview was 1.5 hours. Due to the personal nature of the study it was agreed with the steering group that all responses would remain anonymous. In some cases quotes have been amended slightly to ensure a respondent's anonymity.

This element of the research took place over a two week period in June and July 2008.

7.2 | Sector coverage

This study follows the Creative & Cultural Skills Footprint and as such the creative and cultural sector is broken down into six different sub sectors for analysis:

- Advertising
- Craft
- Cultural Heritage
- Design
- Music
- Visual, Performing and Literary Arts (VPLA).

The report focuses primarily on cultural industries activities (Craft, Cultural Heritage, Music, VPLA) but does include information on creative industries activity (Advertising and Design) where available. The online survey also collected responses from people working in non-practitioner roles in supporting organisations.

In order to gather data from secondary sources Creative & Cultural Skills' contract Standard Industrial Classifications (SICs) were used to define the sector. These are the industrial activities Creative & Cultural Skills have been licensed to support by the Skills for Business Network. The SICs used are as follows:

Advertising	74.40 – Advertising
Craft	36.22 - Jewellery manufacture
Cultural Heritage	92.51 – Library archive activities 92.52 - Museum activities
Design	74.87/2 – Speciality Design
Music	22.14 – Sound recording publishing
	22.31 - Reproduction of sound recording
	36.30 - Musical instruments manufacture
VPLA	92.31 – Artistic literary creation etc
	92.32 - Arts facilities

It should be noted that the Jewellery code is used here as a proxy for Craft in this study. Creative & Cultural Skills have commented broadly on the difficulties associated in analysing the Craft sector having taken the decision to exclude it from the Footprint 2006/07:

'Of the six sub sectors covered by Creative & Cultural Skills, Craft is the most challenging to define and measure. The nature of the Craft industry means it is more a collection of businesses that share a similar approach to an activity than a 'cohesive industry'. For example, two craftsmen working in entirely different disciplines are likely to have more in common than a bespoke carpenter and a large-scale furniture manufacturer.

This distinction means that the sector cannot be measured using the same standards as the other sub-sectors. In particular, the difficulty in using the SIC and SOC systems to discern between Craft and non-Craft activity has led us to exclude them from this set of analysis.' [23]

7.3 | Sector profile

National and regional distribution of employment

Table 33 (opposite) shows that across the whole footprint London accounts for over 30% of all workers. This is over twice as many as the next largest proportion (13%) in the South East. The northern regions are generally home to particularly small numbers. Only the North West has a significant proportion of the total putting the region in third place with 9% of workers. There is little variety by sector: London typically is home to the largest proportion of workers, followed by the South East. The only exceptions are Cultural Heritage where the second largest

Table 33: Employment by region and sub-sector

Region	VPLA		Music		Design		Advertising		Cultural Heritage		Creative & Cultural Skils Footprint	
	Emp	% Emp	Emp	% Emp	Emp	% Emp	Emp	% Emp	Emp	% Emp	Emp	% Emp
East Midlands	10,710	6%	4,430	5%	10,620	6%	700	3%	2,430	5%	28,890	5%
East of England	14,260	8%	8,530	9%	15,890	9%	610	2%	3,040	6%	42,330	8%
London	62,240	33%	25,570	27%	46,380	26%	18,520	70%	14,350	27%	167,050	31%
North East	3,900	2%	2,070	2%	5,110	3%	780	3%	2,180	4%	14,040	3%
North West	16,580	9%	7,530	8%	16,340	9%	1,680	6%	4,100	8%	46,230	9%
South East	25,270	14%	13,530	14%	25,690	14%	850	3%	5,150	10%	70,480	13%
South West	14,630	8%	8,230	9%	14,690	8%	910	3%	5,410	10%	43,870	8%
West Midlands	10,290	6%	5,340	6%	15,290	8%	710	3%	3,760	7%	35,390	7%
Yorks and Humber	12,000	6%	5,840	6%	10,510	6%	810	3%	2,550	5%	31,720	6%
England	169,880	91%	81,070	85%	160,520	89%	25,570	96%	42,970	80%	480,000	88%
Northern Ireland	1,000	1%	1,730	2%	3,100	2%	330	1%	570	1%	6,720	1%
Scotland	9,640	5%	8,030	8%	11,070	6%	600	2%	7,460	14%	36,790	7%
Wales	6,070	3%	4,180	4%	5,820	3%	70	0%	2,800	5%	18,960	3%
UK	186,580	100%	95,010	100%	180,510	100%	26,560	100%	53,810	100%	542,470	100%

Source: APS 2004, TBR (Ref: 2006-W13/S9 and 2008 W8/S1)

proportion of employment is provided in Scotland (14%); and Advertising, where the second largest proportion is the North West (6% of employment).

Employment and self-employment

Table 34 (overleaf) shows that 41% of workers are self-employed. This varies from 28% in the West Midlands to 46% in London. The proportion of self-employment across the sector is much higher than across the whole UK workforce, where only 12% of workers are self-employed.

Full and part-time work (**Table 35** overleaf)

Across the creative and cultural sector 77% of workers are full-time and 23% part-time. However, this varies by sub-sector with one third part-time in Cultural Heritage; rising to 12% in Design. Compared to the overall UK economy the proportion of part-time workers is very similar across the creative and cultural sector (23% compared to 24%).

Table 34: Employment and self-employment by region and nation

Region	Employed	Self-employed	Employed	Self-employed
London	90,750	76,300	54%	46%
South East	38,220	32,270	54%	46%
North West	28,610	17,620	62%	38%
East of England	25,410	16,920	60%	40%
West Midlands	25,400	9,990	72%	28%
South West	23,950	19,920	55%	45%
North East	**9,260**	**4,770**	**66%**	**34%**
Yorkshire and Humberside	19,800	11,920	62%	38%
East Midlands	18,210	10,680	63%	37%
England	**293,770**	**208,990**	**58%**	**42%**
Wales	**11,580**	**7,370**	**61%**	**39%**
Scotland	23,420	13,370	64%	36%
Northern Ireland	**4,750**	**1,970**	**71%**	**29%**
UK Creative & Cultural Skills Footprint	**319,370**	**223,110**	**59%**	**41%**
UK Total	**23,389,020**	**3,270,540**	**88%**	**12%**

Source: APS 2004, TBR (Ref: 2006-W13/S6 and 2008-W8/S2)

Table 35: Full and part-time working

Sub-sector	Full-time	Part-time	Total	% Full-time	% Part-time
Advertising	23,380	3,180	26,560	88%	12%
Cultural Heritage	35,920	17,890	53,810	67%	33%
Design	159,440	21,070	180,510	88%	12%
Music	68,520	26,490	95,010	72%	28%
VPLA	129,310	57,270	186,580	69%	31%
Creative & Cultural Skills Footprint	**416,570**	**125,910**	**42,470**	**77%**	**23%**

Source: APS 2004, TBR (Ref: 2006-W13/S4)

Table 36: Workers with a disability

Sub-sector	DDA Disabled and Work-limiting Disabled	Not Disabled	Total Workers	% DDA Disabled and Work-limiting Disabled
Advertising	620	24,230	26,560	2.3%
Cultural Heritage	3,970	46,600	53,810	7.4%
Design	7,100	164,760	180,510	3.9%
Music	7,390	81,240	95,010	7.8%
VPLA	10,010	163,740	186,580	5.4%
Creative & Cultural Skills Footprint	**29,090**	**480,570**	**542,470**	**5.4%**

Source: APS 2004, TBR (Ref: 2006-W13/S3a)

Disabled workers

Table 36 (above) shows that across the sector there are an estimated 29,090 workers who are DDA disabled and/or have a work-limiting disability. This is 5.4% of the workforce. The highest proportion of workers with a disability is in Cultural Heritage (7.4%) and the lowest in Advertising (2.3%).

Ethnicity

Across the UK 95% of the Creative & Cultural Skills Footprint is white. The next largest group is Asian or Asian British accounting for 1.4% of workers. There are some minor differences by sector, such as the relatively high proportion of Black/Black British in Cultural Heritage (3.1%).

Age

Across the entire sector the most represented age band is 35-39, with 85,960 people (15.8% of the total). However, this closely followed by age bands 25-29 (14%) and 30-34 (14%). Over a quarter of workers are under 30. Compared to the UK the creative and cultural workforce is younger. The creative and cultural sector has a larger proportion of workers aged 20-39 than the UK workforce overall (53% compared to 46%). Over half (56%) of the creative and cultural workers are under 40, compared to 51% of the overall UK workforce.

7.4 | Baseline position

Table 37 (overleaf) considers the distribution of employees across the hierarchy and shows that in total 53,270 people (18% of the creative and cultural workforce) are in top-level corporate management occupations.[24]

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24 Please note this figure differs from the total Creative & Cultural Skills figure as the Footprint 2006 used an expanded SIC definition to identify sub-sectors.

Table 37: Distribution of employees across occupations

Occupational Classification	Male Creative and Cultural	Female Creative and Cultural	All Creative and Cultural	% Male Creative and Cultural	% Female Creative and Cultural	% All Creative and Cultural
11 Corporate Managers	**33,040**	**20,230**	**53,270**	**17%**	**10%**	**14%**
12 Managers and Proprietors	**6,590**	**7,610**	**14,200**	**3%**	**4%**	**4%**
21 Science/Tech Professionals	5,500	690	6,190	3%	0%	2%
22 Health Professionals	0	0	0	0%	0%	0%
23 Teaching/Research Prof.	2,480	3,810	6,290	1%	2%	2%
24 Business/Public service Prof.	6,810	12,120	18,930	4%	6%	5%
31 Science/Tech Associate Prof.	0	0	0	0%	0%	0%
32 Health Associate Prof.	0	0	0	0%	0%	0%
33 Protective Service	0	0	0	0%	0%	0%
34 Culture/Media/Sport	81,780	55,950	137,730	43%	29%	36%
35 Bus/Public Serv. Assoc Prof.	11,530	12,950	24,480	6%	7%	6%
Non Elementary	**147,730**	**113,360**	**261,080**	**78%**	**58%**	**68%**
41 Administrative Occupations	8,900	45,780	54,680	5%	23%	14%
42 Secretarial and Related Skills	0	7,500	7,500	0%	4%	2%
51 Skilled Agricultural Trades	1,010	0	1,010	1%	0%	0%
52 Skilled Metal/Elec Trades	800	0	800	0%	0%	0%
53 Skilled Construct. Trades	4,610	0	4,610	2%	0%	1%
54 Other Skilled Trades	4,820	3,380	8,190	3%	2%	2%
61 Caring Personal Service Skills	0	0	0	0%	0%	0%
62 Leisure/Other Pers Serv Skills	3,010	3,140	6,150	2%	2%	2%
71 Sales Occupations	8,550	8,050	16,600	5%	4%	4%
72 Customer Service Occupations	4,580	5,490	10,070	2%	3%	3%
81 Process, Plant and Mach Ops	0	530	530	0%	0%	0%
82 Transport Drivers and Ops	210	0	210	0%	0%	0%
91 Elementary: Trades/Plant/Stor	1,120	0	1,120	1%	0%	0%
92 Elementary: Admin/Service	3,540	8,250	11,790	2%	4%	3%
Elementary	**41,160**	**82,110**	**123,270**	**22%**	**42%**	**32%**

Table 38: Number of executives and directors in creative and cultural industries

Sub-sector	% Male Employees	% Male Execs	% Female Employees	% Females Execs
Advertising	54%	80%	46%	20%
Craft	-	74%	-	26%
Cultural Heritage	48%	62%	52%	38%
Design	68%	55%	32%	45%
Music	69%	85%	31%	15%
VPLA	54%	68%	46%	32%
Creative and Cultural	**61%**	**72%**	**39%**	**28%**

Source: Creative & Cultural Skills Footprint 2006 and W14/S3

Table 39: Executives by employment size-band

Size-band	Female Execs	Male Execs
0-4	72%	63%
5-9	14%	15%
10-19	7%	9%
20-49	4%	7%
50-99	2%	3%
100+	1%	3%
Total Firms	**100%**	**100%**

Source: TCR 2007, TBR (Ref: W14/S7)

Table 38 (above) demonstrates that high levels of female participation in the workforce do not necessarily lead to high levels of female leadership.

Table 39 (above) shows the distribution of executives by the employment size-band of the businesses they are employed in.

Table 40 (overleaf) considers creative and cultural businesses by age and type of management team.

Table 41 (overleaf) shows the number of male and female senior leaders by age-band. Whilst the sector is young the majority of senior leaders, both male and female, are in the 46-65 age bracket.

Table 42 (overleaf) shows the number senior leaders within the sector with a disability. There are fewer than 10,000 people with a disability working in a leadership position in the creative and cultural sector.

Table 40: Businesses by year started and management team

Year Start	100% of Execs are Female	More than 50% of Execs are Female	Exactly 50% of Execs are Female	Less than 50% of Execs are Female	100% of Execs are Male
1980	18%	1%	12%	5%	64%
1985	18%	2%	12%	4%	64%
1990	18%	0%	12%	3%	67%
1995	20%	0%	10%	4%	66%
2000	23%	1%	7%	3%	66%
2001	22%	1%	6%	4%	68%
2002	23%	1%	5%	2%	69%
2003	24%	0%	4%	2%	70%
2004	24%	1%	5%	2%	69%
2005	23%	1%	4%	2%	71%
2006	28%	1%	4%	3%	64%
Total	**23%**	**1%**	**8%**	**3%**	**65%**

Source: TCR 2007, TBR (Ref: W15/S2)

Table 41: Number of leaders by age-band

Sub-sector	18-25 Females	Males	26-35 Females	Males	36-45 Females	Males	46-65 Females	Males	Total Females	Males
Advertising	10	50	40	160	30	140	30	100	110	450
Craft	670	2,060	1,270	3,880	1,800	5,490	2,870	8,750	6,620	20,180
Cultural Heritage	70	130	180	300	240	410	420	720	910	1,550
Design	920	1,140	2,960	3,660	2,610	3,230	2,240	2,770	8,740	10,800
Music	470	2,810	980	5,870	1,110	6,680	1,270	7,640	3,830	23,000
VPLA	1,310	2,760	3,440	7,230	3,460	7,260	4,380	9,220	12,590	26,460
Creative and Cultural	**3,460**	**8,940**	**8,860**	**21,090**	**9,260**	**23,210**	**11,220**	**29,210**	**32,800**	**82,450**

Source: Creative & Cultural Skills Footprint 2006 and TCR 2007, TBR (Ref: W17/S1)

Table 42: Number of disabled leaders

Sub-sector	DDA Disabled and Work-limiting Disabled		Not Disabled		Total	
	Females	Males	Females	Males	Females	Males
Advertising	-	10	-	440	-	450
Craft	720	2,210	5,900	17,970	6,620	20,180
Cultural Heritage	70	120	840	1,430	910	1,550
Design	360	450	8,380	10,350	8,740	10,800
Music	310	1,850	3,520	21,150	3,830	23,000
VPLA	730	1,520	11,860	24,940	12,590	26,460
Creative and Cultural	**2,190**	**6,160**	**30,610**	**76,280**	**32,800**	**82,450**

Source: Creative & Cultural Skills Footprint 2006 and TCR 2007, TBR (Ref: W17/S1)

Table 43: Number of leaders by ethnicity

Sub-sector	White		Asian or Asian British		Black or Black British		Other		Mixed		Chinese		Total	
	Females	Males	Females	Males	Females	Males	Females	Males	Females	Males	Females	Males	Females	Males
Advertising	100	420	-	-	-	10	-	10	-	-	-	10	110	450
Craft	6,420	19,560	120	370	20	50	10	30	40	110	20	70	6,620	20,180
Cultural Heritage	870	1,470	10	10	30	50	10	20	-	10	-	-	910	1,550
Design	8,290	10,240	160	190	120	140	50	60	90	110	40	50	8,740	10,800
Music	3,670	22,070	60	380	40	230	40	220	10	70	10	30	3,830	23,000
VPLA	11,930	25,080	120	250	110	240	300	630	110	220	20	40	12,590	26,460
Creative and Cultural	**31,280**	**78,840**	**470**	**1,210**	**310**	**720**	**400**	**960**	**250**	**520**	**90**	**200**	**32,800**	**82,450**

Source: Creative & Cultural Skills Footprint 2006 and TCR 2007, TBR (Ref: W17/S1)

Table 43 (above) shows the number of senior leaders by ethnicity. Given the higher than average rate of participation by those of a White ethnic background in the creative and cultural sector the diversity is limited. Of the Black and Asian Minority Ethnic groups Asian or Asian British is the most represented group.

See section 3 page 35.

Table 44: Gender balance of management teams across UK and creative and cultural firms

Region	UK: All Execs are Women	CCS all Execs are Women	UK: More than 50% Execs are Women	CCS: More than 50% Execs are Women	UK: Exactly 50% Execs are Women	CCS: Exactly 50% Execs are Women	UK: Less than 50% Execs are Women	CCS: Less than 50% Execs are Women	UK: All Execs are Men	CCS: All Execs are Men	UK: Females per Firm	CCS: Females per Firm
North East	14%	25%	4%	1%	20%	7%	13%	3%	49%	65%	0.7	0.4
North West	13%	22%	4%	1%	22%	7%	14%	3%	48%	66%	0.8	0.4
Yorks and Humber	12%	24%	4%	1%	21%	8%	14%	2%	48%	65%	0.8	0.4
East Midlands	12%	23%	4%	1%	22%	7%	14%	2%	48%	68%	0.8	0.4
West Midlands	12%	22%	4%	1%	21%	8%	14%	2%	49%	67%	0.8	0.4
East of England	12%	22%	4%	0%	22%	7%	14%	2%	48%	68%	0.8	0.4
London	12%	21%	4%	1%	17%	7%	16%	5%	50%	67%	0.8	0.4
South East	12%	25%	4%	0%	22%	8%	15%	2%	46%	65%	0.8	0.4
South West	12%	25%	4%	1%	23%	9%	13%	3%	47%	63%	0.8	0.4
England	12%	23%	4%	1%	21%	8%	14%	3%	48%	66%	0.8	0.4
Wales	14%	26%	4%	2%	21%	9%	12%	3%	50%	62%	0.7	0.5
Scotland	15%	29%	4%	1%	20%	7%	13%	4%	48%	59%	0.8	0.5
Northern Ireland	15%	23%	3%	1%	13%	7%	10%	3%	60%	65%	0.6	0.4
UK Total	12%	23%	4%	1%	21%	8%	14%	3%	48%	65%	0.8	0.4

Source: TBR 2008 Ref: W14/S4

Table 45: Gender balance of management teams in Advertising

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	350	12%	1%	8%	2%	77%	0.3
North West	1,510	12%	0%	8%	2%	77%	0.3
Yorks and Humber	1,070	14%	0%	9%	2%	75%	0.3
East Midlands	890	13%	0%	9%	1%	76%	0.2
West Midlands	1,120	17%	1%	8%	2%	73%	0.3
East of England	1,560	14%	0%	9%	2%	74%	0.3
London	3,570	14%	1%	7%	4%	74%	0.3
South East	2,680	16%	0%	10%	1%	73%	0.3
South West	1,440	15%	0%	11%	2%	72%	0.3
England	14,200	14%	0%	9%	2%	74%	0.3
Wales	440	15%	1%	9%	1%	75%	0.3
Scotland	840	18%	1%	8%	3%	71%	0.3
Northern Ireland	230	13%	1%	8%	2%	76%	0.3
Advertising	15,700	14%	0%	9%	2%	74%	0.3

Source: TBR 2008 Ref: W14/S2

Table 46: Gender balance of management teams in Craft

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	30	24%	0%	7%	3%	66%	0.3
North West	130	27%	1%	7%	4%	61%	0.4
Yorks and Humber	140	20%	1%	10%	1%	68%	0.4
East Midlands	80	25%	1%	6%	1%	66%	0.4
West Midlands	310	11%	1%	11%	4%	73%	0.3
East of England	140	19%	0%	4%	2%	74%	0.3
London	390	19%	0%	6%	2%	73%	0.3
South East	210	25%	0%	7%	4%	64%	0.4
South West	110	29%	0%	14%	0%	56%	0.5
England	1,540	20%	1%	8%	2%	69%	0.3
Wales	60	28%	0%	13%	0%	58%	0.5
Scotland	120	35%	1%	6%	3%	55%	0.5
Northern Ireland	20	26%	0%	13%	4%	57%	0.5
Craft	1,740	21%	1%	8%	2%	67%	0.4
All UK sectors		13%	4%	21%	14%	48%	0.8

Source: TBR 2008 Ref: W14/S2

Table 47: Gender balance of management teams in Cultural Heritage

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	130	53%	2%	1%	4%	40%	0.7
North West	370	42%	1%	6%	5%	46%	0.6
Yorks and Humber	280	38%	1%	6%	7%	48%	0.6
East Midlands	220	45%	1%	10%	6%	39%	0.7
West Midlands	310	38%	1%	4%	7%	50%	0.6
East of England	330	30%	1%	11%	4%	54%	0.5
London	730	27%	2%	6%	8%	58%	0.6
South East	620	39%	1%	8%	4%	48%	0.6
South West	560	34%	1%	12%	5%	48%	0.6
England	3,550	36%	1%	8%	6%	50%	0.6
Wales	240	38%	3%	7%	5%	48%	0.7
Scotland	450	43%	0%	9%	4%	43%	0.7
Northern Ireland	80	40%	0%	6%	2%	52%	0.5
Cultural Heritage	4,320	37%	1%	8%	5%	49%	0.6

Source: TBR 2008 Ref: W14/S2

Table 48: Gender balance of management teams in Design

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	50	40%	0%	13%	0%	47%	0.4
North West	150	37%	1%	16%	2%	44%	0.6
Yorks and Humber	150	43%	0%	12%	1%	45%	0.6
East Midlands	150	37%	1%	9%	3%	50%	0.5
West Midlands	150	37%	0%	15%	1%	46%	0.5
East of England	190	45%	1%	11%	1%	43%	0.6
London	610	38%	1%	8%	3%	51%	0.6
South East	340	45%	0%	11%	2%	42%	0.6
South West	220	38%	0%	17%	0%	44%	0.6
England	2,000	40%	1%	12%	2%	46%	0.6
Wales	60	59%	2%	12%	0%	27%	0.8
Scotland	120	51%	1%	12%	3%	34%	0.7
Northern Ireland	50	47%	0%	9%	2%	42%	0.6
Design	2,230	41%	1%	12%	2%	45%	0.6
All UK sectors		13%	4%	21%	14%	48%	0.8

Source: TBR 2008 Ref: W14/S2

Table 49: Gender balance of management teams in Music

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	20	5%	0%	5%	5%	86%	0.0
North West	60	8%	0%	5%	0%	88%	0.2
Yorks and Humber	70	11%	0%	1%	0%	88%	0.1
East Midlands	60	11%	0%	5%	0%	84%	0.2
West Midlands	60	7%	2%	5%	2%	84%	0.2
East Of England	90	5%	0%	2%	2%	90%	0.1
London	390	11%	1%	6%	10%	73%	0.3
South East	190	11%	0%	3%	5%	81%	0.2
South West	100	13%	1%	5%	0%	82%	0.2
England	1,050	10%	0%	5%	5%	80%	0.2
Wales	40	11%	0%	2%	5%	82%	0.3
Scotland	90	11%	0%	6%	5%	78%	0.2
Northern Ireland	20	7%	7%	0%	0%	87%	0.0
Music	1,200	10%	0%	5%	5%	80%	0.2

Source: TBR 2008 Ref: W14/S2

Table 50: Gender balance of management teams in Visual, Performing and Literary Arts

Region	Number of Firms	All Execs are Women	More than 50% Execs are Women	Exactly 50% Execs are Women	Less than 50% Execs are Women	All Execs are Men	Female Execs per Firm
North East	340	25%	1%	6%	4%	64%	0.5
North West	1,300	27%	1%	7%	3%	62%	0.4
Yorks and Humber	920	29%	2%	7%	2%	60%	0.5
East Midlands	800	25%	1%	5%	1%	68%	0.4
West Midlands	950	26%	1%	7%	2%	65%	0.4
East Of England	1,320	27%	0%	5%	2%	65%	0.4
London	3,080	25%	2%	7%	5%	61%	0.5
South East	2,250	29%	0%	5%	2%	63%	0.4
South West	1,340	30%	1%	6%	3%	60%	0.5
England	**12,310**	**27%**	**1%**	**6%**	**3%**	**63%**	**0.4**
Wales	**520**	**26%**	**2%**	**8%**	**3%**	**60%**	**0.5**
Scotland	**880**	**30%**	**1%**	**6%**	**5%**	**58%**	**0.5**
Northern Ireland	**160**	**23%**	**1%**	**6%**	**5%**	**65%**	**0.4**
VPLA	**13,860**	**27%**	**1%**	**6%**	**3%**	**62%**	**0.5**
All UK sectors		**13%**	**4%**	**21%**	**14%**	**48%**	**0.8**

Source: TBR 2008 Ref: W14/S2

7.6 | In-depth interview findings

7.6.1 | Career path

As would be expected from a small sample, all of the women interviewed had taken very different routes to their existing positions within the creative and cultural sector.

Several respondents were motivated to join the sector by an early interest in the arts. In a few cases this was fuelled by parental support as well as experiences visiting arts events as a child or through volunteering opportunities and youth membership of organisations such as Young Friend of the Tate.

Nine of the women had worked within the creative and cultural sector throughout their working lives. The remaining respondent, a mid-career leader, worked overseas in the USA for 14

years as a journalist and in local government before moving full-time into the creative and cultural sector.

The majority of women started their careers on the delivery side of the sector. This was defined as work delivering arts events or specific projects. It included the work of artists, performers, technicians, curators, administrators and project managers and appeared in the majority of cases to include work at a more junior level.

Having achieved this experience a number of women moved on to assume a more strategic role and this was usually within an organisation, as opposed to a freelance role advising organisations on their strategic approach.

It was the perception of some of the women that in order to achieve a prominent leadership

position they needed to acquire a combination of both delivery and strategic experience. Having spent a few years delivering projects, one emerging leader said she needed to 'stretch [herself] and take a different, more strategic role'. Conversely another emerging leader, who was in a strategic role, acknowledged a need 'to get closer to the delivery side [in a gallery or arts venue] in order to make further progress'. However, she was concerned that having got to where she was it would be too much of a backward step to get delivery experience, both in terms of salary and level of responsibility. Out of the senior leaders one attributed her early experience on the delivery side, in stage management, as an important factor in her success because it enabled her to understand artists and the challenges of work 'at the sharp end'. Two other senior leaders also said they made conscious career decisions to take on specific roles because it would help them fill gaps in their experience.

It was interesting that all of the senior leaders and two of the mid-career leaders had taken a 'big step' at some point in their careers. For the majority of these women this involved taking a much bigger job than they had done before. For four women (two senior leaders, two mid-career) this change occurred after approximately 18 years of work experience. One of the senior leaders said she had deliberately taken a job away from working for individual museums in a specialist area in favour of work at a national level for an organisation. This enabled her to make contacts with many Chief Executives and come back into her sector at a higher level. Another leader took part in the two-year Clore Leadership Fellowship Programme in order to effect some change in her career.

With one exception those who had undertaken freelance work or periods of self-employment had usually worked at a high level within a corporate environment. The period of freelance work usually occurred at the middle or end of a career. It was rarely at the beginning of a career path.

Formal training

In terms of training it was interesting to see that out of the four senior leaders interviewed, the two most senior leaders had no formal academic qualifications above A Level. This does not appear to be wholly related to age: one of the senior leaders was in her mid 50s (the oldest in the group) but the other was in the same (younger) age group as several other women interviewed. Both of these senior leaders talked about the value and importance of good work experience early on in their careers and neither cited a lack of training as a barrier to their career development. One said 'You need to have a portfolio of experience in order to be brave and implement new ideas'.

This contrasts with a comment by the youngest leader who said that early on in her career she felt 'marginalised, because I didn't have a history degree'. Nevertheless she also acknowledged that the lack of a degree in a specialist subject had not precluded her from becoming a leader in the sector.

Although the remaining eight women all had first degrees in subjects that were relevant to the creative and cultural sector, all of them continued to participate in a further creative and cultural course at post-graduate level. Three of the women interviewed said they had not enjoyed

their post-graduate qualifications. In particular, one leader said her course lacked academic rigour compared to her first degree and she felt that other people on the course were 'just coasting'. This respondent, together with another leader, had not completed the courses to their intended final qualification and had stopped after achieving the diploma level.

All of the women who had post-graduate qualifications appeared to have taken up these courses because they had felt it was the acceptable route into a career within the creative and cultural sector. One mid-career leader said she went on to do her diploma in museum and gallery studies because 'it was the natural thing to do'. Another emerging leader said, 'I knew I didn't want to pursue a career in archaeology because I didn't want to move around too much... so I went on to do a Masters in museum studies.'

Career breaks

Out of the ten women interviewed four had taken a career break, whereas the remaining six said they had never taken a career break for any reason.

Three out of the four women who had taken a career break did so to have children, whereas a fourth woman had taken a sabbatical to broaden her work experience and to travel.

The majority of the women interviewed, including several of those without children, felt that taking a break to have children, as well as bringing up children, was a serious issue affecting a woman's career progress. Of those who did not have children a few mentioned the difficulties experienced by friends trying to balance their home and work responsibilities. One leader went

as far as to say she had made a conscious decision not to have children for this reason.

Nevertheless, two of the women with children described the positive influence of their children on their careers. One leader said, 'The single biggest factor in determining my career [is] my children... one of the big reasons I work is down to them... so they see that mum is busy, productive, happy and doing things that are important. The sense of responsibility that came with my first child can't be underestimated. She made me focus on settling down, sorting myself out, set goals and become more productive and grounded.'

In addition to this positive influence two of the women (with children) demonstrated the negative impact that having children had on their careers. This was primarily because having children had restricted them in a physical sense and meant that they were not free to move locations and had to remain in one place that was close to schools and a support network of family and friends.

One mid-career leader described moving from a senior role in a gallery to a 'less important role' following the birth of her first child. Although her new assistant role was in a larger, more prestigious organisation she had remained in that position for ten years. This was a particularly stressful time not only because as a single parent she had the sole caring responsibility for two children but also because her salary was so low she struggled financially. Even when she was promoted to a senior position she felt the need to take on a second job to supplement her salary. It was only when her children had reached a certain age that she was able to move on to another more senior position in another location.

In a similar way an emerging leader with two young children described feeling 'stuck' in her present role. She was one of only two respondents to say she was 'probably not happy' with her career progress and said that although it had been a conscious decision to have children at an early age – she was 26 at the time - she wished she had taken bigger steps early on in her career. This woman aspired to have her own business but said she did not 'feel safe enough to do it'. This was primarily for financial reasons and because she shouldered the bulk of the responsibility for childcare. As a result, her career appeared to be dormant at the middle management level.

Similarly, another emerging leader who said she planned to have a family said she felt in an awkward position and 'confused over my career path because my personal circumstances are taking over'. She described feeling under pressure to get as far on as possible before she inevitably had children and said she did not see how she would be able to work part-time because 'genuine part-time roles don't exist in the sector'.

Career aspirations

Apart from two senior leaders, both in organisations, few of the women interviewed seemed to have clear high-level career aspirations.

Two senior leaders were very focused on their ambitions and had planned their career moves very carefully. One of these senior leaders had just achieved her 'top' job and it was understandably too early to know what her next move would be. The other, already in a senior role, was very clear about where she wanted to be and the milestones she needed to reach in order to get there.

The remaining two senior leaders, both freelance, appeared to have less ambition now that they had moved out of corporate life. One actually described feeling 'less driven' having achieved a greater balance between work pressures and home life. The other, when asked what role she aspired to, answered in a light-hearted way saying, 'I think I am pretty well unemployable now'. Nevertheless the impression here was that having worked in corporate life at a senior level, these women had moved on and did not necessarily feel the need to drive themselves forward as much as they may have done previously. One of them did add, 'I have lots of energy, I am not specifically looking for another organisation but I would like to be called on to give advice in a national context'.

Although one of the mid-career leaders described herself as 'very driven', none of the mid-career leaders had clear or defined intentions to take on a 'top' leader position. One said she would like to specialise in strategy and vision, whereas another said that, now she was free of childcare responsibilities, she was able to think once again about her own career and was thinking of a role 'outside the sector'. The remaining mid-career leader, currently within an organisation, said she anticipated remaining in a senior role or moving to a number two position within an organisation. She said she could not see herself becoming a number one in an organisation 'because for this I would have to sacrifice my life', which she was clearly unprepared to do.

Likewise only one of the emerging leaders had a vision for where she wanted to be. However, she acknowledged it was unlikely to be achieved in the short term due to her childcare responsibilities. Another emerging leader said she

did not know what her career path would be, although she did say she was open to new opportunities. As noted previously the third emerging leader said she was confused over her next move due to her personal circumstances and plans for a family.

7.6.2 | Leadership

In this section of questioning respondents were asked to define their understanding of leadership and the qualities required of an effective leader. Respondents were also asked whether they considered themselves to be a leader and whether they had experienced any differences in male and female leadership styles.

The role of a leader

Irrespective of their job level or perception of their own ability the respondents seemed to agree that the job of a leader in any sector had two parts. The more creative aspect of the role was to set the vision for an organisation. The more practical role was to steer an organisation towards a goal and operate it on a day-to-day basis. One mid-career leader summed this up when she said that the role of a leader was 'to imagine what people haven't yet imagined and to do whatever it takes to get them on board'.

It was interesting that some of the respondents, including the freelancers, initially perceived a leader to be working from within an organisation as opposed to standing outside a hierarchical structure. As one freelance leader said, 'leaders are people who help an organisation to articulate, plan and support where the organisation wants to be. Leaders are there to unlock the potential of an organisation.' When

challenged on this point she acknowledged the role of high-profile freelancers who help organisations to develop from the outside.

Two of the emerging leaders felt that the role of a leader depended on the structure of the organisation. One said that in an organisation with a hierarchical structure it was clear that a leader's role was to decide the way forward and what needed to be done. Conversely, her experience in an organisation with a flat structure was that the role of a leader was less well defined as support staff tended to have more responsibility and more of a 'shared' leadership role.

Leadership qualities

There was also consensus amongst respondents with regards to the required qualities of a good leader. The responses were very much in line with the need to deliver the dual role mentioned above.

In order to **set** a vision it was thought that senior leaders needed qualities including: drive, enthusiasm, passion, inspiration and knowledge.

However, the majority of responses in this section related to the qualities required to **deliver** the vision. As a result the concensus on the overriding quality needed was the ability to understand and 'get on with' people, in order to:

- build relationships
- deploy people in the right way, enabling individuals to 'play to their strengths'
- inspire and motivate staff and teams
- communicate their vision in the right way
- challenge, support and defend their people
- gain respect and loyalty

It was interesting that unlike the findings of the online survey none of the respondents mentioned the qualities required to develop staff.

Different leadership styles

Eight of the women interviewed acknowledged two distinct, different types of leadership style which they saw as applicable to all industries. Two of the eight women thought these different styles might be personality rather than gender driven.

The first style of leadership was linked to men by six of the women. They described it as a more 'linear approach' which was single-minded and determined to achieve the final goal. It was described in positive terms as a 'stronger and sharper' approach which would be adopted by someone who wanted to 'get things done'. One woman also described male leaders as 'good at cultivating upwards'. Conversely, two women (both senior leaders) were negative about this style because they said that male leaders often wanted to 'impose their view' and were reluctant to accept constructive feedback or 'any challenge to positional power'.

By contrast, a female style of leadership was identified as 'softer, more empathetic and less cut-throat'. This style was seen to focus on consultation and debate with colleagues. Whilst this was regarded positively because it was 'more nurturing', 'more collegiate' or 'more supportive of teams', it was also described in a negative way because it was not always conducive to meeting objectives and getting the job done.

One of the mid-career leaders summed up the two leadership styles when she said: 'Women say 'how can we sort this out?' Men say 'How can I sort this out?'

In some ways these different styles of leadership appeared to reflect the transactional style of male leadership and the transformational style of female leadership described in the Cultural Leadership Programme's Women at The Top dialogue. However, in contrast to that paper three of the women interviewed for this study did not necessarily agree that the transformational style was their 'preferred style of leadership' in order to 'drive up performance'. One leader said 'I get on in the way a man does'. Another said, 'at times I have to adopt a male style. I get to the point where I do have to achieve what we've got to achieve and I will become more authoritative and more dictatorial.' This leader described how she attended a presentation skills course within her organisation where she learnt 'ways to act like a bloke without realising it'. These included positioning oneself directly opposite the Chair to ensure a greater level of eye contact, spreading out one's papers to claim more space and sitting up straight. She added, 'I did this and I found that our Chair really took more notice of me and looked for my opinion on things more'.

One of the emerging leaders also commented, 'a female approach is not necessarily the best approach for getting things done'. She went on to say, however, that she didn't think that it was a good thing for women to adopt a male approach: 'It doesn't work for women to do this because it doesn't lead to progress. They are not liked for doing it and there is no support from the team.'

Four of the women in the study said they had experienced sexism within the workplace. Examples included:

- A leader who said she was forced to apologise to a male colleague for speaking out against him in a meeting. As a result she thought she was treated in a different way from male counterparts and thought men in senior positions were often unable to cope with females speaking out in such a way.

- The same leader said she felt bullied by a potential male employer over salary negotiations for a new senior position. As a result she did not accept the position.

- A mid-career leader who described being patronised by a male-dominated board: 'Despite the fact I have a turnover of £4 million, 100 staff, and several sites to develop, I get the sense that they [male board members] don't think I have a real job.'

- The most extreme example came from a mid-career leader who cited a senior male colleague who regularly made sexist comments and gestures towards her as well as other female members of her team. On one occasion 'he pressed his finger into a hole in my dress' and on another he asked 'How's the best pair of tits in [the organisation]?' This respondent found it difficult to relate these experiences as they were clearly personal to recall. She was concerned that someone reading this report might think she had not been strong enough to stand up to him or to try to take action but as she explained, 'he had such a powerful voice in the organisation that no one would take him on. Even the male line manager was not able to do anything about it.'

Despite the examples of sexism above and the harsher, more cut-throat leadership style adopted by many men, there appears to be little evidence to suggest that any of the women suffered overt gender discrimination. However, two of the women said they had only ever been promoted by a woman and several of the women felt it was difficult to know whether a sexist attitude actually resulted in gender discrimination. For example, one of the senior leaders pointed out that senior leadership roles within the sector often called for candidates with 'gravitas' on the person specification. On further discussion with colleagues she felt this particular word was usually defined in male terms as 'male, slightly academic, haughty, and of a certain education background'. If this was the case it was a very subtle form of gender discrimination which was difficult to prove.

7.6.3 | Barriers to career progress

The initial response to this line of questioning by many of the women was that they had not experienced any barriers. This was particularly true of the senior leaders who acknowledged their success and as such did not feel they had been prevented from reaching their overall goals. As one commented, 'I have had no real barriers. I'm competent. I've chosen my jobs well and, although I had poor managers in my first two jobs, in fact my progress was helped by this.' Despite this, when challenged with earlier comments or prompted further, they all listed many different barriers, some of which they had managed to overcome. These have been categorised into general barriers which apply to all industries, and barriers which are specific to the creative and cultural sector.

General barriers

Lack of confidence

One of the most common barriers cited by the women was a lack of confidence and a self-imposed assumption that 'I am not good enough'. For one leader this was linked to a feeling of isolation: 'my main barrier is myself. I am incredibly self-limiting.' She went on to add that there had been at least four jobs she had not applied for because she did not think she met the required person specification.

Expectations in society

It was clear to see the negative impact that having children has on a woman's career. This was linked by several of the women, including those without children, to the more fundamental expectations of society which 'still expects men to be the main breadwinners' and women to bring up the children they are designed to have. As a result of this, as one leader said, 'there is no real equality in the workplace'.

Although few solutions were offered to resolve this issue, one leader (without children) was positive about changes in society such as the equal retiring age of women (at 65 now); the fact that women are having children at a later age; and the increasing number of men taking more responsibility for childcare.

On the other hand for one of the women with a disability these issues for women have been compounded further by a general expectation in society that disabled people are not able to do something.

Demands of a small business

One mid-career leader mentioned that it was not always possible to undertake personal development due to the demands of running a small business. This respondent said she would like to apply for funding to do research but has never had the time to pursue this.

Sector specific barriers

Barriers cited that specifically related to the creative and cultural sector included:

Organisational structure and governance

Several of the women cited organisational structure as a key barrier to their progress. In particular they mentioned the dominance of the 'white, older males' on the board of cultural organisations who are still recruiting in their own image. This was felt to be a barrier not only to women who have the ability to take up this type of position but also for the overall development of organisations and the sector as a whole which should reflect the diversity in society.

One leader questioned whether the way in which the majority of arts organisations are structured - adopting the charitable trust governance model - was still appropriate. She felt the charitable model encouraged trustees to be 'overly cautious' and said this was not synonymous with artistic risk and entrepreneurialism. She felt the sector was too reliant on people who were giving an arbitrary amount of time and could not be pinned down to a specific role or amount of time. She also thought an alternative model such as the Community Interest Company (CIC) would be more appropriate because it would allow organisations to pay their board members and fully negotiate roles, input and time.

Lack of an academic specialism

Although one leader said that overall her career had not been affected by the lack of an academic specialism she did cite this as a barrier early in her

career. It was also given as a reason for not being appointed to a role as director of collections in a national museum.

This point was also raised by one of the emerging leaders who, despite having a first degree in archaeology and a post-graduate qualification in museum studies, felt 'restricted by the lack of a specialised subject' early on in her career in a traditional museum environment.

Personal attributes

One mid-career leader described her motivation and interest in the sector as a barrier in the past because it had not led to 'a good career move'. Her primary motive, certainly at an early stage, was to work with certain collections and on two occasions this resulted in her moving to less important roles.

Lack of experience

One emerging leader said her lack of experience on the delivery side of the arts, managing a visual arts gallery, had become a barrier in her career. This area of work is something she would have liked to pursue but now felt it was not possible because it would result in too large a drop in both salary and level of responsibility from the strategic role she already has.

In Cultural Heritage the requirement to have voluntary experience on a CV was cited as another barrier. This is something that not all people could afford to do, particularly young people at the start of their careers who may already have debts from university courses. As one respondent said: 'Not everyone can afford to do this but it is considered essential if you want to get your foot in the door.'

Lack of communication with freelance sector

This was cited as a key barrier by a leader who had worked in large organisations and as a freelance consultant. She said it was very difficult for freelancers, no matter how motivated and experienced, to find information about what was happening in the sector. She felt the sector as a whole did not communicate well enough with the freelance workforce.

In addition to this she was not aware that the sector had either reflected on, or recorded, what has worked in the past. This has not only made it difficult for freelancers to progress but it has also meant the sector was unable to call upon the experience and 'accumulated wisdom of a lot of older people' who often become freelance towards the end of their career. She described this as 'corporate amnesia'.

Lack of funding

In view of the continued call from the sector as a whole for increased funding for the arts it was interesting that only two of the respondents mentioned funding as a direct barrier to career progress. One mid-career leader talked about the continual pressure to find funding which was very demanding and often resulted in people pushing themselves until they 'burn out'.

Another of the senior leaders stressed the imbalance between the amount of work required and the very small financial reward. She said: 'one barrier that I think is sector-specific is the apparent requirement to overwork for no financial reward. There is always something looming that requires hideous overtime for many people in the sector – the next play, the next funding application, the next launch, the next... funding bodies sometimes play to this by putting out pots of money, strategies or papers with extremely tight deadlines for responses, for example.'

Ways to overcome barriers

Several of the women interviewed showed a genuine desire to find solutions to the smaller or individual issues within their control. For example, three women mentioned appointing a personal coach or mentor to help them address particular issues such as building confidence or moving to a new area. An emerging leader with children mentioned the need to recruit family support to 'live-in' and help during busy times of the year while others talked of learning through experience or filling knowledge gaps by taking part in training opportunities.

Despite this there was a feeling that many of the issues were just 'too big' and deep-rooted in the sector and society as a whole, for women to be able to do anything about them. There was a sense among these women that they had to accept these issues and adopt a 'just get on and do it' attitude.

There were two interesting exceptions to this amongst senior leaders who have clearly tried to use their position to help address wider issues for women specifically within the cultural sector. One leader had contributed several articles in the national and trade press to raise awareness of the issues relating to governance within arts organisations. Another had been instrumental in facilitating a national networking scheme for women which has 'enabled other women to see that woman leaders are accessible and that we aren't like the inaccessible perception of being flawless, polished [and] intimidating.'

7.6.4 | Facilitators to career progress

Those interviewed acknowledged many different ways in which their careers had been helped.

The nature of the industry

The whole nature and diversity of work within the creative and cultural sector was thought to be an important facilitator for different reasons. Although one woman said her interest in her work had proved a barrier to career progress, several of those interviewed saw this as a motivating, driving force. One leader represented this view when she said 'I love the work and am passionate about what I do – it motivates me.' In addition to this an emerging leader felt that project-driven roles were positive because it meant there was a higher turnaround of staff and an industry that never stood still.

A leader thought she had benefited from the cultural environment in the UK which did not require her to have an academic PhD to be a director of a national organisation, unlike many other European countries or the USA.

Supportive colleagues

The presence of supportive people (bosses and colleagues) was the most commonly cited career facilitator, mentioned without prompting by eight out of the ten women interviewed. This was felt to be very important at the early and middle stages of their career and in several cases they gave examples of supportive bosses (both male and female) who had promoted them or pointed them in the right direction of new jobs. In one case a leader described a previous boss telephoning her to say he had seen her next

move advertised and advising her to apply. He then went further by arranging to have lunch with her prospective new employer the day before her interview. She got the job.

In three cases women (including two senior leaders) said they believed their future employers had taken a risk in appointing them. This is an interesting perspective as it may suggest an innate lack of confidence and self belief in their ability to get a particular job. In one case a leader described her career path in detail, clearly demonstrating an upwards trajectory and the presence of important qualities, contacts and experience that made her appear to be a strong contender for her next role. Nevertheless she still felt her prospective employer 'took a big risk' in employing her. In future studies of this nature it would be interesting to evaluate this issue in more detail from the employer perspective to explore whether this was actually the case.

Networking opportunities

The positive impact of networking opportunities with role models as well as peers was another key facilitator that was cited by half those surveyed. This was felt to be important because it allowed the respondents to make valuable contacts and enabled them to learn about different roles within the industry and become informed about key issues and openly discuss ideas and problems. One emerging leader said she found it useful 'to network with peers so you don't feel quite so isolated'.

There was a difference in opinion as to whether networking should be formally organised or informal. There appear to be benefits to both. Two of those interviewed mentioned the importance of the Women Leaders in Museums Network. In particular, a mid-career leader described this network as helping her 'move from management to leadership'. She said 'It was very useful and inspiring because it was really well organised ... delegates were not allowed to ruminate on the problems within their organisation... they were exposed to inspiring women from other sectors.' As a result she said she had learnt that networking opportunities were a good idea. She had not considered this previously. And she enjoyed the experience of working with other women in a team. She also said it had opened up her thinking and enabled her to consider other opportunities such as taking a non-executive director position in an organisation outside the cultural sector.

Another mid-career leader, who had worked for many years in the USA, described learning how to network at an early stage in her career from other professional women and colleagues. She described the benefits of informal networking at a book group as 'the nearest thing women could get to golfing for men'. It was frustrating for her that there were fewer networking opportunities available to women in the UK and she wanted to see the Women Leaders in Museums Network become a more formal membership organisation that was accessible to a wider group of women.

Personal circumstances

Several women mentioned the role of a supportive partner or family as influential in helping to progress their career. This was seen as important on both a practical level - helping out with childcare arrangements - as well as on an intellectual level by offering moral support.

Parental guidance was cited as another facilitator because parents were often seen as indirectly influencing their children's career by introducing them to the sector at a young age. One emerging leader also said she felt she had been instilled with the need to 'do everything to the best of your ability'.

Personal skills

'My own naked ambition', 'a strong personality' and 'the ability to articulate and communicate with others' were examples of the personal skills mentioned by three of the senior leaders.

One said her ability to listen and learn from others in her team had really helped her to progress. She described establishing a culture where her staff felt able to talk about what they wanted from their leadership team. She invited constructive criticism and was able to act on it. As she said 'I haven't done what I have on my own'. Nevertheless, she did have the ability to create this environment and was prepared to moderate her behaviour as a result of it.

Life experience

Two women (one leader and one mid-career) said they thought their ability to travel, and fend for themselves had enabled them to experience other cultures, which was useful background.

Further details of the online survey and the questionnaire used in the interviews are available from the Cultural Leadership Programme at www.culturalleadership.org.uk

7.10 | Table of tables

To download Women in leadership in the creative and cultural sector or to find out more about the Cultural Leadership Programme please visit www.culturalleadership.org.uk

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